AN EXPOSITION OF
THE I-CHING
OR BOOK OF CHANGES
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By
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CH'ENG WEI-SHIH FUN OF HSÜAN TSANG

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DEDICATED
to
MY PARENTS
in loving memory and filial gratitude

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The author has something to say, which he perceives to be true and useful, or helpfully beautiful. So far as he knows, no one has yet said it; so far as he knows, no one else can say it. He is bound to say it, clearly and melodiously if he may; clearly, at all events. In the sum of his life he finds this to be the thing, or group of things, manifest to him—this, the piece of true knowledge, or sight, which his share of sunshine and earth has permitted him to seize. He would fain set it down for ever; engrave it on the rock, if he could; saying, 'This is the best of me; for the rest, I ate, and drank, and slept, loved, and hated, like another; my life was as the vapour, and is not; but this I saw and knew; this, if anything of mine, is worth your memory.'

Ruskin, *Sesame and Lilies.*
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FOREWORD

Chang Chi-yun

The I-Ching or Book of Changes represents the crystallization of the highest creative intelligence of the ancient sages of China. It embodies the accumulated political experiences of the leaders of China since the days of remote antiquity. It is the essential basis for the synthesis of the simple and abstruse teachings of Confucius. The ideas and ideals underlying the interrelated hexagrams are interwoven and correspond to one another, thus symbolizing an infinite variety of natural phenomena and social situations.

The I-Ching deals with eternal truths which transcend the limitations of time and space, and which, therefore, are perennially new despite the incessant progress of the ages. In this sense its teachings pertain to the immutable principles of the universe.

The I-Ching also deals with events in human life and shows how these events can be brought into correspondence with cosmic principles, and what are the correct courses of action or conduct in relation to the circumstances of the time, the place, the occasion, and the particular situation in which a man finds himself. It is, therefore, capable of showing how man can adapt himself to the multitudinous mutations in life, which are governed by immutable principles. Thus, the character I can be understood as signifying change or mutation or transformation.

Furthermore, according to the I-Ching, however numerous and complicated are the affairs of human life, they can be managed in accordance with simple, easy principles. As stated in the Great Appendix of that classic, “People the world over arrive at the same destination, though by different paths; they reach the same conclusion, though through
diverse considerations.” Again, “When we continue and go further and add to the situations their various transitions and transformations, all possible situations on earth will be encompassed.” In this sense the character I may be understood as signifying ease and simplicity, i.e., easy actions and simple operations. “Vast and profound indeed is the I-Ching!”

The three meanings of the character I explained above enable us “to comprehend the Tao of Spirit and Earth and the nature of things.” Inasmuch as the I-Ching develops universal truths “to their fullest breadth and greatness, as well as in the most exquisite and minute designs”, it may truly be distinguished as a classic “whose wisdom is comprehensive enough to embrace all things of the universe and whose Tao brings order into the whole world.”

Of the sixty-four hexagrams which constitute the symbolic basis of the I-Ching, the first is the Ch’ien hexagram, symbol of Spirit. King Wen’s text which describes the essential attributes of this hexagram reads: Yuan heng li cheng, i.e., Origination, Penetration, Harmony and Correctness. These four characters represent the fundamental principles of the whole Book of Changes. In his Wen Yen Treatise, Confucius gave them the following explanation:

“What is called Yuan, the attribute of Origination, is the first and highest of all excellences; what is called Heng, the attribute of Penetration, is the union of all that is beautiful; what is called Li, the attribute of Harmony, is the harmony of all that is right; and what is called Cheng, the attribute of Correctness, is the correct management of all affairs.

“The superior man, embodying benevolence, is fit to preside over men; bringing about the harmonious co-operation of all that is beautiful, he is fit to show in himself the union of all proprieties; benefiting all creatures, he is fit to exhibit the harmony of righteousness; correct and firm, he is fit to manage all affairs.”

In contemplating the meaning of this text, exploring it with feelings of joy, and imbuing himself with its profound significance, the student of the I-Ching will gain a rich stock of knowledge and wisdom to enable him to establish himself in life, to manage affairs in general, to govern his country, and to relieve the miseries of mankind. Confucius said, “Instead of indulging in empty talk, I consider it more meaningful and enlightening to express myself in definite action.” In accordance with this teaching, this writer endeavours to take a retrospective view of the historical events which the Republic of China has gone through during the last twenty years, dividing them into four stages represented by the four characters Yuan heng li cheng. An explanation of these four stages, involving as it does an exposition of philosophical truths as well as actual historical events, may give readers the advantage of a far-reaching penetration into the teachings of the I-Ching.


1. THE PERIOD OF ORIGINATION

With the removal of the Government from the mainland to Taiwan, all things had to be started from the very beginning. It was a time of extreme difficulty, for the work of restoration was more difficult than that of establishment. The President clearly explained to the people that the first thing for their attention was to clarify their
thoughts and distinguish their enemies from themselves. They were instructed to regard creative ideas as the greatest weapon for bringing order out of chaos. The ideals of San Min Chu I, or the The Principles of the People, are, in reality, derived from the I-Ching. In this classic it is said, “The cardinal virtue of Spirit and Earth is the production and maintenance of life.” Again, “Production and reproduction is what is called I, the process of change.” Again, “Yuan, indeed is the originating principle indicated by Ch’ien! To it all things owe their birth.” Dr. Sun Yat-sen, Father of the Republic of China, adopted from the I-Ching two words “production” and “origination” and conceived the Yuan doctrine, i.e., the doctrine of production and origination, as the theoretical basis of his philosophy of revolution. This doctrine leaves neither to materialism nor to idealism, but transcends both, unifying them in one. Pre-eminently it has become the main stream of modern thought. The concepts of production, of origination, of benevolence of the Golden Mean, and of action are all derived from the I-Ching and represent, analytically, five different principles; but, synthetically, they constitute one single ideal. The phrase “chung hsing”, which means action in accordance with the principle of the Golden Mean, and which is a combination of the two words Chung (the mean) and hsing (action), originates in the I-Ching, in the Lesser Symbolism of the second line of the T’ai hexagram. The President has said that our failure in the mainland was due not to the impracticability of our principles but to our inability to carry them into practice. Hence in October, 1949, the Institute for the Study of Practical Revolution was established in Yang Ming Shan to launch a movement to study this subject. This idea of the necessity of incessant practice is also borne out by the following sayings from the I-Ching:

“The movement of Spirit is full of power. Accordingly the superior man nerves himself to ceaseless activity.”

“All day long active and vigilant, the superior man acts incessantly so as to keep pace with the times.”

On the basis of these teachings, the President advocates the philosophy of “practice with vigour”. It is on this fundamental doctrine that the Tao-t’ung or succession of the Tao has depended for thousands of years, and it is also on this doctrine that the spiritual citadel of national regeneration and revival has been established. The Period of Origination, which corresponded to the first attribute — yuan — of the Ch’ien hexagram, ended in October, 1952, when the reorganization of the Kuomintang had been completed and the Seventh National Congress had been held.

2. THE PERIOD OF DEVELOPMENT

The characteristic feature of the Period of Development was the harmonious co-operation between the Government and the people. Again this ideal is borne out by the following teachings of the I-Ching.

“Spirit and Earth are in communication with each other, and all things in consequence have their free course. The high and the low are in communication with one another, and they are actuated by the same aim.”

“When Spirit and Earth are not in communication with each other, all things will not have their free course. When the high and the low are not in communication with one another, there will be no well-regulated state under the sky.”

When applied to the Chinese Constitution, “the high” means the
Central Government while "the low" means the governed territory. In conformity with the spirit of Dr. Sun Yat-sen's *Plans for National Reconstruction*, the Constitution of the Republic of China has adopted the "Equal Power System", in which power leans neither to the central nor the local governments. The Government, after its removal to Taiwan, has perceived that in the past local self-government had not definitely been carried into practice, with the result that the foundation of the State was not sufficiently strengthened. It therefore attaches special importance to the Equal Power System. As a result, delegates of various levels and classes, representing the people of provinces, districts and outlying regions, as well as high-ranking administrative officials and leaders of various professional organizations, have all been chosen by general election. The triple object of this process is to secure free communication of the opinions of the people, to consolidate their minds and to strengthen their creative powers, thus enlarging and developing the pattern of constitutional government. Local self-government embodies not only a political but also an economic significance. The actual implementation of the Land-to-the-Tiller policy is indeed one of the fundamental methods for the realization of local self-government. It also is corroborated by the following teachings of the *I-Ching*:

"It is only the superior man who can comprehend and influence the minds of all under heaven."

"Notes of the same key respond to one another; creatures of the same nature seek one another."

"If the ruler cultivates union with men, the people will flock to him."

For all these reasons the feelings of devotion and loyalty of the people for their government have been greatly intensified.

Judged from the standpoint of the Central Government, the National Congress is the vital basis of the Constitution of the country and the symbol of national solidarity. Necessary changes in the Constitution approved by the Congress are also associated with the teachings of the *I-Ching*, for it is said in this classic that "when a thing has run its course, it changes itself. By changing itself, it further goes on. And, by further going on, it becomes durable." Again, "The passing from one state to another in endless cycles is called Circulation." Accordingly, at the National Congress held in March, 1950, a special clause was introduced to abolish the limitation of the President's terms of office in order that the great task of national regeneration and revival could be entrusted to the right leader. This right change at the right time was an outstanding contribution towards national consolidation made during the Period of Development.

Furthermore, it is said in the *I-Ching*: "What is called *Heng*, the attribute of Penetration, is the union of all that is beautiful." Again, "Bringing about the harmonious co-operation of all that is beautiful, the superior man is fit to show in himself the union of all proprieties." The courteous manner in which men of ability from all parts of the country participated in the National Congress and associated with one another without distincton of territorial divisions or levels of rank may indeed be described as "the assembly of all that is beautiful". As regards the special clause approved at the Congress, it is in effect equal to the Constitution itself, being adequate to meet the immediate needs of the nation. In this respect, it may truly be considered as being "in conformity with *H" or the rules of propriety". The road for constitutional government having been cleared of obstruction, the President was re-elected for the third term of office in succession. With this the Period of Development, which corresponded to the second attribute — *Heng* — of the Chi'en hexagram, ended.

3. THE PERIOD OF NATIONAL RECONSTRUCTION

In his *Fundamentals of National Reconstruction*, Dr. Sun Yat-sen set forth his *Three Principles of the People* in the following order:

1. The Principle of Livelihood
2. The Principle of Democracy
3. The Principle of Nationalism

He said that the twentieth century was the epoch in which special talents were available for the realization of the Principle of Livelihood, and he considered the people's well-being to be the aim and object of this Principle. Dr. Sun's idea that the livelihood of the people is of paramount importance in national reconstruction, likewise, may be said to stem from the teachings of the I-Ching. For in this classic, it is said, "That which is metaphysical is called Tao or Cosmic Principle, and that which has physical form is called Ch'i or Object." Now Tao and Ch'i are inseparable from each other, for the former is the reality underlying the latter. Consequently, the philosopher-statesman can become a sage only when he attaches importance to both the Tao and its manifested objects. This is confirmed by the following saying from the chapter on "Inspection of Handicrafts" in the Book of Rites, called Chou-Li:

"Matters relating to all sorts of crafts are attended to by the sage."

The Chinese are practical people who get at essential truth by the verification of facts. This is borne out by the following sayings from the I-Ching:

"The First Cause of Ch'ien is able with its beauty and utility to benefit the whole world."

"How shall the ruler gather the masses around him? By the power of his wealth."

"All the people were brought together and all their wares were assembled in one place. They made their exchanges and retired, everyone having got what he wanted."

"The I opens up the knowledge of things and fulfils the undertakings of men."

FOREWORD

"In preparing things for practical use, and inventing and making instruments for the benefit of all under the sky, there are none greater than the sages."

From the above it can be understood that, since the remotest antiquity, China has attached great importance to commercial and industrial enterprises, with a view to promoting the well-being and happiness of the people of the world. This demonstrates the following saying which appears at the very beginning of the I-Ching:

"What is called Li, the attribute of Harmony, is the harmony of all that is right. Benefiting all creatures, the sage is fit to exhibit the harmony of righteousness."

The aim and object of Dr. Sun Yat-sen's Revolution was the industrialization and modernization of China, and economic reconstruction must of necessity go hand-in-hand with social welfare. In this lies the basic truth of the Principle of Livelihood. It is said in the I-Ching:

"Most sublime is the Tao's abundant virtue and its great field of action. It possesses everything in abundance: this is its field of action. It renews everything daily: this is its abundant virtue."

On 12th November, 1965, was commemorated the centenary of the birth of Dr. Sun Yat-sen. At that time, owing to the realization of successive plans for economic reconstruction, the total value of Free China's agricultural products had exceeded that of its industrial products, while the total volume of its exports had also exceeded that of its imports. With this achievement, the Period of National Reconstruction ended.

4. THE PERIOD OF REVIVAL

On the occasion of the centenary of the birth of Dr. Sun, the
President, by special mandate, proclaimed the anniversary of Dr. Sun's birthday as the Festival of China's Cultural Revival, saying that cultural revival is the vital basis for national revival. Deep indeed is his solicitude for the welfare of the people and most meaningful are his words. Henceforth, in carrying out our main government policy, we will stress the importance of preparing ourselves against calamity forethought, so that permanent peace and security may be maintained and a correct beginning made for all creative activities. The idea of correctness is of paramount importance, as taught in the following sentence chung i hsing cheng in the I-Ching, which means:

"The subject is in the central place, and his action thereby becomes correct."

In this idea lies the essential meaning of cultural revival. The character chung (centrality or the Middle Way or the Golden Mean) signifies time while cheng (correctness) signifies space. As a synthesis of the concepts of time and space, the phrase becomes chung i hsing cheng or simply chung hsing, i.e., action in harmony with the principle of the Golden Mean. Here the idea of centrality or the Golden Mean is just as important as that of correctness, as corroborated by the following saying in the I-Ching:

"The phrase — 'exceeding the proper limits' — means that the subject knows how to advance but not how to retreat; knows how to maintain but not how to give up; knows how to gain but not how to lose. Is it not the sage alone who knows when to advance and when to retreat, when to maintain his advantages and when to give them up without ever acting incorrectly? Is it not the sage alone who can do this?"

Further, the I says:

"The superior man, when resting in security, does not forget that danger may come; when he is well established, does not forget that confusion may set in. Thus, his person is kept safe and his country can be preserved."

"Exceeding the proper limits" means running to extremes. This should be corrected by the "Middle Way". Since the fourth attribute of the Ch'ien hexagram — cheng — means correctness, the treading of the "Middle Way" by correct actions will result in the emergence of the phase of Yuan (origination) after that of Cheng (correctness), the return of a cycle of prosperity after one of adversity, and the restoration of order after a period of confusion. Consequently "all nations will enjoy perfect peace."

As a commentary on the phrase chung hsing, i.e., action in harmony with the principle of the Golden Mean, the following sayings of the I-Ching may be quoted:

"The superior man stores largely in his memory the words and deeds of former sages to subserve the accumulation of his virtues."

"The superior man perceives the mainspring of things and acts promptly without waiting for the delay of a single day."

"The superior man toils with success, but does not boast of it; he achieves merits, but does not count them a virtue; — this is the height of magnanimous goodness."

"The superior man, when he sees what is good, moves towards it; and when he sees his errors, he corrects them."

"The superior man improves his virtue and labours at his life-task in order that he may advance at the proper time."

"The Ken hexagram denotes stopping or resting; — resting when it is time to rest, and acting when it is time to act. When
one's movements and rests all take place at the proper time, one's course becomes bright and clear."

"Even in ordinary speech the superior man is sincere. Even in ordinary conduct he is cautious."

"Speech and outward conduct are the hinges and springs of the superior man. The movement of the hinges and springs determines glory or disgrace. His speech and conduct move Spirit and Earth; — should he not be careful in regard to them?"

It may be realized from what has been set forth that the teachings of the *I-Ching* are analogous to, and corroborated by, those of the Analects of Confucius. These ideals are the noble aims set forth in the philosophy of education and the philosophy of politics taught by the ancient sages, and may well serve as golden rules for the statesmen of all countries and of all times. It is said in the *I-Ching*, "Without superior men, can a country be properly administered?" It is therefore a matter of utmost importance to "nourish and invigorate" statesmen in order to produce the largest number of talented men for the country — men who are capable of accomplishing great tasks "in accordance with the will of Spirit and in response to the aspirations of the masses", men who can establish themselves firmly on solid ground "like a rock that cannot be uprooted", men who, with the fourth attribute of Ch'ien, i.e., Correctness, are "fully competent for the management of affairs", men who have the managerial ability to introduce reforms by "abolishing what is obsolete and adopting what is new." All these are fundamental ideas underlying the movement of Cultural Revival. It may therefore be said that the *I-Ching* can make a unique contribution toward the spiritual culture of the China of the present day, embodying as it does teachings that are profound, eternal and far-reaching.

It is said in that classic, "Were not the authors of the *I* in great misfortune and anxiety?" What causes China so much anxiety today is not the problem of achieving victory and success but the problem of producing statesmen of profound understanding who embody in themselves a synthesis of the transcendental wisdom of the ages.

As we make a comprehensive survey of the above-explained four stages of recent Chinese history, we can perceive that the four attributes of the Ch'ien hexagram — *yuan heng li cheng* — represent not merely abstract ideas but, in fact, basic and feasible principles governing the evolution of the universe and the onward movement of history. There is an old saying that "scholars of East Chekiang, in discoursing upon the essential nature and inner life of man, invariably try to seek support and corroboration from historical events." The study of the *I-Ching* and the study of History are truly important occupations to which we should whole-heartedly devote ourselves.

The author, Mr. Wei Tat, alias Chien-shan (兼善), is a "superior man" of the present day. Though a member of a commercial community like Hong Kong, his main interest has never been in business — much less in politics. Absorbed in the study of philosophy and metaphysics for a great part of his life, his scholastic attainments consist in a profound knowledge and understanding of the teachings of the *I-Ching* and of Buddhism. He is well able to write his philosophical treatises in English to expound and propagate Chinese culture to the world. In 1968, at the International Sinological Conference here in Taipei, we had delightful conversations together, deeply enjoying, in the words of the *I-Ching*, our "mutual association as friends for discussion and practice". Chien-shan also served as delegate of the China Academy to the Spiritual Summit Conference held in India in 1968, and won high admiration on the part of our international friends for the role he played. Recently, having completed in English his new treatise *Chou I Shu I* (An Exposition of the *I-Ching*), in three volumes, he requested me to write a foreword to it. He did so in all sincerity, not at all with a desire to seek some general eulogistic remarks from me. He is properly to be judged by his own work. I have therefore expressed a few of my reflections on the history of China over the past twenty years in terms of the teachings of the *I-Ching* to serve as the
foreword he requested.

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PREFACE

The impulse to embark on the present study of the Book of Changes, known in Chinese as the 1-Ching, came to me without any conscious volition on my part in the course of my work upon another classic, the Record of Rites, or the Li Chi, as it is called in Chinese. The translation of much of the latter work, especially the chapter on Education, required frequent consultation of the Book of Changes. In this book I had long been deeply interested, and the possibility of access to a large number of good commentaries in the libraries of Hong Kong, written by learned scholars through the centuries, had often made me wish that some competent student would try his hand at a detailed exposition, in English, to introduce to the Western world the teachings of this wonderful Book which, for thousands of years, has existed as a unique embodiment of Chinese philosophy, metaphysics and ethics.

As my inner life and meditations became more and more influenced by the teachings of the Book, and as I came to comprehend more and more clearly the metaphysical significance of the Text and its Ten Appendices, I felt myself increasingly impelled to expound this school of philosophy more accurately and truthfully than had hitherto been done. I soon found, however, that to attempt this task with any prospect of success would require a vast amount of time which I could then ill afford. But, having acquired a good number of Chinese commentaries on the Book, some of which are very rare masterpieces, and becoming increasingly fascinated with the multitudinous transformations and correlations of the hexagrams and their corresponding meanings, one day, while working on the Li Chi, I made the sudden and firm decision to tackle the task and prepare a full-length philosophical study. This decision was later strengthened, on the one hand, by my growing interest in metaphysics and philosophy and, on the other, by my awareness that none of the existing English translations and commentaries had done full justice to that great Book. By the summer of 1941, I had completed an integral portion of the work and submitted it to Hongkong University as a thesis for the degree of
Master of Arts. The I-Ching appealed to me not merely because it afforded a theme for an academic dissertation, but primarily because of its intrinsic interest and important teachings.

My belief in the uniqueness of the I-Ching is corroborated by learned Chinese scholars of all the dynasties in Chinese history and, among European scholars, by the German philosopher Count Hermann Keyserling who, in his book The Recovery of Truth, acclaims the I-Ching as "the most remarkable book of the world's literature". In his treatise South American Meditations, this distinguished Master of the Darmstadt School actually sets forth conceptions of Spirit and Earth which, in ideas and symbolism, are identical with those represented by the first two hexagrams of the I-Ching, thus indicating this Book's strong influence upon him.

Besides being a most remarkable book in content, the I-Ching is also one of the most ancient and venerated in the collection of sacred books known as the five canonical classics of China. Its teachings constitute the essential basis of Taoism and Confucianism and have been an important source of inspiration and enlightenment to philosophers and scholars throughout the long history of China, leading them to a correct understanding of the meaning of their lives and their relations with the universe. It was once said of the Christian Scriptures by a devotee that they contained shallows in which a child could safely wade, and depths in which a giant must struggle to keep afloat. A similar statement might be made of the I-Ching, for some of its teachings are so simple and practical that any person of average intelligence can understand and follow them, while others are so lofty, so profound, that the ablest must strain his intellect to comprehend them and might sink exhausted in the effort.

The importance of the I-Ching is clearly reflected in the fact that it was the subject of intensive study on the part of Confucius (551-479 B.C.) in the evening of his life, after he had returned from his long and fearful wanderings among the feudal states and settled down in his native state of Lu in Shantung. By this time he was already recognized as a great sage, or at least as the enlightened teacher of many disciples some of whom were accomplished in the "Six Arts"; yet he expressed a desire to devote the remaining years of his life to the study of the I, of that Principle of Mutation which governs the perpetual evolution of the entire universe and its creatures. It was said of him by the "grand historian" Sau-ma Ch'ien (145-93 B.C.) that he applied himself with such diligence to the study of the I-Ching that the leathern thongs which bound the bamboo tablets of his copy gave way three times from wear and tear. In the Confucian Analects, he is reported to have said on one occasion, when he was already advanced in age, that if a number of years were added to his life, he would complete his study of the I-Ching, and thus save himself from falling into grave errors.

The interpretation of the passage just quoted has been disputed, but there is no doubt that it expresses Confucius's high opinion of the I-Ching. That very phrase "save himself from falling into grave errors" signifies that a right understanding of the I-Ching enables the superior man to live and move rightly at all times and in whatsoever situation he may find himself, inasmuch as it will render him capable of adjusting and transforming himself in accordance with the change of his circumstances and the spirit of the times. It was said that Confucius, in order to facilitate understanding of the Book by future generations, wrote various appendices, which have been handed down to us under the name of the "Ten Appendices" or the "Ten Wings".

A word may be said about the manner in which the subject is set forth in the present treatise. First, an attempt is made to trace the metaphysical significance of the text and its corresponding ethical and
other teachings are set forth. In this connection, significant events are
cited from history, especially Chinese history, as illustrations. Thirdly,
the meaning of the text is developed in accordance with what is known
as "the Principle of Analogy or Correspondence," i.e., by relating the
line in question (each hexagram has six lines) to its corresponding
symbols, comparing the ideas suggested by them, and formulating more
elaborate notions on the basis of the comparisons. Fourthly, the effect
of the transformation and transposition of a particular line are dealt
with, pointing out the new symbolisms arising therefrom and indicating
how the meaning of that line is borne out or further elucidated by the
resultant symbolisms. Finally, to make the exposition as complete as
possible, a series of divinations based on a certain line are set forth so
as to show how the text can be interpreted in different ways in different
hypothetical cases.

To Western scholars the mode of thought expressed in a large portion
of this treatise may appear uncommon and even fantastic. It is both ana-
lytical and synthetical—analytical, because the meaning of every text is
broke up into its component ideas to show how they are all based on
the symbolisms of the hexagram in question and its several lines; and syn-
thetical, because they are combined again in association with other ideas
represented by corresponding and interrelated symbols to show how, by
analogy and correspondence, the meanings of interrelated symbols cor-
roborate and reflect one another. This method of interpretation may be
described as the comparison of the forms of the ideas underlying interre-
lated hexagrams and their corresponding individual lines, and the establish-
ment, from such a comparison, of more developed ideas and ideals. It
consists in the explanation of the lines of every hexagram by connecting
them with corresponding lines of another hexagram. Its main process is
the detection of analogous percepts, concepts and ideas in interrelated
symbols, and a synthesis of them into more elaborate metaphysical or
ethical notions. Thus, ideas of virtue, of metaphysics, of the physical
universe, of the social organization itself, all march in harmonious and
interdependent order. The truth behind all this is that the sixty-four
hexagrams with their 384 individual lines are organically connected and
interrelated, just as all spiritual spheres are in touch with one another, and
just as all outer phenomena are connected in some way. This being the
case, it is of no avail to study one hexagram or one of its lines, unless its
corresponding symbol or symbols are studied at the same time. Thus, the
meanings of Line 1—i.e., the lowest line—of the Ch'ien hexagram
will be explained in the light of the meanings of Line 1 of the correspon-
ding Fu hexagram; those of Line 2 of Ch'ien will be supple-
mented by those of Line 2 of the corresponding Shih hexagram; and
so on. Ultimately we may perceive a unity of significance underlying
the multiplicity of ideas represented by the linear figures, just as an
enlightened metaphysician may perceive a world of spiritual meaning
underlying the whole of Nature as its vital basis. It follows from this
concept that the system of philosophical thought established on the system
of hexagrams must, of necessity, represent an architectonically articulate
and closely knit whole. It was the search for this underlying unity of
significance, the search for the multitudinous sense-connexions behind the
hexagrams, and not the parrot-like reading and re-reading of the text by
King Wen and the Duke of Chou, that occupied so much of Confucius's
time and impelled him to turn his tablets over and over again till "the
leather straps and iron clamps which bound them together were thrice worn
out" (韋編三絕，錦銙三折). Here lies one of the unique features of the
I-Ching. Every hexagram and every line is understood as being correlated
with other hexagrams and lines, and their meanings are thereby perceived
as reflecting one another. In this way, we may "prove" the text of every
hexagram and every line by taking into account the meanings of correspond-
ing symbols, just as we treat a theorem in geometry by relating it to other
theorems. This principle of interpretation has been consistently followed in
the present commentary.

The beginning of the I-Ching goes back to mythical antiquity. It is
not strange, therefore, that different writers on the Book make different guesses at its actual age. Thus Rev. Canon McClatchie begins the Introduction to his book, *A Translation of the Confucian Yi King*, with the statement that “the Yi King is regarded by the Chinese with pecu-


 liar veneration as being the most ancient of their classical writings.” This statement, however, was strongly refuted by James Legge, who held that “the Shu is the oldest of the Chinese Classics, and contains documents more than a thousand years earlier than King Wen. Several pieces of the Shih King are also older than anything in the Yi; to which there can thus be assigned only the third place in point of age among the monuments of Chinese literature.” The solution of this problem concerning the age of the *I-Ching* depends on whether the system of sixty-four hexagrams, which forms the symbolic basis of the text, is regarded as an integral portion of the Book. It is obvious that James Legge, when comparing the three classics, had in mind only the main text of the *I-Ching*. But if the system of hexagrams, the composition of which is ascribed to Emperor Fu Hsi (3rd millennium B.C.), is regarded as part and parcel of the *I-Ching* — as in principle it should be regarded — then it is perfectly correct to say that the *I-Ching* is the most ancient of the Chinese classics. As will be explained in due course, the *I-Ching* is understood as “having passed, in point of time, through three antiquities, and, in point of authorship, through the hands of three sages” (人更三聖，世歷三古).

The Book of Changes escaped the fate of the other classics at the time of the notorious “Burning of the Books” in B.C. 213 under the tyrant Ch’in Shih-huang-ti, or First Emperor of the Ch’in dynasty (221-206 B.C.). In the memorial which Premier Li Ssu addressed to his sovereign, counseling that all old books should be consigned to the flames, an exception was made of those dealing with “medicine, divination, and husbandry”. The *I-Ching* was held to be a book of divination, and so was preserved.

In the catalogue of works in the Imperial Library, prepared by Liu Hsin (劉歆) about the beginning of the Christian era, there is a list of commentaries on the *I* and its Appendices; these emanate from thirteen different authors or schools, and comprise 294 contributions, both long and short.¹ The imperial K’ang Hsi edition of the Book, the *Chou I Che Chung* (周易折中), which appeared in 1715, contains quotations from the commentaries of 218 scholars, covering roughly the time from the second century B.C. to the seventeenth century A.D. Those 218 are of course hardly a tenth of the learned men who have tried to interpret this mysterious Book and to solve the many problems it poses. In the present commentary an attempt will be made to present simply and clearly, and, wherever possible, to develop, the vast amount of thinking that has been done by commentators throughout the centuries. Inasmuch as it is confined only to the first two hexagrams, it cannot, of course, pretend to give the fullness of knowledge which may be attained in a complete study, but it may leave the reader with clear fundamental ideas on the subject. Into the outline given by such a commentary the reader should be able to fit the details of further research.

The justification for my present task lies in the fact that English translations and commentaries respecting the *I-Ching* have been scanty. Up to 1950, the only satisfactory English translation available was that made by James Legge, published in 1882, Vol XVI of the *Sacred Books of the East*. Legge, like other scholars before him, wrote a running commentary on the Book; but the commentary is so concise as to appear like a mere footnote to the translation. In his Preface, Legge mentions that in 1876 the Rev. Canon McClatchie published a book in Shanghai with the title, “A Translation of the Confucian Yi King, or the ‘Classic of Changes,’ with Notes and Appendix”. Of this version Legge writes, “I have followed Canon McClatchie’s translation from paragraph to paragraph and from sentence to sentence, but found nothing which I could employ with advantage in my own.”

Since Legge’s time, there have been two other translations of the *I-Ching*. One of them is a German presentation by Richard Wilhelm, called *Das Buch der Wandlungen*, published in 1924, an English translation of which has since been made by Cary F. Baynes and published by Pantheon

¹ Han Shu, ch. 30 (“Treatise on Literature”)
Books Inc. and Routledge & Kegan Paul Ltd. The other is an English translation by John Blofeld for practical use in divination, published in 1963 by George Allen & Unwin Ltd.

Besides Legge’s and Wilhelm’s commentaries, I have in my possession well over a hundred Chinese commentaries belonging to different periods from the Han dynasty to the present day. While some are elementary and superficial, others are of the highest value and have furnished me with much useful material. Many of the quotations from Chinese commentaries appear in my treatise as free translations, for it is the essential meaning and not the form of expression that is of real importance. In many cases the original Chinese version is either enclosed in parentheses along with the translation, or appended in the footnotes.

Throughout the present commentary, I have assumed the role, not of a critic, but of a sympathetic exponent of the metaphysical truths underlying the I-Ching. I want to show how the I-Ching has been understood and interpreted by Chinese scholars of the old school, and how I myself understand it in the light of Western culture. I want to show my brethren of Europe and America the Chinese ways of thinking and the “simple profundity” of their philosophical understanding. I think this may be the right way for a Chinese to express the spirit of Chinese culture to the West.

The aim of my enquiry into the whole text of the I-Ching and the Ten Appendices is to set the results before my readers in a form which will make it easier for them to exercise their own judgment. That has been my sole purpose in this treatise — to present and develop a great number of interpretations, old and new; to suggest, on the basis of these, an accurate exposition of an exceedingly difficult and complex system of philosophy and ethics; and then to leave the construction, as I have attempted it, to be confirmed, rectified or expanded by later students.

It is my fervent hope that these efforts, incomplete and crude though they be, will stimulate the interest of some of my readers and encourage them to study for themselves this singularly fascinating subject, which has for thousands of years engaged the best attention of Chinese sages and scholars.

This present treatise does not pretend to be an exhaustive exposition of the far-reaching philosophy of the I-Ching. Devoted as it is to the treatment of only the first two hexagrams, namely, Ch’ien and K’un, and the appendices related to them, it is intended as the first part of a humble contribution towards the spiritual culture of the world, in the hope that it may serve as one of the rough stones in the complete Temple of Chinese Wisdom.

Fontana Gardens
Causeway Hill
Hong Kong
August 1969

WEI TAT
T'AI CHI T'U
The Diagram of Ultimate Reality
YIN-YANG
and
THE EIGHT TRIGRAMS
### The Names of the Hexagrams Arranged

#### In Alphabetical Order

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THE SIXTY-FOUR HEXAGRAMS

THE HEXAGRAMS, exhibited circularly and in a square, according to the natural process of development from the Yang and Yin lines, and the order of arrangement ascribed to Fu Hsi.
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BOOK I

INTRODUCTION
CHAPTER I

The Genesis and Development
of the I-Ching

The student of the I-Ching must know something of its history, in order to read and understand it aright from the outset. For this book was not written by one author at one time or by joint authors within the same period of time. Like the Gospels of Christ, the I-Ching is a synthesis of the works of four venerated sages who belonged to different periods in history, namely, Fu Hsi, King Wen, the Duke of Chou, and Confucius. As for the thousands of commentaries, they belong to all periods from the time of Confucius down to the present day. As might be expected, the commentaries are not all alike, some dealing with the symbolical basis of the Book, others emphasizing its metaphysical and philosophical side, still others confining themselves to its ethical teachings; a few of them delve into its mathematical intricacies, explaining the text in accordance with “the Principle of Analogy or Correspondence”. Rarely indeed has there been a commentator who has expounded the teachings of this mysterious book from all these four aspects. Thus, the I-Ching may well be likened to a diamond of many facets, not all of which can be delineated on a two-dimensional plane. Small wonder that the light of this multi-dimensional Diamond of Truth has rarely shone forth in all its beauty.

Most commentators are agreed that the origin of the I-Ching lies in mythical antiquity. This statement is unquestionably true, but it applies only to the system of symbols—i.e., the Eight Trigrams and the Sixty-four Hexagrams—that constitutes the diagrammatic basis of the Book.¹ The text itself is not so ancient; its historic period, in the Chou dynasty, can definitely be established.

One of the Appendices gives testimony to the age and authorship of

¹ The genesis of this system of symbols will be dealt with in Chapter III of this Introduction.
the text of the *I-Ching*. The *Hsi Tz'u Appendix* (繫辞傳), usually called the *Great Treatise*, is the most important. It affords a clue in the following terms:

Was it not in the period of middle antiquity that the *I* began to flourish? Were not its author or authors in great misfortune and anxiety?¹

According to Chinese writers, the furthest antiquity commences with *Fu Hsi* in the third millennium B.C.; and the nearest with Confucius in the middle of the sixth century B.C. Between these is the period of middle antiquity, covering a comparatively short time from the rise of the Chou dynasty, towards the close of the twelfth century B.C., to the Confucian era. According to the above-quoted paragraph, it was in this period of middle antiquity that the text of the *I-Ching* was composed.

**King Wen and the Duke of Chou as Authors**

Another passage of the Great Treatise affords more definite testimony to the age of the *I-Ching*:

Did not the *I* begin to flourish toward the end of the Yin dynasty when the virtue of Chou had reached its highest point and when King Wen was having troubles with the Yin tyrant? It is for this reason that the statements in the Book intimate a sense of danger and teach how those who are in danger can attain security while those who are easy-going are to be overthrown.²

The dynasty of Yin (Shang) (1751-1112 B.C.) was superseded by that of Chou (1111-249 B.C.). The founder of Chou was King Wen (r.1171-1122 B.C.), though he never occupied the throne. The troubles he had with the last sovereign of the Yin dynasty reached their height in 1132 B.C. when the tyrant threw him into prison in a place called

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¹ 品之翼出，其於中古乎，作品者，其有憂者乎。（Para. 49, Section II）
² 品之翼出，其誠聖之志乎，聖之盛事耶，當文王興封之事耶，兆世其師危，世者之平，德者在隋。（Para. 69, Section II）
Confucius as Commentator

We have traced the text of the I-Ching to its authors, King Wen in the year 1132 B.C. and his son, the Duke of Chou. Several centuries later, came the great task of Confucius (551-479 B.C.). He had returned from his long and strenuous wanderings among the feudal states, and was settled down in his native Lu. He was now an old man, nearly seventy, worn out by years of travel, privation and anxiety, at a time of life when the physical frame begins to demand quiet and repose. He took no further active part in the administration of his native state, but spent the rest of his life in moral and historical studies, in editing the classics, and in teaching his disciples. It was at this period that he devoted himself to the study of the I-Ching, and wrote various "appendices" to elucidate the text of King Wen and the Duke of Chou, to point out the human activities corresponding to the cosmic situations represented by the symbols, to explain the method of divination, the sequence of the hexagrams, and similar expositions.

Commentators after Confucius

Out of all the three thousand disciples of Confucius, only two are now known to have completed the course of study on the I-Ching under the personal instruction of the Master. They were Shang Ch'iu (商瞿), a native of Lu, twenty-nine years younger than Confucius, and Pu Shang (卜商), also known as Tzu Hsia (予夏). The Former passed on the wisdom of the I to Kan Pi Tzu Hung (幹臂子弘) who passed it on to Ch'iao Pi Tzu Yung (稽子庸) who, in turn, passed it on, through four "generations" of disciples, to T'ien Ho (田何) of the state of Ch'i. T'ien Ho lived through the Ch'in dynasty and witnessed the "Burning of the Books", which, however, did not involve the I-Ching. Following the rise of the Han dynasty, T'ien Ho passed on the wisdom to several disciples of whom the most celebrated was Ting K'uan (丁寬). Ting wrote a long commentary on the Book and passed on the teachings to T'ien Wang Sun (田王孫) from whom they passed to the three most distinguished I-Ching scholars of the Han dynasty, namely, Shih Ch'ou (施繇), Meng Hsi (孟喜), and Liang-ch'iu Ho (梁邱賀). It is possible, but hardly necessary, to trace the lineage of this school of wisdom throughout the different dynasties down to the present day. I think it best to adopt Dr. Yang Chien-hsing's idea of dividing the history of the Book of Changes since Confucius's time into three main periods: the Han, the Sung, and the Ch'ing.

In the Han dynasty (206 B.C. to 220 A.D.), the most outstanding authorities on the I-Ching were, as mentioned above, Shih Ch'ou, Meng Hsi, and Liang-ch'iu Ho. Others of note were Ching Fang (京房) and Pi Chih (賁易). This Han School was superseded by that of Wang Pi (王弼) of the Wei dynasty (220-265), who expounded the I-Ching only in the light of the mysticism of Lao Tzu and Chuang Tzu and disregarded the symbolic basis of the text. The Han School was thus lost in oblivion for more than five centuries until Li Ting-tsu (李鼎祚) of the T'ang dynasty (618-907) attempted to revive it by compiling the fragmentary works of some thirty-five different commentators in one edition which he entitled the Chou I Chi Chihs (周易集解), i.e., the combined commentary on the Chou I. This work was, however, too concise and too undistinguished to be effective in bringing about a renaissance of the Han School.

In the Sung dynasty (960-1279), the outstanding authorities on the I-Ching were Shao Yung (邵雍), who developed the metaphysics of the I-Ching along entirely new lines, and Chu Hsi (朱熹). The latter followed Shao's school of thought and did his utmost to correct the errors of Wang Pi (王弼); but he made a grave mistake by laying major emphasis on the divination-aspect of the I-Ching and explaining the text as a collection of oracles instead of a system of philosophy, thus failing entirely to do justice to the nobler and deeper motives with which the venerated sages
of old had composed the classic. The commentators of the subsequent
dynasties of Yuan and Ming (1277-1643) followed more or less the same
lines of thought as those of the Sung masters, with perhaps one excep-
tion, Lai Chih-teh (來知德), who improved on the Han and Sung schools
by discovering new methods of interpreting the symbolisms of the hex-
agrams, thus throwing new light on the mental processes of King Wen,
the Duke of Chou, and Confucius.

Of the outstanding I-Ching authorities in the Ch'ing dynasty, (1644-
1912), may be mentioned Hui Tung (惠棟) who wrote Chou I Shu (周易
述); Chang Hui-yen (張惠言) who wrote Cheng Shun I I (鄭荀易義) and
Yü I I (虞易義), both of which are based on the Han school of inter-
pretation; Mao Ch'i-ling (毛奇齡) who wrote Chung Shih I (仲氏易); Chi Ta-
k'uei (紀大奎) who wrote I Wen (易問) and Kuan I Wai P'ien (觀易外
篇); Chiao Hsun (焦循) who wrote the I T'ung Shih (易通釋); and Tuan
Mu Kuo Hu (端木國瑚) who Wrote Chou I Chih (周易指). Those illustri-
ous commentators either explained the meanings of the symbolisms,
or expounded the philosophy of life on the basis of those symbolisms, or
revealed the significance of the multitudinous transformations and cor-
relations of the 64 hexagrams and their 384 individual lines. In this way
they transformed the whole edifice of thought represented by the I-Ching
into one co-ordinated and interrelated system of philosophy in which the
evolution and association of ideas are governed by principles of almost
mathematical and scientific exactitude. Of those Ch'ing scholars Chiao
Hsun (焦循) should be recognized as the highest authority on the I-Ching.
He was a great mathematician and wrote commentaries on other classics
besides the I-Ching. His I T'ung Shih (易通釋), which consists of fourteen
volumes, was the result of more than twenty years of concentrated study
of the Book. To him should be given the credit of having discovered, for
the first time in 2,500 years, one of the master keys to the Book of Changes,
the key which reveals how Fu Hsi made use of the system of hexagrams
to impart ethical teachings to his people, and how King Wen, the Duke
of Chou and Confucius understood the correlations of those hexagrams
and came to write the text and the Appendices. The I T'ung Shih
reveals the principle of mutation which governs the inter-adjustment of
all the hexagrams and shows how every word and every phrase is correlated
with all similar words and phrases throughout the text. Like Higher
Mathematics which can only be studied after an elementary course has
been mastered, an English commentary on the I-Ching on the basis of
the I T'ung Shih can only be understood and appreciated after the entire
text of the book has been studied along traditional lines as followed in
the present commentary, i.e., after the student has familiarized himself
with the entire text and is at least capable of visualizing at once all the
sixty-four hexagrams with their corresponding names, and following their
transformations from one to another.

Commentators of Our Times

Coming to the present age, valuable contributions were made by the
distinguished authorities Yang Chien-hsing (楊錢成), Huang Hsing-jo
(黃星若), both of Wusih, and Hang Hsin-chai (杭辛齋) of Hangchow.
The last-mentioned had the largest collection of works on the I-Ching
and wrote four volumes on various aspects of the classic. Huang
Hsing-jo wrote the I Hsuht T'ou Yaun Ching Ch'uan Chieh (易學要原糅
解), while Yang Chien-hsing, who has completely mastered the I
T'ung Shih and is developing the subject on a more elaborate scale,
has written a series of works which includes his Lectures on the I-Ching
(4 vols.) (易學講演錄). Most of his other manuscripts were unfortunately
either lost or burnt following the attack and occupation of Wusih by
Japanese forces in 1938. Both Huang Hsing-jo and Hang Hsin-chai have
passed on, leaving Yang Chien-hsing as the only authority of the present
day to keep alight the torch of Chinese wisdom handed down by our
sages and scholars throughout the last five thousand years.

As for myself, I had during my boyhood the good fortune to be
instructed in the Chinese classics by a learned scholar of the old school.
My teacher made me memorize the whole text of the I-Ching by heart
and did his best to explain its meaning to me. Then, in 1922, when I
was a student in the Arts Faculty of Hongkong University, I attended
a complete course of lectures on the Book by Ou Ta-tien (歐大典), a
Hanlin and Professor of Chinese Classics in that University. Later, in 1936, twelve years after my graduation, he was my private tutor and gave me advanced instruction on the I-Ching. I am also fortunate in having procured from various sources all the great commentaries on the I-Ching including those enumerated above. All these works provide a rich mine of valuable materials for my present treatise. One of them in particular is most enlightening—the Chou I Tsa Kua Cheng Chieh (周易雜卦詳解) by Chou Shan-pei (周善培), the only authority I have so far encountered who explains the text in accordance with the “Principle of Analogy or Correspondence”. In this masterpiece of his I have found full confirmation of all the observations I have made in the twelve sections entitled “Analogies and Correspondences” in connection with the twelve individual lines of Ch’ien and K’un. For this I shall always owe him a deep debt of gratitude.

CHAPTER II
The Metaphysical Tenets of the I-Ching

On every side, and in everything, we perceive constant change of form, shape, and activity; everlasting transmutation of substance; impermanence in everything; nothing stable; nothing firm; nothing persisting; everything in constant motion; everything in a state of flux; everything flowing on like a river, never the same for two consecutive moments; all things ever-changing particles of a huge cosmic flame; nothing permanently “being”; everything constantly “becoming” or passing from one state to another; action and reaction; cycles and rhythms; the beginningless and endless sequence of events; the constant operation of cause and effect; the Law of Change ever modifying and altering the shape, form, activity, state, and condition of everything, from the very moment of its creation or birth.

In the vortex of constant changes, thinking men and women have sought for a fundamental principle of REALITY underlying, supporting, and sustaining the universe of these transitory, changing shapes, forms, activities, states, and conditions,—that “unconditioned and absolute ground for all that exists conditionally”, which Plato asserted to be the real subject-matter of philosophical inquiry.

The wise have ever refused to accept the changing, impermanent, phenomenal universe as the ultimate truth or REALITY. They have always insisted upon looking behind and beyond the world of manifestation for the essence which they believe must lie hidden there; for the infinite essence underlying the finite; for the immutable essence underlying the transitory.

Gazing upon the universal manifestation of the law of change, the thoughtful have ever asked themselves and others the ultimate question: What is it that manifests change? What is it that IS? What is it that is
truthfully and in fact REALITY?

While the majority of the human race has contented itself with creating gods, demigods, godlings, and minor supernatural entities in endless variety, the wiser members, discarding these creations of the naive imaginations of their brethren, and ignoring the interested dogma of the various priesthoods attending the shrines of the local deities, tribal gods, and supernatural personages, have ever sought for the principle of REALITY which abides in the infinity of manifested forms, shapes, activities, and existences of the universe, and in which all things in their turn abide and have their being.

They have perceived that REALITY cannot be merely the outward manifestations of existence. With its finite appearance, the material panorama of the manifested universe is recognized as a phantasmagoria, and all beings participating in it as mere actors on the great stage of the Cosmos. The wise have ever held that the manifested universe is akin to a cosmic dramatization of REALITY.

Ultimate Reality according to the I-Ching

Now what have the venerated sages of Ancient China, the scholar-authors of the Book of Changes, perceived and understood? What have they taught about Reality? They have taught us by unique diagrams as well as illuminating words that there exists one Boundless Immutable Principle, one Absolute Reality, which antecedes all manifested conditioned Being. It is called in the I-Ching the T'ai Chi (太极), i.e., Supreme Ultimate. This Ultimate Reality is the One Life, the One Self-Existence, the Absolute All-in-All, Eternal and Infinite, the Causeless Cause of all things and THAT to which all things eventually return (一元，萬物生始本源). The phenomenal universe, with all things contained therein, is the objective manifestation of this Absolute Reality.

This Absolute Reality which is to be known not by the intellect but by a very much superior faculty, the faculty of intuition, which knows by direct, immediate comprehension, is understood as having two aspects:

YIN (陰) and YANG (陽), i.e., Feminine and Masculine, the Receptive and the Creative, Negative and Positive, Passive and Active. These two aspects or principles, being inseparable parts of a unity, are always at work in space and time, interplaying and co-operating with each other, and it is the interplay and co-operation of these two cosmic forces that causes the ever-changing phenomena of our universe. In the world of relativity as we know it, these two polar opposites manifest themselves as Spirit and Matter, Father and Mother, Day and Night, Light and Darkness, Life and Form, Good and Evil, Motion and Rest, the Positive and Negative Poles of Electricity and Magnetism, and many other dualities familiar to us in daily life. In the text of the I-Ching are many sayings expressing this truth. For instance, one of the Ten Appendices to the Book (The Great Treatise) says: "The creative rhythm of Yin and Yang constitutes what is called the Tao" (一陰一陽之謂道). Again: "In the I [Changes] there is the SUPREME ULTIMATE which engenders the Two Primal Forces [Yin and Yang]" (易有太极，是生兩儀).

One of the best expositions of this doctrine of Unity in Duality is given by Chou Tun-i (周敦頤) (1017-1073 A.D.), a sage of the Sung dynasty (960-1279 A.D.), in his T'ai-Chi-T'u Shuo (太极圖說). The following passage serves as an illustration:

The Supreme Ultimate through creative Movement manifests its Yang Aspect. This Movement, having reached its limit, is followed by Quiescence, and by this Quiescence, it manifests its Yin Aspect. When Quiescence has reached its limit there is a return to Movement. Thus Movement and Quiescence in alternation, become each the source of the other. The distinction between Yin and Yang is determined and the Two Modes (i.e., Yin and Yang) are established.

The Ch'ien Principle (Yang) constitutes the male element, and the K'un Principle (Yin) constitutes the female element. These Two Forces (Yin and Yang) by their interaction operate to produce the

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1 Section I, Chap. V Para. 24
2 Section I, Chap. XI, Para. 70
3 This essay will be dealt with in detail in a separate chapter of this Introduction.
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myriad things, and these in their turn produce and reproduce, so that transformation and change continue without end.

The Law of Polarity

In western literature, this principle of interaction between Yin and Yang is known as the Law of Polarity. It is interesting to note that this law has been expounded by Ralph Waldo Emerson in his Essay on Compensation in the following manner:

POLARITY, or action and reaction, we meet in every part of nature; in darkness and light; in heat and cold; in the ebb and flow of waters; in male and female; in the inspiration and expiration of plants and animals; in the systole and diastole of the heart; in the undulations of fluid and of sound; in the centrifugal and centripetal gravity; in electricity, galvanism, and chemical affinity. Superinduce magnetism at one end of a needle, the opposite magnetism takes place at the other end. If the south attracts, the north repels. To empty here, you must condense there. An inevitable dualism bisects nature, so that each thing is a half, and suggests another thing to make it whole; as spirit, matter; man, woman; subjective, objective; in, out; upper, under; motion, rest; yea, nay.

Henri Bergson, too, was apparently referring to the same truth when he wrote in his Creative Evolution:

It is true that in the universe itself two opposite movements are to be distinguished, “descent” and “ascent”. The first only unwinds a roll ready prepared...But the ascending movement, which corresponds to an inner work of ripening or creating, endures essentially, and imposes its rhythm on the first, which is inseparable from it.

Polarity as seen in the Physical Sciences

As well as delving into western philosophy and mysticism for confirmation and corroboration of this central doctrine of the Book of Changes, we can find in modern science a few illustrations that are familiar to us. Let us first take the case of the atom.

As we all know, the solid atom, once considered the indivisible and unchangeable basis of the universe, can now be broken up into tiny granules of negative and positive electricity, respectively known as electrons and protons, the electrons revolving around the proton, or the nucleus, just as the planets revolve around the sun. If we had the faculty of being able to observe an atom of hydrogen, we would notice the dizzy circuits of a negative electron revolving round a positive nucleus at the rate of six thousand billion times per second. Recently, physicists have also discovered that the whirling electrons themselves are also both positive and negative, corresponding to the masculine and feminine aspects of the Absolute. The results of these developments are described by Dr. Karl K. Darrow, who points out that “when a plate of dense matter is exposed to a stream of photons, electrons are found springing two by two from the plate, negative and positive leaping from the same point. This means that a photon of light has died and given birth to a pair of electrons, one positive and one negative.” Conversely, it is held possible and even probable that “a positive and a negative electron may meet each other while roaming through space, and merge with each other to form a corpuscle of light.”

During the 1951 Festival of Britain there was a memorable exhibition in the Hall of Science showing the basic constituents of matter. A minute piece of lead from the point of a pencil was gradually amplified so many thousands of times that one could walk in passages of light among the crystals that made up its composition. Finally, the crystals themselves were amplified, again so many thousands of times that there was nothing to be seen but the inherent forces of matter—vast blue space in which positive
and negative electrical charges made a steady rhythmic pattern of light and energy-impulses. This is the true constitution of matter—energy and light, consisting of positive and negative electrical charges. This is the living, underlying structure of the universe, the primal substance from which form is created.

Let us take a simpler illustration—water. We all know that water is composed of oxygen and hydrogen, but not many of us are aware that, in the atomic structure of a molecule of water, hydrogen is positive and oxygen negative. This can easily be proved by what is called the electrolysis of water, i.e., the decomposition of water into its constituent elements by means of an electric current. In that experiment it will be found that the hydrogen bubbles arise at the anode (positive pole), while the oxygen bubbles arise at the cathode (negative pole).

One more illustration. In 1920 Professor A. A. Michelson noted (as had many other astronomers before him) that, when he focused his telescope on a star, rings of alternating light and darkness called ‘diffraction patterns’ were seen around it. Now, why alternating light and darkness? Obviously, in this phenomenon, too, occurs this duality of Yin and Yang in the form of light and darkness. We can thus see that the Principle of Polarity, long ago embodied in the Book of Changes, has been amply borne out by the experiments and observations of modern scientists and philosophers. By analogy and correspondence, this principle is in operation throughout Nature, in all spheres of existence, from the highest to the lowest, from the greatest to the minutest.

**Periodicity and Recurrence**

Another principle taught in the Book of Changes is the absolute universality of the Law of Periodicity, of flux and reflux, ebb and flow, which physical science has observed and recorded in all departments of nature. An alternation such as that of Day and Night, Life and Death, Sleeping and Waking, is a fact so perfectly universal that it can easily be recognized as one of the fundamental Laws of the Universe.

**The Law of Enantiodromia**

In a unique fashion the Book of Changes also embodies and expounds the Law of Reversion in extremis (物極必反), i.e., the reversion of one pole to its very opposite at an extreme point (極極陽生，陽極陰生). In western philosophical terminology this law is known as the Law of Enantiodromia, a Greek word used by Heracleitus to signify reversion to the opposite. By this is meant that one pole, whether Yin or Yang,
automatically changes into its opposite at a certain point just as water automatically begins to expand instead of contracting when its falling temperature reaches four degrees Centigrade, and just as night begins to change into day, and day into night at a certain moment. The truth is that when the Creative Principle, Yang, has reached its greatest strength, the dark power of Yin is born within its depths; night begins at midday when Yang breaks up and begins to change into Yin. Likewise, day begins at midnight when Yin breaks up and begins to change into Yang.

Thus it is written in one of the Ten Appendices that "when the sun has reached its meridian height, it begins to decline. When the moon has become full, it begins to wane."

This principle may be perceived in the following diagram called the T'ai Chi T'u (太極圖), i.e., the diagram of the Supreme Ultimate with its two aspects Yin and Yang:

The origin and meaning of this symbol together with those of the corresponding Eight Trigrams (八卦) will be explained in Chapter III of this Introduction. Suffice it to point out here that Yang, indicated by the white portion, is born from the centre and gradually grows, expanding and increasing till it reaches its utmost limit of manifestation, as represented by the straight line at the upper part of the diagram. At this very point of fullness and maximum expression, its polar opposite, Yin, begins automatically to manifest itself. Likewise, Yin, indicated by the black portion, appears from the centre and gradually grows, expanding and increasing till it attains its utmost limit of manifestation, as represented by the straight line at the lower part of the diagram. Thereupon Yang is reborn again and the cycle is repeated ad infinitum. This alternate growth and passing away of Yin and Yang, their successive influx and efflux, and their transformation at an extreme point are simultaneous manifestations of two basic laws taught in the I-Ching, namely, the Law of Cycles and the Law of Enantiodromia.

It is interesting to note that Herbert Spencer touched upon the operation of this law of reversion also when he wrote in the book already referred to.

Motion as well as matter being fixed in quantity, it would seem that when the change in the distribution of matter which motion effects comes to a limit in whichever direction it is carried, the indestructible motion thereupon necessitates a reverse distribution (Italics added).

When applying this Law of Enantiodromia to man himself, the I-Ching teaches that an individual may remain identical with himself throughout the transformations and metamorphoses of his mortal condition; but, in either case, not beyond a certain limit. Should this limit be overstepped, the unity collapses. At the utmost limit, reversion to the opposite takes place. Modern physicists investigating the nature of the mesotron seem to have affirmed this truth, for they have discovered that the nucleus of a mesotron atom is composed of neutrons and protons, and that at a certain point, and with a certain mechanism of exchange, a proton will change into a neutron, and a neutron into a proton.

A physician is in a position to see this cycle of change with his naked eyes. Take the case of vitamin B injections. It has recently been discovered that when a person takes increasing doses of vitamin B, there comes a point at which further doses will produce the opposite effect,
resulting in vitamin B deficiency or what is called avitaminosis. Here is a definite case in which reversion to the opposite at a certain point takes place.

Dr. C. G. Jung, the great psychologist, in his commentary on Richard Wilhelm's translation of the Taoist Book of Life called The Secret of the Golden Flower (太乙金華宗訥), says that he often sees a successful business man attaining all his desires "regardless of death and the devil", and then withdrawing from activity at the height of his success. In a short time the man falls into a neurosis, which changes him into a querulous "old woman", confines him to his bed, and finally destroys him. The picture is complete, including even the change from the masculine to the feminine attitude. The explanation given by the Book of Changes is that he has exceeded the limit of his sphere of activity and has undergone a transformation in extremis. In the Book of Changes, this situation is represented by the sixth or topmost line of the Ch'ien hexagram which symbolizes a dragon that has soared too high in the heavens, beyond his proper sphere, and has now occasion for repentance (亢龍有悔).

**Minor Aspects of Mutation**

After dealing with the three above-mentioned basic principles of mutation, the Book of Changes also affirms subsidiary principles, of which two may be mentioned here. First, since the Yang Principle is the principle of change and of spiritual initiative, the I-Ching teaches the possibility of the inner transformation of man, a transformation which renders essential progress possible in spite of fate. Every fate is, for its part, susceptible of transformation into a new fate through creative understanding. An inferior man can transform himself, by self-cultivation, into a superior man. Homo faber ("inventive man")—to use Danzel's apt definition—will, on a higher plane of being, be able, de novo, to transform himself into homo divinans ("intuitive man"). And for humanity, transformation can be achieved by spiritually conscious man. It is only necessary to know from what point to set out. The requisite knowledge is furnished by the I-Ching.

The I-Ching deals then with the transformation of the sixty-four hexagrams, their inter-adjustments and the transposition and mutual correlation of their individual lines. These multitudinous transformations and their significance are understood as corresponding to the myriad changes in life and in the universe. Through a study of the correct and erroneous inter-adjustments of those symbols, the superior man learns to live and move in a right manner at all times and in all situations, and so escapes falling into grave errors.

**Chou I—The Meaning of its Name**

Now that we have, in the foregoing paragraphs, dealt with the problem of Ultimate Reality and the principles of mutation that govern the evolution of the universe and its creatures, we are in a position to understand the various meanings of the Chinese title of the Book of Changes. The I-Ching, as we have it today, is usually known as the Chou I (周易). According to the best authorities, the character Chou 周 has the following five significations:

1. **Chou** was the name of the principality of which King Wen, the sage-author of the main text of the I-Ching, was the chief. It became later the name of the dynasty founded by King Wen's son, King Wu, during which the study of the I flourished at its highest degree. Thus Chou I means the I-Ching of the Chou dynasty, in contradistinction to the I of the previous two dynasties.

2. **Chou** means universality (周普, 周通), the idea being that the Book deals with Ultimate Reality, which is infinite and eternal, and of which the universe is the phenomenal manifestation. Furthermore, it signifies that the transformation of things is a universal, never-ending, never-resting process (易道周普). In other words, the Principle of Change pervades the spiritual as well as the material worlds.

3. The character Chou is a component part of the Chinese phrase Chou mi 周密, which signifies minuteness, indicating that the I-Ching teaches in minute detail the profoundest truths of Spirit and Earth, and
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explains the mode of operation of the Principle of Mutation governing the evolution of all things in the universe. This idea is clearly borne out by a paragraph in one of the Appendices to the I-CHING which reads:

The I is based on a principle of accordance with Spirit and Earth; therefore it enables us to comprehend the tao of Spirit and Earth and its order.1

Through the I, the sage comprehends the full scope of the transformations of Spirit and Earth without any error; by an ever-varying adaptation he completes the nature of all things without exception; he penetrates the tao of day and night, and so understands it.2

4. According to the living authority Yang Chien-hsing (楊幾形), the character Chou is also a component of the phrase Chou Liu, which signifies universal flow, the idea being that the I-CHING deals with the ceaseless flux and reflux of the Universal Life-force, i.e., the Yang Power, throughout all spheres in the Cosmos.

5. Chou means a cycle, signifying that all changes occur in cycles (周而復始). In World-Creation there is no beginning and no end. It is all a matter of cycles—cycles of creation and re-creation that can be found in all things.

I-Ching—The Meaning of its Name

The character I (易) means change, mutation, transformation. Needless to say, it deals with the Principle of Mutation which manifests itself in the universe. According to such authorities as Ma Po-yang (馬伯陽), Chia K'uei (賈逵), Cheng Hsuan (鄭玄), Yu Fan (虞翻) and Lu Ping (陸秉), the character I is formed from the character for ‘the sun’ 日 placed over that for ‘the moon’ 月.1 As the sun gives place to the moon, and the moon to the sun, so is change always taking place in the phenomena of nature and in human society. Alternatively, according to the Shuo Wen (說文), the character “I” is a picture of an animal, thus: 易, showing the images of its head, its body and its four legs (see Frontispiece). Its meaning, as given in the Shuo Wen, is “a lizard”. Could it be a chameleon, which is well-known for its ability to vary the colour of its skin at different times of the day and according to its background?2

As regards the name Ching (經), it was not added to I till the time of the Han dynasty. The Han scholars, when engaged in collecting and digesting the ancient literary monuments of their country, found it convenient to distinguish those whose value had been acknowledged by Confucius as Ching, i.e., classics, meaning what was canonical and of unchallengeable authority.

Finally, it is appropriate here to explain the original meaning of the two terms Yin (陰) and Yang (陽). In its primary meaning, Yin is “the dark”, “the cloudy”, “the shadowed”, while Yang is “the light”, “the bright”, or “pertaining to the sun”, T'ai Yang being the term for the sun. These two concepts of Yin and Yang are applied respectively to the shadowed and the light side of a mountain or a river. In the case of a mountain, the southern is the bright side (Yang) and the northern the dark side (Yin), while of a river it is the northern side that is bright (Yang), because it reflects the light, and the southern side that is in shadow (Yin). In the Book of Changes these two terms denote the two polar forces of the universe dealt with in this chapter. However, these two terms, Yin and Yang, do not occur in the actual text of the Book. Their first occurrence is in one of the Ten Appendices called the Great Treatise (繫辭大傳).

1 賈逵曰：日月為易，陰陽相對，繫辭曰：日月為易，象説陽也。說文曰：日月為易，陽動也，陰靜也。
2 靖州曰：品月貞陽，繫繫守宮，陰陽曰繫繫自二陽變色，故曰易也。周易曰：易為簡聖之名，

1 聲明見曰：月日為易，陰陽相對，繫辭曰：日月為易，象説陽也。說文曰：日月為易，陽動也，陰靜也。
2 聲明見曰：品月貞陽，繫繫守宮，陰陽曰繫繫自二陽變色，故曰易也。周易曰：易為簡聖之名，

守宮見易，色色無及，自二陽，是月易者，從易見也。
CHAPTER III

Origin and Formation of the Eight Trigrams

The earliest historical document dealing with the origin and formation of the Pa Kua or the Eight Trigrams, which constitute the symbolic basis of the I-Ching, is the Great Treatise, the most important of the Ten Appendices. This treatise contains three views, the first attributing their origin to Fu Hsi's spiritual perception, the second demonstrating it by the Principle of Polarity, and the third explaining it on the basis of a cosmogonic plan supposed to have been miraculously revealed to Fu Hsi.

First View

The 11th paragraph of Section II of the Great Treatise says:

In remote antiquity, when he was lord of all under heaven, Pao Hsi, looking up, observed the signs in the sky and, looking down, surveyed the patterns on the earth. He noted the ornamental designs on birds and beasts and the different properties of the soil. He gathered wisdom and knowledge from far and near, from his own person and from things in general. He then began to devise the Eight Trigrams (linear figures of three lines each] to reveal the attributes of Divine Spirit and to classify the qualities of the ten thousand things.1

Pao Hsi (庖犧) is another name for Fu Hsi (伏羲), the most ancient personage mentioned with any concrete detail in Chinese history. His place in the chronology of Chinese history dates from 3322 B.C. It is said that he was born of a miraculous conception and endowed with the spiritual attributes of a sage. Reported to have taught his people methods of hunting, fishing and rearing cattle, he was named Fu Hsi or Pao Hsi, Pa meaning cooking and hisi animals for sacrifice. He was also reputed to have devised a primitive system of writing, laid down marriage rules for his people, and invented the lute, the harp, and a calendar. In the paragraph just quoted, he appears as the sage-ruler, the philosopher-king, who devoted himself to meditation on the fundamental meaning of life and the universe; and, as a result of his spiritual insight, he devised the "Pa Kua" (the Eight Trigrams) to teach his people the art of divination and impart to them certain metaphysical and ethical truths.1

The question arises: why did Fu Hsi resort to a system of concrete symbols and not a body of abstract principles for the instruction of his people? Two reasons may be given, one historical and the other psychological. First, Fu Hsi is supposed to have ruled in China long before the Chinese language became sufficiently developed as an effective medium for the expression of metaphysical truths. Many centuries had yet to elapse before Ts'ang Chieh (蒼頡), minister of Huang Ti (2nd millennium B.C.), appeared and invented the Liu Shu (六書), or the six scripts, which gradually superseded the primitive system originated by Fu Hsi. Secondly, from time immemorial the Chinese mind has been distinguished by its realistic imagination, synthetic thinking and intuitive perception of truth. Detailed logical reasoning—that function of the analytical intellect which so greatly distinguished the ancient Greek philosophers—seems to occupy only a secondary place in the Chinese mind. It was therefore natural that the sage-rulers of ancient China should take advantage of this essential feature of the Chinese mind by adopting, in the absence of abstract terminology, a pictorial or symbolical method of imparting spiritual truths. Indeed, this symbolical way of thinking shows itself quite prominently in the Chinese system of writing. It is significant that the written characters of the Chinese language are not mere words but symbols of ideas. Thus, an idea can generally

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be expressed within this system symbolically, in and by itself; the symbolic image of a conceptual relation is painted, and from its connection with a preceding or succeeding symbol the intended meaning is made plain. And this is exactly how the meaning of a hexagram and of its individual lines is determined by King Wen and the Duke of Chou.

The use of symbolism is common not only in Chinese metaphysics but also in Christianity and other religions. Thus St. Patrick used the shamrock to symbolize the Trinity; "the pelican symbolizes self-sacrifice, and the phoenix the Resurrection of Christ; the chrisom symbolizes the innocence of the newly baptized, the chrismon his dedication to priestly service; and all beautiful things symbolize the uncreated beauty in the mind of Him who made them, a beauty akin to His wisdom, which sweetly ordereth all things, and His Love, which was the secret motive of creation."¹

Not only religion and philosophy but the fine arts also are full of symbolism. The artist’s mind is keenly alive to the "infinite suggestiveness" of things. To the poet "the meanest flower that blows can give thoughts that do often lie too deep for tears;" and such a phrase as "Chill October" creates a scene from Nature permeated with the deepest pathos of human life. Just as symbolism in art largely consists in apprehending the world of nature in human terms, symbolism in the Book of Changes consists in perceiving metaphysical realities and human situations in and through the system of sixty-four hexagrams. The sense-images of the I-Ching are based upon the masculine and the feminine aspects of Ultimate Reality and, as a synthetic whole, they represent the Macrocosm as well as the Microcosm. Their various inter-relationships and numerous transformations indicate not only the myriad modes of co-operation between the two Eternal Principles but also the inner correspondence between Macrocosm and Microcosm. It follows from this that a right understanding of the inner meaning of the hexagrams leads to a right understanding of the spiritual significance of life and of the universe.

¹ Cf. Arthur Chandler, Ana Coeli, Ch. XIV, p. 171, on "Symbol and Sacrament".

Second View

The 70th and 71st paragraphs of Section I of the Great Treatise (attributed to Confucius) give another account of the origin of the trigrams:

In the I there is the Supreme Ultimate (T’ai-chi), which engenders the Two Primal Forces (Yin and Yang).¹ These Two Primal Forces give rise to the Four Forms, which in their turn give rise to the Eight Trigrams. The Eight Trigrams serve to determine the good and evil issues of events, and from this determination arises the prosecution of great tasks.²

If we ponder upon the essential meaning of the above passage, we may imagine that: Fu Hsi, in his profound contemplation, intuitively perceived that our phenomenal universe is the objective manifestation of an Inner Reality which is eternal and ever-creative, and which manifests itself in two aspects: Feminine and Masculine, Negative and Positive, the Receptive and the Creative, Yin and Yang. He fully understood the nature and mode of operation of these two polar opposites, and grasped the truth that they are always at work, interplaying and co-operating with each other, thereby causing the ever-changing phenomena of life and of our universe. He thereupon devised the strong undivided line “——” to symbolize the masculine principle Yang, and the weak divided line “—” to symbolize the feminine principle Yin.³ These two lines, placed over themselves and each over the other, become the Four Symbols: 三; 二; 一; 一; 一; 一; 一; 一. These are respectively understood as the T’ai Yang (Major Yang); Shao Yin (Minor Yin); Shao Yang (Minor Yang); Shao Yang (Major Yang);

¹ This reference to the Supreme Ultimate with its Two Aspects (Primal Forces), Yin and Yang, reminds us of the Hindu teachings regarding the Absolute or Parabrahman with its two aspects Purusha and Mulaprakriti. It also reminds us of the Occidental conception of Unity in Duality, i. e., of Ultimate Reality with its two aspects of Life-Spirit-Time and Form-Matter-Space.

² 意有太虛，是為兩極，兩極生四象，四象生八卦，八卦成吉凶，吉凶生大業。

³ 閃河：周易變易，伏羲仰觀俯察，是大地之間，英華繪圖，吉凶成形，乃次震而為之，卦一義以象陽，卦一義以象陰，又為三畫而示之，以象三才。
and T'ai Yin (Major Yin). The same two lines placed successively over these Four Symbols form the Eight Trigrams shown below:

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These Eight Trigrams denote the different stages in the mutual cooperation of the two polar opposites, Yin and Yang, and they are called by the following names:

== Ch'ien (乾), representing Spirit or the sky (乾為天).

== Tui (兌), representing water, especially an expanse of water as in a marsh or lake (兌爲澤).

== Li (離), representing fire, the sun, and lightning (離為火，為日，為電).

== Chen (震), representing thunder (震為雷).

== Sun (巽), representing wind and wood (巽為風，為木).

== K'an (坎), representing water, especially as in rain, the clouds, springs, streams in defiles, and the moon (坎為水，為雨，為雲，為泉，為川，為陰，為月).

== Ken (艮), representing a hill or mountain (艮為山).

== K'un (坤), representing the Earth (坤為地).

The whole concept can be expressed by the following diagram:

SUPREME ULTIMATE

The whole concept can be expressed by the following diagram:

One of the reasons why three lines are chosen to form a symbol is that Spirit, Earth and Man (天地人) constitute a sort of Trinity, called the "Three Powers", man being the intermediate creature between
Spirit and Earth, the synthesis of Spirit and Matter. Now to each of these trigrams is assigned a certain attribute which is suggested by the object it symbolizes. For instance, Ch'ien suggests the attribute of untiring strength or power, the reason being that the creative activity of Spirit never ceases. On the other hand, K'un, which represents Earth, suggests the attribute of docility or submission, the idea being that Earth, as a vehicle for the manifestation of Spirit, receives docilely or submissively the influence of Spirit.  

**Third View**

The third view of the origin of the trigrams is derived from the 73rd paragraph of Section I of the Great Treatise:  

Spirit gave birth to the spirit-like things; the sage took them as models. Spirit and Earth produce changes; the sage imitated them. In the heavens hang images that reveal good and evil fortunes; the sage converted them into symbols. The Yellow River gave forth the map, and the Lo River gave forth the script; the sage noted their meanings. 

The key sentence in the above passage is: “The Yellow River gave forth the Map.” This map, which, according to tradition, was borne on the back of a dragon-horse emerging from the Yellow River, contained a scheme which served as a basis for Fu Hsi to devise his eight trigrams. Confucius believed in such a map, and he referred to it not only in the I-Ching but also in the Record of Rites, where it is said that “the map was borne by a horse.” In the Shu-Ching or Book of History, it is recorded that the map was still preserved at court, among other curiosities, in B.C. 1079. The map has various delineations, but the usual scheme is as follows:

1. The various meanings and attributes of the Eight Trigrams will be explained in detail in the next chapter of this Introduction.
2. 天生動物，聖人與之；天地變化，聖人效之；天道象，聖人象之；天道象，聖人為之；聖人為之。

It will be observed that this scheme consists of small circles and black dots. All the odd numbers—1, 3, 5, 7, 9—indicated by circles are Yang numbers, and all the even numbers—2, 4, 6, 8, 10—indicated by black dots are Yin numbers. According to the Great Treatise, the odd numbers are numbers of Spirit, and the even numbers those of Earth. In this connection, it may be of interest to point out that, in Astrology, the twelve signs of the Zodiac are also alternately positive and negative: the odd signs, such as Aries, Gemini and Leo, being positive and masculine; and the even signs, such as Taurus, Cancer and Virgo, negative and feminine. Similarly, Pythagoras, who established at Crotona an Order for the esoteric study of numbers, also believed that numbers had personalities or characters—even sex: odd numbers being male, and even numbers female—and this belief fully agrees with the theory of numbers indicated in the River Map.

Now when the numbers are arranged in straight lines to form a square, it is difficult to perceive their underlying meaning and their relation to one another. Some commentators, attempting to explain the meaning of the map, usually introduce into it the Five Elements,—Water, Fire, Wood, Metal, and Earth,—and their common explanation is: the
one of Spirit produces Water in the North and the six of Earth fulfils it (天一生水，地六成之); the two of Earth produces Fire in the South and the seven of Spirit fulfils it (地二生火，天七成之); the three of Spirit produces Wood in the East and the eight of Earth fulfils it (天三生木，地八成之); the four of Earth produces Metal in the West and the nine of Spirit fulfils it (地四生金，天九成之); finally, the five of Spirit produces Earth in the centre and the ten of Earth fulfils it (天五生土，地十成之). This explanation is obviously too difficult for people of ordinary intelligence to understand. But Jen Ch'i-yun (任啓運) of the Chi'ing dynasty has given a good clue to the understanding of the map in his commentary on the I-Ching called Hsueh Hsi Hsin (易學洗心). That clue consists in arranging the numbers in circular form as follows:

It will be observed that the Yang number 5 and the Yin number 10 are grouped together to form the centre of the scheme. Then we see the Yang numbers 1, 3, 7, 9, going forth from the inner section to the outer circumference. At a certain stage the Yin numbers 2, 4, 6, 8, begin to appear, going forth in a similar manner from within outwards, from the inner section to the outer circumference. On the basis of this insight, we can transform the map into a proper cosmogonic plan as follows:
The Ho T'u or the Yellow River Map

The central disc represents the T'ai Chi (太極), the Supreme Ultimate, i.e., the Absolute. It contains within itself the five Yang marks and the ten Yin marks. This signifies that the Absolute has two aspects—Yin and Yang.

The white portion indicated by the Yang numbers 1, 3, 7 and 9 represents the Yang Aspect manifesting itself from within outwards, beginning from the point indicated by the number 1, and increasing and expanding till it reaches the fullest extent, when its polar opposite, Yin, automatically begins to manifest itself. The black portion indicated by the numbers 2, 4, 6 and 8 represents the Yin Aspect appearing at the point indicated by the number 2 and increasing and expanding till it reaches the fullest extent when Yang automatically begins to manifest itself.

The white portion indicated by the Yang numbers 1 and 3 represents the initial stage of the manifestation of the Yang Principle. Manifestation takes place from within outwards, from the centre to the periphery. Therefore, at its initial stage, the “Minor Yang” (少陽) is in the inner section near the centre. The white portion indicated by the Yang numbers 7 and 9 represents the full growth of Yang. It therefore appears in the outer section at the circumference and is called “Major Yang” (太陽).

Similarly the black portion indicated by the Yin numbers 2 and 4 represents the “Minor Yin” (少陰) or the Yin Aspect in its initial stage of manifestation. The Yin Aspect, too, manifests from within outwards. Therefore the “Minor Yin” appears in the inner section near the centre. The remaining black portion indicated by the Yin numbers 6 and 8 represents Yin in the fully-developed stage. It is therefore found in the outer section at the circumference and is called “Major Yin” (太陰).

The Yang Principle begins by ascending on the left side, then turns to the right and finally ends by descending on the right side. The Yin Principle, on the other hand, begins by descending on the right side, then turns to the left, and finally ends by ascending on the left side.
The disc or rather the globe in the centre, representing the T'ai Chi, or the Absolute, or Ultimate Reality, is also known as the Tao. It is Unity in Duality. This is why it is said in the Great Treatise that "The creative rhythm of Yin and Yang constitutes what is called the Tao" (一陰一陽之謂道).

It can clearly be observed that when Yang is born, and as it gradually expands and increases, Yin gradually decreases until a point is reached when Yang has grown to its fullest extent and Yin seems to have passed away. At that point begins the re-manifestation of Yin. Similarly, when Yin is gradually expanding and increasing, Yang gradually decreases and begins to pass away until a point is reached when total darkness reigns without any Yang light at all. At that point the manifestation of Yang begins again. This is the great principle of the alternate "growth and passing away" of Yin and Yang (陰陽消長之理). It is the Law of Enantiodromia in operation.

Furthermore, we should be able to perceive in the River Map the alternation of day and night, the succession of the four seasons, life and death, the rise and fall of civilizations, manifestation and obscuration, Manvantara and Pralaya, Nights and Days of Brahma, and many other dualities. This is the operation of the great Law of Periodicity, or the Law of Cycles, as referred to in the preceding chapter.

Formation of the Eight Trigrams

The construction of the Eight Trigrams can now be dealt with on the basis of this plan. On further consideration, we will readily observe the following:

(1) The highest or topmost section in the South is where Yang has manifested itself to the fullest extent just before the rebirth of Yin. This section logically is best represented by the Ch'ien trigram (all three Yang lines).

(2) The bottom or lowest section in the North is where Yin has manifested itself to the fullest extent just before the rebirth of Yang. This section logically is best represented by the K'un trigram (all three Yin lines).

(3) The section in the North-east (left lower corner) contains one part of the "new-born" Yang inside and two parts of "grown-up" Yin outside. This section logically is best represented by the Chen trigram (one Yang line inside and two Yin lines outside).

(4) The portion to the South-east (left upper corner) is where we have two parts of "grown-up" Yang inside and one part of the remaining Yin outside. This section logically is best represented by the Tui trigram (two Yang lines inside and one Yin line outside).

(5) The portion in the South-west (right upper corner) is where we have one part of "new-born" Yin inside and two parts of "grown-up" Yang outside. This section logically is best represented by the Sun trigram (one Yin line inside and two Yang lines outside).

(6) In the North-west section (right lower corner), we have two parts of "grown-up" Yin inside and one part of the remaining Yang outside. This section logically is best represented by the Ken trigram (two Yin lines inside and one Yang line outside).

(7) The "Yang-growing" section in the East (on the left side) is the intermediate stage between Chen (N. E.) and Tui (S. E.). This section logically is best represented by the Li trigram (two Yang lines enveloping one Yin line in the middle).

(8) The "Yin-growing" section in the West (on the right side) is the intermediate stage between Sun (S. W.) and Ken (N. W.). This section logically is best symbolized by the K'an trigram (two Yin lines enveloping one Yang line in the middle).

Thus, all the Yang lines of the Eight Trigrams correspond to the Yang sections of the River Map and all the Yin lines correspond to the Yin portions. In this way, the Eight Trigrams are formed.
Flux and Reflux of Yin and Yang

Bearing these fundamental principles in mind, we should be able, merely by looking at the Eight Trigrams, to perceive the transformation of Yin and Yang and the main stages that mark the periodic and regular flux and reflux of these two principles. Take the Ch'ien trigram ☰, for instance. Here we see three Yang lines, showing that the manifestation of Yang has reached its maximum. The opposite pole Yin should begin to manifest itself. This is seen in the next trigram Sun ☸. Here in Sun we find that Yin has already entered from below and Yang is beginning to pass away. Thus in the next trigram K'an ☷ we see that Yin has, in its growth, reached the top surface occupying two positions and leaving only one line of Yang force at the centre. Then in the next trigram Ken ☷ we see that the receding Yang force has passed on from the centre to the top and is on the verge of being overthrown by the advancing Yin which has occupied the first and central positions. The movement goes on until we reach the stage represented by K'un ☸ when we can at once see that all vestiges of Yang have passed away and Yin has occupied the whole field of manifestation.

But this condition of fullness attained by Yin cannot long be maintained because the "Law of Enantiodromia" is in ceaseless operation. So in the next trigram Chen ☷ we see that the opposite principle Yang has automatically returned and has made its power felt at the base. This active motivating Yang power grows and advances until in the next trigram Li ☷ it has extended its influence to the top position leaving only one Yin line at the centre. This growth of Yang continues; and at the next stage, represented by Tui ☷, Yang has occupied the central position and become consolidated with the first Yang line, while Yin has only enough force left to appear at the top edge. This remaining force of Yin completely disappears when the next stage, represented by Ch'ien ☳, is reached, for here we see once again three Yang lines occupying the whole field of manifestation, indicating the utmost limit that can possibly be attained. As in the case of K'un, this condition of fullness cannot be maintained. Yin automatically returns and the whole process of evolution and involution is repeated all over again. There is no beginning and there is no end. It is all a matter of cycles—cycles of creation which can be found in all things. This cyclic process of creation is the fundamental law of the universe, and all our cycles of time, all periods of evolution, are manifestations of that one eternal Cycle of Creation, by which the universe exists and persists.
CHAPTER IV

Meanings of the Eight Trigrams

In the previous chapter, it has been pointed out that the Eight Trigrams represent severally Spirit, Earth, Water, Fire, Thunder, Wind, Mountain, and Marsh; and that each trigram denotes an attribute corresponding to what it represents. Why so? The explanations to be set forth in this chapter are more a matter of interpreting symbols than a matter of minute logical reasoning. They have much to do with the combining of percepts into concepts, concepts into ideas, and ideas into ideals. They are culled from various commentaries after patient research and deliberation. I set them forth here as clearly as I can and my readers can take them for what they are worth.

The Ch'ien and K'un Trigrams

Let us begin with the two fundamental trigrams, Ch'ien and K'un, representing Spirit and Earth. Now Ch'ien consists of all Yang lines. Therefore it is the one right symbol for pure Spirit, the Yang Principle, the masculine aspect of Absolute Reality. K'un, on the other hand, consists of all Yin lines. It is therefore the one right symbol for Mother Earth, which belongs to the feminine aspect of Absolute Reality. As has been mentioned in the previous chapter, Ch'ien denotes the attribute of untiring strength and K'un that of docility or submission. The main reason is that Ch'ien is creative and K'un receptive (乾健坤順).

The K'an Trigram

Let us now consider the next pair of trigrams, K'an and Li, symbols for Water and Fire. The K'an symbol, when drawn vertically, becomes , which resembles falling rain or flowing water. It is interesting to note that the Chinese character for water, Shui, in its ancient form, is written thus: , closely resembling the K'an trigram.

Secondly, in the K'an trigram, the Yang line is in the centre, in the inside, between the two Yin lines. Similarly, the Yang element of water, i.e., the light and life, is inside, not outside, which explains why we can see things under water and why fishes and vegetation can live and grow in it. Thirdly, in the K'an trigram, the Yang line is entrapped between two Yin lines, suggesting the picture of a man entrapped by two women who are both docile and submissive to him! This indicates a dangerous and difficult situation. Likewise, water is one of the most dangerous things on earth. In the West, too, it is said: where there is water there is danger. Hence the attribute denoted by K'an is danger or difficulty (坎為險). Lastly, water, while soft and pliant, has tremendous inner strength. This is why it can support huge steamers and work gigantic machines. Similarly, the K'an trigram is soft outside as indicated by the two Yin lines, but strong internally as indicated by the central Yang line. For all these reasons, K'an is the appropriate symbol for water.
The Li Trigram

離

On the other hand, the Li trigram ䷀, which symbolizes fire, has a Yin line inside and two Yang lines outside, suggesting darkness within and light without. In this respect, it is similar to fire which is dark inside as can be seen in a candle flame, and bright outside. Because its Yang element lies on the surface, fire maintains life outside the periphery of its flame by radiating energy of various kinds; but because its Yin element lies inside, fire consumes and destroys everything within its periphery. As one commentator observes, in cooking food, we generally place the food in the water but above the fire. Such is the common sense on which Chinese scholars rely in showing that the Li trigram is the symbol of fire and the K'an trigram that of water. In fact, such common sense is a most uncommon thing, and has a profound significance when brought within the world of creative ideas represented by the *Book of Changes*.

The Ken Trigram

艮

The next pair of trigrams to be considered will be Ken ䷀ and Tui ䷀, symbols of Mountain and Marsh respectively. Let us look at the former. The two lower Yin lines constitute also two-thirds of the K'un trigram which, as has been explained, symbolizes Earth. They therefore suggest the idea of Earth. The topmost Yang line above the two Yin lines indicates the idea of something rising above the Earth—obviously a mountain. Furthermore, Yin represents the hidden side of things in contradistinction to Yang which represents the exposed side. Now the Ken trigram ䷀ shows a solid mass exposed above the surface of the Earth, covering something that is hidden inside, thus suggesting the idea of a mountain covering a mass of minerals. Then, again, the topmost Yang line which represents masculine strength tends to stop the advance of the lower two Yin lines, just as a mountain often proves to be a barrier to the advance of human beings. Lastly, the two upper lines of Ken ䷀ constitute the lower portion of the Sun trigram ䷀ which, according to the *Treatise on Trigrams* (說卦), is also a symbol for wood. Thus in the Ken trigram ䷀ we see an accumulation of Earth below and of wood above; hence the symbolism of a mountain.

In connection with the above explanations, it is most interesting to note what John Ruskin writes in his *Modern Painters* (Part II, Sect. IV, Ch. 1). Dealing with the “Truth of Earth” and its general structure, he says that “the hills are its action, the plains its rest,” and, again, “the spirit of the hills is action; that of the lowlands, repose.” Now in the Ken trigram ䷀, the topmost line, Yang, represents action, while its two lower lines, being both Yin, represent a condition of rest. “Action” on top of “rest” therefore suggests the idea of a hill or mountain emerging from the plains or lowlands. All these considerations indicate that the Ken trigram is the right symbol for mountain. The attribute denoted by Ken is stoppage or arrest. Further, in the same trigram, Yang has reached the highest position and has no reason for further advancement. It just stops there. Hence, again, the attribute of stoppage (艮止也).

The Tui Trigram

兊

The Tui trigram ䷀ is the symbol of marsh or a low-lying expanse
of water. The symbol itself seems to resemble a receptacle or vessel with an opening at the top. The two top lines constitute the upper portion of the K’an trigram ☱☱ which symbolizes water. Thus we have a picture showing water above, and a base consisting of two beds. Hence the idea of a marsh.

Flowing water such as that of a brook is symbolized by K’an ☱☱, but stagnant water is represented by Tui ☴☴. In the two upper lines we see part of K’an, i.e., flowing water, but this downflow of water is checked by the bottom line with the result that the water becomes stagnant. This again gives the idea of a marsh.

The attribute suggested by Tui is pleasing satisfaction (欣悦也), the idea being that a marsh supplies water for fertilizing and irrigation purposes and makes possible the luxuriant growth of vegetation, thus affording us pleasure and satisfying our yearning for growth and nourishment. Further, as will be explained at the end of this chapter, Tui is the symbol for mouth. It is obvious how man can obtain satisfaction through the enjoyment of food and delightful conversation.

The Chen Trigram ☳千瓦

We now come to the last pair of trigrams, Chen ☳千瓦 and Sun ☳☴, symbols for Thunder and Wind. Chen consists of one Yang line at the bottom and two Yin lines above. As in the case of the Ken trigram ☱☱, we perceive the idea of Earth in the two Yin lines, because they constitute the greater part of K’un, the symbol for Earth. The Yang line below the two Yin lines signifies the Yang force struggling for expression through the Earth. It is the common belief among the Chinese that Thunder is the outbreak of the Yang force which has been hidden and accumulated during the winter in the depths of the Earth. It is also believed that Thunder results from the clash between the Yin and Yang forces (陰陽相薄, 激而成雷). This latter explanation seems to be more correct, as we know that thunder and lightning are the discharge or explosion of electricity which, in itself, consists of two poles, positive and negative, i.e., Yang and Yin.

Now, thunder excites and moves. Hence the attribute denoted by Chen is movement or mobility (動也).

The Sun Trigram .streaming

The last trigram we have to consider is the Sun trigram .streaming, symbol for Wind. As previously explained, in this trigram we see that Yin has entered from below. We also see an opening at the bottom through which entrance or penetration may be effected. Now, of all elements, wind is one of the most penetrating, inasmuch as it enters into all empty spaces, into every chink and crevice, into every hole however narrow and small. For this reason, the attribute denoted by Sun is penetration (入也).

Furthermore, the two upper lines of Sun ☴☴ form part of the Ch’ien trigram, which symbolizes Spirit or sky, sky being regarded as the external appearance of Spirit. The Yin line below signifies some Yin or cooling influence prevailing below the sky. The idea of wind is thus naturally suggested to our minds.

Other Objects represented by the Eight Trigrams

It should be understood that the natural objects and their attributes just mentioned are by no means all the phenomena which the eight symbols are devised to represent. They symbolize hundreds of things, many of
which are listed in one of the Appendices called the “Treatise on Trigrams”. Thus, in Chapter X of that Appendix, we learn that Ch’ien and K’un represent Father and Mother, and the remaining six trigrams, which are all derived from Ch’ien and K’un, represent their six children—three sons and three daughters. This is not difficult to understand. The Chen ☰, K’an ☰, and Ken ☰ trigrams which respectively use the first, second and third lines of the Ch’ien trigram ☰ (i.e., the Father-symbol) represent the first, second and third sons. Similarly, the Sun ☰, Li ☰ and Tui ☰ trigrams which respectively take the first, second and third lines of the K’un trigram ☰ (i.e., the Mother-symbol) represent the first, second and third daughters. It reminds us of the story of Adam from whom God took one rib and transformed it into a woman. In the case of Ch’ien and K’un, the ribs of the Father were transformed into three sons and those of the Mother into three daughters. So we can very well see in the eight trigrams an ideal family of eight members.

Furthermore, in Chapter IX of the same Appendix, we learn that the eight trigrams are understood as symbols of different parts of the human body, representing the head, the belly, the ears, the eyes, the hands, the mouth, the legs and the knees. These symbolisms will be explained in detail in the commentary on that Appendix. Here I will express only one idea in connection with each of them. First of all, Ch’ien ☰ represents Spirit. Now Spirit manifests itself in man through his head, the head being the “seat of Spiritual Light”; so Ch’ien becomes the symbol for head. K’un ☰ represents the receptive aspect of Reality. Now our abdomen is supposed to receive all the things we eat and drink. Hence K’un represents the abdomen. Li ☰ symbolizes fire or light, and our eyes respond to light vibrations. Besides, the form of this trigram resembles an eye. Hence Li represents the eyes. Coming to the next trigram K’an ☰, we find that it has its Yang line hidden inside. Likewise, the faculty of hearing is hidden inside the ear; we cannot see the cardrum, which is not exposed outside like our eyes. Much less can we see the organ of corti in the inner ear which is the real sense-organ of hearing. It is hidden within just as the Yang line of K’an is hidden within. Hence K’an represents the ears.

The Chen trigram ☰ has its Yang line functioning from below; this is analogous to our legs which move from below and carry our body onwards. The Sun trigram ☰ shows a divided line at the bottom, a sort of joint connecting two parts together. This is analogous to our knee-joint which connects the thigh and the shin. Hence Sun symbolizes the knee. The next trigram Ken ☰ has one Yang line moving on top and represents the attribute of arrest. Similarly, our hands move around the upper part of our body and are capable of arresting or stopping things. Hence Ken represents the hands. Finally, the Tui trigram ☰ has an opening on top and stands for satisfaction. Similarly our mouth is an opening in our head and has the power to please and satisfy. Hence Tui represents the mouth. What a multitude of things can be represented by the eight trigrams!

With the above explanations of the eight trigrams, I hope I have succeeded in some measure in showing how we may interpret the trigrams and perceive behind them many layers of spiritual meaning as well as natural objects and their attributes. The deeper the consciousness, the richer will be the world of ideas perceived through the trigrams. Those who are intuitionally developed and have polarized their inner consciousness in deeper ranges of spiritual significance will spontaneously see more behind this plan of cosmogony and the eight trigrams than I have so far tried to reveal.
CHAPTER V

Formation of the Sixty-four Hexagrams

The preceding chapter discussed the nature and symbolisms of the eight trigrams. This chapter will deal with the hexagrams, which are complex in character and more numerous than the trigrams. It must, however, be made clear that the purpose of this chapter is not to explain the meaning of the text of any hexagram in particular, but simply to compare a few hexagrams with the trigrams in respect of their relative adequacy for symbolic representation, to endeavour to prove the vast superiority of the former over the latter as symbolic images, and thus to suggest some reasons why it is necessary to double the trigrams in the various permutations to form a complete and adequate system of sixty-four hexagrams.

Trigrams versus Hexagrams

Numerous as are the natural objects which they may be taken to represent, the trigrams in themselves are not sufficient to indicate the changing phenomena of the universe and the complex situations and events in human life; they cannot represent the multitudinous relationships between human beings, and the moral qualities which distinguish a superior man from an inferior one. For instance, the trigrams alone cannot indicate the phenomena of clouds gathering in the sky before the crash of thunder and falling to earth as rain after the crash. If, however, we combine the K'an trigram and the Chen trigram to form the Chun hexagram (屯, No. 3) and the Chich hexagram (兊, No. 40), we can see that thunder has pealed and expended its force in the upper regions while the clouds have discharged their burden of rain; the atmosphere is cleared, and there is a feeling of relief from anxiety. This is why the latter hexagram is designated Chich, which means solution or relief.

Again, the trigrams by themselves cannot indicate a situation of war and the movement of armies, but if we combine the K'un trigram and the K'an trigram to form the Shih hexagram (革, No. 7), we shall have a picture of water (symbolized by K'an) collected on the earth (symbolized by K'un). It is of interest to note that, not only in the symbolisms of the I-Ching but also in those of Western literature, water indicates assembled multitudes of men. For instance, in the Bible, the waters on which the mystical Babylon sits are explained in the Apocalypse as “people and multitudes and nations and tongues”. This symbolic significance of water perhaps explains why the above hexagram is named Shih, meaning hosts or multitudes. Looking again at the hexagram, we see that it is made up of five Yin lines and one Yang line. The Yang line occupies the central place in the lower trigram—the most important place, next to the fifth, in the whole hexagram. In the opinion of many commentators, it represents “the lord of the whole figure”; and the parties represented by the other lines are expected to be obedient to him. He must be the leader of the hosts. Then, again, in the two trigrams we notice the attributes of peril (K'an) and docility (K'un). These attributes exactly correspond with the character of an army, because an army is a most dangerous force and yet, docile, it obeys the commands of its leader. It can thus be seen that, by combining trigrams into hexagrams, much more meaning can be represented.

Some illustrations can be given also to show the inadequacy of in-
Individual trigrams for representing human relationships and moral qualities. Individual trigrams can never represent the romance and love-tensions between a boy and a girl; but if we combine the Tui and Ken trigrams (☰ and☷) to form the Hsien hexagram ☷ (成卦, No. 31), we shall have a picture of "the youngest son" assuming a position below that of "the youngest daughter". It has been explained that Ch'ien and K'un symbolize Father and Mother and the other six trigrams represent their six children. Now the upper trigram Tui ☷, which supports the third Yin line of K'un, represents the third or youngest daughter, while the lower trigram Ken ☷, which holds the third Yang line of Ch'ien, represents the third or youngest son. Thus, in the Hsien hexagram, we see the young man assuming an inferior position, apparently worshipping the young lady above him. Another interesting feature of this hexagram is that all the correlative lines, i.e., Lines 1 and 4, 2 and 5, 3 and 6, are in polar relation to each other, that is to say, one is Yin and the other Yang, attracting and responding to each other.

When we study the text of this Hsien hexagram, we shall be interested to learn that its six component lines actually indicate the successive stages of a love affair. For instance, the first line, according to the text, indicates "the moving of the young man's big toes" (成其腳), apparently signifying his eagerness to approach the young lady. The second line indicates "the moving of the calves of his legs" (成其股); the third line indicates "the moving of his thighs" (成其股). Line 4 indicates "firmness-correctness leading to good fortune". Firmness-correctness here may signify firm love and correct living—apparently a pledge by the young couple. Line 5, according to the text, indicates "the moving of the flesh along the spine above the heart" (成其貫). Finally, Line 6, the topmost line, indicates "the moving of his cheeks, jaws and tongue" (成其輔頰舌)! It is understandable, therefore, that the name of this hexagram Hsien (成) means "spontaneous mutual influence" (咸, 感也).

Finally, the Eight Trigrams alone are not sufficient to represent moral qualities—the quality of humility, for instance. But when we combine the K'un and Ken trigrams (☷ and ☷) to form the Ts'ien hexagram ☷ (震卦, No. 15), we find that quality clearly expressed, because we see the earth-symbol K'un ☷ above and the mountain-symbol Ken ☷ below. This suggests to our imagination that the mountain which, in reality, is high above the earth, has condescended to assume a position below that of the earth. It suggests the idea of humility or modesty, and for this reason the hexagram is named Ts'ien 興, meaning humility. Western scholars may criticise the symbolism of this hexagram and say that it is ridiculous or fantastic to imagine a mountain below the earth. But such imagery is a distinctive characteristic of Oriental thought. The Oriental way of thinking is symbolical. It expresses the inner significance of a phenomenon without consideration of its external reality. Thus in the Ta Ch'u hexagram ☷ (大畜卦，No. 26) which consists of the mountain-symbol above and the sky-symbol below, Confucius actually perceives "the sky inside a mountain" and accordingly advises the superior man "to fill his mind with the words and deeds of former sages and to store up his virtue" (天在山中, 大畜卦，君子以多齋於往行，以畜其德). It is obviously ridiculous to conceive of the sky as being in reality within a mountain. However, as Chu Hsi (朱熹) has taught us, we can conceive it for the purpose of the symbolism.

Enough perhaps has been written to show that we can perceive more ideas and ideals in the hexagrams than in the trigrams. The author aims not so much to reveal the meaning of the six hexagrams described as to try and give the reason why Fu Hsi found it absolutely essential to couple the eight trigrams in the various permutations to form sixty-four hexagrams. It was to reveal and to give symbolic representation to the whole world of ideas, the world of spiritual significance, that Fu Hsi conceived and evolved this unique system of sixty-four hexagrams and arranged them in circular as well as in square form as shown in Plate 2. The circular order of arrangement of the symbols with the Ch'ien hexagram ☷ (symbolizing Spirit) at the top, and the K'un hexagram ☷ (symbolizing Earth) at the bottom, has a profound significance, inasmuch as we may perceive in it, as in the changes of the eight trigrams, the alternate growth and passing away, the influx and efflux, of the Yin and Yang principles. This cyclic process of transformation is much more subtle and complicated; but for this very reason it is all the more interesting.
Basic Features of the Hexagrams

First of all, in each hexagram, we have to consider not only the upper and lower trigrams and their relationships with each other, but the two intermediate or nuclear trigrams as well, formed by lines 2, 3 and 4, and 3, 4 and 5. These intermediate trigrams have their special significance, and must not be disregarded when the meaning of the whole hexagram and of its individual lines is to be determined. Secondly, the three lines of the outer or upper trigram correspond to those of the inner or the lower, so that we have three couples of correlative lines, the first corresponding to the fourth, the second to the fifth, and the third to the sixth. Much significance may be perceived from their relationships with each other and with the other lines and trigrams. Thirdly, by the Law of Enantiodromia each individual line is capable of transforming itself into its polar opposite. This means that each hexagram is capable of 64 transformations and, as there are 64 hexagrams altogether, the total number of possible transformations amounts to 4,096. These transformations are understood as representing the multitudinous transformations in natural phenomena and in human life. The fourth feature to be pointed out is that the hexagrams are all organically connected and interrelated, just as all spiritual spheres are in touch with one another, and just as all outer phenomena are connected in some way. From this it follows that every hexagram as a unit has its meaningful place within the system of symbols, just as every cell has its meaningful place within an organ. Thus, one of the Appendices, called "A Treatise on the Sequence of the Hexagrams" (序卦), actually traces the connection of meaning between the hexagrams in the order in which they follow one another in the text of King Wen.

Finally, since the hexagrams represent cosmic as well as human relations, they are, as a whole, understood as symbolizing the Macrocosm and the Microcosm, which, as taught in most religions, inwardly correspond to each other. Thus every symbol has at the back of it many possible meanings, every one of which reflects every other. When properly meditated upon, the sixty-four symbols can serve as real agencies for the perception of psychological and metaphysical connexions, and, by means of them, we are capable of getting into conscious touch with the inner reality corresponding to them.

The Hexagrams for the Purpose of Divination

The 384 lines of the 64 hexagrams are understood to represent situations in life of a general character, embracing at the same time both the human and the cosmic aspect. Every such situation bears within itself the principle of transformation and indicates the best course of action for a man to take and the possible consequences he has to face. For this reason, the I-Ching has for thousands of years been used as a book for divination. Whenever a gifted and trained person consults it in the proper way, he will receive information as to his future personal conditions; and, through the commentary written by King Wen, the Duke of Chou and Confucius, he will also receive instruction on the broadest lines imaginable for the most efficient mastery of his fate. In this regard, it is worth noting that the famous German philosopher, Count Hermann Keyserling, actually says in his book The Recovery of Truth that the Book of Changes yields, in his experience, "true prophecies in every single case in which it is consulted according to the rules by such as are versed in the art". Incidentally, so highly was the wisdom of the Book of Changes held in Japan, that the “Council of Elder Statesmen”, the Genro, even in the days of Emperor Meiji, consulted it in every emergency and received from it the general plan to be followed in Japan’s political moves. One great Japanese expert in divination was Mr. Donzo Takashima (高島圏). During his life, he had numerous occasions to make use of the I-Ching for divination regarding the moves and destinies of nations as well as of private individuals. He wrote a book called the I Tuan (易斷) in which he explained the meaning of the text of the I-Ching in a lucid manner, and recorded hundreds of cases of divination which he had made.

How the Hexagrams were Formed

The question arises: How were the sixty-four hexagrams formed on the basis of the Eight Trigrams? By adding Yin and Yang lines to the
eight trigrams? Or by doubling them up? If the latter was the case, who first doubled up the trigrams?

Now there are two possible methods of formation. First, we start from the eight trigrams as the basis and continue the process of adding lines to each of them. The addition to each trigram of each of the two fundamental lines (i.e., a Yin and a Yang line) produces 16 figures of four lines. Manipulated in the same way, these produce 32 figures of five lines; and a similar operation with these 32 figures produces the 64 hexagrams, each of which forms the subject of an essay in the text of the I-Ching. This method was advocated by Shao Yung (邵雍) of the Sung dynasty, who illustrated the process by the following diagram:

One Way of Forming the Sixty-four Hexagrams

According to some commentators, the above method of formation of the hexagrams is borne out by the following passage from Chapter II of one of the Appendices called “Treatise on Trigrams” (說卦):

The full form of a hexagram consists of six lines. The (alternating even and uneven) places in it are divided into Yin and Yang. The strong (undivided) line and the weak (divided) line occupy these by turns. Thus, through six positions, the figure of a hexagram is completed. (易六畫而成卦，分陰分陽，迭用柔剛，故易六位而成章).

There is a second method of forming the hexagrams, which consists in proceeding at once from the trigrams to the hexagrams, according to what we find in the second paragraph of Section I of the Great Treatise:

Thus strong and weak (Yang and Yin) are brought into contact and the eight trigrams double up through the eight permutations. (是故剛柔相摩，八卦相聯).

Accordingly, adding the Ch’ien trigram to itself and the other seven trigrams results in the formation of the following eight hexagrams:

And when similar operations have been completed with the seven other trigrams, we have the total number of 8 times 8 or 64 hexagrams (See Plate at beginning of Introduction).

It is a moot question who first doubled-up the trigrams to form the 64 hexagrams of the I. According to Sze-ma Ch’ien and Yang Hsiung (楊雄), it was King Wen; according to Cheng K’ang-ch’eng (鄭康成), it was Emperor Shen Nung (神農); according to Sun Sheng (孫盛), it was Emperor Yu of the Hsia dynasty (夏禹); and according to Huai Nan-tzu (淮南子), Wang Pi (王弼), Yü Fan (虞翻) and K’ung An-kuo (孔安國), it was Fu Hsi himself. Chu Hsi (朱熹), when questioned on the subject, was inclined to hold that Fu Hsi had multiplied them himself; however, this great Sung philosopher declined to commit himself as to whether their names were as old as the hexagrams themselves, or whether they dated only from the twelfth century B.C. For reasons which will be given in the following paragraphs, many scholars, including Wu Hang (吳侃) and the living authority Dr. Yang Chien-hsiung, think that the amal-

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1 Cf. Biographies of the Kings of the Chou Dynasty, Historical Records (列傳·周本紀).
3 Cf. The Introduction of K’ung Ying-ta’s Commentary on Wang Pi’s Chou I Cheng I (周易義序).
4 “Fu Hsi made the sixty-four permutations,” Huai Nan Tzu (淮南子説略篇) 費隴論之六十四篇).
5 論卦之名，周文為卦，然以理推之，六十四卦成自古龍有，而六十四卦之名則自文王始也.
gamation of the trigrams was the work of Fu Hsi and that the names of the sixty-four hexagrams, as we have them now, were given by King Wen. The reasons for ascribing the device of the hexagrams to Fu Hsi are found in the Great Treatise. In Chapter 2 of Section II of this work, there is a long account of how Emperors Fu Hsi, Shen Nung, Huang Ti, Yao and Shun promoted the economic welfare of their people by making various inventions on the basis of the symbolisms of certain hexagrams. The account contains twelve instances, of which two are discussed below.

(1) "Fu Hsi invented the art of making various kinds of nets by knitting strings, both for hunting and fishing. The idea of this was taken from Li 离 (the thirtieth hexagram)."  

How does Li suggest the idea of a net? First of all, as explained in the previous chapter, Li suggests the idea of the eyes, and its attribute is attachment (離者麗也，附麗之意). Then the lower nuclear trigram Sun 卜 is the symbol of "string" (繩為編) Cf. Remarks on the Trigrams, Ch. XI 說卦) and of "fish" (魚為魚 Cf. Meng's List of Antiquated Symbols 孟氏頌象). Then, again, according to Yu Fan (虞翻), the Li hexagram 离 is formed as a result of transposing the two central lines 2 and 5 to the K'un hexagram 艮 to their corresponding positions 2 and 5 of Ch'ien 晬 (坤二五之乾成離)，and position 2 of Ch'ien represents the fields (乾九二稱田) (Cf. text of Line 2 of Ch'ien). Combining all these percepts of "eyes", "attachment", "string", "fish" and "fields" together, we have the idea of something woven with strings, showing many meshes or eyes, and used for catching fish and hunting animals and birds in the fields. The fish and animals are attached or held in it when caught. Evidently, it suggests the picture of a net for hunting and fishing.

(2) "On the death of Pao Hsi, there arose Shen Nung in his place. He fashioned wood to form the ploughshare and bent wood to make the plough-handle. The advantages of ploughing and weeding were then taught to all under heaven. The idea of this was taken from Yi 豬 (the forty-second hexagram)."

Why does the Yi hexagram 豬 suggest the idea of a ploughshare with a handle? First of all, the upper trigram Sun 卜 is the symbol for wood (巽為木) (Cf. Remarks on Trigrams) and its attribute is penetration or entrance (巽入也) (Cf. preceding chapter). The upper nuclear trigram Ken 休 is, as explained in the preceding chapter, the symbol for hand (艮為手). Combining these percepts, we have the idea of a plough which consists of a piece of wood fashioned by hand and penetrated by another piece of wood. The wooden handle is bent by hand. Furthermore, as has been explained, the upper trigram Sun 卜 is the symbol for thigh (巽為股), signifying advance and retreat (巽為進退), and the lower trigram Chen 鍼 is the symbol for foot (震為足). This suggests the idea of the hands holding the handle of the plough, and the thighs and feet pushing the share, the man himself advancing and retreating in the fields with the implement. It is evidently the picture of a farmer tilling the fields with a plough.

Now, if this story of inventions by the ancient sages is historically authentic, there can be no doubt that the doubling up of the trigrams to form hexagrams was the work of Emperor Fu Hsi, inasmuch as this system of hexagrams must have already been devised before Emperors Fu Hsi and Shen Nung could have perceived in them the ideas of nets and ploughs. Had Emperor Yu or King Wen been their originator, those sage-emperors who ruled before them would not have been able to bring about those inventions and economic institutions specified in the Great Treatise. Similarly, if Shen Nung had been the originator, Fu Hsi would not have perceived in the Li hexagram the idea of a fishing net. This chain of reasoning should, therefore, settle the question regarding the first authorship of the hexagrams. Questions such as this do not appear to me to be of much importance. What is important is the question whether the hexagrams can appropriately

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1 豬者，作為繩而引繩者。其象以魚，蓋取離離。  
2 The Chinese words for meshes and eyes are exactly the same: i.e., yen (e.g., the eye of a needle).
serve as agencies for the perception of psychological and metaphysical connexions and, if so, how deeply we can perceive and realize the spiritual significance underlying them. In other words, the essential meaning of the symbols and the depth of our understanding corresponding to it are what matters in so far as my work on the I-Ching is concerned.

The Sixty-four Names of the Hexagrams

Now comes the question of names for the hexagrams. Were they also coined by Fu Hsi himself? Here, too, the opinions of commentators are divided. Some held that they were given by King Wen, while others ascribed them to Fu Hsi. In his Wen Hsin Lu Chou I Chieh (開心錄周易解), Teng Tzu-pin (騰子賢) gives several elaborate arguments in favour of the latter view. However, it is doubtful whether the primitive system of writing devised by Fu Hsi could provide all the difficult characters for the designation of the hexagrams. It is the belief of most commentators that Fu Hsi left only ten characters in connection with the I-Ching, namely, the names of the eight trigrams and the two words hsiao hsi (消息), meaning the alternate progression and retrogression of Yin and Yang. For this and many other reasons I incline to agree with James Legge that the names, as we have them now, came from King Wen.

It is perhaps more interesting to note that these names are not given to the symbols arbitrarily. Each of them has a special meaning which harmonizes with that of the entire hexagram to which it is assigned. An examination of the sixty-four names indicates that they are generally determined on the basis of the following four principal factors:

1. The cosmic situation symbolized by the hexagram, indicating the progress or retrogression, the full manifestation or full withdrawal, of the Yang or Yin forces. For example, the 11th hexagram 十一 (symbol for Spirit) below and the K'un trigram (symbol for Earth) above, indicating that the Yang Power, represented by the three Yang lines, has attained the third stage of its annual cycle of manifestation. This hexagram corresponds to the first month of the year, the first month of the natural spring, when for six months, through the fostering sun and genial skies, the processes of growth will be going on. Furthermore, the antithetical positions of the two fundamental symbols of Spirit and Earth, the latter on top of the former, indicate the harmonious interplay or inter-penetration of Yin and Yang, on which creation depends. This suggests a progressive and successful state of affairs both in the natural and political world. The name of this hexagram is "T'ai" (泰), which means success and prosperity. To illustrate further: the 23rd hexagram 十三 has only one Yang line at the top of five Yin lines. This signifies that the Yin forces, represented by the five Yin lines, in their progression from below upwards, are approaching the climax of their manifestation, being on the point of overthrowing the remaining Yang power, represented by the single Yang line on top of them. Applied to the plane of human life, this symbol represents the growth of the influence of inferior men and the waning of that of superior men. In other words, it represents a situation in which five inferior men are combining to overthrow the one superior man above them. The name of this hexagram is "Po" (弼), which means overthrow or demolition.

2. The spiritual significance underlying the hexagram, or some spiritual qualities which it represents. For example,
the 15th hexagram is composed of the earth-symbol above and the hill-symbol below. This suggests to the imagination that the hill which, in reality, is high above the earth has condescended to assume a position below that of the earth. It suggests the idea of humility. The name of this hexagram is “Ts'ien” (~), which means humility.

3. Events in life which the hexagram appears to indicate. For example, the 6th hexagram consists of the Ch'ien trigram (symbol for power and strength) above and the K'an trigram (symbol for danger) below. This symbol shows, on the one hand, a powerful person in a higher position exercising his strength to control a dangerous person in the lower position, and, on the other hand, that dangerous person below watching out for an opportunity to assail his antagonist above him. It also represents the person depicted by the inner or lower trigram being in a state of peril, and threatened by strength from without, or a dangerous person who is conscious of his power and ever ready to assert it. All this is supposed to give the idea of contention or strife. The name of this hexagram is “Sung” (~), which means contention or litigation.

4. Inanimate material objects which the outward form or shape of the hexagram resembles. For example, the 50th hexagram resembles in appearance a Chinese bronze cauldron which generally has legs and ears. The lowest line, divided, represents its legs; Lines 2, 3 and 4, all undivided, represent its body; Line 5, divided, represents its two ears; and Line 6, undivided, represents its lid or the handle by which it is carried. The name of this hexagram is “Ting” (~), which means a bronze cauldron.
to form the following plan:

4 9 2
3 5 7
8 1 6

and he says that it is nothing but an arithmetical puzzle in which the numbers from 1 to 9 are arranged so as to make 15 in whatever direction they are added together. Legge's interpretation may arouse wonder; but, it seems to me, he misses the whole significance of the plan by ignoring the distinction between the circles and the black dots, i.e., between the Yin and the Yang marks. As with the River Map, the meaning of this Lo Shu may be more easily perceptible if its Yang marks are arranged in circular form as follows.

![Circular Lo Shu Diagram]

Different commentators have given this plan different interpretations, some of which are too far-fetched to be appreciated by the Western mind. For instance, Jen Chi-yun (任啟運) has constructed the "Post-Cosmic Eight Trigrams" (i.e., the Hou T'ien Pa Kua as arranged by King Wen) to correspond to the eight numbers on the eight sides in accordance with the principle of "mutual construction and destruction" of the Five Primary Elements, namely, Metal, Wood, Water, Fire, and Earth, as follows:

![Circular Lo Shu Diagram]

A thorough interpretation of this diagram would take up more space than is available here, for it involves the principle of interaction of the Five Elements and of analogy or correspondence between trigrams and numbers. Suffice it to allude to two cosmic principles which are suggested by this arrangement of the Yin and Yang numbers in the plan. First, it will be observed that the two Yin numbers 2 and 4 indicate the initial manifestation of the Yin Principle, while 6 and 8 indicate its advanced stage. Similarly, the two Yang numbers 1 and 3 indicate the initial manifestation of the Yang Principle, while 7 and 9 indicate its advanced stage. Now the point to be noted is that the Yang cycle starts from a point in the advanced stage of the Yin cycle, the first Yang number 1 being placed between the two Yin numbers 6 and 8. Similarly, the Yin cycle starts from a point in the advanced stage of the Yang cycle, the first Yin number 2 being placed between the two Yang numbers 7 and 9. This clearly indicates the alternate manifestation of Yin and Yang, each succeeding the other at a certain point. In this respect, the Lo Shu is similar to the River Map in symbolic significance.

Secondly, it will be observed that, of the five Yang numbers—1, 3, 5, 7 and 9—the starting number 1 is placed at the bottom; the three
intermediate numbers—3, 5 and 7—are spread out in the middle section of the plan; and the culminating number 9 is placed at the top. Since Yang signifies the life-side or the spiritual aspect of things, this arrangement of the Yang numbers indicates that the evolution of life proceeds from below upwards, starting from the lowest or mineral kingdom, through the intermediate vegetable, animal and human kingdoms, up to the highest or superhuman kingdom (Perfect Man). An analogy of this principle is seen in the drawing of the hexagrams, which invariably proceeds from the lowest line 1 upwards to the topmost line 6, *i.e.*, from the plane of Earth, through the intermediate plane of Man, to the plane of Spirit. These two interpretations of the *Lo Shu* are given by Jen Ch'i-yun in his *Chou I Hsi Hsin* (周易心). However, the profoundest significance of the *Lo Shu* seems to be expressed in the following diagram which was first drawn on the basis of the *Shu* by Hu Kuang-shan (胡光山): ¹

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**THE LO SHU OR THE SCRIP FROM THE LO RIVER**

This diagram shows a white disc within a black ground and with a central point. The white disc represents Yang or the Motion-aspect of Ultimate Reality, while the black ground represents Yin or the Rest-aspect. Thus, the picture signifies the manifestation of Yang, that is, of Light and Motion, from an inner centre, after the previous cycle of cosmic darkness and rest. The centre, represented by the number 5, denotes the dawn of differentiation. The white disc represents divine Unity, from which all things proceed, and to which all must return. It is the One Life, eternal, invisible, yet omnipresent, without beginning or end, yet periodical in its regular manifestations—between which periods reigns the dark mystery of Non-Being (Yin).

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¹ Cf. 任_checkpoint_周易之心 驚_胡光山 胡光山 任_checkpoint_胡光山
CHAPTER VII
The T'ai Chi T'u

Diagram of the Supreme Ultimate

Let us proceed to deal with another diagram which is most closely related to the Lo Scrip and the River Map. It is the T'ai Chi T'u (太極圖) or "Diagram of the Supreme Ultimate", a remarkable work which was ascribed to Chou Lien-ch'i (周濂溪) (1017—1073 A.D.), called also Chou Tun-i (周敦颐), and Chou Mou-shu (周茂叔), the first of the five sages of the Sung dynasty. According to the best authorities, this diagram was originally a work of the Taoist School passed on by Ho Shang-kung (霍世君) to Wei Po-yang (魏渤陽), from Wei to Chung Li-ch'uan (鍾離權), from Chung to Lü Tung-pin (呂洞賓), from Lü to Ch'en T'ü-nan (陳洞南), from Ch'en to Ch'ung Fang (仲方), from Ch'ung to Mu Po-chang (穆伯長), and finally from Mu to Chou Lien-ch'i. Whoever might have been the first author of this diagram, it is perfectly true that Chou Lien-ch'i wrote a short essay to explain its philosophical meaning. The essay was called T'ai Chi T'u Shuo (太極圖説), i.e., "An Explanation of the Diagram of the Supreme Ultimate". As this essay is based on the metaphysical truths of the I-Ching, and as a study of it will facilitate the understanding of the meaning of the first two hexagrams, Ch'ien and K'un, it may be well to introduce the diagram, the Chinese text of the essay, and its English translation.

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太極圖說

無極而太極。

太極動而生陽，動極而靜。靜而生隂，靜極復動。一動一靜，互為其根。分隂分陽，兩儀立焉。

陽變隂合而生水火木金土。五氣順布，四時行焉。

五行一隂一陽也，隂陽一太極也，太極本無極也。五行之生也，各一其性。無極之真，二五之精，妙合而凝，乾道成男，坤道成女。二氣交感，化生萬物。萬物生生，而變化無窮焉。

惟人也，得其秀而最靈。形既生矣，神發知矣，五性感動，而善惡分，萬事出矣。

聖人定之以中正仁義而主靜，立人極焉。故聖人與天地合其德，日月合其明，四時合其序，鬼神合其吉凶。君子修之吉，小人悖之凶。

故曰：立天之道，曰隂與陽。立地之道，曰柔與剛。立人之道，曰仁與義。又曰：原始反終，故知死生之說。

大哉易也。斯其至矣。
An Explanation of the Diagram of the Supreme Ultimate

"The Infinite (Wu-chi)! And yet the Supreme Ultimate (T'ai-chi)!

"The Supreme Ultimate through creative Movement manifests its Yang Aspect. This Movement, having reached its limit, is followed by Quiescence, and by this Quiescence, it manifests its Yin Aspect. When Quiescence has reached its limit, there is a return to Movement. Thus Movement and Quiescence, in alternation, become each the source of the other. The distinction between Yin and Yang is determined and the Two Modes (i.e., Yin and Yang) are established.

"By the transformations of Yang and the union therewith of Yin, the Five Elements of Water, Fire, Wood, Metal and Earth are produced. These five ethereal forces (ch'i) are diffused in harmonious order, and the four seasons proceed in their course.

"The Five Elements constitute one system of Yin and Yang; Yin and Yang constitute the one Supreme Ultimate; and the Supreme Ultimate is essentially the Infinite. The Five Elements come into being, each having its own specific nature. When the true substance of the Infinite and the essence of the Two Modes and the Five Elements unite in mysterious union, integration ensues. The Ch'ien Principle (Yang) constitutes the male element, and the K'un Principle (Yin) constitutes the female element. These Two Forces (Yin and Yang) by their interaction operate to produce the myriad things, and these in their turn produce and reproduce, so that transformation and change continue without end.

"It is man alone, however, who is endowed with the sublime essence of Yin and Yang, and hence is the most spiritual of all beings. When his bodily form is produced and his spirit develops intelligence and consciousness, and when the five moral principles of his nature are aroused by, and react to, external phenomena and become active, there follows the distinction between good and evil, and the myriad phenomena of human affairs appear.

"The Sage regulates and settles these affairs by the principles of the Mean, correctness, benevolence, and righteousness, regarding contemplative Quiescence as the cardinal principle. Thus he establishes himself as the highest standard for mankind. Hence the Sage, in his moral qualities, is in harmony with Spirit and Earth; in his brilliancy, with the sun and moon; in his orderly procedure, with the four seasons; and, in his good and evil fortunes, with gods and demons. The superior man cultivates these moral qualities and enjoys good fortune, whereas the inferior man violates them and suffers evil fortune.

"Therefore, it is said that 'Yin and Yang are established as the way of Spirit, tenderness and strength as the way of Earth, and benevolence and righteousness as the way of Man.' It is also said that 'if we trace things to their beginning and follow them to their end, we shall understand the concepts of life and death.'

"Great indeed is the Book of Changes! Herein lies its profoundest significance."
T'ai Chi T'u Shuo

An Explanation of the Diagram of
the Supreme Ultimate

General Remarks

I need hardly append an elucidation of the meaning of this essay because all the explanations I can give will be given in various parts of my commentary on the first two hexagrams. There is, however, one point which I wish to emphasize here. In the above discourse, Chou Tun-i explained the T'ai Chi T'u purely from a philosophical point of view, which is entirely different from the original purport and significance conceived by the Taoist masters who drew it. For, according to Chu I-tsun's Ching I K'ao (《易經系辭》), this diagram was originally drawn to show the different stages of self-development through Taoist meditation, i.e., the different stages of the process of transmutation of the lower personality into a suitable vehicle for the manifestation of the Higher Self which is essentially one with the Absolute. The plan was originally meant to be interpreted from below upwards, the lowest circle representing what is called the hsuan p'in chih men (玄牝之門), i.e., the Gate of the Mystic Female. This signifies that part of the body through which the vital fluid has to be drawn upwards from the lower region. The second lowest circle represents the state called lien ch'ing hua chi, lien ch'i hua shen (鍊精化氣, 鍊氣化神), i.e., refining the vital fluid and transmuting it into creative energy, and transmuting this creative energy into spiritual essence. The five smaller circles in the centre represent the stage called wu shing ting wei and wu chi ch'ao yuan (五行定位, 五氣朝元). This means the correlation of the Five Elements and the polarization of the Five Forces with the creative spiritual source of life. At this stage the five streams of life-force are directed to vivify the five main organs of the body—the heart, the liver, the spleen, the lungs and the kidneys—and they are then turned upwards to unite at the higher source, i.e., the seat of Creative Spirit at the centre of the brain. The circle just above the group of five smaller circles represents the stage called Yin Yang p'ei ho and Ch'u K'än t'ien Li (陰陽配合, 取坎填離). This means that the two polar opposites, Yin and Yang, are harmonized into one unity. Symbolically speaking, the central Yang line of K'än which corresponds to the lower abdominal region of the body is extracted and brought up to fill the central Yin position of Li which corresponds to the head, thus converting the two symbols, K'än and Li, into K'un and Ch'ien respectively, thereby restoring to pristine purity the Yin and Yang aspects of the Absolute. Finally the uppermost circle represents the highest and final stage of self-realization and is called lien shen huan hsu, fu kuei wu chi (練神還虛, 覚歸無極). This means the purification of the divine essence, its return to the Great Void, and its ultimate union with the Infinite. This is analogous to the Buddhist attainment of Nirvana—the conscious realization of Identity with the Absolute. It is the final goal of life. It means the perfection of man and his union with the Divine. For this reason the diagram was originally called "Wu Chi T'u" (無極圖), i.e., the Diagram of the Infinite. Chou Tun-i changed its name into T'ai Chi T'u, reversed its order of interpretation, and gave an explanation which is akin more to the genesis of the universe than to the return of man to the divine source of life.
THE THREE SYSTEMS OF CHANGES AND THEIR AUTHORSHIP

As already mentioned, the Book of Changes has, for thousands of years, been used for divination purposes. The earliest reference to this classic is found in the Chou Li, the official Book of the Chou dynasty, where it is said that "the Grand Diviner" (T'ai Pu) had charge of the rules for the "three I", i.e., the three systems of Changes, called the Lien Shan, the Kuei Ts'ang, and the Chou I (周禮太卜掌三易之法，一曰連山，一曰歸藏，一曰周易).

Now, why three systems? The reason given by Cheng K'ang-ch'eng (鄭康成) is that the order of arrangement of the sixty-four hexagrams was different in each of the three dynasties: Hsia, Shang, and Chou. In the Hsia dynasty (2183-1752 B.C.), the system of Changes commenced with the present 52nd hexagram Ken and was called Lien Shan, i.e., a range of mountains, because the Ken hexagram consists of two Ken trigrams, one above the other, representing mountains upon mountains.

Later, in the Shang or Yin dynasty (1751-1112 B.C.), the system commenced with the present second hexagram, K'un, and was called Kuei Ts'ang, a phrase signifying "returning and safe-keeping", the idea being that the K'un hexagram consists of two K'un trigrams, representing Earth, to which all things return, and in the bosom of which all minerals and plant-life are safely kept.

Besides these explanations, there are metaphysical reasons for the different orders of arrangement of those symbols in the Hsia and Shang dynasties. For instance, in the former case, the Ken hexagram signifies the back of our physical body and incorporates a secret of meditation which was known and practised by the ancient sages. It represents the spinal column, containing a channel through which the Creative Power, when awakened by meditation or other practices, ascends from the base of the spine to the centre at the top of the head, achieving union with Divine Spirit.

In the latter case, the K'un hexagram represents Matter as opposed to Spirit, Darkness as opposed to Light, and Yin as opposed to Yang, implying that, before the dawn of cosmic creation, Darkness alone filled the Boundless All; Spirit was veiled by Matter, and the Yang Principle was "wrapped in the Ever-Invisible Robes" of Yin.

The question arises: What was Fu Hsi's original order of arrangement for the sixty-four hexagrams? Who was it that changed that original system into the three successive systems of Lien Shan, Kuei Ts'ang and Chou I? The answer given by the highest authorities, including Dr. Yang Chien-hsing, is that Fu Hsi's original system began with the Ch'ien hexagram, being exactly the same as that adopted by King Wen and followed by the people of the Chou dynasty.

This system had been handed down by Fu Hsi through sixteen generations to Emperor Shen Nung (神農) who, however, changed it into the Lien Shan system which began with the Ken hexagram. In doing so Shen Nung adopted for himself two new names, Lien Shan Shih (連山氏) and Lieh Shan Shih (烈山氏), the latter sounding more or less the same as the former. When Emperor Huang Ti (黃帝) became the ruler of China (2nd millennium B.C.), he in turn changed the I into the Kuei Ts'ang system, which began with the K'un hexagram; and, in doing so, he adopted for himself the new title Kuei Ts'ang Shih (歸藏氏).

After the Hsia and Shang dynasties came the Chou dynasty (1111-249 B.C.) during which the study of the I-Ching was pursued with keen interest. Another change then took place, this time back to the original. For, when King Wen wrote his text on the I, he reverted to the original system of Fu Hsi, and this was adopted by the people of the Chou dynasty and called the Chou I. Thus, the Chou I began with the Ch'ien hexagram.

1 王國維曰：觀風修，音子曰：誕生氣，氣生畜，畜生陽，陽生氣，氣生風，風生地，地生神，神生魂，魂生魄，魄生形，形生聲，聲生色，色生香，香生味，味生氣。
2 Also Lei Shan Shih (雷山氏).
followed by K'un, symbolizing respectively Spirit and Earth.

I will now describe in somewhat greater detail how King Wen and the Duke of Chou came to write the text of the Book and how Confucius wrote his Appendices.

To understand the Book, it will be necessary to keep in mind the circumstances in which King Wen addressed himself to the study of the sixty-four hexagrams. Toward the end of the Yin or Shang dynasty, the kingdom was in a hopeless state of decay and disintegration. A brother of the reigning king described its condition thus:

The house of Yin can no longer exercise rule over the land. The great deeds of our founder were displayed in a former age, but through mad addiction to drink we have destroyed the effects of his virtue. The people, small and great, are given to highway robberies, villainies, and treachery. The nobles and officers imitate one another in violating the laws. There is no certainty that criminals will be apprehended. The lesser people rise up and commit violent outrages on one another. The dynasty of Yin is sinking in ruin; its condition is like that of a person crossing a large stream, but finding neither ford nor bank. 1

This miserable state of the nation was due very much to the evil character and tyranny of the reigning monarch. When the son of King Wen rose in rebellion, he denounced the monarch thus in "a Solemn Declaration" addressed to all the states:

Cheo, the King of Shang, treats all virtue with contempt, and abandons himself to wild idleness and irreverence. He has forfeited the mandate of Heaven, and brought enmity between himself and the people. He cut off the legs of those who waded in the water in a winter morning; he cut out the heart of the good man. 1 He has abused his power by killing and murdering. He trusts and honours the villainous and the bad and drives away his instructors and guardians. He has thrown to the winds the statutes and penal laws. He neglects to offer sacrifices to Heaven and Earth and has discontinued the offerings in the ancestral temple. Instead, he makes cruel contrivances of extraordinary ingenuity to please his wife. 2—Heaven will no longer bear with him, but is bringing ruin upon him with a curse.

While the kingdom was heading toward disaster under King Cheo's misrule, the principality called Chou was rising. This principality was situated to the west of the kingdom, in what is now the province of Shensi. The lords of this principality had long been distinguished for their ability and virtue. At the time of King Cheo, its chief was Ch'ang, now known to us as King Wen, who had succeeded his father in 1174 B.C. He was not only lord of the Chou principality but had come to be a sort of vice-roy over a great part of the kingdom. Equally distinguished in peace and in war, a model of all that was good and admirable, he conducted himself with remarkable wisdom and self-restraint. Princes and people rejoiced at the prospect of his leading an attack upon the tyrant, but he shrank from exposing himself to the charge of being disloyal. Nevertheless, the jealous suspicion of the tyrant Cheo (¶¶) was aroused. Wen was thrown into prison in B.C. 1132 and momentarily expected the arrival of the order for his death. In that fateful period when his life was hanging in the balance and his mind was filled with doubts, he occupied himself with the trigrams and hexagrams.

1 These were well-known instances of Cheo's wanton cruelty. Observing some people one winter's day wading through a stream, he ordered their legs to be cut through at the shank-bone, that he might see the marrow which could so endure the cold. "The good man" was a relative of his own, called Pi-Kan. He enraged Cheo by the sternness of his rebukes; so the tyrant ordered his heart to be cut out, that he might see the structure of a sage's heart.

2 It was said that to please his wife, the infamous T'an-chi, Cheo made "the Heater" and "the Roaster", two instruments of torture. The latter was a copper pillar made slippery and laid above a pit of burning charcoal; culprits were forced to walk along it.
Those linear figures had long been used for the purpose of divination. The use of the divining stalks is indicated in "the Counsels of the Great Yü", one of the earliest books of the Shu Ching; and a whole section in "the Great Plan", also a book of the Shu Ching, describes how "doubts were to be examined" by means of the tortoise-shell and the stalks. King Wen was familiar with divination, a time-honoured practice in his age. Possibly it occurred to him that nothing was more likely to lull the suspicions of his dangerous enemy than the study of the linear figures, thinking that if the prison guards took notice of what he was doing, they would merely smile at the lines and the sentences which he appended to them.

In any case, that was the situation in which the lord of Chou found himself: a prisoner in Yu-li, with the sixty-four figures arranged before him. Each of the hexagrams assumed a mystic meaning, and glowed with a deep significance. From them he learned of the qualities of various objects of nature, or of the principles of human society, or of the condition, actual and prospective, of the kingdom. He named each of the figures by a term descriptive of the idea with which he had connected it in his mind, and then he proceeded to set that idea forth with an appropriate note of exhortation or warning. Thus he composed sixty-four short paragraphs, one for each hexagram. These have been handed down to us as the main text of the Chou I, i.e., the I-Ching of the Chou dynasty, and are called the "T'uan", a word meaning "judgment", i.e., King Wen's judgment on the essential attributes and characteristics of the hexagrams.

Thus the work of Prince Ch'ang or King Wen contained in the I-Ching amounts to no more than 64 short paragraphs. We do not know what led his son Tan, better known as the Duke of Chou, to enter into his work and complete it as he did. Tan was a patriot, a hero, a legislator, and a philosopher. Perhaps he undertook to study the linear figures as a tribute of filial duty. What had been done for the whole hexagram, he would do for each line, and he made it clear that all the six lines showed different aspects of the general situation represented by that particular hexagram. But his evaluation strikes us as singular. According to his method each line seems to become a living entity, and suggests some phenomenon in nature or some case of human experience, from which wisdom or folly, good fortune or misfortune, may be inferred. In a short paragraph he explained the meaning of each line in consonance with the meaning which King Wen had given to the whole figure. To him, therefore, are ascribed the 384 paragraphs based on the 384 lines, and these have become an integral portion of the text of the I-Ching.

It is not known in what period of his life the Duke of Chou wrote his commentary on the lines; but as Confucius once said that "he who made the I-Ching must have experienced sorrow and misfortune" (作易者其有憂患乎), it may reasonably be inferred that the Duke wrote it during the very sad period of his life when he had retired from his regency as a result of the rumours spread by his malicious cousins that he intended to usurp the throne. In the other periods of his life, when he was fully occupied with the government of his kingdom, he could hardly have had the leisure to meditate and work on those symbols.

1 The Shu Ching: II, ii, 18.
2 The Shu Ching: V, iv, 29-31.
CHAPTER IX

The Appendices

Two things will be considered in this chapter: the authorship of the Appendices, and their contents. The text is ascribed, without any dissentient voice, to King Wen, the founder of the Chou dynasty, and his son Tan, better known as the Duke of Chou. In regard to the portion ascribed to King Wen, the evidence of the third Appendix and the statement of Ssu-ma Ch'ien are as positive as could be desired; and as regards the portion ascribed to the Duke of Chou, there is no ground for doubting the long-enduring tradition. Until recently the Appendices have all been ascribed to Confucius. Some modern scholars, however, have ventured a different opinion. Before entering on this question of authorship, let us discuss briefly the nature and number of the Appendices.

The Appendices are reckoned to be ten, and called the Shih I or "Ten Wings". They are in reality not so many; but the text is divided into two sections, called the Upper and Lower, or, as we would say, the first and second, and then the commentary on each section is made to form a separate Appendix.

Generally speaking, these ten wings, or expositions, reveal the material which produced the ideas expressed by King Wen and the Duke of Chou. Their purpose is to show that the multifarious images linked with the hexagrams and the lines are not purely arbitrary creations but follow definite laws and have a basis in the structure of the hexagrams. In short, these ten wings deal with the technical aspect of the I-Ching in contradistinction to its philosophical aspect, and contain in substance the oldest commentary relating to the Book.

The first and second "Wings", called the "Upper and Lower T'uan Chuan" (象傳), i.e., "Treatise on the T'uan", give exact interpretations of King Wen's decisions (judgments) on the basis of the structure and other elements of the hexagrams. This commentary is an extremely thorough and valuable piece of work and throws much light upon the inner organization of the hexagrams of the I-Ching.

The 3rd and 4th "Wings", called the "Upper and Lower Hsiang Chuan" (象傳), i.e., "Treatise on the Symbols", consist of brief references to the Duke of Chou's comments on the individual lines of the hexagrams.

The 5th and 6th "Wings", which are called the "Appended Sentences" or "Appended Judgments" (贊頌), constitute what is called by many "The Great Treatise". They are the two most important Appendices. While explaining much of what is found in the text, they also deal with the origin of the trigrams, the methods pursued in the practice of divination, the rise of various arts in the progress of civilization, and other subjects.

The seventh "Wing", — "the Wen Yen Treatise" (文言), i.e., "Explanation of the Sentences", — is confined to amplifying the expositions of the first and second hexagrams by King Wen and his son, showing how they may be interpreted in terms of man's nature and conduct.

The eighth "Wing", called "Remarks or Discourses on the Trigrams" (說卦), concerns the different arrangement of the trigrams by Fu Hsi and King Wen in relation to the seasons of the year and the cardinal points. It contains also lists of natural objects which the eight trigrams are supposed to symbolize.

The ninth "Wing", entitled the "Treatise on the Orderly Sequence of the Hexagrams" (繫序), is intended to trace the connexion in meaning between the hexagrams in the order in which they follow one another in the text of King Wen.

Finally, the tenth "Wing", called in Chinese "Tsa Kua" (隨卦), i.e., "Random Hexagrams" or "Treatise on the Oppositions of the Hexagrams", is an exposition of the meanings of the 64 hexagrams, not taken in succession, but at random, as they approximate to or are opposed to one another in meaning.

Such are the Appendices of the I-Ching. Who wrote them, and is it possible to accept the dictum that they were all written by Confucius?
In several essays of the Ku Shih Pien (古史辨) much internal and external evidence has been marshalled to show that Confucius had nothing or very little to do with the Ten Appendices. The arguments set forth in those essays follow, together with my comments:

1. In the Tsin dynasty (晉 419-265 B.C.) there was unearthed from the grave of Hsiang Wang of Wei (魏襄王) in Honan a large collection of ancient books, amongst which were two volumes of the I-Ching exactly similar to the Upper and Lower Sections of the present-day Chou I, but this collection did not contain any of the "Ten Wings". Hsiang Wang was a savant who venerated the scholars of the Confucian School and was fond of ancient literature. He worshipped as his teacher Tzu Hsia, a great disciple of Confucius. It is therefore contended that if Confucius had written the Ten Wings, they would have been brought by Tzu Hsia to Wei and preserved in the grave together with the two sections of the main text. The absence of these commentaries was thus taken as evidence that they did not exist in the life-time of Tzu Hsia.

This argument was advanced by Ch‘ien Mu (錢穆) in his essay called "The Ten Wings were not written by Confucius" (論十翼並非孔子作). It seems to me that this evidence cannot be accepted as conclusive, because the omission of the Appendices from the buried collection of books might be due to other causes than their non-existence. According to the version just given, Hsiang Wang was especially fond of ancient literature. He naturally wanted to preserve in his grave those books which he considered to be ancient, and was not so much interested in books belonging to his own age. Now, while the main text of the I-Ching, being six or seven centuries before the time of Confucius, might well be classed as ancient literature, the commentaries on it by Confucius (if he were the true author of them) could only be classed as modern at the time of Tzu Hsia and his disciple Hsiang Wang, and it might be for this reason that they were left out of the collection selected for burial.

2. Chapter I of the Wen Yen Treatise (the seventh Appendix) contains two paragraphs which are found in one of the narratives of the Tso Chuan as having been spoken by the Marchioness Dowager Mu Chiang of Lu (魯穆姜), 564 B.C., several years before Confucius was born. It is contended, on the ground of this transcription from the Tso Chuan, that the Appendix in question could not have been the original work of Confucius. Now, this argument appears to me rather far-fetched. Besides, Ch‘ien Hsi (朱熹) has already given a satisfactory solution of this question. First, the two paragraphs referred to are an explanation of King Wen's text on the Ch‘ien hexagram. That explanation might have been given by someone before the time of Confucius, who could not have been the first and only person after the Duke of Chou to study the I-Ching. Before him there must have been other scholars who had tried to expound the text of King Wen, and it was possible and probable that one of them had written that commentary on the four characters "Yuan heng li cheng" which formed King Wen's text, and this commentary had become well-known among the scholars and diviners of those days. Mu Chiang had probably learned those few sentences by heart, and on that particular occasion which was mentioned in the Tso Chuan she simply quoted them as an oracular verdict on her own particular case. And when Confucius came to write his Wen Yen Treatise to explain the texts of King Wen and the Duke of Chou, it was perfectly natural and legitimate for him to introduce this old familiar commentary and embody it in his treatise. How can that be taken as conclusive evidence that Confucius was not the author of the ten Appendices?

3. The Great Symbolism of the Ken hexagram 貞, which reads: "The superior man does not go in his thoughts beyond the duties of the position in which he finds himself" (君子以思不出其位), is recorded in the Analects of Confucius as a saying of Tseng Tzu, a disciple of Confucius. It is contended that if Confucius had been the author of the Ten Appendices, this saying from one of them should not have been recorded in the Analects as being by Tseng Tzu. However, Tseng Tzu, as one of Confucius's disciples, had most probably learned the Book of Changes from him; at least, he was familiar with the Master's teachings about the conduct of a superior man. It was, therefore, perfectly natural for him to quote one of his Master's sayings, and this quotation was recorded by the editors of the Confucian Analects as being originally spoken by him. One fails to see therefore how the ascription of a common saying to Tseng Tzu can be taken as conclusive
evidence that his teacher, Confucius, did not write the Appendices.

4. The teaching about the Tao, about Spirit, and about Kuei-shen (i.e., gods and demons or spiritual beings) embodied in the I-Ching differs greatly from that recorded in the Analects. For instance, in the Analects, Tao means the correct way, e.g., the way of the superior man, the way of a father, etc., while in the I-Ching, Tao signifies that Ultimate Reality which consists of two aspects, Yin and Yang. Furthermore, in the Analects, T'ien (天) means Heaven or a personal deity possessing will power and other faculties, while in the I-Ching, T'ien signifies Spirit, that creative principle which constitutes the positive aspect of Ultimate Reality. Finally, while in the Analects Confucius teaches his pupils to revere the "gods and demons" but to keep aloof from them, in the I-Ching, gods and demons are actually the subjects of discourse, being described as having close relationships with man, and playing definite parts in creation. It is argued that if Confucius were the true author of the Appendices, there would not have been such differences between the teachings of the I-Ching and those of the Confucian Analects.

In reply to these arguments, it may be pointed out that the I-Ching deals with Metaphysics while the Confucian Analects deal with Ethics. Like Aristotle, Confucius may be regarded as a teacher of both branches of the Ageless Wisdom. While he had to formulate his ethical teachings in accordance with the different mentalities of his pupils, in the realm of eternal truth he had to give exact explanations of such inner realities as the Tao, Spirit, gods and demons. The differences in meaning of the terms in question were not due to the different ascriptions of various scholars, but to the original dual significance of those terms. It was possible that Confucius used them differently in his ordinary ethical teachings and in his writings on Metaphysics. The point will be clear if we consider for a moment that the term God has two distinct meanings, namely, a personal Deity to whom prayers can be offered, and Absolute Reality which can only be attained by silent contemplation. Hence, this argument does not give sufficient grounds for concluding that the Master of the Analects could not have been the author of the Appendices.

5. The strongest argument against Confucius's authorship seems to have been advanced by James Legge in the Introduction to his translation of the I-Ching. He points out that, in the fifth, sixth, and seventh Appendices, there frequently occurs the formula, "The Master said", familiar to all readers of the Confucian Analects. He contends that if Confucius were the author of the Appendices, he would not thus be "distinguishing himself from himself". In other words, if the Appendices were all written by Confucius, he ought not to have introduced that formula.

This testimony represents, perhaps, the strongest internal evidence that Confucius could not possibly have been the author of the Appendices—at least, of those three in which the formula "The Master said" appears.

In regard to this evidence it is worth while to note, first, what a great scholar, Chu Chen (朱熹), had to say. According to him, Confucius, in the case of the seventh Appendix, postulated questions and answers for the elucidation of the meanings of the individual lines of the Ch'i'en and K'un hexagrams, and he introduced the expression Tzu yueh (弟子), i.e., "The Master said", to distinguish his answers from the questions, and also, perhaps, to stress the importance of those answers.

In the second place, Su-ma Ch'i'en, known in China as the "grand historian", and living only about three hundred years after Confucius, ascribed the Appendices to Confucius. His "Life of Confucius" is the earliest and, in fact, the only connected biographical sketch of the Master; and his Historical Records, in which that biography is included, is recognized as a standard work on Chinese history. He travelled extensively, visited the birthplace of Confucius, and talked with old people who kept alive the ancient traditions about Confucius. Furthermore, Su-ma Ch'i'en was strictly a historian and not an advocate of Confucianism, taking sides in dispute. His account of Confucius's work in connection with the I-Ching may, therefore, be accepted as a true account.

Nevertheless, by whomsoever they were written, the Appendices may be regarded as true representations of the prevailing views in those days on various points connected with the I. But for the guidance and hints derived from them as to the meaning of the text, and the relation between its statements and the linear figures, a consistent interpretation of the I would
be beset with great difficulties.

Contents of the First and Second Appendices

The first and second Appendices bear in Chinese the name of T'uan Chuan (象傳), "Treatise on the T'uan"; t'uan is the name given to the paragraphs in which King Wen expresses his conception of the significance of the hexagrams. He does not tell us why he attaches a particular meaning to each hexagram, nor why he associates good or bad fortune with it, for he speaks oracularly, after the manner of a diviner. The writer of this Appendix tries to show the processes of King Wen's thoughts in these operations, how he looked at the component trigrams with their symbolic intimations, their attributes and qualities, their linear composition, and their correlations with other hexagrams, till he reached the only decision possible. All these considerations are sometimes taken into account, but sometimes just one of them is deemed sufficient. In this way, some technical characters appear in the Appendix which are not found in the text. The lines, for instance, and even whole trigrams are distinguished as kung (剛) and jou (柔), i.e., strong (or hard) and weak (or soft). The phrase Kuei-shen (鬼神), "gods and demons", or "spiritual beings", occurs, but the names Yin and Yang do not appear.

Let us select one of the shortest instances from the first and second Appendices. The fourteenth hexagram is ☵️, called Ta Yu (大有), meaning "Possession in great measure". King Wen saw in it the symbol of a government enjoying prosperity and realizing all its proper objectives; but all that he wrote on it was: "Ta Yu indicates supreme success" (大有，元亨). Developing the significance of that view, the Appendix says:

In Ta Yu the yielding entity has the place of honour in the great middle, and the upper and the lower respond to it. Hence comes its name Ta Yu, "Possession in great measure".

His character is firm and strong, elegant and bright; it finds correspondence in Spirit and moves with the spirit of the times; hence the words, "Supreme success". (象曰，大有，柔得尊位，大

In order to understand the symbolisms underlying this commentary, let us look once more at the Ta Yu hexagram ☵️. This hexagram consists of the Ch'ien trigram ☵️ (symbol of Spirit) below and the Li trigram ☵️ (symbol of light) above. Its intermediate trigrams are Ch'ien ☵️ (lines 2, 3 and 4) and Tui ☵️ (lines 3, 4 and 5).

Now, the yielding element that receives the position of honour is the Yin line in the fifth place. This line occupies the great central position of the upper trigram, and all the other lines, strong as they are, respond to it in obedient sympathy. In other words, all the five strong lines are possessed by the one Yin line in the honoured place, just as all the people of a kingdom are the subjects of the sovereign, who occupies the position of highest honour. Hence the idea: "Possession in great measure".

The words of King Wen's Judgment are interpreted by Confucius on the basis of the attributes and structure of the hexagram. Within dwell the firmness and power of Ch'ien; to the outside, the elegant and bright form of Li appears. The Yin subject in the fifth place, the ruler to whom everything conforms, modestly conforms on his or her part to the Yang subject in the second place and finds correspondence there in the centre of Spirit. Ch'ien, being doubled (lower primary trigram and lower intermediate trigram), indicates the continual movement of Spirit, i.e., movement in time. Thus the ruler is able to move with the spirit of the times, acting in the right manner at the right moment. Finally, the combination of Ch'ien and Li indicates that the successful execution of measures demands that firm decision dwell within the mind, while the method of execution must be elegant and bright.

The Third and Fourth Appendices

The third and fourth Appendices were designed to do for the Duke of Chou's symbolical exposition of the several lines what the T'uan Chuan does for the entire figures, but the work is accomplished with less elabora-
tion and in a more succinct manner. The whole work bears the name of Hsiang Chuan (象傳), "Treatise on the Symbols" or "Treatise on the Symbolism of the I". One may imagine Confucius going through the Duke's text column by column and noting down on his tablets now a word or two, and now a sentence or two, to illuminate the meaning. All these laconic remarks combine to form a part of the Third and Fourth Appendices.

It would not be necessary to speak of it at great length, were it not for the fact that the six paragraphs on the symbols of the Duke of Chou are always preceded by a paragraph called "the Great Symbolism", which discusses the trigrams composing the hexagram: how they together form the six-lined figure, and how their blended meaning appears in the institutions and achievements of the great men and kings of former days, and of the superior men of all time. The paragraph is generally in harmony with King Wen's explanation of the hexagram, and a place in the T'uan Chuan would actually be more appropriate to it. However, since it always begins with the mention of the two symbolical trigrams, it is made—perhaps for the sake of symmetry—to form a part of the Treatise on the Symbolism of the I.

In short, the Great Symbolism refers to the images associated with the two trigrams in each hexagram; from these images the commentary in each case deduces the meaning of the hexagram as a whole, and from this meaning it in turn draws conclusions applicable to the life of man.

I will give a few examples of the paragraphs of the Great Symbolism. The first hexagram Ch'ien is formed by a repetition of the trigram Ch'ien = , representing Spirit, and its Great Symbolism reads: "The movement of Spirit is full of power. The superior man, in accordance therewith, nerves himself to ceaseless activity." (天行健，君子以自强不息).

The second hexagram K'un is formed by a repetition of the trigram K'un = , representing the earth, and its Great Symbolism reads: "The earth's condition is capacious receptivity. The superior man, in accordance therewith, supports all men and all things with his great virtue." (地勢坤，君子以厚德載物). (Cf. my explanation of this Great Symbolism in my commentary on the K'un hexagram in Book III).

**The Hsu Hexagram**

The fifth hexagram Hsu 咫 (Waiting, Nourishment) is formed by the trigrams K'an 坎 , representing clouds, and Ch'ien 艮 , representing heaven or the sky, and the Great Symbolism of this hexagram reads:

Clouds rise up to heaven:
The image of Waiting.
Thus the superior man eats and drinks.
Feasts and enjoys himself.
象曰：雲上於天，需，君子以飲食宴樂。

In the heavens, water takes the form of clouds. Once the clouds rise, it will not be long before rain falls. Meanwhile, it is a matter of waiting. When rain falls, all life is nourished and refreshed. The superior man acts in accordance therewith and feels joyous and of good cheer.

In commenting upon this Great Symbolism, Ch'eng I ch'uan (程伊川), the great philosopher of the Sung dynasty, says:

As the watery vapours form clouds and rise to the sky, they must wait for the harmonization of the Yin and Yang elements before they become rain. That stage at which the clouds are in the process of ascending before forming rain is symbolic of the idea of waiting. Just as the Yin and Yang forces interact and co-operate before the formation of nourishing rain, so the superior man musters and preserves his talents and moral qualities before expressing them in useful activities. As he observes the clouds rising to the sky, waiting to become rain, the superior man chastens his moral sense, composes his mind, and waits for his right time; he eats and drinks for the nourishment of his body, and feasts and enjoys himself for the
nourishment of his mind and spirit, thus "living in peace and tranquillity, and waiting for the decrees of Divine Spirit".

The Li Hexagram

The tenth hexagram Li 禹 (reading) is formed by the trigrams Ch'ien 乾, representing heaven or the sky, and Tui 坎, representing a marsh or lake, and its Great Symbolism reads:

Heaven above, the marsh below:
The image of Treading.
Thus the superior man discriminates between high and low,
and determines the aims and aspirations of the people.

Now, why did Confucius associate the ideas of heaven and marsh with the aims and aspirations of the people? The answer is that the difference in elevation between heaven and marsh suggests the idea of the difference in status between higher and lower levels of life. Within the frame of the same nation, the same age, the same culture, there are great and small, profound and shallow, superior and inferior men. Because of this fundamental difference in the inner development of men, it is essential for the fulfillment of their individual lives that each class of people should be taught to understand and accept their level of life and its corresponding sphere of aspirations and activities. This means that the sage-ruler who is in charge of the government of his people should discriminate between the higher and lower strata of political and economic life and determine the aims and activities appropriate to each stratum. In China this ideal was realized through the institution of rites and ceremonies, which were generally classified and graduated in accordance with the different status and professions of the people. All this is based on this Li hexagram, which, besides representing the difference in elevation between the sky above and the marsh below, deals with the treading of the path of propriety and the observance of rites and ceremonies as its main theme.

The Fifth and Sixth Appendices

The fifth and the sixth Wings constitute a treatise that is entitled Hsi Ts' u (繛辭) or Ta Chuan (大繛), and likewise has two parts. The title Ta Chuan occurs in Ssu-ma Ch'ien's work and means Great Commentary or Great Treatise. As regards the title Hsi Ts' u, Appended Judgments, Chu Hsi (朱熹) says:

The appended judgments are the judgments originally made by King Wen and the Duke of Chou and appended by them to the hexagrams and their lines; they make up the present text of the Book. The section before us is the commentary in which Confucius explains the appended judgments, at the same time giving a general introduction to the whole text of the complete work.

The full title of this treatise, therefore, should be Hsi Ts' u Chuan (繛繛), Commentary on the Appended Judgments.

It is interesting to note that not once does the character called I, which later came to be the name of the classic, appear either in the text or in the first four Appendices. However, we meet with the character nearly fifty times in the Great Treatise. It is applied most commonly to the text of our classic, such as the I or the I Shu (易書), "the Classic of Changes" or "the Book of Changes". It is also often applied to the changes in the lines of the hexagrams. The definition of the name I is given in one paragraph as follows: "Creation and re-creation is what is called I" (生生之謂易).

The Seventh Appendix

The so-called Seventh Wing, named Wen Yen (Commentary on the Words of the Text), is a very important section. It is an exposition of the text respecting the first and second hexagrams, being an attempt to show that what is said of Spirit and Earth there may also be applied to
Man, and that there is an essential agreement between the qualities ascribed to Spirit and Earth and the five constituents of man's moral and intellectual nature, namely, benevolence, righteousness, propriety, wisdom, and sincerity.

It is interesting that the style and method of this Appendix, as of "the Great Treatise", are similar to those of the Doctrine of the Mean, and several paragraphs, moreover, suggest the magniloquence of Mencius. For instance, in the Doctrine of the Mean, Tzu Su eulogizes the qualities of a sage, saying: "He is the equal of Spirit." In the Appendix under discussion, the sentiment is expanded in the following manner:

The great man is he who, in his attributes, is in harmony with Spirit and Earth; in his brightness, with the sun and moon; in his orderly procedure, with the four seasons; and, in his relation to good fortune or misfortune, with the gods and demons. He may advance ahead of Spirit, and Spirit will not act in opposition to him; he may lag behind Spirit, but will act as Spirit at the time directs. If Spirit will not act in opposition to him, how much less will man! How much less will the gods and demons!

The Eighth Appendix

The eighth Wing is called the Shuo Kua (說卦), i.e., "Remarks on the Trigrams". It is shorter than the seventh, consisting of only 22 paragraphs, in some of which the author rises to sublimity of thought reached nowhere else in these treatises. We find in it the earlier and the later arrangement of the trigrams—the former, that of Fu Hsi, and the latter, that of King Wen; their names and attributes; the various stages of the work of God in nature, represented by the later order of arrangement of the trigrams; and finally a distinctive list of the natural objects symbolized by them. Much ridicule and destructive criticism have been heaped upon this list of objects which the eight trigrams are supposed to symbolize. It is regarded by P. Regis and James Legge as "a slough" of nonsensical remarks, which would be difficult to parallel elsewhere. I have no desire to argue with these two distinguished scholars, but I would point out that nearly all the objects mentioned in this list have been introduced as symbolic images by the Duke of Chou in his text on the individual lines of the hexagrams, and a study of this Appendix recalls the paragraphs in the main text in which those objects are mentioned.

The Ninth Appendix

The Ninth Wing, Hsu Kua (序卦), is the Treatise on the Sequence of the Hexagrams. King Wen, as already mentioned in preceding chapters, gave a name to each hexagram, expressive of the idea—some moral, social, or political truth—which he wished it to set forth; and this name enters very closely into its interpretation. The author of this treatise endeavoured to explain the meaning of the name, and also the sequence of the figures, or how it was that the idea of the one led on to that of the next. Yet the reader must not expect to find any connecting chain in the sixty-four names. The connexion between any two is generally sufficiently close; but on the whole the essays resemble "a heap of orient pearls at random strung". The vicissitudes of human affairs are a topic never long absent from the writer's mind. He was firmly persuaded that fashion is ephemeral; union is sure to give place to separation and, in course of time separation will in its turn bring re-union.

The Tenth Appendix

The last Appendix is the tenth, called Tsa Kua Chuan (緯卦傳), or, "Treatise on Random Hexagrams", dealing with them as they approximate, or are opposed, to one another in meaning. It is in rhyme, moreover, and this, as much as the meaning, determined, no doubt, the grouping of the hexagrams. James Legge says that the student will learn nothing of value from this Appendix, and that it is rather a "jeu d'esprit" than anything else. Here, again, he reveals some incomprehension of the I-Ching, not realizing that the meanings given in this Appendix to the sixty-four names of the hexagrams should be understood as clues to help interpret the significance of the respective hexagrams. One or two instances may make this point clear. First, the meaning given to the third
hexagram Chun is "perception" or "seeing". Thus, whenever the idea of "seeing" or "perception" is contained in the text of any hexagram, that hexagram will be found to be closely correlated with the Chun hexagram. For example, the first line of the Kou hexagram indicates "perception of evil" (zui). The inclusion of this idea of "perception" in the Kou hexagram is caused by the correlation of Kou with its opposite symbol Fu, so that when these two hexagrams adjust with each other by transposing the second line of the former, which is wrongly placed, to its correct position 5 of the latter thus: , this latter symbol is at once transformed into the Chun hexagram.

Similarly, Line 4 of the Ku hexagram indicates that "if he go forward and see, he will find cause to regret it" (zui). The idea of "seeing" in this Ku hexagram arises from the fact that Ku is correlated with the antithetical symbol Sui, and that when these two symbols adjust with each other by transposing Line 4 of the latter, which is wrongly placed (being a Yang line occupying a Yin position), to its correct position 1 of the former thus: , the latter is at once transformed into the Chun hexagram which, in this last Appendix, bears the meaning of "seeing" or "perception".

Furthermore, the purpose of this Appendix is to indicate that the meaning of every hexagram is borne out by five or six other hexagrams which are correlated with it. Thus, the meaning of the Ch'ien hexagram is developed in the corresponding Fu hexagram, the Shih hexagram, the Ts'ien hexagram (No. 15), the Yu hexagram, the Pi hexagram and the Po hexagram, while the meaning of the K'un hexagram is further ex-
CHAPTER X

The I-Ching and Divination

With the exception of the Ch'ien hexagram which consists of all six Yang (whole) lines, and the K'un hexagram which consists of all six Yin (broken) lines, each of the remaining sixty-two hexagrams represents a varied combination of six Yang and Yin lines. These hexagrams were generally used for purposes of divination and moral instruction. The Chinese term kua (卦) signifies something hung up as a symbol or sense-image through which we may perceive some underlying spiritual meaning relating to our particular situations in life or some general indication as to the auspicious or inauspicious nature of coming events (易緯曰卦者掛也。正義曰言懸掛物象以示人，故謂之卦) . It is written in the Great Treatise (繫詮) that "the sages set forth the hexagrams, examined the symbols contained therein, and appended their explanations; in this way, the good and ill fortunes indicated by them were made clear" (繫人設卦觀象，繫詮焉而明吉凶) . "The good and the ill fortunes mentioned in the explanations are the indications of gain and loss in men's conduct of affairs...." (吉凶者，得失之象也) . "Therefore the superior man, when living in quiet, contemplates the emblems and studies their explanations; when initiating any movement, he contemplates the possible changes revealed in divination, and studies their possible consequences. Thus is help extended to him from heaven; there will be good fortune, and advantage in his every movement" (是故君子居則觀其象，而玩其辭，動則觀其變，而玩其占，是以自天佑之，吉无不利) .

Divination by means of the I-Ching was quite commonly practised in ancient China. It is said in the Chou Li (周禮) that "the Grand Diviner" had charge of the rules for the three I (systems of Changes), called the Lien Shan, the Kuei Ts'ang, and the Chou I; that in each system there were eight primary linear figures (trigrams) and sixty-four derived linear

1 See Plates III and IV.
2 The Great Treatise, Section I, Ch.II.
3 Ibid.
receives not only information about his personal conditions and their possible transmutations, but also instruction as to the best course of action he should adopt for the most efficient mastery of his fate. In every situation one way of action is right and another wrong. The right course of action brings propitious results while the wrong course leads to misfortune. As the instruction given in the Book is on the broadest lines imaginable, how is the consulting party to apply it to his particular case? What definite action is he going to take or to avoid?

This necessity for right action on the part of the consulting party marks the I-Ching as more than an ordinary fortune-telling book. For example, if a fortune-teller whose means of divination is a pack of cards (the Tarot) tells his client that the latter will receive a letter with money from America in the course of the next few days, that client can do nothing but wait till the letter comes or till he gives up hope for its arrival. In this case, it is the foretelling of a definite event, some predestined occurrence, which is entirely independent of any action or non-action on the part of the person concerned. Similarly, the prediction by Katina Theodosiou in her Your 1953 Stars of the election of President Eisenhower and the death of King George VI is a prediction of definite predestined events. Such a prediction is devoid of moral significance, and this is true of ordinary fortune-telling in general. On the other hand, by demanding correct action, initiative and transformation on the part of the consulting party, the I-Ching transcends the sphere of fortune-telling and becomes a Book of Wisdom, and the consulting person himself changes from a submissive puppet of Fate into an active co-operator with Fate, his new and correct actions becoming decisive factors for the improvement of his destiny.

Since man is a spiritual being, endowed with spiritual initiative and free will, although he is more or less bound by his present circumstances which are but the result of his past decisions and deeds, he can, through conscious comprehension and creative activity, set in motion new forces which will modify the issue of events. As long as things are still in a state of becoming, they are susceptible of being guided along propitious directions. Only when they have progressed to the final stage of being do they manifest themselves as Inexorable Fate against which man seems altogether powerless. As a free agent, man is both fulfller and originator of his destiny at every moment of his life. That he is really so can nowadays be demonstrated empirically within the limits in which such things are provable at all; the requisite means are furnished by the I-Ching. The movements of the 384 lines of the 64 hexagrams are understood as the "imitations" of the secret movements of the Macrocosm, and as there is an inner and reciprocal correspondence between macrocosm and microcosm, man, through the correct manipulation of the divining shih-stalks and the establishment of the right symbol or sense-image, is capable of reaching a point at which he may learn to adjust himself correctly within the cosmic scheme of things.

Let us now examine the method of divination, and then study a few illustrations from the Tso Chuan and from the personal experience of the author.

**Method of Divination**

For the actual practice of divination fifty milfoil stalks are used. The reason for this is that in the middle of the Ho T'u or Yellow River Map there are five circles symbolical of Spirit and ten black dots symbolical of Earth. These numbers multiplied together make fifty (大衍之數五十). The divining stalks are dried stalks of a plant known as the Siberian milfoil (Piarnica Sibirica), which is still cultivated on the grave of Confucius. I visited Chi'Fu (曲阜), Shantung, in 1921, paid my respects at the Temple and Tomb of Confucius and bought a bundle of these stalks as a souvenir, not realizing at the time that they would some day play a significant part in connection with my study of the I-Ching. The Great Treatise says that these stalks are endowed by Divine Spirit with attributes which fit them for the purpose of divination. These stalks and the tortoise are referred to as shen or "spirit-like" in paragraph 68 of Section I of the Great Treatise. In paragraph 73, it is said that they are specially produced by Divine Providence.

The process of manipulating these spirit-like stalks so as to form the linear figures is described in several passages in the Great Treatise (Section I, Chap. 9, parr. 49-58). The most important of these passages reads:
The I-Ching

The numbers of the Great Expansion, multiplied together, make 50, of which only 49 are used in divination. The stalks representing these are divided into two bunches to represent the two primal forces (Yin and Yang, or Spirit and Earth). One is then taken (from the bunch on the right), and placed between the little finger of the left hand and the next to represent the three powers (of Spirit, Earth, and Man). The bunches on both sides are manipulated by fours to represent the four seasons; and then the remainders are returned and placed between the two middle fingers of the left hand, to represent the intercalary month. In five years there are two intercalations, and therefore there are two operations; and afterwards the whole process is repeated.  

In this way the process of divination is brought into relation with cosmic processes. It will take the student a good deal of time and thinking to master the various operations. Forty-nine stalks are employed; these are manipulated three times for each line, so that it takes eighteen manipulations to form a hexagram. The lines are determined by means of the numbers 6, 7, 8 and 9, which are derived from the River Map. Odd numbers give Yang lines, and even numbers give Yin lines. An important part of the work consists in combining the lines to form a hexagram. Once the hexagram has been formed, its interpretation is sought in the T'ai-shu of King Wen and the Yao-tz'u or emblematic sentences of the Duke of Chou.

In order to elucidate the whole process of divination, let us now imagine "the diviner" standing in a receptive and reverential mood in a clean, quiet room, facing South. In front of him is a table on which are placed an incense or sandal-wood burner and the shih-stalks at the centre, a set of I-Ching on the left, and pen and paper on the right. It is the usual practice to burn incense when stalks are used, although in urgent cases one may, by Shao K'ang Chieh's method known as "Plum Blossom Divination" (梅花易数), make up a hexagram mentally on the basis of the numerical values of the year, the month, the day, and the hour, and so arrive at a prognosis without the use of stalks, incense, or any other external paraphernalia. The burning of incense always has a triple significance. First, it ascends before Divine Spirit as a symbol of devotion and reverence. Secondly, it spreads sweet savour through the room as a symbol of the Divine Presence. And lastly, its undulations harmonize perfectly with spiritual and devotional vibrations but are distinctly hostile to almost all others.

Now, the "diviner" takes up the 50 milfoil stalks and, holding them up so as to touch his forehead, he makes an effort to place himself en rapport with Spirit. Often he invokes the spirit of those Saints and Masters who are famous in history for their prophetic genius, and prays for revelation and guidance. At the same time he keeps his mind concentrated on the matter requiring consultation. It is believed that in such a state of mind, he may be blessed with divine help through his Inner Self, which is one with Spirit. At the right moment one stalk is taken from the bunch and put aside, playing no further part. The metaphysical meaning of this is that the "One" represents the Absolute, which, being All-in-all, does not function or enter into any process of creation. So only 49 stalks are used in divination (大衍之数五十一,其用四十四有九). These are now divided into two portions at random to represent "the Two Aspects", Yin and Yang, or Spirit and Earth (分而黄者二,以象两,两者两之). Another reason now appears for putting the first stalk aside to leave 49; this is that 50 stalks, when divided, give either two odd numbers (i.e., two Yings) or two even (two Yins), whereas 49, however divided, must produce two different bunches, one containing an even number of stalks, and the other an odd number, so as to represent Yin and Yang.

Now, having divided the 49 stalks into two bunches, the diviner places one bunch on the right side of the table and the other on the left. He then takes one stalk from the bunch on the right and inserts it between the little finger and the ring finger of the left hand so as to symbolize "the three powers" of Spirit, Earth, and Man (卦一以象三, 三者天地人三才也). Then he holds the left bunch in his left hand and, with his right hand, draws out the stalks, four at a time, to represent the four seasons, until there are four or
fewer stalks remaining (摘之以四•以象四時). This remainder is inserted between the ring finger and the middle finger of the left hand to represent the intercalary month which comes into time once in three years（歸奇於初以象閏）. The various sets of four stalks each, grasped in the right hand, are now placed back on the left side of the table. He then holds the right bunch in his left hand and repeats the whole process of manipulating the stalks, this time inserting the remainder between the middle finger and the forefinger of the left hand, to represent the other intercalary month which occurs in the next two years, i.e., twice every five years\(^1\) (五歲再閏•故再閏而後閏). The sum of the stalks now between the fingers of the left hand is either 9 or 5. The various possibilities are as follows:

\[
\begin{align*}
1 + 4 + 4 &= 9, \\
\text{or } 1 + 3 + 1 &= 5, \\
\text{or } 1 + 2 + 2 &= 5, \\
\text{or } 1 + 1 + 3 &= 5.
\end{align*}
\]

It follows from this that the number 5 is easier to obtain than the number 9. These stalks are now laid aside for the time being, usually next to the incense-burner in front, and the number 9 or 5 is noted down on the chart, thus completing the first manipulation. After this the remaining stalks are gathered together again to form one heap of either 40 or 44 stalks, and this heap is divided and manipulated anew by exactly the same process as before. The sum of the stalks held between the fingers of the left hand at the end of the second manipulation is either 8 or 4, made up as follows:

\[
\begin{align*}
1 + 4 + 3 &= 8, \\
\text{or } 1 + 3 + 4 &= 8, \\
\text{or } 1 + 1 + 2 &= 4, \\
\text{or } 1 + 2 + 1 &= 4.
\end{align*}
\]

This figure is noted down on the chart. It can be observed from this that the chances between 8 and 4 for the second manipulation are equal. With the remaining stalks the diviner carries out the procedure a third time. At the end of the third manipulation, the sum of stalks held between

\[^1\text{In every five years there are two intercalations.}\]

the fingers of the left hand is again either 8 or 4. This again is noted down on the chart as before.

We have now obtained sufficient data for the establishment of the first of the six lines of a hexagram; they are provided either by the three numbers which have been noted down on the paper or by the sum-total of the two bunches of stalks left over after the third manipulation. The sum of these two bunches of remaining stalks must be equal to the difference between 49 and the sum of the three numbers noted down on the chart; and when this figure is divided by 4, the quotient is always one of four numbers, namely, 6, 7, 8, 9, which, as stated above, are the numbers of the Ssu Hsia (四象) or the four emblematic symbols, i.e., the so-called Major Yang and Minor Yang, Major Yin and Minor Yin. The number 9 makes the Major Yang, i.e., a positive line that moves. As such, it will automatically change into its polar opposite Yin. The number 6 makes the Major Yin, a negative line that moves. As such, it will automatically change into Yang. Thus, if we obtain 9 as the quotient, we draw a Yang line with the special mark “O” in the middle thus: “—” to show that this line must undergo transformation. Similarly, if we obtain the number 6, we draw a Yin line with the special mark “X” in the middle thus: “—X—” to indicate that this line must change into Yang. According to the rules of interpretation, “Major Yang” as well as “Major Yin” lines must be taken into account in the interpretation of the individual lines. On the other hand, if we obtain the number 7 or 8 as the quotient, we simply draw a Yang line “—” or a Yin line “—” as the case may be, seven being the Minor Yang, and eight the Minor Yin. These two lines are “at rest” and are therefore not taken into account in the interpretation of the individual lines (Cf. General Rules of Interpretation in the following pages).

The experienced diviner can, from a glance at the three numbers noted on the chart, tell at once what line is to be drawn. If he finds them to be, say, 5, 4, 4, he draws a “Major Yang” line, because 5 + 4 + 4 = 13. Subtract this from 49, and the difference will be 36. Divide 36 by 4, and the quotient will be 9. Similarly, if he finds 9, 8, 8 on the paper, he draws a “Major Yin” line, because
Groups of numbers such as 5, 4, 8, and 9, 4, 4 represent "Minor Yin lines" while such groups as 5, 8, 8 and 9, 8, 4 represent "Minor Yang lines", because in all these cases, the quotient is either 7 or 8.

To make up a hexagram six lines have to be drawn, each of which requires three manipulations of the stalks. Hence eighteen manipulations are necessary to build up a hexagram to represent the situation of the consulting party concerned. The next question to be considered after the formation of the hexagram is the transformation of its "Major Yang" and "Major Yin" lines, if any. Naturally, every hexagram has the following possibilities: one possibility in which no transformation takes place, the hexagram consisting entirely of "non-moving" lines (Minor Yang or Minor Yin); one possibility in which all the six lines are to be transformed, the hexagram consisting entirely of "moving" lines (Major Yang or Major Yin); six possibilities in which only one line is to be transformed; and 56 possibilities in which more than one line (i.e., from 2 to 5) lines are to be transformed. In this way every hexagram can be brought into relation with every other hexagram; in other words, every hexagram is capable of being transformed into the other 63 hexagrams; and as there are 64 hexagrams altogether the total number of possible transformations for the whole system of symbols is $64 \times 64$, i.e., 4,096, which is considered sufficient to represent all possible situations in Nature and in human life. Whenever transformation is necessary, a new hexagram is set up which is called Chih Kua (卦) in contradistinction to the original hexagram which is called Pen Kua (卦). For example, if the Ch'ien hexagram $☰☱☱☱☱$ is obtained, and its second line is to change into Yin, the transformed hexagram will be T'ung Jen $☴☴☴☴$, the meaning of which must also be taken into account in determining the prognosis sought. Again, if Lines 2 and 5 of Ch'ien are to change into Yin, the transformed hexagram will be Li $☷☷☷☷$, which, likewise, will also be examined for probable instructions.

**General Rules of Interpretation**

(1) When the hexagram obtained by divination consists entirely of non-moving lines, i.e., when none of its lines are to be transformed, the oracle takes into account only the idea represented by the hexagram as a whole, as set down in the Judgment by King Wen and in the Commentary on the Decision by Confucius, together with the "Great Symbolism".

(2) When we get a hexagram showing one moving line, i.e., when one line is to be transformed, we must take into account not only the text and the "Great Symbolism" belonging to this original hexagram as a whole, but also the text appended by the Duke of Chou to the given line, and in addition both the text and the "Great Symbolism" of the transformed hexagram. Thus the original hexagram would be the starting point of the development leading, by reason of the influences of the moving line, to the final situation represented by the transformed hexagram.

(3) When two lines in the hexagram thus obtained are to be transformed, we must not only take into account the text and the "Great Symbolisms" of the original and the transformed hexagrams, but also consider the meanings of the two transformable lines (i.e., the text appended by the Duke of Chou to these two given lines), paying special attention to the upper line.

(4) If there are three moving lines in the hexagram thus obtained, then, apart from taking into account the ideas represented by the original and the transformed hexagrams as a whole (i.e., the text of King Wen and the Great Symbolisms), we must also consider the words appended by the Duke of Chou to the three moving lines under study. These three moving lines represent the three stages in the development of the situation of the consulting party.

(5) If there are four moving lines in the hexagram thus obtained, i.e., if four lines are to be transformed, then, according to the rules of interpretation given by Chu Hsi in his book I Hsueh Ch'i Meng (易學啓蒙), i.e., the Beginner's Guide to the Study of the I-Ching, special
attention must be paid to the lower one of the two untransformed lines in the transformed hexagram (四爻變則以之卦之二不變爻占，余以下爻為主). But experienced diviners are of the opinion that we should also study the meanings of the two hexagrams as a whole and the four moving lines for probable instructions.

(6) If five of the six lines of the obtained hexagram are to be transformed, then, according to the above-mentioned I Hsiueh Ch'i Meng, the words appended by the Duke of Chou to the untransformed line of the transformed hexagram is to be studied for instruction (五爻變則以之卦不變爻占). But in this case also, we should, as advised by experienced diviners, take into account the meanings of the two hexagrams as a whole and the five moving lines.

(7) If the hexagram consists entirely of moving lines, i.e., if all the six lines are to be transformed, then King Wen's text on the transformed hexagram is to be taken as the prognosis for the consulting party. It is advisable, however, to consider also the meaning of the original hexagram and its lines for probable instruction.

Illustrative Cases

Let us now, as an illustration, examine one of the many cases of divination recorded in the Tso Chuan, i.e., Tso Ch'iu-ming's Commentary on Confucius's Spring and Autumn Annals. The battle between Duke Mu of Ch'in (秦穆公) and Duke Hui of Tsin (晉惠公) in the 15th year of Duke Hsi of Lu (僖公十五年645 B.C.) is familiar to most Chinese students. The story is that Duke Mu launched a punitive expedition against Duke Hui, and before the attack he ordered his diviner, T'u Fu (卜徒父), to make a prognosis of the result of the battle. T'u Fu arrived at the Ku hexagram (兊), in which there was no transformation for any one of its lines. T'u then said, "Very propitious. The stream will be crossed, and the chariots of the feudal lord will be defeated" (吉涉河，車敗). Upon being questioned again by Duke Mu, the diviner said, "Great fortune is on our side. They will be thrice beaten and the ruler of Tsin will be arrested.--------The inner trigram of Ku is the symbol for wind, and the outer trigram that for mountain. It is autumn now. Our win d will blow down their fruits on the mountain, and we shall seize their timber. This signifies that we shall conquer them. Since their symbol indicates 'fall of fruits' and 'loss of timber', they will surely be defeated." As recorded in the Tso Chuan, Duke Hui's armies eventually were defeated and he himself was arrested. The prognosis was fulfilled.

The question arises: On what grounds, on what symbolic basis did T'u Fu make his prediction? The first point to bear in mind is that, since no transformation was necessary for any one of the individual lines, King Wen's T'uan-tzu of the Ku hexagram was to be studied for information. Now the T'uan of Ku reads: "Ku indicates great progress and success. There will be advantage in crossing the great stream." This text alone is sufficient to bear out T'u Fu's remarks about the "propitious" results of the battle, about "crossing the stream", and about the "defeat" of the enemy. According to Mao Ch'i-ling (毛奇齡), author of Chung Shih 1 (仲氏易), the idea of "crossing the stream" is derived from the picture of the lower four lines of Ku (兊) which resembles the K'an trigram (坎), symbol for water. It was actually recorded in history that the state of Ch'in (秦) and that of Tsin (晉) were separated by a river which the armies of the former had to cross in order to attack the latter.

But T'u Fu did not, for his interpretation, rely on the text of King Wen alone. He studied the other symbolisms embodied in the Ku hexagram, and derived from them his ideas of the overthrow of the enemy's chariots, the arrest of Duke Hui, and the defeat of his army. Let us now look at the Ku hexagram (兊) more closely. Mao Ch'i-ling has pointed out five special features of this symbol in his book Ch'ün Ch'in Ch'iu Tsz Shik Shu (春秋占筮書), of which three may be considered here. First, the upper intermediate trigram of Ku (兊) (Lines 3, 4, 5) is Chen (震), which was generally accepted by the diviners of ancient times as the symbol of a chariot, the reason being, perhaps, that Chen suggests the idea of a bowl (卦訣：震為仰盂), and a bowl resembles more
or less the body of a chariot. According to the Chiu Chia I, Chen is also the symbol of a feudal lord (九家易：震為諸侯), thus representing the official rank of Duke Hui. Now the special feature of the Ku hexagram is that its upper trigram Ken ☴ is exactly the Chen trigram ☶ turned upside down (震為倒震), and it suggests the idea of an inverted bowl. This clearly indicates the overthrow of the chariots and the downfall of the feudal lord. Furthermore, according to the Treatise on Trigrams, and as explained in Chapter V of this Introduction, Ken suggests "the idea of the hands" (手) and is the symbol of "stoppage" or "arrest" (止也). This suggests the idea of seizing or arresting with the hands. This is why Line 2 of the Sui hexagram 順, is part of the lower intermediate Ken trigram ☶, shows "one cleaving to the little boy". Thus, in Ku we see the symbol of "clutching hand" or "arresting hand" over the symbol of "feudal lord". What more did the diviner want to support his prediction that Duke Hui would be arrested? And, lastly, according to a general rule of interpretation, the inner trigram always represents the consulting party and the outer trigram the opposite party,—in this case, the enemy. In this Ku hexagram 順 the inner trigram is Sun ☶, symbol for wind, and the outer trigram is Ken ☶, symbol for mountain. This is why T'u Fu referred to them as "our wind" sweeping over "their mountain", blowing down their fruits and timber—a clear indication that the military forces of Duke Mu would break down the resistance of his enemy Duke Hui. The time of the divination has also to be considered. In this case it happened to be autumn, the very time at which leaves begin to fall and fruits are ripe enough to yield to the force of the autumn wind. This lent support to the judgment of the diviner.

As with Columbus's egg, the interpretation of the significance of a symbol seems an easy task once the mystery is pointed out. But, in reality, it is extremely difficult inasmuch as every situation is essentially unique and demands on the part of the diviner a good deal of intuitive understanding of the peculiar features of the symbol in its application to the particular case in question. Only an adequately-endowed and specially-trained person may venture, without making a fool of himself, to lift a corner of the veil which shrouds the future.

In his memorial address delivered in Munich, May 10th, 1930, in memory of Richard Wilhelm, translator and commentator on the I-Ching, C.G. Jung said:

At his first lecture at the Psychological Club in Zurich, Wilhelm, at my request, demonstrated the method of consulting the I-Ching, and, at the same time, made a prognosis, which in less than two years was fulfilled to the letter and with unmistakable clearness.

It is, perhaps, part of my destiny to have acquired during the past thirty years a fair amount of experience in divination by means of the I-Ching. I have been in touch with two professional diviners and have myself time and again attempted to consult the Book, more on behalf of friends than for myself. Perhaps it may not be out of place if I relate here, just as an illustration, a case which was comparatively less "private and confidential" and whose validity it took only a few days to establish.

On January 16th, 1951, I sent my house-servant to make some purchase in town. She did not return home. As a result of enquiries, I found her on the following day lying in a critical condition in Queen Mary Hospital, having been unconscious for more than 24 hours as a result of falling from a tram-car. There was profuse bleeding from her ears—a case of fracture of skull with injury to brain and heart. I was told that not much hope could be held out for her.

Extremely disconcerted and wondering if she could ever regain consciousness, I consulted the I-Ching, partly to seek consolation and partly to test the validity of its prophecy. I obtained the following hexagram based on the following numbers:

1. Sui 順 is exactly Ku 順 turned upside down.
The original hexagram was Pi 箇, of which Lines 3 and 6, being "Major Yang" lines, were to be transformed into Yin. The transformed hexagram was Fu 復. When I had drawn the fifth line and was manipulating the stalks for the sixth one, I was overwhelmed with a sense of fear, for I noticed that if the next set of numbers signified a Yin line, the hexagram would become Ming 明, the symbol of "Wounded Intelligence", ming 明 meaning the light of intelligence and i 疮 injury or wound. That would certainly suggest the idea of "injury to brain". Besides, Ming I is composed of the Li trigram (the sun-symbol) below and the K'un trigram (the earth-symbol) above. According to the text, it represents the light of the sun entering within the earth (明入地中). This at once suggested to me the idea of burial, of death, etc. But, fortunately, it was a Yang line that came out, and so a different symbol was formed! Nevertheless, the close relationship between the Ming I and Pi hexagrams suggested to me that my servant nearly died as a result of injury to her brain.

As stated above, when two lines are to be transformed, special attention is paid to the text of the upper line. Now the text of Line 6 of Pi reads: "The sixth line shows one with white as his only ornament. There will be no error" (白貴・无咎). The idea of "white" suggested that the patient was suffering from a haemorrhage which might bleed her body white. The phrase "no error" brought some relief, for it is usually interpreted as "no harm". But the best consolation was derived from the transformed hexagram Fu 復, the symbol for Recovery. No symbol is more welcome than this symbol of recovery when the subject-matter of the consultation is the illness of some one. Obviously, it is the best sign for cases of unconsciousness, for Fu indicates the return of Yang after a cycle of Yin, the return of life after a period of seeming death, the return of light after a period of darkness. More interesting still is the sentence in the text of this hexagram which reads: "In seven days will come his or her return" (七日來復).

My house-servant remained unconscious for about five days, became semi-conscious on January 23rd, was conscious enough to answer questions on January 28th, and was discharged from hospital on March 8th, fully recovered.

As mentioned above, I have introduced this case simply as an illustration. I am not particularly interested in establishing the validity of the prophecies of the I-Ching. I touch upon divination because I feel that my work cannot be complete with only an exposition of the philosophy of the Book and without any discussion of divination, for which the Book has been used for centuries. For similar reasons I have introduced a series of examples of divination at the end of my commentaries on the text of King Wen and the Duke of Chou in Books II and III. They are all hypothetical cases in which either no transformation is necessary or only one line is supposed to require transformation. The interpretations suggested therein are based on those given by Donzo Takashima in his book I Tuan (高島易解) which, as far as I know, is one of the best books available on divination.
The Coin Oracle

In addition to the "milfoil-stalk" method of divination explained in the preceding pages, there is in use a simpler and easier method employing three old Chinese copper coins, each with a hole in the middle and an inscription on one side. The three coins are either inserted into a dried tortoise shell or enclosed between the two palms of the diviner; they are well shaken up and then thrown down together on the table. Each throw gives a line. The inscribed side counts as Yin and is given the value of 2, while the reverse side counts as Yang and is given the value of 3. From this the character of the line is determined. If all three coins are Yang, the line is 9, i.e., a positive line that moves. If all three are Yin, it is 6, i.e., a negative line that moves.

Two Yin and one Yang yield a 7, and two Yang and one Yin yield an 8. These two lines are at rest. When the hexagram has been established on the basis of these figures, we look up the Book of Changes, find the texts corresponding to the original and transformed hexagrams, and then proceed to interpret as in the case of the milfoil-stalk oracle.
Part I
THE CH’IEN HEXAGRAM
(Symbol of Spirit)
INTRODUCTORY REMARKS

This hexagram is formed by the doubling up of the Ch’ien trigram. It is the only figure that consists of two Ch’ien trigrams, *i.e.*, six Yang lines. As such, it is the right symbol for pure Spirit,¹ the Yang Principle, or the masculine aspect of Absolute Reality. It is significant that in ancient times the Chinese term for Spirit, *t’ien*, was written in the forms of ² and ³, which bear a very close resemblance to the six individual lines of the Ch’ien hexagram.² The direct antithesis of Ch’ien is the K’un hexagram ⁴ which, consisting of two K’un trigrams, stands for Matter or Earth, the Yin Principle, or the feminine aspect of Absolute Reality. Thus the Ch’ien hexagram represents the Creative Principle of the universe as opposed to K’un which represents the Receptive Principle. It represents Significance (理) or Wisdom (智) as opposed to Love (仁), Energy (能)

¹ The Chinese word T’ien is often translated into English as “Heaven”. This English word, however, usually connotes inert space, as such expressions as “heaven and earth” and “go to heaven” clearly show. With this connotation, the word “Heaven” cannot be used for T’ien in the I-Ching. Here the conception of T’ien, synonymous with that of Ch’ien, is a dynamic force capable of directing, energizing, and shaping the destiny of things, persons and even nations. Throughout this entire work, therefore, T’ien or Ch’ien is translated as “Spirit”, corresponding to the German “Geist” in the sense as preserved in the term “Holy Ghost”.

as opposed to Matter (質), father as antithetical to mother, ruler as antithetical to minister, husband as antithetical to wife. As will be explained in the following pages, it also represents the sage or sage-ruler or what Plato called the philosopher-king who has, in his self-perfection, attained union with Spirit. As the symbol of strength, it suggests the idea of a dragon, of a horse, of the head, of jade, and of gold. 1

The Chinese character ch’ien 乾 means Spirit (乾為天) or creative activity which is the essential characteristic of Spirit (乾健也). A study of the component parts of the word will reveal its significance. It consists of two radicals, namely, 早 and 乞. The left-side radical, in its ancient form, is written thus: 早. The middle sign 三 symbolizes the sun or solar activity, while the two little signs above and beneath it 見 indicate the rays, i.e., the perpetual radiation of the sun. 2 The little sign 乙 in the right-side radical denotes flowing movement. The word as a whole signifies, when applied to man, his full masculine power and ceaseless activity; when applied to Spirit, it means eternal world-creation. Thus the word ch’ien 乾 has the same meaning as the hexagram which bears that name.

As the symbol of the Yang aspect of the Absolute, the Ch’ien hexagram represents the creative energy in the universe. There is but one power, one force, one energy, in the entire universe, and that is the creative energy of Spirit. This is true both of the universe surrounding us and of the world within our own consciousness. All that we call force or energy in nature derives from that one eternal, creative energy of Spirit, and all the force and energy within ourselves is a manifestation of that same creative energy. The force which maintains the atom, and makes it the vortex of energy discovered by modern science, the force which makes the sun an apparently inexhaustible source of life and energy, the force which makes man a creative and active being—all that force is the manifestation of

1 Cf. (a) Treatise of Remarks on the Trigrams, ch. XI: "Ch’ien is strength" (乾健也).
(b) I Ling: "Ch’ien is strong, K’un is weak" (乾坤剛柔).
(c) From the Hsi Tzu (顧辭下 Great Treatise, Section II): "Ch’ien represents the strongest of all in the world" (夫乾天下之至健也).
King Wen’s T’uantz’u
乾，元亨利貞。

CH’IEN REPRESENTS THE ATTRIBUTES OF ORIGINATION, PENETRATION, UTILITY-HARMONY, AND CORRECTNESS-FIRMNESS.

As related in the Introduction (Book I), during his imprisonment at Yu-li, King Wen devoted himself to the study of the sixty-four hexagrams and, as a result, composed an equal number of short paragraphs, one for each hexagram, to reveal their underlying meanings. These have been handed down to us as the main text of the Chou I, i.e., the I-Ching of the Chou dynasty, and are now known as the T’uantz’u (象辭), meaning “judgment”—i.e., King Wen’s judgment on the essential characteristics or meanings of the hexagrams.

The Four Attributes of Spirit

Now what did King Wen write about this Ch’ien hexagram? How did he explain its spiritual meaning? His explanation consists of four characters: yuan heng li cheng (元亨利貞). These four characters form the most significant expression in the text of the I-Ching, where they are frequently used to explain the different hexagrams. In the T’uantz’us of the sixty-four hexagrams, we often find those four characters linked together. To be exact, the whole phrase “yuan heng li cheng” is found in the T’uan-ts’us of six hexagrams, namely, 1st, 3rd, 17th, 19th, 25th and 49th. By itself, the word yuan is used in connection with twenty-four hexagrams, and the word heng with forty hexagrams. According to Jen Ch’i-yun (任啓運), an eminent scholar of the Ch’ing dynasty, the twenty-four hexagrams to which the yuan attribute is assigned are specially related either to the Ch’ien hexagram or to the K’un hexagram.

In regard to the Ch’ien hexagram, the expression “yuan heng li cheng” signifies the four essential attributes of Spirit, namely, Origination, Penetration, Utility-Harmony, and Correctness-Firmness. The first character yuan 元 means great, origin, cause. It signifies that Spirit is the great creative principle to which all things owe their origin. It is the First Cause of all things (萬物資始). The second character heng 亨 means penetrating, pervading, permeating. This signifies that Spirit penetrates all spheres of existence without any exception; in other words, it pervades the whole universe. These first two attributes—yuan heng—are explained by Confucius in his T’uanchuan (彖傳) as follows:

“Vast indeed is the great and originating power indicated by Ch’ien! To it all things owe their beginning. It unites and commands all things under heaven.

“The clouds move and the rain is distributed, and the various things are evolved in their respective forms” (大哉乾元，萬物資始，乃統天，雲行雨施，品物流形).

The third attribute li 利 means advantage, utility, harmony, signifying that Spirit, through its never-ceasing creative activity, brings about a harmonious order of things within the cosmos, causing all things to grow and develop to the fullest extent of their utility (保合太和). Finally, the fourth attribute cheng 真 means correctness and firmness. These last two attributes—li cheng—are explained by Confucius in his T’uanchuan as follows:

“The way of Ch’ien (Ch’ien Tao) is to change and to transform, so that all beings will realize their true nature and fulfil their respective lives each in its own correct way.

“Thus the grand harmonious order of things is preserved in unity. The result will be Utility-Harmony and Correctness-Firmness” (乾道變化，各正性命，保合太和，乃利貞).

To an ordinary fortune-teller who obtains the Ch’ien hexagram in divination, this text “yuan heng li cheng” indicates great success and good fortune, provided the course of action contemplated by the consulting party
is a correct or righteous one; but to a philosopher it embodies a profound metaphysical significance. Thus, according to the great authority Jen Chi-yun (任啟運), the first two attributes—origination and penetration—denote the outflow of Spirit or the Yang Principle from within outwards (元神始•阳神•元神自内而外), i.e., the evolutionary process of differentiation from unity to multiplicity (—本化為萬殊); they signify the outgoing from rest to activity (由靜而動) or the eflux of the “Great Breath” causing the appearance of the phenomenal universe (大氣生長•天地定位).

On the other hand, the last two attributes—utility-harmony and correctness-firmness—denote the inflow of the Yang Principle from without inwards (利形始•貞成•利貞自外而內), i.e., the involutionary process of integration from multiplicity back to unity (萬殊歸化—本); they signify the withdrawal from activity to rest (由動而靜) or the influx of the “Great Breath” causing the dissolution of the phenomenal universe (大氣收藏•天地閉塞).

The expression “yuan heng li cheng” signifies, therefore, that creation is a twofold cyclic process: an outgoing from unity in Spirit to the multiplicity of created existence, and a return from the oblivion in matter to conscious union with Spirit. This is the eternal rhythm of creation, which in Hindu philosophy is called “the Breath of Brahma”, the outflowing breath causing the universe to exist, and the ingoing breath dissolving it into unity once more. It is interesting to note that in many languages the word embodying the idea of “spirit” at the same time connotes “breath”. The Sanskrit word Atma, the Hebrew Ruach, the Greek Pneuma, the Latin Spiritus and the English word “Spirit”, all either mean breath or are closely associated with that idea.

The rhythm of creation can be found in all things, in all cycles of manifestation from the greatest to the smallest. This cyclic process of creation is indeed the fundamental law of the universe, and all cycles of time, the yugas of the Hindu philosophers, the yun hui (運會) of the Chinese metaphysicians, and all periods of evolution, are manifestations of that eternal Cycle of Creation by which the universe exists.

“Yuan heng li cheng” denotes the four main stages in every cycle of manifestation of Absolute Reality from which all things have their beginning and to which all things ultimately return. As shown in the River Map (河圖) in Book I of this work and explained in Chapter III, Absolute Reality exists from all eternity, is itself both Yin and Yang, masculine and feminine, and is alternately passive and active in regular and harmonious successions. The two opposite poles of Yin and Yang manifest themselves in all things that exist in the universe (萬物負陰抱陽•天地—太極, 形物—太極). They are “once more one” when the objective universe has returned to its one primal and eternal Cause (元), only to differentiate again and commence a new period of creative activity. This is the meaning underlying the well-known explanatory sentence which appears in most commentaries of the I-Ching; “Cheng hsa ch‘i yuan” (貞 下起元), which may be translated thus: “After cheng, yuan arises again.” According to Hindu philosophy, the awakening of a universe from the unity of pralaya, its existence in diversity during a manvantara of outer manifestation, and its return through that manifestation to the unity of Spirit constitute the greatest of all cycles of creation.

All this pre-supposes a prior existence of the universe in a previous cycle of manifestation. As symbolized by the River Map, the cosmos itself is continuous, and its past is beginningless; but temporary intervals of latency or non-existence periodically interrupt its history. In other words, it rotates through changing phases. Each successive appearance of the re-manifested universe follows inevitably after the one which had previously gone into a latent state. In course of time, according to the Law of Cause and Effect, the cycle of world history closes again. The manifested universe then retreats, and the Universal or Cosmic Mind or, as it is called in the Fu hexagram (復卦), “the Mind of Spirit and Earth” (天地之心) rests from its activity. But dawn follows night and the cosmic dawn witnesses the re-manifestation of all things once again. A new cycle opens and the visible world comes into being once more as the heritage of all the existences found in the previous cycle. The characteristics of the previous cosmos determine the nature of the one which succeeds it.

It is interesting to note that in his book The Wisdom of the Overself
Dr. Paul Brunton expounds the same idea in the following words:

"This antithesis of work and rest, of Becoming and Being, of a rhythm curiously like that of the in-breathing and out-breathing of living creatures, immediately confronts us when we try to understand the World-Mind's relation to the universe. The present universe is not the first which has manifested nor will it be the last. Each separate world-system—such as the present one—is merely a unit in a beginningless and endless series. In this sense only is the universe indestructible. Each is a heritage from the one that existed before, a precipitation of karmas which have succeeded in bringing about their own realization.

"The history of universal existence is therefore the history of an endless chain of alternations between potential being and actual becoming. Thus the universe is undergoing an evolution which is being worked out according to strict karmic law and not by mere chance, as materialists think, nor by arbitrary commands of a personal creator, as religionists think. The modern scientific notion of evolution is only a half-truth. The real process is a rhythm of growth and decay, evolution and dissolution, following each other with inevitable sequence. It is the combination of these two phases which makes up a universal movement that knows no finality. If cosmic nebulae develop into solar systems, these in turn dissolve eventually into cosmic nebulae again. The universe of forms ever returns to its starting point: it is without beginning and will be without end; this is why it is subject to birth and death, degeneration and renewal, that is to change. It is like an ever-rolling wheel moving onward through these alternating aeons of activity and rest. Hence the ancient teachers represented it under the figure of a revolving Swastika-wheel."

In the I-Ching this eternal truth is also represented by the River Map, which has been fully explained in Chapter III of the Introduction.

As above, so below. As in the greatest period of time, so also in the period of one single day or one single year this eternal Rhythm of Creation can be perceived. According to Chu Hsi (朱熹), great philosopher of the Sung dynasty, the four attributes of Ch'ien, "yuan heng li cheng", correspond to the four seasons of the year. His "Symposium of Philosophy" contains the following passage:

The first budding forth of things into life is the manifestation of the attribute of Origination, and among the seasons it corresponds to spring. The growth and development of things is the manifestation of the attribute of Penetration, and among the seasons it corresponds to summer. The attainment of full fruition is the manifestation of the attribute of Utility-Harmony, and among the seasons it corresponds to autumn. The storing up of nature's resources and energy is the manifestation of the attribute of Correctness-Firmness, and among the seasons it corresponds to winter.

The truth expressed in the foregoing passage may be elucidated in another way. In spring, the outer world awakens from the unity and rest of winter, and with all the joy and vitality of youth nature is reborn. In summer, the diversity of outer manifestation is at its fullest, and nature is glorified. In autumn, the return to unity begins—there is a gentle melancholy in autumn in which all things return to Spirit from which they came. Then in winter all is at rest once more, and the unity of Spirit asserts itself while life seems to be withdrawn from outer nature. The breath of creation has retreated. For the moment all things are one with Spirit, the Supreme, the Eternal, and in the greatest depth of winter, the midnight of the Winter Solstice (always three days before Christmas), when all nature is silent, the Yang Principle or creative energy begins to manifest itself anew (冬至陽生) and paves the way for the return of spring.

By analogy and correspondence, the rhythm of creation can be perceived in cycles other than that of the four seasons. One way in which we can find the clue to the mystery of creation, the mystery of cycles and systems, lies in the study of this law of correspondence or analogy. As a Master of Wisdom has pointed out, this law is "the one thread by which we can find our way through the labyrinth, and the one ray of light that shines through the darkness of the surrounding ignorance." According to Jen Chi-yun, an eminent authority on the I-Ching, the four attributes of

Ch‘ien—yuan heng li cheng—correspond to the four main periods of a day, namely, morning, noon, evening and night. At dawn the world awakens from the unity of the night to the manifoldness of outer activity, and in the sunrise there is the sensation of exultant life being reborn after the night of rest. At noon the struggle of outer activity, the clash of many striving and toiling creatures, is at its greatest. But in the evening, the work of the day being over, the world returns to rest, and there is peace in the sunset. Then, when the sun disappears behind the horizon, all creatures seem to be drawn together in the harmony of Spirit, and once more the weary world returns to the divine rest from which it awakens at dawn.

As in the cycle of a single day and a single year, so in the life of man the same eternal rhythm of creation manifests itself. According to the same authority, Jen Ch‘i-yun, the four attributes of Ch‘ien—yuan heng li cheng—correspond to the four main stages in man’s life: childhood, maturity, old age, and death. There is harmony and grace in childhood, which is lost as the child grows up. With the awakening of individuality the soul estranges itself from Divine Spirit and becomes a separate development. In old age, however, we sometimes see that wonderful return to unity, when peace seems to descend on the soul which has completed its cycle of existence.

The life of a human being is but a day in the greater life of the Overself, the Eternal Spirit, which is the true self of man. In this greater life, this pilgrimage of the soul, we again see the rhythm of creation manifest itself; the soul travels from unity in Divine Spirit through ages of suffering in matter—a crucifixion in the world of outer existence—back to Divine Spirit whence it came, but now in full self-consciousness, bearing with it the harvest of its ages of suffering.

Again, according to Jen Chi-yun, the four attributes of Ch‘ien correspond also to the four stages in the rise and decline of a nation, namely, (a) the period of peace (治), (b) the period of prosperity (盛), (c) the period of decadence (衰), and (d) the period of disruption (亂). Authorities on Chinese history are agreed that these alternate cycles of order and chaos have recurred with striking regularity in China’s political life at an interval of every eight hundred years. One of these authorities is Dr. J. S. Lee who made a statistical study of these cycles in his treatise on “The Periodic Recurrence of Internecine Wars in China”.

In his book My Country and My People, Dr. Lin Yutang points out that each cycle began with a short-lived and militarily strong dynasty, which unified China after centuries of internal strife. Then followed four or five hundred years of peace, with one change of dynasty, succeeded by successive waves of wars, resulting soon in the removal of the capital from the North to the South. Then came secession and rivalry between North and South with increasing intensity, followed by subjugation under foreign rule, which ended the cycle. History then repeated itself, and, with the unification of China again under Chinese rule, there is a new bloom of culture.

Finally, in one of Confucius’s commentaries called the Wen Yen Treatise, the four attributes of Ch‘ien are understood as corresponding to the five cardinal virtues of man, namely, benevolence, righteousness, propriety, wisdom and sincerity; to the five primary elements of nature, namely, wood, metal, fire, water and earth; and also to the five cardinal points of the compass—east, south, west, north and the centre. These correspondences will be explained in detail in the commentary on the Wen Yen Treatise in Part II of Book II.

There are layers and layers of meaning underlying the text of the I-Ching. In itself that inner world or spiritual significance behind the hexagrams, like that behind our phenomenal universe, is infinite. There is no limit to its possible depth. Confucius, with his wisdom and through years of assiduous study, must have understood it thoroughly, at least more thoroughly than an ordinary scholar. According to Confucius, the four attributes of Ch‘ien are not only attributes of Spirit but also the personal qualities of the sage who has attained conscious union with Spirit. In his Treatise on the T‘uants‘u which is his commentary on King Wen’s text, he describes the sage as the embodiment of those four attributes, pointing out how, through his penetrative understanding of the beginning and end of all things, the sage has achieved complete ascendancy over nature and over all

1 The China Journal of Science and Arts, March and April, 1931.
situations in life, and how, by virtue of his dynamic transforming power, he changes the masses of people from the very centre of their spiritual being and enables them to fulfil their respective lives in the correct way. According to Confucius, the sage is the complete man whose being is essentially rooted in the innermost depth of Ch'ien Tao or Creative Spirit. By working consciously with the higher powers of Divine Spirit he becomes its co-agent in the great universal work which both Spirit and Earth are trying to accomplish (敬天法祖). In extolling these great creative powers of the sage, Confucius likens him to the master of six dragons, who rides the right one at the right time and drives through the sky (時乘六龍以馭天). Confucius even goes so far as to say that when the sage appears aloft, high above the multitudes, all nations will spontaneously respond to his influence and so enjoy perfect peace. (首出庶物，萬國咸寧).

Rules of Interpreting Hexagrams

Not unlike the method employed in geometry, the interpretation of the meanings of the hexagrams is rigidly bound up with certain traditional axioms, principles and postulates. Special rules of interpretation have to be observed in the perception and elucidation of the meaning of each hexagram. Where these rules are imperfectly understood, the significance of a hexagram is no more able to reveal itself than physical life is able to make its power fully felt in an imperfect or deformed body. And only correct understanding of these rules can lead to a deeper comprehension of the special meaning of the expression “yuan heng li cheng”.

We know from the Introduction (Book I) that a hexagram consists of six lines occupying six positions coming from the lowest. What we have to bear in mind now is the principle that the first, the third, and the fifth positions are Yang or positive positions, while the second, the fourth, and the sixth are Yin or negative positions. Accordingly, the first, the third, and the fifth lines, if they are to be correct, should be all Yang lines. Likewise, the second, the fourth, and the sixth should be all Yin lines. The reason why odd numbers are Yang and even numbers Yin may be sought in the theory of numbers revealed in the River Map and the Lo Script (See Book I). A glance at the two plans will show that, of the ten numbers in the former and the nine numbers in the latter, all the odd numbers, indicated by circles, are Yang numbers, while all the even numbers, indicated by black dots, are Yin numbers. Therefore, the only hexagram in which all the six lines are in their correct positions is the Chi Chi hexagram 乾。 It is the only hexagram in which three weak Yin lines follow three strong Yang lines in their right place and in the right relationship. It represents a state of complete fulfilment,—that is to say, the realization of the right and harmonious order of things.

Of the two trigrams that form a hexagram the lower one is called the inner while the upper is termed the outer trigram. The three lines of the inner trigram and those of the outer one are related to one another by their positions, and have their significance modified accordingly. The first and the fourth lines, the second and the fifth, the third and the sixth are all correlatives; in other words, the lowest line of the inner trigram is the correlative of that of the outer trigram; the central line of the inner trigram is the correlative of that of the outer one, and so on. To make the correlation perfect, the two correlatives should be lines of different qualities, one Yang and the other Yin. And, finally, the middle lines of the trigrams, i.e., the second and the fifth lines of the hexagram, have a peculiar value and force. They are supposed to occupy the central positions of a hexagram. If we have a Yang line in the fifth place and a Yin line in the second, or vice versa, the correlation is complete. Let the subject of the fifth line be the sovereign or a commander-in-chief, according to the name and meaning of the hexagrams, then the subject of the second line will be an able minister or a skilful officer, and the result of their mutual relationship will be most beneficial and successful.

Now, in order to comprehend the deeper symbolical meaning of King Wen's explanatory phrase “yuan heng li cheng", we have to take simultaneously into consideration the Ch'ien and the K’un hexagrams, i.e., the first and second hexagrams: 乾 and坤。 It will be seen that lines 2, 4 and 6 of the Ch'ien hexagram and lines 1, 3 and 5 of the K’un hexagram are not in their correct positions. We cannot expect to have
harmony and a correct order of things when strong Yang lines are occupying Yin positions, while weak Yin lines are occupying Yang positions. It would only be a condition of incongruity or incompatibility. What is to be done to attain the ideal of harmony and correctness? The answer is that both hexagrams should be transformed. The right order of things will only be established by a transposition or interchange of certain lines. According to Hsun Shuang (桓爽) and Hui Tung (惠棟), both great authorities on the I-Ching, the three Yang lines 2, 4 and 6 of the Ch'ien hexagram should be transposed to the three correlative Yang positions of the K'un hexagram, i.e., to its fifth, first and third places respectively; similarly the three Yin lines 1, 3 and 5 of K'un should be transposed to the three correlative Yin places of Ch'ien, i.e., to its fourth, sixth and second places respectively. 1 As a result of this transposition, the two hexagrams are transformed into the Chi Chi hexagram 齐齐 星星 in which, as already described, all the lines are in their correct places and each Yin line follows its polar counterpart, i.e., a Yang line, in the right harmonious relationship. This transposition of the lines means in reality the interpenetration of Ch'ien and K'un, which in turn means the interpenetration of or mutual co-operation between the Yin and Yang Principles, upon which all creation depends (乾坤合德，水交火會). This is the true symbolical meaning Confucius had in mind when he wrote in his T'uan chuan the passage already quoted on “Utility-Harmony and Correctness-Firmness” (乾道變化，各正性命，保合太和，乃利貞). Confucius gave the same meaning of “li cheng”, Utility-Harmony and Correctness-Firmness, in another treatise where he writes: “The meaning of Utility-Harmony and Correctness-Firmness is that the strong and weak lines (i.e., Yang and Yin lines) are rightly placed in the correct positions” (利貞剛柔正而位當). 2

Thus the attribute of Penetration implies the interpenetration of Ch'ien and K'un to form the Chi Chi hexagram. It has been stated in a previous section that Confucius, in explaining the concept of Penetration,

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1 Thus: ䷇ ䷇ ䷇ ䷇
2 The T'uan chuan of the Chi Chi Hexagram (64).
fall only as a result of the harmonious co-operation or mutual permeation of the Yin and Yang forces, i.e., the harmonious interaction of positive and negative elements in nature (oxygen being negative and hydrogen positive). This idea will be better understood if we study the K'an hexagram which is formed when the two central lines, i.e., Lines 2 and 5, of the Ch'ien hexagram, which are regarded as central forces (中气), penetrate the K'un hexagram 金 thus:

Before penetration

After penetration

The resultant K'an hexagram consists of two K'an trigrams, the upper one of which is, by the rule just stated, interpreted as cloud and the lower one as rain. Thus the penetration of the Yin hexagram K'un by the Yang hexagram Ch'ien gives rise to the symbols of clouds and rain. This is the precise meaning of the Chinese saying: "乾陽亨坤陰為雲雨謂坎步", i.e., "Yang Ch'ien penetrates Yin K'un, forming clouds and rain. This refers to the formation of the K'an hexagram."

Different Interpretations of the Text

Now the question arises: Does King Wen ascribe four attributes to Ch'ien or only two? According to many authorities, especially Chou Tun-i (周敦頌), Ch'eng I (程頌), Ch'u Ta-chun (屈大均) and Jen Chi-yun (任啟運), as well as the "Wen Yen Treatise" on this hexagram, King Wen assigns four attributes as mentioned above, corresponding to the five cardinal virtues of man, namely, (1) Benevolence, (2) Propriety, (3) Righteousness, and (4) Wisdom and Sincerity (the fourth attribute corresponding to the last two virtues which are more or less related). This view has been adopted in this commentary.

What, then, is the view held by other authorities? According to Chu Hsi (朱熹), Lai Chih-teh (來知德), Liu Yuan (劉沅) Su Tzu-ch'i (蘇崇_REMOTE) and others, only two attributes—Origination and Penetration—are ascribed by King Wen to the Ch'ien hexagram. They hold that li ch'eng should mean "requiring to be correct and firm" or "there will be advantage (utility) in being correct and firm." They maintain that this phrase is an oracular advice given by King Wen to those who, on consulting the I-Ching for divination, obtain this hexagram. Accordingly, the whole phrase "yuan heng li ch'eng" (元亨利貞) means that great benefits and success will accrue to him who, by divination, obtains the Ch'ien hexagram, provided his motives are correct and firm, i.e., if he manifests the spiritual qualities of rectitude and firmness. It is believed that King Wen gives this advice on right motive in action and firmness of character to warn those who obtain this auspicious hexagram against jumping rashly to the conclusion that they would be successful in any course of action however blameworthy and selfish.

In view of the terseness of the phrase in question, both interpretations of the text seem possible. It is therefore difficult to prove definitely which is the correct view. As may be expected, those philosophers who hold the former view lay greater emphasis upon the spiritual significance of the hexagrams, while the champions of the latter view attach more importance to the use of the I-Ching as a book of divination. In this connection, it is well to bear in mind that divination was not the sole purpose for which the I-Ching was composed by the ancient sages. As mentioned by Confucius in Chapter X of his Great Treatise, the I-Ching can be used for four different purposes. In the I there are four things characteristic of the way of the sages," he says. "We should set high value on its dictum to guide us in our speech, on its transformations for the initiation of our movements, on its emblematic figures for the construction of implements, and on its prognostications in the practice of divination." (易有聖人之道四焉, 以言者尚其辭, 以動者尚其變, 以制器者尚其象, 以卜筮者尚其占).

Therefore, to confine the I-Ching to the sole purpose of divination and to interpret its meaning solely from that point of view would be to limit...
unduly the scope of one of the most remarkable books in the world's philosophical literature. That would be doing an injustice to those ancient sages who were responsible for its composition.

Divination

The I-Ching was originally used as a book of divination, the method of which has been explained in the Introduction. It is not at all difficult to manipulate the divining stalks and build up a hexagram on the basis of the resultant numbers, but it is certainly no easy task to apply the text obtained to the case in question, for different interpretations must be given to different cases, and it requires much intuitive understanding to reach the right prognosis. In this commentary, just for the sake of completeness, a few hypothetical cases will be introduced under each hexagram and each line, and an attempt made to interpret the text in connection with those cases. Needless to say, only the most common cases, such as those concerning war, health, business, marriage and child-birth can be considered, and only a general interpretation can be given. In actual practice, the unique features of every situation must be considered, and the different shades of meaning of the text or of the symbolisms closely scrutinized in order to arrive at the best conclusion possible. Most of the cases considered in this commentary are taken from Donzo Takashima's book, the I Tuan (高島易斷), which is one of the best books available on divination by the I-Ching.

Now, as a rule, when this Ch'ien hexagram is obtained in divination with no transformation for any one of its individual lines, King Wen's T'uantz'u, which has just been explained, and Confucius's T'uan-chuan are to be taken as the basis for the prognosis of the case in question. Sometimes the Great Symbolism is also consulted. Now, since Ch'ien represents the ceaseless creative activity of Spirit in contradistinction to K'un which stands for a state of rest or passive submission, the consulting party should be incessantly active, and, when dealing with people or affairs in general, adopt a strong, positive attitude instead of a passive and submissive one. It is best for him to lead a spiritual life, trying to practise the five cardinal virtues which correspond to the four attributes of Ch'ien, and when he does good to others, he should not expect or ask for anything in return, because, as taught in the Wen Yen Treatise, "the First Cause of Ch'ien is able to use its beneficial qualities to benefit the world and does not say what the benefits are." (文言：乾始能以利天下，不言所利). If the consulting party is a woman, she should be careful and try to restrain herself, because the obtaining of this hexagram indicates a condition of excessive activity and self-assertion,—perhaps, a strong will to power, which hardly becomes a woman of feminine virtues. She will meet with success and good fortune only if her course of action is a righteous course.

Prognosis about Business: According to Takashima, Ch'ien indicates advantage in selling, but not in buying. No reason for this is given in his book; but probably his interpretation is based on the truth that Spirit is essentially outpouring, which corresponds to the idea of a constant stream of goods pouring forth as a result of good sales.

About Future Destiny: Relatively speaking, Ch'ien and K'un stand for good and evil respectively. And there is a saying in the Wen Yen Treatise on the K'un hexagram that "the family that accumulates goodness is sure to have superabundant happiness, and the family that accumulates evil is sure to have superabundant misery" (積善之家，必有餘慶；積不善之家，必有餘殃). Thus, the philanthropist who obtains this Ch'ien hexagram in divination may rest assured that he will enjoy superabundant happiness in the future.

About Spiritual Progress: As the symbol of Spirit and a sage, the Ch'ien hexagram clearly indicates that the superior man (the consulting party) has a good understanding of Spiritual Significance, treading his spiritual path with devotion and single-mindedness. But he should beware of underhand attacks by inferior men who are hidden from his view, just as the Yin lines are hidden from the Ch'ien hexagram.

About Childbirth: As the symbol of the masculine aspect of the Absolute, Ch'ien clearly indicates the birth of a baby-boy—most probably a high soul endowed with spiritual attributes.
CHAPTER II

The T’uanchuan

象曰：大哉乾元，萬物資始，乃統天。
大明終始，六位時成，時乘六龍以御天。
乾道變化，各正性命，保合太和，乃利貞。
首出庶物，萬國咸寧。

VAST INDEED IS THE GREAT AND ORIGINATING PRINCIPLE INDICATED BY CH-IEN! TO IT ALL THINGS OWE THEIR BEGINNING. IT UNITES AND COMMANDS ALL THINGS UNDER HEAVEN. 

THE CLOUDS MOVE AND THE RAIN IS DISTRIBUTED AND THE VARIOUS THINGS ARE EVOLVED IN THEIR RESPECTIVE FORMS.


THE WAY OF CH’IEN (CH’IEN TAO) IS TO CHANGE AND TO TRANSFORM SO THAT ALL BEINGS WILL REALIZE THEIR TRUE NATURE AND FULFIL THEIR RESPECTIVE LIVES (MING) EACH IN ITS OWN CORRECT WAY. THUS THE GRAND HARMONIOUS ORDER OF THINGS WILL BE PRESERVED IN UNITY. THE RESULT WILL BE UTILITY-HARMONY AND CORRECTNESS-FIRMNESS.

THE SAGE APPEARS ALOFT, HIGH ABOVE THE MYRIAD THINGS, AND ALL NATIONS ENJOY PERFECT PEACE.

The Chinese character t’uan 象 was originally the name of a prehistoric animal of the rhinoceros type, well-known for its keen sensitivity and sharp horns. Its sensitivity to approaching influences corresponds to the power of sense-perception of a sage, which enables him to perceive beforehand what cannot be inferred by mere knowledge of facts. It suggests also the idea of perceiving different meanings behind a hexagram. Furthermore, the main idea that is associated with the function of sharp horns is that of “cutting asunder” or “dividing.” This function is analogous to that of King Wen’s T’uantz’u which is to set apart or distinguish the different characteristics and meanings of the hexagram. This is the reason why the name T’uan is adopted for King Wen’s explanations of the hexagrams. The word now signifies “judgment” (斷也) and is defined as “moral attributes” (象者，材也，王注：材才德也) by Confucius in his Great Treatise (繁辭), i.e., King Wen’s judgment on the essential characteristics or “moral attributes” of the hexagrams. This treatise on the T’uan or T’uanchuan is traditionally ascribed to Confucius. To what extent can this tradition be justified has been discussed in the Introduction (Book I).

In most Chinese texts, the T’uanchuan of the Ch’ien hexagram appears after the explanations of the individual lines by the Duke of Chou. In the present treatise, however, it has been transposed over here immediately after the T’uantz’u of King Wen. Since the object of Confucius’s T’uanchuan is to explain the meaning of the T’uan and not the paragraphs of the Duke of Chou, the transposition is considered proper and convenient.
The "Four Attributes" and the Sage

In the Treatise on the T'uan, Confucius explains the meaning of the four attributes, "yuan heng li cheng", firstly as they originally belong to Creative Spirit and, secondly, as they are embodied in the person of the sage who is one with Spirit. The first paragraph of the text is an explanation of the first attribute, Yuan. It points out the existence of the ultimate creative principle, known as Ch'ien or Ch'ien Yuan, to which all things owe their origination. Ch'ien Yuan is, indeed, the First Cause of all things and contains all the meaning which has ever been intended by the term Spirit. "Great" or "Vast" is the word used by Confucius in eulogizing the attributes of Ch'ien Yuan. This epithet is used because, relatively speaking, Ch'ien and K'un signify greatness and littleness respectively as shown in the T'ai hexagram which is composed of a Ch'ien trigram below and a K'un trigram above. The T'uan of this hexagram reads, "In T'ai we see the little (K'un) gone and the great (Ch'ien) come." With the same meaning in mind Confucius once said, "It is only Spirit that is great, and only Yao corresponded to it. How vast was his virtue!"

Paragraph 2 of the text is an explanation of the second attribute Heng. It points out that Ch'ien Yuan penetrates all spheres of existence without any exception,—that is to say, its forces permeate all points of the universe. It is this interpenetration of Yin and Yang that makes possible the creation of all things and the evolution of life. This is illustrated by the phenomena taking place in the physical world, e.g., the formation of clouds and rain and their influence on the production of things from the earth. Clouds and rain are formed as a result of the harmonious co-operation or interpenetration of the Yang (positive) and Yin (negative) forces in nature, i.e., by the combination of negative oxygen and positive hydrogen. The penetration of the K'un hexagram by the central forces of Ch'ien produces the K'an hexagram which consists of two K'an trigrams: 📌📌📌📌📌📌 = 📌📌📌。

1. Confucian Analects: Book VIII, Ch. XIX.
in which he finds himself.

Thus, if he finds himself in a humble position at the lowest place, he understands that his right course is to remain in retirement and devote his time to self-improvement. He is like a dragon lying hid in the deep for the time being. If the highest position has been attained, in which he might exceed the proper limits of his sphere of activity and thus have occasion for regret and repentance, then he understands that the right course for him is to transform himself and retire to a proper and safer place. In this way he resembles a flying dragon withdrawing from the extreme heights he has attained and retiring once again to the deep. If at any particular time he finds himself in his correct central positions symbolized by Lines 2 and 5 of the Ch'ien hexagram, he understands that the right course for him is to make his appearance in the world, to meet and co-operate with people, and to express fully his virtues and talents for the welfare of humanity. In such cases he is like the dragon that appears in the field and then soars triumphantly in the sky. Finally, if a perilous or a doubtful position has approached, such as that represented by Lines 3 and 4 of Ch'ien, he understands that his right course lies in being continually active and vigilant, cautious and apprehensive, and that, should he determine to rise to a higher position, he must test his powers before doing so in order to avoid a downfall which often results from a rash advance. In this case he resembles the dragon which accumulates and conserves his energies before leaping up to the higher regions of the sky, and which, before exerting his full strength for his final leap, retires for a while to his original position in the deep. Thus the ideal sage is a perfect master of all situations. As far as the six situations represented by the six lines of Ch'ien are concerned, he may indeed be called metaphorically the master of the six dragons, mounting them each at the proper time and driving through the sky.

A vivid description of such an ideal sage is found in Chapter XIV of the *Chung Yung* (The Confucian Doctrine of the Mean):

"The superior man does what is proper to the station in which he finds himself; he does not desire to go beyond it.

Paragraph 4 of the text is, as stated above, an explanation of the last two attributes of Ch'ien, namely, *Li Cheng*, meaning Utility-Harmony and Correctness-Firmness. As previously explained, Ch'ien Yuan is not only the principle of creation pervading all spheres of existence, but also the principle of change or transformation, causing all things to change and transform themselves so as to attain their fullest development and realize their innate nature in a harmonious and correct manner. Thus a grand harmonious order of things is realized and preserved. This corresponds to the condition obtaining in autumn and winter when man reaps the harvest of crops, fruits, and other natural products, and the vital forces of Nature are withdrawing in preparation for another cycle of productive activity commencing with the following spring.

Symbolically speaking, this grand consummation of all things brought about by the co-operation of Yang and Yin, of Spirit and Matter, is reflected in the ideal Chi Chi hexagram in which all lines are in their correct places. This Chi Chi hexagram is brought about by the interpenetration or interadjustment of the Ch'ien and the K'un hexagrams representing Spirit and Earth.

Paragraph 5 of the text is a description of the sage who manifests the last two attributes of Ch'ien by attaining self-preférence and transforming the masses of people with the living impulse of his Being, inspiring them to live on a higher level of existence than before. Appearing aloft, high above all thing, he establishes himself as the sage-ruler of his people,
bearing the supreme responsibility for peace and harmony on earth. As taught in Chapter XXII of the Chung Yang, "He only who embodies the most complete Truth that can exist under heaven can develop his nature to the fullest extent. Able to develop his own nature to the fullest extent, he can do the same to the nature of other men. Able to develop to the fullest extent the nature of other men, he can develop to the fullest extent the natures of animals and things. Able to develop to the fullest extent the natures of animals and things, he can assist the transforming and nourishing powers of Spirit and Earth. Able to assist the transforming and nourishing powers of Spirit and Earth, he may rise to be the equal of Spirit and Earth." Thus "the superior men deem worthy what the Sage-Ruler deems worthy, and love what the sage-ruler loves. The common people delight in what delights him, and are benefited by his beneficial activities." Chu Hsi says, "The sage is Spirit, and Spirit is the sage" (聖天,天聖). His spiritual influence permeates all Nature, uplifts and transforms humanity, and brings peace and harmony on earth.

**Spiritual Significance and the Sage**

The tendency of modern thought is to return to the ancient idea of a homogeneous basis for apparently widely different things—heterogeneity evolving out of homogeneity. Biologists are still searching for their homogeneous protoplasm and chemists for their protyle, while science is looking for the basic reality of which electricity, magnetism, heat, and so forth, are the differentiations. The I-Ching carries this idea into the realm of metaphysics, and asserts the existence of an Ultimate Eternal Reality called T'ai Chi (太極) as the creative basis and source of all things. This primal principle has been described as the Tao (道), as Significance or Meaning (義), as Life (命), as Truth (誠), as Deity or God (帝), as Spirit (天), as Reality (實體), as the Absolute (絕對), as the Infinite (無極).

1 唯天下至誠，能盡其性。能盡其性，則能盡人之性。能盡人之性，則能盡物之性。能盡物之性，則可以赞天地之化育，可以赞天地之化育，可以赞天地之化育，则可以與天地参矣。
2 The Great Learning, III, 5.
3 Chuang Tzu: Ch. XVI on The Exercise of Faculties: "Tao means Significance."

The Chinese word chi (極) means ultimate, extreme, pivot, or root. The T'ai Chi, therefore, may be called the Great Pivot or Hinge of the Universe, the source of all things visible and invisible, material and moral. In a word, it is the Ultimate Eternal Reality in the Cosmos, the extreme limit in the vast chain of causes, the First or Final Cause of all things. In the I-Ching, this Reality is also called Ch'ien Tao (乾坤), i.e., Spiritual Significance. This means that it is an independent but purely spiritual reality, not contained in the phenomena as such, but lying beyond the plane of forms (形而上者). Just as the meaning of a thought does not live in the sentence, just as life does not coincide with the body, nor the knowledge of the sage with the doctrine by means of which he tries to impart it, so Spiritual Significance does not coincide with its expression. Significance has a reality of its own, independent of its embodiment on the plane of names and forms (道之本體，無名無形). But although Significance does not coincide with phenomena, it underlies them as their innermost reality. All phenomena—clouds, rains, and the various kingdoms of nature (雲行雨施，品物流形)—are mere manifestations of Ultimate Eternal Reality.

Now understanding of the Tao or Significance (道) means only the establishment of a vital relationship to it, and man's essential progress is achieved only to the extent to which he succeeds in establishing a profounder connection with it. Rabindranath Tagore puts it particularly well in his Sathana: "The essential fact of this world has a vital meaning for us; we have to be fully alive to it and establish a conscious relation with it, not merely impelled by scientific curiosity or greed of material advantage, but realizing it in the spirit of sympathy, with a large feeling of joy and peace." Thus, the superior man is one who has a deeper realization of the meaning of the world and centres his consciousness within a deeper stratum of Significance (君子深造之至道)，while the sage (聖人) is the complete man (全人) whose being is essentially rooted in its profoundest depth. When man should have perfected himself and completely organized all his faculties from the outermost to the innermost (窮理盡性，以至於命)，he would be perfectly free. For then he would no longer be merely a blind puppet of the laws of nature; on the contrary, his superior knowledge would enable him to manipulate these laws successfully, as does
the poet with language, which he has fully mastered as a means of expression. He does not direct the external course of nature's processes by breaking its laws, but by mastering them from the height of superior understanding. His creativeness originates from the realm of First Cause. To repeat, the deeper man's insight into the hidden meaning of nature, by which he intensifies his consciousness, the greater his ascendancy over nature. Metaphorically the great man is indeed capable of riding six dragons and driving through the World of Spirit (時乘六龍以御天).

The true sage represents the highest fulfilment of life imaginable. Therefore, the spiritual state of the sage means nothing less than the highest development of the complete soul. Therefore, if presented as an ideal and an example, it can benefit all mankind. The wisdom of a sage is not a particular or an eccentric field of activity; on the contrary, it is in principle accessible to everybody (人皆可以為堯舜). When the superior man has perfected himself so as to become a sage, his creative influence becomes far-reaching and spontaneous. He need not say or do anything. He need not even be understood in order to produce creative effects (端拱無為). Like the great physician of souls who heals and soothes by his mere presence, like an enlightened lecturer who influences his audience not so much by what he says as by the inmost impulse of his Being, the perfect sage spontaneously inspires all who come in contact with him—his mere existence is his creative activity. It is said of the Emperor Shun that he only sat there with his face turned toward the south, and there was perfect harmony in his kingdom (恭己正南面而天下治). According to the I-Ching, there is nothing extraordinary in this fact, because, as soon as the sage has developed himself from the surface down to the profoundest depth of his being, Spirit works directly through him. Spirit radiates so powerfully into the surrounding world that people automatically adjust themselves to him (無心成化). It is a fact that he who has reached his spiritual goal need no longer act purposefully or with effort (無為而治). The profoundest within him is working and it does so in a direct way. The deeper the centre of his consciousness, the wider will be the range of phenomena which his immediate influence affects. It may ultimately exercise an "unconscious" rule on a whole nation. It is therefore clear that there is a mystic force which transcends any power of the intellect or of the body, and which becomes manifest and operative in the life of a man when his divine self-realization, his God-consciousness, becomes awakened and permeates his entire being. Confucius alludes to this force in his Wen Yen Treatise. Thus he glorifies the sage-ruler as the great man who, in his virtues, is in harmony with Spirit and Earth; in his brightness, with the sun and moon; in his regularity, with the four seasons; and in his relation to good and evil fortune, with gods and demons."1 This mystic force was at one time also the subject of a dialogue between Mencius and his disciple, Kung-sun Ch’ou (公孫丑). Mencius told his disciple that "this vital force is the greatest and the strongest. If nourished by rectitude and free from injury, it will fill up all between heaven and earth."2

Since the sage has his being rooted in Significance which is the creative basis of all living things, he represents the basic notes in life’s symphony. By making these basic notes of life sound in the consciousness of all by his example, he enables all people to attune themselves rightly to these notes and to resolve the dissonances in their lives into harmonies (保合太和). Moreover, by changing the key or the pitch of the notes (時中・與時俱化), the sage initiates the impulse which constitutes the ultimate inner condition of all progress and effects an acceleration of universal life. Thus the sage enables all to fulfil their respective lives in the correct way (各正性命) and so preserves the harmony of all things. Therefore, the existence of the sage represents the most urgent need of any age. It is true that he is only interested in Significance as such, which through all changes remains eternally the same. But there must emanate from him at the right hour the impulse of change or renewal (乾過變化) which is needed at a given moment to prevent life from stagnation and decay.

The question arises as to whether sages are born into the world in every generation or century, and whether they all become innovators and establish landmarks (名世) in the history of mankind. The answer is that only once in many centuries does a sage appear, and his historical influence

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1 夫大人者 • 興天地合其德 • 興日月合其明 • 興四時合其序 • 興鬼神合其吉凶
2 其為心也 • 興大至剛 • 以直養而無害 • 則聖乎天地之間
depends upon the circumstances of the time (時勢). Only what is in harmony with the spirit of the times can make its influence felt. In order, therefore, that his influence can be effective, the sage must embody the necessary type of Being of the given time (聖之時，時中之聖). What makes him an innovator and a landmark in the history of mankind is not only his greatness as such; it is also the circumstance that at the given time his particular Being represents the realization of the possibilities struggling for expression within the spiritual world (應運而生，順天應人). Only the man who gives a new impulse to life from a deeper range of insight, not standing aloof, but in the centre of the historical process, is a veritable creator, determining destiny. The perfect sage is therefore he who emerges at the right moment and embodies the necessary type of Being at that right moment. Sui Jen Shi (稷人氏) emerged in China at a time when the people lived like wild beasts and ate their food uncooked. He at once met the needs of his time by devising methods for making fire and employing it in the preparation of food. Yü the Great (大禹) emerged at a time when a large part of China was inundated by a terrible flood, and he fulfilled the requirements of his time by deepening the river beds and cutting new channels to drain the water off to the sea. Both Sui Jen Shi and Yü the Great became historic figures (王者名世), because they were in perfect harmony with the spirit of their times. Ch'eng T'ang (成湯), sage-emperor of the Shang dynasty, and King Wu (武王), sage-emperor of the Chou dynasty, arose also in harmony with the spirit of their age, and carried out those reforms which the conditions of the time demanded (順天應人). The idea of their reforms was the combined result of all the social forces at work at the time. Thus related to temporal reality, the two sages became historic figures. People spontaneously responded to their influence and a new harmonious order of things was established (首出庖物，萬國咸寧).

CHAPTER III

The Great Symbolism

象曰：天行健，君子以自強不息。

THE MOVEMENT OF SPIRIT IS FULL OF POWER. ACCORDINGLY, THE SUPERIOR MAN, NERVES HIMSELF TO CEASELESS ACTIVITY.

The object of each Great Symbolism of the I-Ching is to indicate the correspondence between cosmic and human activity. It invariably begins with a short sentence dealing with the trigrammatic composition of the hexagram and explaining the association of the ideas represented by the two constituent trigrams and the meaning of the name of the hexagram. It seeks to show how the cosmic situation represented by the hexagram is established and how the name of the hexagram comes to be what it is. Then it proceeds to indicate the moral lesson suggested by the meaning of the whole figure and to demonstrate the use which should be or has been made of that lesson in the administration of affairs or in self-culture, the idea being that there is a right mode of life for every situation, the adoption of which enables man to adjust himself correctly within the cosmic relation of things and so live and move in harmony with Spirit.

Ceaseless Creative Activity

The Great Symbolism of the Ch'ien hexagram shows that this hexagram is made up of two Ch'ien trigrams, i.e., two Spirit-symbols, and that the essential characteristic of Spirit is creative activity. This creative activity, which is evidenced by the manifestation of the solar system and other cosmic systems, by the exciting forces of thunder and lightning, the fertilizing influences of wind and rain, the revolutions of the sun and the moon and the perpetual motion and change throughout the universe, is a matter not of centuries but of aeons of time. What, then, should the superior man,
who has his being in Spirit, do in order that he, as the microcosm, may be at one or in harmony with the macrocosm? The teaching of this Great Symbolism is that he, too, should make himself creatively active all the time. He should seek incessantly to strengthen himself physically, mentally and spiritually and to overcome indolence and lethargy.

In modern times much importance has been attached to what might be called "the culture of making-all-things-easy". Evidently the aim of this culture is to relieve ordinary men and women of as much mental labour as possible. There is no doubt that such endeavours have simplified the problems of life and added to its pleasures, but the question arises: Have they contributed to the spiritual progress of mankind on which the I-Ching has laid all its emphasis? The answer from the metaphysical point of view is that they have not and that, on the contrary, they are simply leading to de-spiritualization; for Spirit only grows by the overcoming of natural inertia and the intensification of personal activity. Only personal and creative exertion can enable the spiritual man to acquire a deeper understanding of life's meaning, to fulfil its higher purpose, and to heighten the manifestation of Spirit. Confucius once said, "To him who does not strive for himself, I do not assist; to him who does not struggle for understanding, I do not explain; if I show one corner to him and he cannot recognize that the remaining three are also corners, I do not repeat my teaching." And Confucius was perfectly right. Whoever really has the welfare of his disciples at heart should act in the same way. For the essential thing is not information but understanding, and understanding can be attained only by personal ceaseless creative application.

If, therefore, we—the products of Creative Spirit—wish to live a truly spiritual life "in tune with the Infinite", we must oppose to the culture of making-all-things-easy a culture of taking-things-all-the-more-seriously. Spiritual life shall be considered an everlastingly new creation which requires the greatest exertion of all the vital powers.

A few illustrative cases from the Four Books will make this point clear. The ceaseless self-cultivation of Yen Hui, one of Confucius's most enlightened disciples, is recorded in the Confucian Analects. In Chapter 5 of Book VI, the Master said, "Such was Hui that for three months there was nothing in his mind contrary to perfect virtue. The other students may attain to this mental state for a day or a month and that's all."

The ceased activity of Confucius himself is described in Chapter 18 of Book VII. The Duke of Yeh asked Tzu-Lu about Confucius, and Tzu-Lu did not answer him. When the Master heard this, he said, "Why did you not tell him that I am simply a man who in his eager pursuit of knowledge forgets his food and in the joy of his attainment forgets his sorrows and does not realize that old age is coming on?"

The best and clearest conception of "ceaseless activity" on the part of man is found in the following paragraph of Chapter 20 of the Doctrine of the Mean:

The superior man, while there is anything he has not studied, or while in what he has studied there is anything he cannot understand, will not intermit his labour. While there is anything he has not enquired about, or anything in what he has enquired about which he does not know, he will not intermit his labour. If there is anything which he has not reflected on, or anything in what he has reflected on which he does not apprehend, he will not intermit his labour. While there is anything which he has not discriminated, or his discrimination is not clear, he will not intermit his labour. If there is anything which he has not practised, or his practice fails in earnestness, he will not intermit his labour. If another man succeed by one effort, he will not spare a hundred efforts. If another man succeed by ten efforts, he will use a thousand (author's italics).

Let a man proceed in this way, and, though dull, he will surely become intelligent; though weak, he will surely become strong.

Another conception of the ceaseless creative activity of Spirit is contained in Chapter 26 of the same book. Its quotation here may serve to throw more light upon the meaning of this Ch'ien hexagram.

Perfect Truth has no cessation. Having no cessation, it is eternal.
Being eternal, it manifests itself. Manifesting itself, it reaches far. Reaching far, it becomes extensive and substantial. Extensive and substantial, it becomes high and brilliant.

Extensive and substantial—This is how it contains all things. High and brilliant—This is how it over-spreads all things. Reaching far and being eternal—This is how it perfects all things.

So extensive and substantial, the individual possessing it is the co-equal of Earth. So high and brilliant, it makes him the co-equal of Spirit. So far-reaching and eternal, it makes him infinite.

The moral lesson which the Great Symbolism of this Ch’ien hexagram contains for man is analogous to that glorious teaching of Lord Krishna:

Work unceasingly, but at every moment sacrifice the fruits of your endeavour.

CHAPTER IV

Yaotz’u of Line 1 of Ch’ien Hexagram

初九，潜龍勿用。

THE FIRST LINE, YANG, MEANS:
DRAGON CONCEALED IN THE DEEP.
DO NOT ACT.

象曰：潜龍勿用，陽在下也。

LESSER SYMBOLISM: “DRAGON CONCEALED IN THE DEEP. DO NOT ACT.” FOR THE YANG FORCE IS STILL SUBMERGED IN THE LOWEST PLACE.

Yaotz’u is the name given to the explanation of the individual lines of the hexagrams by the Duke of Chou. The Chinese character for yao is 象, which is defined in the Great Treatise as “imitation” (效字衛者也), “imitation of the right movements in Nature” (效天下之動者也), “imitation in conformity with the principle of mutation inherent in each line” (效者言乎其變化也). The idea is that each hexagram is sacramental, that is to say, it is the outward sign of an inner reality, and that each line represents a unique sense-connexion within the meaning of the entire hexagram. Moreover, the relationship between the different lines and between each line and the hexagram to which it belongs can, in many cases, be corrected and harmonized by adjustment through mutation or transposition. Similarly, man as a free agent is also an expression of cosmic growth; he is, at every moment, both fulfiller and originator. In his specific mode of being and doing he expresses a cosmic situation; he cannot be conceived as detached from this connection. Similarly, all phenomena of nature may be envisaged as symbols expressing the spiritual meaning of the Cosmos, and man as a spiritual being is capable of “seeing through” the phenomena and perceiving the Spiritual Reality
underlying them (格物窮理). With such a creative understanding of life, his relations with the outer world and with Spiritual Reality can indeed be harmonized and perfected by correct adjustments from time to time through transformation of himself. The manner of his transformation depends upon his situation in life and the conditions of the particular moment. Practically all situations of a general aspect can be represented by the 384 yao or lines of the 64 hexagrams, and evidently a right understanding of the I-Ching and its application on the part of a really earnest man enables him to find the right example in the wisdom of the I for his imitation whenever he is in doubt; for instance, when he contemplates either continuing his mode of life or initiating a certain change of his activities.

The Lesser Symbolism, ascribed to Confucius, generally consists of a short paragraph elucidating the explanation of the Duke of Chou by further revealing the different slacks of meaning symbolized by the line in question. Throughout the 63 hexagrams from the 2nd to the 64th, the Lesser Symbolism of each line, according to most Chinese texts, appears immediately after the explanation of that line by the Duke of Chou; but in this first hexagram, Ch’ien, all the seven paragraphs concerning the Lesser Symbolism are found coupled together in one section, separated from the Yaotz’us by the T’uanchuan and the Great Symbolism.

The Numbers Six and Nine

The six lines of a hexagram are numbered from one to six, commencing with the lowest. To denote the first and the sixth lines, the terms Ch’u meaning “commencing” and shang meaning “topmost” are used in the Chinese text. The intermediate lines are simply called “second”, “third”, and so on. As the lines must be either Yang or Yin, this distinction is indicated by the application to them of the numbers nine and six. All Yang lines are nine, and all Yin lines are six.

Several explanations have been offered for the application of these numbers.

First, the Ch’ien trigram, it is said, contains three strokes ( ), and the K’un trigram six ( ). As the Yang contains the Yin in itself, its representative number is 3+6=9, while the Yin, not containing the Yang, has only its own number 6. This explanation, entirely arbitrary, has been deservedly abandoned. The second is based on the use of the “four forms or emblematic symbols” (四象), namely, the major Yang (太陽) represented by the symbol ( ), the minor Yang (少陽) represented by ( ), the major Yin (太陰) represented by ( ), and the minor Yin (少陰) represented by ( ). To these are assigned respectively, as governed by the arrangement of the ten numbers in the River Map (河圖) and of the nine numbers in the Lo Scrip (洛書), the numbers 9, 7, 6 and 8. It is the “major Yang” represented by 9 and the “major Yin” represented by 6 that, in the manipulation of the divining stalks (蓍草) to form hexagrams, determine the changes of the lines; and so 9 and 6 are used as the names of a Yang line and a Yin line respectively. This explanation is now universally accepted. The question arises: Why is 6 and not 8 the number for major Yin? The reason is this. The nature of Yang is to advance, i.e., from 7 to 9. So 7 is minor Yang and 9 major Yang. On the other hand, the nature of Yin is to retreat, i.e., from 8 to 6. Hence 8 is minor Yin and 6 major Yin.

The third explanation is derived from the River Map and the Lo Scrip (explained in the Introduction). The number five is in the centre of both plans. This is regarded as the basic number. Now, of the ten numbers in the River Map and the nine numbers in the Lo Scrip, all the odd numbers, indicated by circles, are Yang numbers, while all the even numbers, indicated by black dots, are Yin numbers. Accordingly, out of the first five numbers (1, 2, 3, 4, 5) three are Yang (1, 3 & 5) and two are Yin (2 & 4). This is one of the meanings underlying the well-known phrase “three for Spirit, two for Earth” (參天兩地). Now the sum of the three Yang numbers (1+3+5) is 9, and that of the two Yin numbers (2+4) is 6. Hence 9 and 6 are used as
the names of a Yang line and a Yin line respectively.

There is yet a fourth explanation which is much simpler and is based upon the phrase quoted above: “three for Spirit, two for Earth”. It is as follows:

A trigram has 3 lines.
Let 3 be the fixed number.
Now, three for Spirit (Yang) means $3 \times 3 = 9$.
Two for Earth (Yin) means $2 \times 3 = 6$.

This explanation is found in the Chung Shi I (仲氏易), a commentary on the I-Ching by the famous scholar Mao Ch'i-ling (毛奇齡).

It may be of interest here to allude to what Pythagoras has taught in regard to the two numbers 6 and 9. As mentioned in Chapter III of the Introduction in connection with the Yellow River Map, the even number 6 is female, i.e., a Yin number. It arises from the addition of the first three numerical characters—1 plus 2 plus 3. These numbers 1, 2 and 3 are the only numbers that will evenly divide 6. To the Pythagoreans, therefore, 6 is the whole or perfect number. It is the “hexad”, signifying completion or consummation.

Furthermore, Pythagoras believed odd numbers (Yang) to be more powerful than even numbers (Yin). The number 9 is supposed to have special physical features. For example, when multiplied by 2, 3, 4, and so on, the digits of the answer, when added together, will always come again to 9. Thus $9 \times 2 = 18$ and 1 plus 8 = 9; $3 \times 9 = 27$ and 2 plus 7 = 9.

Again, if the digits of a number are reversed, and the number thus created is subtracted from the original, the digits of the remainder will resolve by addition to 9. Thus 63, when reversed becomes 36. Subtract 36 from 63 and the remainder is 27, the digits of which, by addition (2 plus 7), become again 9.

Further, in adding numbers together the number 9 can be dropped without affecting the ultimate result. Thus 6, 7, 8, 9, 9, when added, yields 39 and 3 plus 9 gives 12, and 1 plus 2 finally reduces to 3. Add the same digits, ignoring the 9's; the answer is 21 (or 2 plus 1, reducing again to 3).

It may be of interest to mention here that Plotinus. It was evidently imbued with Pythagorean ideas, by cutting up some of the longer essays of Plotinus into parts, brought the whole number up to fifty-four, which is a product of the two perfect numbers 6 and 9. He then divided them into six volumes, each containing nine books—the famous Enneads of Plotinus.

Consecrated by Buddhism, this perfect Yang number 9 has been regarded with great veneration by the Mongols and Chinese. The Chinese formerly had to bow 9 times before entering the presence of their emperor. 9 is the Ennead, and 9 months represent the pre-natal life of a child. The fallen angels, in Paradise Lost, fell for 9 days. Jehovah was believed to have returned to earth 9 times. These instances seem to indicate that the number 9 has some special significance.

In this treatise it has been found preferable not to use the numbers six and nine but to call the lines simply Yang and Yin.

Time and Place

In the Chinese text, the term “commencing” is used to designate the first or lowest line and the term “topmost” to designate the sixth line. In the I-Ching not only does every word have a meaning but the choice of every word and every phrase has a distinct significance which fits in with the whole body of metaphysical truths which the I-Ching stands for. In the case of these two apparently unrelated terms “commencing” and “topmost”, for instance, one wonders why a more related couple of words such as “first and last”, or “lowest and topmost”, or “commencing and concluding” is not adopted. The reason is that, according to the Chinese conception of the terms, the word Ch'ü 首, i.e., “commencing”, denotes a point of time, while the word shang 上, i.e., “top-
most”, denotes a point of space, the idea being that, in considering the meaning and mode of transformation of the lines, one must bear in mind the respective positions which they occupy and the different times at which they occupy such positions. The same line or the same trigram symbolizes entirely different things when placed in different hexagrams or in different positions of the same hexagram. This rule indicates that in human affairs the same thing or the same fact of life has entirely different meanings for an individual at different times in different situations. For instance, at one time, in one situation, he realizes the deepest significance of his life by doing everything within his power to avoid a tragedy, but at another time, in another situation, he can only realize himself by giving his whole-hearted assent to it. What is right and most significant for him depends, first and last, upon the conditions of his particular moment and upon the peculiarities of his particular situation. It would seem that every man can think and act as he would. In reality, however, every man who does not deliberately bring about his own ruin has to shape his will in accordance with his place and time, simply because he wants to live and because there is no terrestrial life except in functional dependence on the Now and the Here. The I-Ching teaches that, for every man in a particular situation and at a particular moment, there is a course of action or mode of life which is not only relatively right but absolutely right. This teaching is also embodied in the passage from the Doctrine of the Mean given on pages 130 and 131.

From what has been stated above, it is clear that changes in times and situations demand definite changes in man’s mode of life, in social customs, and even in political and economic institutions. Every situation in life is essentially unique. So is every moment of history. The superior man, therefore, in passing from situation to situation within the continual flux of time, must, if he is to avoid being an anachronism, learn to understand and apply the law of growth through progressive transformation which demands continual change and renewal in harmony with the spirit of the times. Only he who makes the right inner and outer adjustment, and gives the right impulse to life from the right place at the right moment, becomes “the master of his fate and captain of his soul”.

The Dragon as a Symbol

Let us now study the first line of the Ch’ien hexagram, and try to perceive its essential underlying meaning. First of all, it is a Yang line occupying a Yang place in a hexagram that, in itself, represents the Yang aspect of Ultimate Reality. Yang is male as opposed to Yin which is female. Yang represents the principle of creativeness, of change, of free initiative in contradistinction to Yin which means receptiveness, subordination and docility. The Duke of Chou has explained this first Yang line as the symbol for a dragon, whose main characteristics are perfect masculinity and periodic transformation in different sizes and on different planes of nature. This peculiar feature of his life makes him the fit subject not only of the first Yang line but of all the six lines of the hexagram, as the respective commentaries on those lines will show. According to Chinese mythology, the dragon is usually represented as soaring skywards in spring and beginning to hibernate in autumn only to re-emerge from his hibernation on the approach of the following spring. This periodic manifestation of his powers followed by periodic withdrawal from activity, in regular alternation, is exactly analogous to the creative force of Yang which, in spring, awakens the outer world from its “winter rest” and so enables nature to be reborn with all the joy and vitality of youth. The limit of this rejuvenation is reached in mid-summer, after which the process of withdrawal commences again, giving rise to the gentle melancholy of autumn, to be followed, once more, by the peace and rest of winter. This withdrawal of the Yang-life from nature is complete at the Winter Solstice, and then, in the deepest mid-night, when all nature is silent, Yang is born anew. This alternation of departure and return is, as has been pointed out before, the eternal rhythm of life, the eternal cycle of creation, in which and through which the universe exists. The operations of Yang and the movements of the dragon are all governed by this principle of cyclic change.

According to many religious schools, the dragon (or serpent) is regard-
ed as the embodiment of divine wisdom. The symbol has always stood for psychical regeneration and immortality. Hence, Hermes called the serpent the most spiritual of all beings. Jesus, too, accepted the serpent as a symbol of wisdom; “Be ye wise as serpents,” he says. Then in the Book of Sarpavarni, there is this remark: “In the beginning, before Mother [Yin] became Father-Mother [Yin-Yang], the Fiery Dragon moved in the Infinitudes alone.” The “Spirit of God moving on Chaos” was symbolized in the shape of a fiery serpent breathing fire and light upon the primordial waters, until it had created cosmic matter and made it assume the annular shape of a serpent with its tail in its mouth—which symbolizes not only eternity and infinitude, but also the globular form of all the bodies created within the universe from that fiery mist. The universe, as also the earth and man, serpent-like, periodically casts off its old appearance, to assume a new one after a time of rest. The dragon is surely as graceful and poetical an image as the caterpillar and chrysalis from which springs the butterfly, the Greek emblem of Psyche, the human soul! The dragon was also the symbol of the Logos with the Egyptians, as with the Gnostics. In the Book of Hermes, Pymander appears to Hermes in the shape of a fiery dragon of “Light, Fire, and Flame”. There is therefore a profound meaning underlying the idea of a dragon as the symbol of a spiritual man and the subject of the Ch’ien hexagram.

The Concealed Dragon

Why is the dragon regarded as lying concealed in the deep? According to the Lesser Symbolism: it is because the first Yang line occupies the lowest place of the hexagram, indicating that the creative force of Yang is still remaining deep down in the bowels of the earth. The time indicated is the eleventh month of the Chinese calendar year, the month of the Winter Solstice, corresponding to December in the Western calendar, when the dark power of Yin is in the ascendant and when its polar counterpoint, Yang, is waiting for its turn to become manifest (初九・建子之月・陽窮於黃泉・既未萌芽・猶是潛伏・故曰潛龍). When applied to the life of a dragon, this latency of Yang signifies that it is not yet the time for him to make his appearance in the field.

According to another important principle of interpretation, the six lines of a hexagram are understood as representing the Trinity of “Spirit, Earth and Man” (天·地·人) with the top two lines representing Spirit, the lowest two lines representing Earth, and the two intermediate lines representing Man.

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YAO TZ’U OF LINE 1 OF CH’IEN HEXAGRAM

The first or lowest line reasonably represents the lower layer or the bottom of the Earth—the deep wherein the dragon conceals himself. It therefore suggests the idea of a hidden dragon. When applied to the plane of actual life, this idea of the hidden dragon denotes the situation of the superior man who lives in temporary seclusion. By a superior man is meant a spiritual man, a man possessed of the virtues of a dragon (龍德), a man endowed with the attributes of Ch’ien (乾德). Animated by the creative power of his Inner Being, he feels the innate urge to go forth into the world to serve his fellow-men and achieve his life task; but, being the subject of the lowest line of Ch’ien, he realizes that the time is not yet ripe for him to do so. In the first place, his present position is too low for bringing his personal influence to bear effectively upon the world. His debut into public life may be premature. Secondly, a prudent retirement and seclusion may be necessary if the state of the world is not sufficiently favourable for his humanitarian activities. The spirit of evil may still be in the ascendant as indicated by the predominance of the dark power of Yin at this initial stage of the Yang cycle of manifestation represented by the first line of the hexagram. Should this be the case, his spirit of righteousness would not be strong enough to influence the times, far less to dominate the age. On the contrary, he may expose himself to danger and even bring calamity upon himself as a result of the antagonism of those “inferior men” (小人) who do not agree with his principles...
and ideals. The best course for him is to remain in seclusion like the hidden dragon and cultivate self-improvement till the time comes for him to emerge into the world.

**Historical Illustrations**

Many a man of destiny is known to have passed through such a solitary and contemplative phase of life. Emperor Kao T'au of the Han dynasty had for years to content himself with the insignificant post of t'ing chuang (manager of the caravanserai) at a time when a tyrannical ruler and a despotic prime minister were in power. I Yin (伊尹), the illustrious prime minister of Emperor Chi'eng T'ang (成湯), had for many years led the humble life of a farmer in the lands of the prince of Hsin (伊呂春秋野). Lu Shang (吕尚), the octogenarian prime minister of King Wen, spent the greater part of his life as a fisherman by the banks of the river Wei (太公清鏡濮陽). Yen Hui, the celebrated disciple of Confucius, pursued his studies in a wretched alley (回居陋巷). Shun, the farmer-emperor, tilled his Ecld’s in the Li mountain before he met and later succeeded Emperor Yao (舜耕歷山). King Wen was imprisoned in Yu-li when he contemplated the meanings of the hexagrams of the I-Ching and wrote his explanatory paragraphs on them (文王囚羑里而演周易). All those great souls had in their early life developed their dragon-powers and sage-qualities and were capable of expressing them for the good of humanity; but since their position was low and obscure, they contented themselves with continued retirement until the time was ripe for them to come forward to fulfil their mission in the world.

It should be noted also that history contains many instances of non-action leading to good fortune, while rash action spells disaster. One interesting instance which bears special reference to the meaning of Line 1 concerns three men of letters named Kuan Ning (管寧), Ping Yuan (平原) and Hua Chi’in (華欽), who lived towards the end of the Han dynasty. So close was their friendship that they recognized one another as different parts of a dragon, namely, “dragon-head”, “dragon-heart”, and “dragon-tail” — a triumvirate animated by one dragon-spirit. Two of them, Kuan Ning and Ping Yuan, took refuge from the troubles of the times in Liaotung as dependents of Prince Kung Sun-tu (公孫度). It was recorded that Kuan Ning in his conversations with Kung Sun-tu confined his topics to the Classics and never touched upon world affairs; but Ping Yuan, who was by nature headstrong and upright, criticized the Prince’s officials in an outspoken manner. This caused much resentment on the part of the officials. Kuan remonstrated with Ping: “The virtue of a hidden dragon lies in not making a show of himself. You will only bring disaster upon yourself if you speak out at the improper time” (潛龍以不見為德，言非其時，招鷹之道). Thereupon he advised Ping to leave Liaotung. Ping did so, just in time to save his life from a secret plot which had been organized by the officials to assassinate him. From this it is clear that not only rash acts but also rash words may result in the destruction of a whole career, while, on the other hand, silence is truly golden in certain situations and leads to good fortune and success.

The expression “Do not act” (勿用), which forms the apodosis of the Yotz’u of Line 1, is also understood as the oracular advice given by the Duke of Chou to the individual who in divination obtains this first line of the hexagram. It is called in Chinese the “Tsan-tz’u” (占辭), i.e., advice given in response to divination, and it means that, in the circumstances indicated by the first line, it is not yet the time for the person concerned to assert himself. To quote a well-known saying, he should “hide his light under a bushel” for the time being.

Similar advice on “non-action” has been given by the Duke of Chou in connection with some lines of other hexagrams. For instance, it appears under Line 6 of Shih (师下六，小人勿用), Line 3 of Chi Chi (既濟九三，小人勿用), Line 3 of Ta Yu (大有九三，小人弗克), Line 3 of I (頌六三，十年勿用), and Line 3 of K’an (坎六三，入於坎窪，勿用). In all these cases, i.e., in the particular circumstances indicated by these individual lines of the above-mentioned hexa-
grams, the Duke of Chou definitely advises against action of any kind. It
may be pointed out here that in three cases out of those five, it is espe-
cially the "small men" that are thus warned against activity or movement
of any kind; and in one case the Duke counsels "non-action" for as long
a period as ten years!

**Analogies and Correspondences**

A study of the *I-Ching* is of necessity a study of symbols—of hexa-
grams, trigrams, and lines. The meaning of one hexagram, or of one line,
is often clarified and confirmed by a simultaneous examination of other
related hexagrams or lines. Therefore the reader of this commentary will
often find his attention directed from one hexagram to another or drawn
to and fro among several. For instance, the ideas of "non-action" and
"hidden dragon" suggested by Line 1 of Ch'ien can be corroborated by
the meanings of at least three related hexagrams. First, Line 1 of Ch'ien
corresponds to Line 1 of Fu 後. One reason for this correspond-
dence is that Fu has only one Yang line, and it happens to occupy the
lowest position similar to that of Line 1 of Ch'ien. The Chinese word
Fu means recovery or return. In this case it means the recovery or re-
turn of the Yang power at the beginning of a new cycle of creative life
as can be perceived from the appearance, or rather the re-appearance,
of the first Yang line at the bottom of the hexagram. Now the Great
Symbolism of Fu reads: "On the day of the Winter Solstice, the ancient
kings closed the gates of the state; the travelling merchants did not pursu-
their journeys; nor did the princes go out to inspect their domain"（先王
以日至閉關，商旅不行，后不省方）. In other words, all activities cease on
that day, thus bearing out the idea of non-action suggested in Line 1.
The underlying meaning is that on the day of Winter Solstice, the cre-
ative power of Yang begins to manifest itself in nature as well as in man,
and it is considered inadvisable for man to fritter away this new-born
energy in physical exertions of any kind. He should preserve and nour-
ish it and allow it to grow and accumulate by leading a quiescent life
for some time. It was for this reason that the superior man of old, ac-
cording to the Book of Rites, spent the eleventh month of every year in
"fasting, keeping away from distractive sights and sounds, abstaining from
sensual gratification, composing his body and soul, and doing everything in
a quiet manner, in order that the Yin and Yang forces should be harmoniz-
ed within himself"（是月也，君子齋戒，去聲色，禁嗜欲，安形穀，事欲靜
以待陰陽之所定）.

Apart from the Great Symbolism of Fu which has just been discussed,
the T'uan-chuan of that hexagram as well as the Yaotz'u of some of its
lines also bear out the idea of a "hidden dragon" or "non-action" as re-
presented by Line 1 of Ch'ien. For instance, the last sentence of the
T'uan-chuan reads, "In the Fu hexagram do we not see the Mind of Spi-
rit and Earth?"（復其見天地之心乎）. Now, what is the sense-connexion
between a hidden dragon and the Mind of Spirit and Earth? The con-
nection lies in the idea that a principle of mutation exists in the Mind of
Spirit and Earth—the Universal Mind—and governs all its manifestations.
Not only is this Universal Mind itself for ever beyond human perception
but even the operation of this principle of mutation in the world of pheno-
mena is a matter of great mystery, scarcely perceptible by man. This is
analogous to the idea of a dragon transforming itself and its activities in
various ways from season to season, being wellnigh invisible when it lies
concealed in the deep.

Furthermore, one of the manifestations of this principle of mutation is
the Law of Cycles, the operation of which may be perceived in this Fu
hexagram which, according to the order of arrangement of the hexagrams,
follows the Po hexagram 篹（第, No. 23), the symbol of demolition or
overthrow, in which five Yin lines are mounting upward to overthrow the
last Yang line by exerting a disintegrating influence on it. The sequence
of these two hexagrams Po and Fu ( and ) indicates that af-
the Yin lines of Po have overthrown the last Yang line and pushed it
out of the hexagram, another Yang line enters from below and forms the
Fu hexagram. This is the eternal cyclic movement, from which life comes
into manifestation again just at the moment when it appears to have been
completely vanquished or exhausted. Applied to the world of phenomena,
this signifies that when things are at their worst they begin to mend; when chaos reaches its full limit peace begins to be restored; when darkness is at its deepest, light begins to manifest itself.

Now, how can this trend of thought bear out the idea of "non-action" as represented by Line 1 of Ch'ien? The idea is that the "return" of life or of light at the beginning of a new cycle is not very remote from its preceding stage of absolute lifelessness or darkness at the end of the previous cycle. It represents a situation that is still precarious, a situation in which extreme caution has to be exercised. Rest and spiritual cultivation are essential and will lead to good fortune, while rash action or reckless advance is sure to bring about disaster or give cause for repentance. This is why the Yaotz'u of Line 1 of the Fu hexagram, which advises against head­strong advance, reads: "Return before going too far. No need for remorse. Great good fortune" (不遠之復・無祇悔・元吉), while the Yaotz'u of Line 6 reads: "If armies are ordered to advance, the end will be great defeat, disastrous to the ruler of the country. For ten years it will not be possible to attack again" (用行師・終有大敗・以其國君凶・至於十年不克征). In explaining the Yaotz'u of Line 1 Confucius writes, "Return before going too far—thus one cultivates one's character" (不遠之復・以修身也). These remarks signify that at the stage represented by the Fu hexagram, non-action and moral cultivation are essential, while rash action leads to remorse or misfortune. And this exactly corroborates the meaning of Line 1 of Ch'ien as perceived by the Duke of Chou and explained by Confucius. It is clear, then, that the meaning of each individual line of a hexagram can be better understood when studied in relation to other lines in correlated hexagrams.

It has been mentioned in a preceding paragraph that the meaning of Line 1, the line at the bottom of the Ch'ien hexagram, can be corroborated by at least three interrelated hexagrams. One of them, the Fu hexagram, has just been discussed. The other two hexagrams are Sun ☸ (巽, No. 57) and Kou ☸ (姤, No. 44), which are formed as a result of the transformation of Line 1 of Ch'ien.

Transformation of Line

When Line 1 of Ch'ien transforms itself into Yin, the lower trigram becomes Sun ☸ and the hexagram becomes Kou ☸. Sun is the symbol of Wind, one characteristic of which is the uncertainty of its directions. Thus the Lesser Symbolism of Line 1 of Sun ☸ reads: "Now he advances, now he recedes: his mind is in doubt" (巽初六象曰・進退志疑也). This sense of doubt and uncertainty of movement signifies clearly that the subject of Line 1 of Ch'ien hesitates to advance into public life.

Again, the Lesser Symbolism of Line 1 of Kou ☸ reads: "Tied and fastened to a brake of bronze. This describes the arrestation of the weak (line) in its advancing course" (姤初六象曰・繫于金柶・柔道牵也). These ideas of "tiedness", of "arrestation", and of "brake" bear out the meaning of Line 1 of Ch'ien and support the suggestion that its subject should remain where he is. Thus, both these quotations corroborate the meaning of the first line of Ch'ien, namely, "it is not the time for active work." This shows the interrelationship of the hexagrams and the way in which the meaning of one reflects that of another. Here indeed lies one of the unique features of the I-Ching.

Subject of Line 1 not a Recluse

It must be noted that Line 1 of Ch'ien does not at all indicate that its subject should renounce the world and live out his life as a recluse. A Yang line in a Yang symbol is a strong indication of creative activity. Furthermore, as will be explained in due course, the first position of a hexagram is the seat of the ruling line (卦主) of the Chen hexagram ☸, and Chen, being the symbol of thunder, signifies motion, i.e., activity. Line 1 of Ch'ien therefore stands for intense activity; only it is that type of activity which is connected with self-improvement and not with any enterprise in the outer world. The subject lives in privacy simply because the time is not yet ripe for his emergence into the world, and
he finds it most proper to devote himself to the perfection of his inner nature, while waiting for the opportunity to carry his principles into practice. It is this temporary concealment under Line 1 that in time enables him to ‘appear in the fields’ under Line 2, ‘leap forward’ under Line 4, and ‘soar to the sky’ under Line 5. His situation under Line 1 is thus described in the Wen Yen Treatise (文言傳): 1

He lives withdrawn from the world without regret;
He can experience disapproval without distress of mind.
When opportunity presents itself, he joyfully carries his principles into action;
When opportunity is denied him, he cherishes them in retirement.

Such an attitude is entirely different from that of the two recluses well-known in Chinese history as Ch’ao Fu (巢父) and Hsü Yu (許由), who shunned the world and refused to serve it even when Emperor Yao besought them to do so. The following interesting incident concerning Hsü Yu is recorded in the works of Chuang Tsu.

The Emperor Yao wished to abdicate in favour of Hsü Yu, saying, ‘If, when the sun and moon have come forth, one insists on lighting the torches, is not that a misapplication of fire? If, when the rainy season is at its height, one still continues to water the ground, is not this a waste of labour? Now you, Sir, just stand before the throne, and the empire will be at peace; yet I still preside over it. I am conscious of my deficiency, and beg to surrender to you the empire.’

“Ever since you, Sire, have directed the administration,” replied Hsü Yu, “the empire has enjoyed tranquillity. Supposing, therefore, that I were to take your place now, should I gain any reputation thereby? Besides, reputation is but the shadow of reality; and should I trouble myself about the shadow? The titmouse, building its nest in the mighty forest, occupies but a single twig. The tapir, slaking its thirst from the river, drinks only enough to fill its belly. Return

1. Ch. 2, para. 4.
Divination

Prognosis about War: As the symbol of power and strength, Ch‘ien represents a military man as opposed to K‘un which represents a man of letters (Line 3 of K‘un suggests the idea of artistic beauty). Therefore the Yang lines of Ch‘ien may suggest the idea of military expeditions. But Line 1 indicates only the beginning of the manifestation of the Yang power. The dragon is still lying hid in the deep. This corresponds to a situation in which the order for battle has just been given, and the military forces are still being assembled. It is not yet time to launch the attack. A hidden dragon may also be regarded as a sign of ambush.

About Business: A Yang line in a Yang symbol obviously indicates good progress, but since Line 1 represents a hidden dragon and not a prancing or soaring one, it is certainly no indication of a “roaring business”. Besides, the text of Line 1 reads: “It is not the time for active doing.” This clearly suggests that the consulting party should confine himself within his present scope and make no rash attempts at expansion.

About Worldly Honours: When a man achieves glory and wins high honours he is said to be on the wing—“with flying colours” (飛黃騰達), or “ascending to the clouds” (直上青雲), i.e., ascending to the great heights which are lost in the clouds. This is one of the reasons why a dragon flying in the sky is recognized as a symbol of the Great Man who is established in the position of supreme honour (飛龍在天, 大人造也). Now Line 1 represents a hidden dragon, not a flying one. This hidden dragon has to go through several stages before it soars skywards. Thus, it corresponds to the humble position of a man whose chances of winning high honours are still remote. The consulting party is therefore advised to content himself with his present position and wait for opportunities to rise to higher ones.

About Marriage: When Line 1 transforms itself into Yin, the hexagram becomes Kou 無. Now in this first Yin line of the Kou hexagram, King Wen saw the symbol of a bold, bad woman who appears unexpectedly on the scene and wishes to subdue or win all the subjects of the five strong lines to herself! Few people would care to marry such a female. This is why King Wen writes of this hexagram: “Kou shows a female who is bold and strong. It will not be good to marry such a female” (紛女壯, 勿用取女). In the light of this reading, the marriage in question must be considered as an undesirable one.

About Childbirth: A Yang line in a Yang hexagram clearly indicates the birth of a baby boy.
CHAPTER V

Yaotz'u of Line 2 of Ch'ien Hexagram

THE SECOND LINE, YANG, MEANS:
DRAGON APPEARING IN THE FIELD.
IT WILL BE ADVANTAGEOUS TO MEET WITH A GREAT MAN.

 lesser symbolism: “dragon appearing in the field.” the virtuous influence (of the great man) is diffused everywhere.

In dealing with the Yaotz’us of the Duke of Chou, the student of the I-Ching should not be content with the mere comprehension of their philosophical meaning and its relation to ordinary life; he should go deeper and try to unravel the thought-processes evolving in the mind of that sage-author as he contemplated the significance of the different lines. In the case of Line 2 of Ch’ien, for instance, the student is not satisfied with one mental picture of a dragon making his appearance in the field and then another picture of a great man in a humble position meeting with a great man in a higher position. He would penetrate into the symbolic basis underlying the component ideas in these two pictures, e.g., ideas of “fields”, of “meeting”, and of the “great man”, trying to understand how they came to be conceived by the Duke in connection with that line. This analytical method of study of the I-Ching, with special emphasis on the symbolisms behind the thought-structure, was closely followed by scholars of the Han dynasty, but it was almost entirely neglected by those of the Sung dynasty, the latter occupying themselves mainly with the philosophical interpretation of the text, and disregarding its symbolical explanation. In the present commentary an attempt will be made at synthesizing the symbolical and the philosophical interpretations.

symbolisms

First, let us consider how the idea of “the field” was suggested to the mind of the Duke of Chou by Line 2 of Ch’ien, and how the idea of “a dragon appearing in the field” was conceived. In the commentary on Line 1, it has been explained that all the six Yang lines of Ch’ien may be understood as symbolizing a host of dragons (龍), and that the lowest two lines may be understood as the symbol of Earth in contradistinction to the uppermost two lines which represent the plane of Spirit. Now, since Line 1 has been recognized as representing the depths of the Earth where the dragon conceals himself, it logically follows that Line 2 should be interpreted as the surface of the Earth, or the fields. Accordingly, Line 2 may, in relation to Line 1, be understood as indicating that stage in the career of the dragon at which he emerges from his retirement in the depths below and makes his appearance in the fields above. In other words, he has awakened from his hibernation and is now on the surface of the Earth.

In a previous commentary it has also been pointed out that Line 2 of Ch’ien, being a Yang line occupying a Yin position, is not in its correct place, and that in order to adjust itself it should be transposed to the correlative Yang position 5 of the K’un hexagram. Now this transposition signifies that the dragon of Line 2 ascends from a lower position to a higher one, from the lower trigram of Ch’ien to the upper one of K’un. And since the K’un hexagram is the symbol of Earth, its upper trigram may be understood as representing the upper surface of the Earth, i.e., the fields. Thus, the ascension of Line 2 of Ch’ien to a higher position in K’un may again suggest to our mind the idea of a dragon rising from his hiding-place in the deep below to the fields above (乾二升坤五，坤為田)．

Now, while Line 2 of Ch’ien is transposed to position 5 of K’un, Line 5 of K’un has to be transposed to position 2 of Ch’ien. This transposition changes the lower trigram of Ch’ien into Li 離, which, according to the Treatise of Remarks on the Trigrams (說卦) and as explained in the
Introduction, is the symbol of an eye, i.e., the sense of sight (目). Besides, there is a saying in the same treatise that "things meet and see one another at the stage of evolution that is represented by the Li trigram" (相見乎離). In the light of this statement, the Li trigram has come to be understood as meaning perception or the act of seeing. Thus, the inter-transposition of the two lines between Ch'ien and K'un gives rise to the pictorial idea that "the dragon is seen in the field" (見龍在田).

The Superior Man of Line 2

When applied to the realm of human life, this picture of the dragon in the field symbolizes the situation of the superior man who, possessed of the moral powers of a dragon (龍德而正中者也), has emerged from his contemplative seclusion into the world outside and has now become a man of intense activity, showing forth his virtues and abilities and winning recognition from people of all classes. It is his chance now to reach out successfully and happily—to project his best self into the world, and to make the best of the world part of his life. However, like the dragon of Line 2, he has just come out into the world. He still has further heights of success to attain. To climb higher up the ladder of success, he must have the guiding and uplifting hand of some Great Man who occupies a higher and more influential position than he himself. Hence the Duke's advice that "it is advantageous to meet with a great man." Of course, this advice, like all other advice given by him in the text, is based on the symbolisms of Line 2. The question therefore arises: What is it in Line 2 that suggests the idea of a great man? Whence comes the idea of meeting with him? and why is there advantage in the meeting?

To answer these questions we have to ponder more deeply upon the symbolisms of Line 2 and the significance of its transformation. We have seen that the six lines of a hexagram may be understood as representing the Trinity of Spirit, Earth and Man (三才，天地人). Now this interpretation applies also to the three lines of a trigram. Thus, with reference to the lower trigram of Ch'ien, the top line, i.e., Line 3, represents Spirit; the lowest line represents Earth, and the middle line, i.e., Line 2, represents Man.

In order to understand why the subject of Line 2 is not merely a man but a great man, we have to bear in mind that, throughout the I-Ching, Yang and Yin, besides being the masculine and feminine aspects of things, often denote relative or opposite qualities: such as greatness and smallness; superiority and inferiority; strength and weakness; good and evil; or contrary tendencies: such as advance and retreat, expansion and contraction, and increase and decrease. Here, in this case, the second Yang line may be understood as being associated with the quality of greatness. By combining the percept of man and that of greatness, we have the concept of "great man". For the same reason, the fifth Yang line of the Ch'ien hexagram, being the middle line of the upper trigram, also represents a great man.

Both the great men of Lines 2 and 5 of the Ch'ien hexagram are sublime characters occupying central positions and embodying the central or cardinal virtues of life (Lines 2 and 5 are both central lines of the inner and the outer trigrams). Mencius says of the great man, "By dwelling in benevolence and pursuing the path of righteousness, the great man completes his task in life" (居仁由義，大人之事備矣).1 It was in more or less similar terms that the great man of Line 2 is described in the Wen Yen Treatise on this hexagram. For in Chapter VI, paragraph 31, of that treatise it is written that "with magnanimity he lives in Significance; with benevolence he moves in Significance" (文言，體以居之，仁以行之).

According to Cheng K'ang-ch'eng (鄭康成) of the Han dynasty and other commentators, the great man whom it is advantageous for the subject of line 2 to meet is the subject of the fifth line, who is not only a sage but also the ruler of his people. As a sage occupying the seat of supreme honour, he is verily the right man in the right place, Line 5 being a Yang line occupying the central Yang position on the plane of Spirit. In the Wen Yen Treatise, this Great Man of Line 5 is eulogized as he who, "in his moral qualities, is in harmony with Spirit and Earth; in his brilliancy, with the sun and moon; in his orderly procedure, with the four seasons; and in his good and

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1. The Works of Mencius, Book VII, Pt. 1, Ch. 33, para. 3.
evil fortunes with gods and demons" (夫大者，與天合其德，與日月合其明，與四時合其序，與鬼神合其吉凶). It is this great sage-ruler of Line 5 who is worshipped by the great man of Line 2, and whose relationship he fervently desires. As Lines 2 and 5 are correlatives, it may be concluded that the two great men not only meet with each other but respond to each other to their mutual benefit. But this interpretation has been criticized by other commentators, among whom may be mentioned Wang Pi (王弼) of the Wei dynasty (魏), K'ung Ying-ta (康穎達) of the T'ang dynasty (唐), Hui Tung (惠棟) and Yao P'ei-chung (姚配中) of the Ch'ing dynasty.

**Other Interpretations**

These scholars have given a different interpretation to the text in question. According to them, the text signifies that it is advantageous for the people of the world to meet with the great man of Line 2, not that it is advantageous for the subject of Line 2 to meet with the great man of Line 5. Hui Tung and Yao P'ei-chung base their interpretation on the above-mentioned intertransposition of Line 2 of Ch'ien and line 5 of K'un. To their minds the ascension of Line 2 of Ch'ien to position 5 of K'un signifies that the subject of that line becomes a great ruler occupying the seat of supreme honour with the subjects of all the five Yin lines responding to and supporting him. Conversely, the transfer of Line 5 of K'un to position 2 of Ch'ien changes the lower trigram of Ch'ien into Li (理), which, besides being the symbol of an eye, is also the symbol of the sun, i.e., light or enlightenment. According to the Chou I Shu (周易述) of Hui Tung and the Chou I Yao Shih Hsueh (周易姚氏學) of Yao P'ei-chung, this symbolism of light suggests the idea that the regime of that great ruler is one of enlightenment. It follows, therefore, that the emergence of this great man should be regarded as of great advantage to the world (二非王位，升坤五為大人，坤五降乾，成離，輝明而治，故利見). On the other hand, Wang Pi and K'ung Ying-ta base their arguments on entirely different lines. They hold that the subject of Line 2, although not occupying a royal position, is already a royal man, since he is described by Confucius in the Wen Yen Treatise as having the "moral qualities of a ruler" (君德). K'ung Ying-ta points out further that in the treatise in question this royal man of Line 2 is eulogized in the following terms:

His goodness benefits the world, but he does not boast of it. His virtue is spreading extensively and exerts a transforming influence upon the people (善世而不伐，德博而化).

In view of these eulogies in the Wen Yen Treatise, the subject of Line 2 is recognized by Wang and K'ung as the "great man" originally intended by the Duke of Chou. He and the great man of Line 5 are a blessing to humanity and it is advantageous for the people in general to meet with them (天下蒙廼利見九二九五之大人).

Wang Pi also points out that of the six lines of Ch'ien only the two central lines 2 and 5 are direct beneficial influences to the world, the subjects of all the others being too occupied with their own self-culture or with their indecisions and distresses to care for the welfare of their fellowmen. As can be seen from the Yaotz'u of these four lines, the subject of Line 1 lives in seclusion (初隱); that of Line 3 has to be "active and vigilant", "cautious and apprehensive", being in a "dangerous situation" (三疑); the subject of Line 4 suffers from mental conflicts, being doubtful and undetermined as to the proper course of his movements (四疑); and, finally, the subject of Line 6 is in a state of repentance, having "exceeded the proper limits of his sphere of activity" (上亢). Thus, only the two great men of Line 2 and 5 are in a position to contribute to the well-being of the world (王弼注：初則不彰，三則乾，四則或躍，上則過亢，利見大人，唯二五焉).

It is difficult to judge which of the two interpretations is the correct one, i.e., the one originally meant by the Duke of Chou. In his Wen Hsin Lu Chou I Chieh (開心錄周易解), Teng Tzu-pin (鄭子寅) points out the distinctions between the two views and tries to justify the former one, i.e., the one held by Cheng K'ang-ch'eng, by quoting from the Wen Yen Treatise the following passage which explains the meaning of Line 5:

Notes of the same key respond to one another;  
Creatures of the same nature seek one another.

On the basis of this truth, Teng contends that the two great men of Lines 2 and 5, being both possessed of the moral qualities of a sage-ruler, are "creatures of the same nature", and, as such, would naturally respond to and associate with each other to their mutual advantage.

Still another interpretation is offered by Ch'eng I (程頲) of the Sung dynasty. It may be of interest to note that Ch'eng very cleverly transcends those differences by combining the two interpretations into one in his commentary on the I-Ching, thus giving equal credit to both schools of thought. In his I Chuan (易傳) he writes: "It is advantageous for a minister to meet with a ruler of great virtue, for this gives him an opportunity to carry his principles into practice. It is also advantageous for a ruler to meet with a minister of great virtue, for this means co-operation and joint achievement of success. And it is also advantageous for the people of the world to meet with a man of great virtue, for his very presence is an uplifting influence to them. By the ruler of great virtue is meant the subject of Line 5."

(Historical Illustrations)

According to most commentators, Line 2 of Ch'ien represents that phase in the life of Confucius in which he had established his school at Hsing T'an (杏壇) between the rivers Chu and Ssu (洙泗), when thousands of people were coming from all places to listen to his teachings. It also represents that stage of the life of Emperor Shun, in which the locality of his residence had, owing to his all-embracing spiritual influence, developed in three years into the nucleus of the capital of his empire. By that time he had already won the affection of Emperor Yao who in due time abdicated in his favour.

These instances are only two of the many well-known historical episodes illustrating the significance of the second Yang line of Ch'ien. In this connection, it is well to bear in mind that the one object of the sages in composing the I-Ching is to reveal to man for his guidance in life a body of spiritual truths by means of the sixty-four hexagrams. These teachings are given to the world by what is called the "pictorial method", which is perhaps the simplest method by which metaphysical truths can be imparted to man. At any rate, it is only this pictorial or symbolical way of presenting spiritual truths which renders them susceptible to diverse interpretations and applicable to the complex situations in life. This pictorial method of teaching is another unique feature of the I-Ching.

Analogies and Correspondences

In accordance with the principle of analogy or correspondence applicable specially to the two fundamental hexagrams Ch'ien and K'un—a principle which Confucius explains in paragraphs 27 and 28, Chapter V of the Wen Yen Treatise on the Ch'ien hexagram, but which, mirabile dictu, most commentators throughout the centuries have failed to apprehend and apply—Line 2 of Ch'ien corresponds to Line 2 of the Shih hexagram 王 (爾, No. 7) and should be studied in relation to that corresponding hexagram. Now, Shih 王 is formed by extending Line 2 of Ch'ien sideways (旁通), as it were, right across the antithetical hexagram K'un 既 E. In other words, Shih is formed by extending Line 2 of Ch'ien to penetrate and fill the corresponding second position of K'un.

It is interesting to note that, in this particular case, the meanings of not only the Shih hexagram as a whole but also all its individual lines bear out and supplement the ideas suggested by Line 2 of Ch'ien. Before we proceed to study the relevant and complementary ideas of these two hexagrams, let us set forth the main features of the Shih hexagram.

As pointed out in Chapter VI of the Introduction, Shih 王 is the symbol of an army. In this symbol we have a picture of water (symbolized by the inner trigram K'an 王) stored up in the earth (symbolized by the outer trigram K'un 王). As waters indicate assembled multitudes of
men, as the storing up of water in the earth is analogous to the storing up of military strength in a great mass of people—invisible in times of peace but always ready for use as a source of power. Furthermore, the attributes of the two component trigrams are danger inside and obedience outside. This points to the nature of an army, which is powerful and dangerous at the core but has to obey its commander’s orders. The commander in chief, the commander of the army, is not the ruler but the competent general, who maintains discipline in the army by his authority.

Now, the T’uanchuan (i.e., the Judgment) of this hexagram reads, “Shih indicates how, in the case which it symbolizes, with the qualities of firmness and correctness and a strong (great) man, there will be good fortune and no error” (師·貞·丈人吉, 无咎). The Yaotz’u of Line 1 reads, “An army must set forth in good discipline. If discipline is poor, misfortune threatens” (將出以律·否藏凶). That of Line 2 reads “The leader in the midst of the army, good fortune, no error. The king has thrice conveyed to him the orders of his favour” (在師中·吉无咎·王三锡命). The Lesser Symbolism of Line 2 reads, “The king has thrice conveyed to him the orders of his favour. The king cherishes all nations in his heart” (王三锡命·懷萬邦也).

History furnishes many examples of great generals who may be conceived as aptly symbolized by Line 2 of Ch’ien. An outstanding one given by Chou Shan-pei (周善培) is Ch’eng T’ang (成湯), who, before he became the first emperor of the Shang dynasty, led a revolution and overthrew the tyrant Chieh (桀) of the Hsia dynasty, thus restoring peace in the empire. In modern history we may find a good example in General Douglas Macarthur who brought peace to Japan. When he was the supreme authority in the post-war administration of Japan, responsible only to the President of the United States of America (corresponding to the subject of Line 5), he answered very appropriately to our sages’ description of the subject of Line 2 of the Ch’ien hexagram.

Transformation of Line

As has been pointed out before, the meaning of every individual line of a hexagram may also be borne out by the effect of the transformation of that line. In the case of Line 2 of Ch’ien, its transformation into Yin...
converts the Ch'ien hexagram into the T'ung Jen hexagram 同人

The name of this hexagram means "union of men", i.e., men meeting one another, thus bearing out the idea of "meeting" in the text. The transformation of Line 2 also converts the lower trigram into Li 畫, which is the symbol for eye, and as such is associated with the sense of sight. Hence again the idea of seeing the great man.

What has been discussed so far in this chapter serves to show the various percepts, concepts, ideas and ideals which arose in the minds of King Wen and the Duke of Chou as they meditated on the meaning of the hexagrams and their individual lines, and which determined their choice of words and phrases in the composition of their explanatory paragraphs. A thorough study of the I-Ching therefore gives the student a vital understanding of the mental processes of these ancient sages, and helps him to make spiritual contact with them.

Lesser Symbolism

A word should be added to elucidate the meaning of the Lesser Symbolism of the second line of the Ch'ien hexagram. The virtuous influence of the dragon refers to the creative Yang force which has reached its second stage of manifestation above the surface of the Earth. The diffusion of that influence over all things means that the Yang power is now penetrating all kingdoms of nature, especially the vegetable kingdom. When applied to the superior man, it means that he has made his appearance on the stage of life as a man of intense activity, radiating his beneficent influence for the elevation and enlightenment of his fellowmen, just as the sun radiates its life-giving energies for the benefit of all living things.

Divination

Prognosis about War: Just as the "hidden dragon" of Line 1 may indicate ambush or concealed military forces, so the idea of a "dragon appearing in the field" may indicate the advance of those armies into the open battlefield. The sentence in the Lesser Symbolism, "The virtuous influence is diffused everywhere," signifies the wide-scale distribution, after a victory, of decorations for meritorious services. Line 2, therefore, predicts a successful outcome of the battle.

About Business: The notion of "field" may signify that the business of the consulting party has to do with agricultural products, such as vegetables, corn, wheat, cotton, mulberry for sericulture, and so on. The rise of the dragon from the deep to the field may be interpreted as a rise in prices, and the advantageous meeting with a great man indicate that some great men (government officials, for instance) will favour him with a big contract for his products, enabling him to net a good profit.

About Worldly Honours: Line 2 clearly indicates that the consulting party is emerging from obscurity to public life, and that he is most likely to come into contact with some great man who will help him to win the honour he desires.

About Marriage: Line 2 is correlated with Line 5, the subject of which occupies a position of high honour. Obviously it signifies a marriage between two distinguished families. It shows a young man in an advantageous position, capable of rising to great heights of fame and success.

About Childbirth: A Yang line in a Yang hexagram clearly indicates the birth of a male child, a great soul, who will grow up as a man of great ability and good fortune.
CHAPTER VI

Yaotz'u of Line 3 of Ch'ien Hexagram

THE THIRD LINE, YANG, MEANS:
ALL DAY LONG THE SUPERIOR MAN IS CREATIVELY ACTIVE AND VIGILANT.
AT NIGHTFALL HIS MIND IS STILL BESET WITH CARES AND APPREHENSIONS.
THE POSITION IS DANGEROUS, BUT THERE WILL BE NO ERROR.

The position is dangerous, but there will be no error.

THE LESSER SYMBOLISM: "ALL DAY LONG CREATIVELY ACTIVE AND VIGILANT." THIS REFERS TO THE TREADING OF THE RIGHT PATH OVER AND OVER AGAIN.

"Superior Man"

As explained in a preceding section, the third and fourth lines of a hexagram represent the plane of Man. The subject of the third line therefore is a man endowed with the attributes of Ch'ien—a superior man. The reason why a superior man and not a dragon is represented in a hexagram that symbolizes a "host of dragons" is that a superior man is the dragon among men just as a dragon is the superior man among animals (龍者獸中之君子，君子者，人中之龍).

The Chinese term for dragon, lung, was, in ancient times, often used as a title of honour for the most superior officials next to the emperor in rank. Thus, the five ministers of Emperor Fu Hsi were given names all of which began with this character lung, namely, Ch'ing Lung Shih (青龍氏), Ch'i'h Lung Shih (赤龍氏), Pai Lung Shih (白龍氏), Hei Lung Shih (黑龍氏), and Huang Lung Shih (黃龍氏). Later, Confucius actually used this character lung to express his veneration for the greatness and wonderfulness of Lao Tzu whom he had just visited. He said to his disciples, "I saw Lao Tzu today. He is truly like a dragon."

It may be asked why, of the two lines 3 and 4 that represent the plane of Man, only Line 3 is considered as the symbol for man. According to one authority, the reason is this: Line 4, being Yang in a Yin position, is not correctly placed; furthermore, it is in the upper trigram, too far away from Earth. According to Confucius's explanation in the Wen Yen Treatise 文言, Line 4 is not in the midst of men (中不在人). Line 3, on the other hand, being Yang in a Yang position, is correctly placed, and it is in the lower trigram more closely related to Earth than Line 4. Hence Line 3 only is considered a superior man. Another question arises: Why is he not considered a great man, since the term "great man" is used in the text in connection with Lines 2 and 5? The answer is that he is not occupying either of the central positions in the hexagram. It should be remembered that the two central positions in a hexagram have special value and significance, and are occupied only by the second and fifth lines.

"Creatively Active And Vigilant All Day Long"

The original Chinese sentence reads: "The superior man is Ch'ien-Ch'ien till the end of the day." Why Ch'ien-Ch'ien? Because the third line is at the top of the lower Ch'ien trigram and just in touch with the upper Ch'ien trigram. The double use of the word ch'ien means "active and again active", i.e., ceaseless activity. Why the end of the day? This is because, when the second Yang line which is not correctly placed makes the correct adjustment by transforming itself into Yin, the lower trigram becomes Li 春, the symbol of the Sun. Now in Chinese we have exactly the same word jih 日 for "sun" and "day". Hence Li, the symbol of the sun, is also understood as the symbol of "day"; and
since Line 3 is at the upper end of this Li trigram, we have the concept: "till the end of the day" or "till the end of the sun's journey every day", i.e., all the day or all day long.

Another reason why Line 3 signifies "all day long" and "in the evening" or "at night", lies in the fact that Line 3 of Ch'ien corresponds to Line 3 of the T'ai hexagram interpreter, which consists of a Ch'ien trigram below and a K'un trigram above. Now Ch'ien and K'un are often used as symbols for day and night, or light and darkness, and in the T'ai hexagram, the upper K'un trigram follows the lower Ch'ien trigram as night follows day. Line 3 of T'ai therefore marks the period of the day just before nightfall, i.e., evening (區大典講義：秦卦下乾上坤. 下日上夕. 晝夜相接，故終日乾乾，而至於夕也).

"Mind Beset with Cares and Apprehensions
Situation Dangerous"

The ideas of "danger" and "cares and apprehensions" are based on the K'an trigram 顯示 which comes into being when Lines 2 and 4, which are both incorrectly placed, have adjusted themselves by changing into Yin thus: 顯示. Now K'an, the lower intermediate trigram (Lines 2, 3 and 4) of the transformed hexagram, was originally Fu Hsi's symbol for water, but it has since been recognized by all scholars as the symbol of danger as well, one reason being that water is evidently one of the most dangerous elements in the world despite its extreme usefulness. When referring to man, K'an also suggests the idea of "increasing anxiety", or "distress of mind" (坎為加憂,為心病), i.e., "cares and apprehensions". An explanation of these symbolisms has been given in the Introduction, but it may be repeated here that K'an 顯示 shows a Yang line confined between two Yin lines. By analogy and correspondence, this symbolizes the situation of a good man entrapled by two bad men, or a male gripped by two females—obviously a sign of danger and anxiety, a situation in which extreme caution should be exercised. Now Line 3 of Ch'ien is the central line of this K'an trigram, the very line that is so jeopardized. Hence its association with the ideas of danger, of care, and of apprehension.

According to Takashima (高島), the well-known Japanese authority on the I-Ching, Line 3 of Ch'ien, being Yang in a Yang position, represents "a superior man of strong character and great abilities, but not occupying a central position. He is at the head of the lower trigram, receiving instructions from the authorities of the upper one for the government of his subordinates (i.e., the subjects of Lines 1 and 2). It is a difficult task and a heavy responsibility. If, in carrying out his administrative measures, he goes against his higher authorities he would bring about their reprimand or even punishment; if, on the other hand, he disregards the opinions and sentiments of his subordinates, he would incur their resentment and antagonism. He is midway between the higher and the lower planes of life, the critical situation upon which weal or woe, success or failure depends. Only constant vigilance and constant activity in the right direction can save him from trouble."

A more vivid description of Line 3 has been given by Wang Pi (王弼) of the Wei dynasty (魏), a great authority on the I-Ching. He writes: "The subject of Line 3 occupies the extreme position of the lower trigram, finds himself below the upper one, dwells in neither of the central positions, and treads the doubly-hard path of danger—doubly-hard, because Line 3 is a Yang line occupying a Yang position and, relatively speaking, Yang is hard as opposed to Yin which is soft. Above, he is not on the plane of Spirit, and cannot therefore peacefully enjoy his spiritual honours; below, he is not in the fields, and cannot therefore establish his abode on safe ground. If he devotes himself entirely to the lower path of life, he is likely to abandon those moral attributes that are essential for his living on the higher planes of being; if, on the other hand, he dedicates himself to treading the higher path, he is likely to disregard the conventional ceremonies so necessary for the world below."
Thus the situation of Line 3 is regarded as a perilous one, and for this reason the subject is "active and vigilant all day, and still careful and apprehensive in the evening". His ceaseless activity, his apprehensive state of mind, and his constant self-cultivation in the realm of Spiritual Significance will save him from errors and transgressions into which he may otherwise fall if he ignores his perilous situation and acts rashly.

**Relative Values of Various Lines**

In his Great Treatise, Confucius gives a brief account of the general nature and relative value of the several lines of a hexagram. He says, "There is difficulty in knowing the significance of the first line, while to know that of the topmost line is easy. These two lines form the beginning and the end of a hexagram". The second and fourth lines are of the same quality as being both in Yin places, but their positions with respect to the fifth line, are different, and their value is not the same. The second is the object of much commendation being the correlative of Line 5 and occupying a central position, and the fourth the subject of many apprehensions, — from its nearness to that line. The occupant of the third meets with many misfortunes, while the occupant of the fifth achieves much merit; this because the former is in a low position on the plane of Man and the latter in a noble position on the plane of Spirit. A detailed explanation of these passages will be given in due course. Suffice it to point out here that in many cases the subject of Line 3, as described by Confucius, meets with misfortunes and difficulties, simply because he occupies the highest place, but not the central position, of the lower trigram. In the case of Line 3 of Ch’ien, the situation is further affected by the circumstance that it is the "antagonistic correlative" of the topmost line, the subject of which is in a state of repentance, owing to his having exceeded the proper limits of his sphere of activity. Hence the earnest admonition by the Duke of Chou that the occupant of this Line 3 should be "active and vigilant, cautious and apprehensive". Only such a mode of life can save him from errors and misfortunes.

**Historical Illustrations**

Line 3 represents the situation of King Wen after his incarceration at Yu-li, when he had returned to his own state of Ch’i and resumed the government of his people. So complete was his devotion to his duties as "Lord of the West", that he worked from morning till night, leaving scarcely sufficient time for his meals. Line 3 also indicates the situation of Emperor Shun, when his reputation for saintly character and benevolent government had spread far and wide. Emperor Yao was watching him from above, and people were worshipping him from below. He had all the time to be extremely careful and vigilant in order to avoid any errors which might jeopardize his position.

**Analogies And Correspondences**

As mentioned in preceding commentaries, the law of analogy or correspondence consists in the explanation of each line of a hexagram by relating it to the corresponding line of some other hexagram. The main purpose is the detection of corresponding percepts, concepts, and ideas in the texts of the two or more interrelated hexagrams, and the synthesizing of them into more elaborate ideas or ideals. Thus, where two or more lines are bound up with one another, they should be studied together instead of separately. Now, Line 3 of Ch’ien corresponds to Line 3 of another hexagram of the same sound, Te’ien, the symbol of Modesty, which, to avoid confusion, will be referred to in this commentary as the Modesty hexagram.

As explained in Chapter V of the Introduction, this Modesty hexagram is made up of the trigrams Ken, denoting mountain, and K’un, de-
noting earth. The mountain is below while the earth is above, thus suggesting to the imagination that the mountain which, in reality, is high above the earth, has now condescended to assume a position below it. This suggests the idea of humility or modesty. Furthermore, the dominant, ruling line of this hexagram is the Yang line in the third position. It is in its proper place and belongs to the lower trigram, thus suggesting again the idea of modesty.

In order to understand how the ideas of Line 3 of Ch'ien are corroborated and supplemented by those of the Modesty hexagram, let us compare the text of the former with that of the latter, paying special attention to those ideas that are relevant to one another. Now, the Yaotz'u of Line 3 of Ch'ien, in part, reads: "The superior man is creatively active all day long," i.e., till the end of the day (君子終日乾乾). An analogous idea is represented by the Modesty hexagram because its T'uantz'u reads: "The superior man carries out his work to the end" (君子有終). The analogy is rendered still more striking by the fact that the Yaotz'u of the third line of the Modesty hexagram has a similar tenor: "The hard-working and modest superior man carries things to a successful conclusion" (勞諧君子，有終吉). These instances of analogy cannot be considered as mere coincidences; they were, in truth, deliberately established by the sages to show that the Modesty hexagram  is formed by the extension of Line 3 of Ch'ien to occupy the third position of the opposite hexagram K'un, thus: 親- - , and that Line 3 of Ch'ien corresponds exactly to Line 3 of the Modesty hexagram. It is strange to note that this principle of analogy and correspondence has escaped the attention of all commentators throughout the centuries.

The correspondence between Line 3 of Ch'ien and that of the Modesty hexagram may be traced further. For instance, in describing the nature of the modest man as represented by this Modesty hexagram, Confucius writes in Chapter VII of his Great Treatise (大傳), "The modest person will be extremely respectful and will be able to preserve his position" (謙也者，致恭以存其位者也). When this idea is associated with that of Line 3 of Ch'ien, we have the notion that only when the superior man is "ex-

Two more correspondences have to be pointed out in this connection. First, in explaining further the text of Line 3 of Ch'ien, Confucius writes in Chapter III of the Wen Yen Treatise (文言傳): "All day long active and vigilant, this signifies the way of conducting affairs" (終日乾乾，行事也). It is interesting to note that some idea about the way of conducting affairs may be gained from the Yaotz’us of several lines of the corresponding

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2. Paragraph 11.
Modesty hexagram. For instance, the first line of this hexagram indicates that "the superior man, being doubly modest, may cross the great stream" (謙謙君子，用涉大川). Secondly, line 5 indicates that "he may advantageously use the force of arms" (利用侵伐). Thirdly, line 6 indicates that "he may with advantage set armies in motion to chastise a city or a state" (利用行師，征邑國). All these ideas signify that the superior man of Line 3 of Ch'ien, in spite of his extreme modesty, may, in certain circumstances, engage in adventurous undertakings, such as crossing great streams and waging war against a city or a state.

Lastly, let us consider some further complementary ideas underlying the two corresponding hexagrams in question, showing how the ancient Chinese sages taught us to distinguish between true and false modesty. These two attitudes of mind, which are so vitally dissimilar in their true nature, are very hard to distinguish in their outward manifestations. As seekers of truth we have to make sure that we are not mistaking for genuine modesty that which is really mere simulation of modesty. Now what is the criterion by which we can assure ourselves? In answering this question, we have to note a passage from Chapter II of the Wen Yen Treatise relating to Line 3 of Ch'ien. Paragraph 6 of that chapter reads: "The superior man advances in virtue and pursues his life work. He advances in virtue through loyalty and sincerity. He steadily pursues his work through proper speech and truthfulness" (君子進徳修業，忠信，所以進德也，修辭立其誠，所以居業也). In other words, the superior man attaches supreme importance to moral culture. It is this moral culture, emphasized in Line 3 of Ch'ien, that distinguishes a man of true modesty from one who only pretends to be modest; that enables the modest man to spread enlightenment while in a position of honour (謙尊而光) and to preserve his respectability while in an inferior position (卑而不辱). Conversely, without moral culture, a man may hide under the mien of humility many frailties of his nature. He may become unduly submissive and even servile while in an inferior position, or treacherous and hypocritical while in a position of honour. Suitable illustrations are provided by two well-known characters from Chinese history. One is Wang Mang (王莽) who, as prime-minister of the Han dynasty, was famed for his attitude of extreme modesty toward all the great scholars of his time. But he later overthrew the dynasty and usurped the throne. The other is Lou Shi-t'ieh (婁師德), prime-minister of the T'ang dynasty, who is known to have taught his friends that if some one spat in their face, they should allow the spittle to dry of itself instead of wiping it off or protesting against the insult (唾面自乾). In both these instances the attitude assumed is not one of genuine modesty but only a cloak for designs of wild ambition and deceit in one case and for cowardice, inertia, love of ease, or a sense of inferiority in the other. One is reminded of the remark made by Darcy in Jane Austin's Pride and Prejudice that "nothing is more deceitful than the appearance of humility." An illustrative case of such deceitful humility is Uriah Heep in Dicken's David Copperfield. Genuine modesty or humility can only be inspired by the highest spiritual culture, as represented by the two corresponding hexagrams under discussion. Thus, the meaning of Line 3 of Ch'ien supplements and completes that of the Modesty Hexagram. It is in this way that moral ideas and ideals were formulated and inculcated by the ancient Chinese sages through the medium of the hexagrams and trigrams.

Transformation of Line

We have noticed that to determine the meaning of a hexagram and its several lines, examination of the effect of their changes is an important factor. In nine cases out of ten, the meaning of one line is confirmed and elucidated by the significance of its transformation. In the present cases of Line 3 of Ch'ien, its transformation into Yin converts the lower trigram into Tui 畢, which, according to the arrangement of the eight trigrams by King Wen, corresponds to West, where the sun sets at the end of each day (此又變則為兌，兌者西也，日之在西，則夕之象也). This bears out the idea of "the end of the day" in the text. The transformation of Line 3 converts also the Ch'ien hexagram into Li 號 (the 10th hexagram), the third line of which indicates "treading on the tiger's tail" (履虎尾) — obviously a most dangerous experience. This idea of danger is well expressed by the following lines from the Book of Odes:
The nature of this understanding that Confucius described the superior man of Line 3 in his Wen Yen Treatise. He says: “The superior man advances in virtue and pursues his life work. He advances in virtue through loyalty and sincerity. He steadily pursues his work through proper speech and truthfulness” (君子進德修業，忠信，所以進德也。修辭立其誠，所以居業也). Only by following such a mode of life can the superior man in the situation of Line 3 free himself from grave errors. It is not without significance that the very first line to complete my study of the I-Ching. One of them is that the scheme of life taught by the I-Ching is meant for the superior man and not for the inferior man (易之著，非為小人謀). The other is that the I-Ching is a book that teaches man to live in such a correct manner that he becomes free from grave errors. It was in the spirit of this understanding that Confucius said on one occasion, “If only a few more years were added to my life, I would complete my study of the I-Ching and I might then escape falling into grave errors.”

The Lesser Symbolism

Let us conclude with a short commentary on the Lesser Symbolism of Line 3 of the Ch'ien hexagram. For fear that people may misunderstand the nature of the superior man’s daily activities, Confucius points out in this Lesser Symbolism that his real work consists in “treading the right path of life”, not in studying ancient books or making scientific inves-
**About Worldly Honours:** The subject of Line 3, though occupying the highest of the three positions, is still in the lower sphere. Still remote are the days in which he will attain to high office and win high honours. As a superior man he may have acquired some exalted virtues, but in the worldly sense he is having a very anxious time, being still in a perilous position. His activity, his vigilance and his carefulness, however, will save him from falling into errors.

**About Business:** From the indications of Line 3, the business in question is carried on not in the business centre (Line 3 is not central) but in some out-of-the-way places, maybe in some danger zone where circumstances are specially difficult (Line 3 is described in the Wen Yen Treatise as being “doubly hard”). But if the party concerned is vigilant and careful enough, he may get out of danger and gain profits.

**About Family Conditions:** The ideas of activity, of carefulness and danger in connection with Line 3, signify that the family in question is having a hard and anxious time. If, however, the members work hard and take care of themselves, they may be saved from disaster.

**About Marriage:** Line 3 is the correlative of Line 6, the subject of which is supposed to be occupying an “excessively high” position and has occasion for repentance (亢龍有悔). It indicates a sort of incompatibility between the two families, and the humbler one is advised not to aspire too high. Consummation of the marriage may result in repentance.

**About Childbirth:** A Yang line in a Yang hexagram indicates the birth of a male child, but in the case under consultation the delivery may give cause for anxiety. “The position is dangerous, but there will be no error.”

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**Chapter VII**

**Yaotz’u of Line 4 of Ch’ien Hexagram**

**九四**，或躍在淵，无咎。

**THE FOURTH LINE, YANG, MEANS:**

**THE DRAGON LOOKING AS IF HE WERE LEAPING UP, BUT STILL IN THE DEEP.**

**NO ERROR.**

**象曰：或躍在淵，進無咎也。**

**THE LESSER SYMBOLISM:** “HE SEEMS TO BE LEAPING UP, BUT IS STILL IN THE DEEP.” IF HE ADVANCES, THERE WILL BE NO ERROR.

In order to understand the uncertain movements of the dragon as represented in this case, we have to consider the obvious but essential fact that Line 4 of Ch’ien is a Yang line occupying a Yin position, and to recall the general principle that in interpreting the meaning of different lines, Yang and Yin often denote opposite qualities such as superiority and inferiority, or contrary movements such as advance and retreat. In the present case, the Yang nature of the line itself and the Yin nature of the position it occupies are interpreted as indicating respectively *advance* and *retreat*, i.e., ascending and descending movements. Hence we have the mental picture of a dragon impelled, on the one hand, by the exuberance of its Yang masculine powers to leap up to higher spheres of activity, but obliged, on the other hand, by its Yin position to retreat to the depths of the water below. According to the great authority Ch’u Ta-chun (屈大均；稱山屈外), Line 4 corresponds to the fourth month of the year, when much thunder and rain occur, bringing direct communication between the sky and the watery depths, and when the dragon is sufficiently developed to be conscious of the fullness and exuberance of his masculine energies. He will be doing violence to his nature if he does not leap up to the sky at this time; nevertheless he does remain for the time being in the depths.
below, and he is justified in doing so, because Line 1, which represents the dragon lying hid in the deep, is the correlative of Line 4.

Line 4 is in the upper trigram, just above the lower one, and indicates the stage at which the Yang forces are permeating the upper planes. It again suggests the idea of leaping up. According to Lai Chih-teh (來知德), Line 4 occupies a Yin position which, as may be seen in a Yin symbol (— —), shows a hollow space in the middle. This percept of "hollow space" coupled with the fact that Line 4, as the lowest line of the upper trigram, represents Earth, suggests the idea of a hollow space in the Earth, i.e., an abyss or lake (陰虛故象淵).

Transformation of Line

We shall have a clearer picture of a lake when we ponder more deeply on the meaning of Line 4 and the effect of its transformation. We have seen that the subject of this line is not in his right place. Now, according to the principle of transposition already explained in preceding sections, he should transpose himself to the first position of the K'un hexagram, converting that hexagram into Fu 復 (No. 57), the first line of which corresponds to the first line of Ch'ien which represents "a dragon lying hid in the deep". As a result of this mutual adjustment, Line 4 of Ch'ien becomes Yin, and the entire hexagram becomes Hsiao Ch'u 小畜 (No. 9).

The name Hsiao Ch'u means "minor restraint", the idea being that the fourth Yin line represents a slight check to the advance of the Yang lines. Evidently this idea is analogous to that of the dragon restraining his upward advance. In explaining this Hsiao Ch'u hexagram, King Wen writes: "We see dense clouds, but no rain coming" (雲凝不雨). Now the gathering of dense clouds provides the ideal condition for the leaping or soaring of the dragon. This close relation between clouds and the flight of a dragon, and that between winds and the roaring of a tiger are pointed out by Confucius in his Wen Yen Treatise (文言: 雲從龍, 風從虎).

The situation represented by this Hsiao Ch'u hexagram is one of doubt and uncertainty, where it looks as if rain will fall, but no rain comes.

It is analogous to that of the dragon which looks as if he is going to leap up but does not do so and, instead, retreats to the deep lake below (翁山易外: 四變則為小畜, 小畜之密雲, 風雨而不雨, 即或躍之候也). Let us look at this hexagram more closely. First, the upper trigram is Sun 坤, a symbol signifying uncertain forward and backward movements (see Remarks on Trigrams, Ch. XI) (巽為進退, 為不果). The Lesser Symbolism of Line 1 of the Sun hexagram 禧 (No. 57) reads: "Now he advances, now he retreats. His mind is in doubt (進退, 志疑也)." This indecision and uncertainty of movement bear out the uncertain upward and downward movements of the dragon of Line 4. Secondly, the lower intermediate trigram, consisting of Lines 2, 3 and 4, is Tui 戊, Fu Hsî's symbol for marsh, which is closely related to a pond or lake both in meaning and in physical appearance. Thirdly, the lower Ch'ien trigram, which signifies activity, evidently represents the strength or the masculine power necessary for the leaping of the dragon. Finally, the upper Sun trigram is also a symbol for the act of "going in" or entrance (巽為入), thus corroborating the idea of the dragon entering or going into the depths of the lake. The various images that suggest themselves as a result of the transposition and transformation of Line 4, therefore, combine to give the picture of a dragon being in doubt, uncertain and perplexed as to his movements, now advancing and leaping up under the impulse of his innate masculine power, now being checked by the nature of his position, and finally retreating into the marsh or the lake below.

The foregoing discussion of the mental processes involved to conceive the meaning of Line 4 of Ch'ien may serve to illuminate the nature of both Chinese thought and writing. Even at this early stage of studying the I-Ching, it becomes clear that one of the most distinctive features of Chinese thought is concreteness of imagery based upon the principle of correspondence and analogy. It is noticeable that, throughout the I-Ching, concrete imagery is predominant over abstract terminology. It may even be correct to say that of all philosophical treatises in the world, the I-Ching contains the greatest profusion of images and the smallest number

1. This symbolism has been explained in the Introduction.
of abstract terms. An attempt will be made here to show that the very names of the majority of hexagrams are images themselves or consist of images similar to those represented by their corresponding figures. The name of this Ch'ien hexagram, for instance, has been shown to contain images of the sun and its radiating rays.

Returning to the meaning of Line 4, the most convincing view that this line represents a lake is set forth by the great scholar Ch'ü Ta-ch'un (屈大均) who points out in his I-Wai (易外) that Line 4, being the lowest line of the upper trigram, represents Earth, just as Line 5, being the middle line, represents Man; and that, after the two Yang lines 2 and 4 have effected their correct adjustment by transforming themselves into Yin, the resultant intermediate trigram (Lines 2, 3 and 4) becomes K'an = which is Fu Hsi's symbol for water (坎為水). This gives us the mental picture of “water collected in a lowlying region of the earth”, —evidently a marsh.

A Transitional Stage

Going one step further in our consideration of Line 4, we perceive that the subject of this line is in a transitional stage, having just risen above the lower trigram and being now at the bottom of the upper one (王弼曰：去下筐之極，居上筐之下，乾道革之時也). In many hexagrams Line 4 signifies a position beset with apprehension (三多凶・四多遠). In describing Line 4 of Ch'ien in his Wen Yen Treatise, Confucius points out that its subject is occupying neither of the central positions in the hexagram, and that he is “neither in the realm of Spirit above, nor in the field below, nor in the midst of men on the intermediate plane” (because he is now above men and close to his ruler, i.e., the subject of the fifth line). This signifies that he has no definite position in the world in spite of his high standing (王弼曰：上不在天，下不在田，中不在人，履重剛之險，而無定位所處)， and he is perplexed as to what his movements should be (疑之也). Obviously it is not safe for him to push himself rashly forward, inasmuch as rash advance may bring him into conflict with the subject of Line 5, and give rise to the suspicion that he is entertaining undue ambition for the seat of his ruler. On the other hand, he cannot for any length of time remain in his present position which, being Yin, is not proper or congenial to him. At the same time, he should not retreat to and remain permanently in the position of Line 1, the correlative Yang position, because, having already developed his Yang qualities and advanced to the higher plane of life, he should continue to function there for the welfare of humanity (孔頴達：百姓未離夥患，須當拯救，所以不得安居於下). In these circumstances, the best course for him is to weigh the conditions and possibilities of the particular moment and then determine his movement in accordance with them (王弼：疑以爲慮，不論於果). At one time he may advance, at another he may recede, just as a dragon may at one time leap up to the higher regions, and at another time retreat to the depths. There is no permanent place for him either above or below. All depends on the possibilities of the moment. His insight into the special contemporary conditions and the prevailing spirit of his people enables him to act in the right manner at the right time. Whether he moves upward to the position of supreme honour (Line 5) or retires into private life in a humble position (Line 1), he does so with the best and most altruistic motives (王弼：用心存公，進不在私). Only thus is he able to fulfil his highest aspirations without committing serious blunders (無咎). Should he blindly and rashly plunge forward with utter disregard for the limitations of his position, the attitudes of the people, and the conditions of his particular time, he would be liable to serious errors, doomed to failure or even disaster (孔頴達：若不思慮，苟欲求進，當錯諸於果致之事，而致敗亡). Of course, there have been instances in history in which the reverse is true, instances in which prime ministers, such as Ts'ao Ts'ao (曹操) and Wang Mang (王莽) of the Han dynasty, succeeded in dethroning their emperors and seizing supreme power; but their actions have been denounced by all historians as the greatest blunders, and they themselves have been condemned throughout the ages as traitors, usurpers, and robbers. The vain-glory of one moment becomes the infamy of all ages.

Historical Illustrations

The revolution of King Wu which led to the overthrow of the Yin
dynasty and the establishment of the Chou dynasty was actuated by an entirely different spirit. It was a movement for the emancipation of the people from the harsh regime of the Tyrant-Emperor Cheo (纣); and King Wu, the leader of the movement, emerged at the right moment not as the usurper of the throne but as the saviour of his people (孔穎達：本為散亂除患，不為於己) . Before he succeeded and ascended the throne, he had completely fulfilled the meaning of Line 4 of the Ch'ien hexagram, because for thirteen years after succeeding his father, King Wen, as the lord of two-thirds of the empire, he had lived contentedly in comparative obscurity (武王十三年，避彊時晦)，just as the dragon of Line 4 remains in the depths of the lake.

According to Kan Pao (乾寶), King Wu had for a long time entertained doubts in his mind regarding the ethical propriety of his revolutionary measures, doubts corresponding to those indicated by Line 4 (或之者，疑之也). While on the other hand he realized that the revolution he contemplated was inspired by the spirit of the times and the demands of his people, he was, on the other hand, afraid that it might turn out to be a gross violation of the moral traditions of the age, according to which loyalty and allegiance to the Throne were regarded as the highest virtues (守柔順則逆天人之應，通權道則拾經常之敬，故聖人不得已而為之). This apprehension accounts for his delay in launching his attack on the Tyrant Cheo. His idea was to give Cheo every opportunity to reform himself and so save his regime, and also to convince King Wu himself and the world of the perfect correctness and timeliness of his action.

Line 4 also represents the situation of King Wen when, despite the fact that he was already lord of two-thirds of the empire, he remained in a subordinate position and continued to serve the emperor of the Yin dynasty as his faithful minister. It also represents the situation of Emperor Shun when, as regent, he was being tested by Emperor Yao, prior to the latter's abdication in his favour. In Shun's case there was no mistake, because he advanced or remained below in accordance with the spirit of the times.

Students of the I-Ching are, as a matter of course, trained in the art of thinking in analogies, that is, the correlating of various concepts and ideas represented by corresponding hexagrams and the noting of their complementary points. In looking for such analogous ideas and concepts, we have to compare the respective texts of the hexagrams, pondering upon their meanings and paying special attention to identical words and phrases occurring therein. Now, Line 4 of Ch'ien corresponds to Line 4 of the Yu hexagram 象 (No. 16), the symbol of enthusiasm and satisfaction. This symbol consists of the thunder-symbol Chen above and the earth-symbol K'un below. This suggests the idea of thunder—i.e., the Yang forces—issuing from the earth with a crashing noise. Thus the Great Symbolism of Yu reads: “Thunder comes roaring out of the earth.” This is analogous to the idea of the dragon of Line 4 of Ch'ien leaping up from the depths of the lake.

The Chinese term yü (豫) means harmony and happiness. King Wen gave this name to the hexagram in question because to him it denoted a condition of harmony and happy contentment throughout the kingdom, where the people rejoiced in and readily obeyed their sovereign. At such a time his appointments and military undertakings would be hailed and supported. The fourth line, Yang, is the lord of the figure and, being close to the fifth position of supreme authority, is regarded as symbolizing the minister trusted by the ruler and obeyed by subordinate officials and the people as represented by the lower lines of the hexagram.

The upper trigram, Chen, signifies movement. The lower trigram, K'un, signifies obedience and devotion. Further, K'un means masses, i.e., armies or the people; while Chen means the eldest son, the leader of the masses. Hence we have the idea of a movement that commands the obedience and devotion of the masses and therefore inspires enthusiasm, carrying all before it. The essential cause of the success of such a movement lies in the fact that its leader acts in accord with the will of the masses. Just as movement in accordance with the wishes of the people explains
harmonious human relations, so movement in accordance with natural laws explains the harmonious order of the universe. Thus, the T'uan-chuan of the Yü hexagram reads: “Spirit and Earth move in harmony (with natural laws); therefore the sun and moon do not swerve from their courses and the four seasons follow one another in proper succession. The sages move in harmony (with the wishes of the people); therefore their punishments and penalties are entirely just and the people acknowledge and follow their leadership. Great indeed is the significance of timeliness indicated in Yü!”

It is clear, then, that the line of thought suggested by the Yü hexagram bears out the meaning of the corresponding Line 4 of Ch'ien. It corroborates the idea of the minister or leading official of Line 4 advancing to a higher position or remaining in an inferior one in accordance with the conditions and possibilities of the time, just as the dragon of that line soars to the higher regions or remains in the deep in accordance with the conditions of his environment. Does not this Yü hexagram bear out the significance of King Wu's political revolutions which, as represented by Line 4 of Ch'ien, were brought about in accordance with the Will of Spirit and in compliance with the wishes of his people?

A few more analogies and correspondences should perhaps be traced in this place for the sake of thoroughness. First, the uncertainty in the movements of the subject of Line 4 of Ch'ien signifies the existence in his mind of considerable doubt or perplexity. This is why Confucius, in explaining the meaning of Line 4, writes in his Wen Yen Treatise⁴ that “the subject of this line is neither in the realm of Spirit above, nor in the field beneath, nor on the intermediate plane of man. Hence he is in perplexity; and being so, he has doubts about what should be his movements.” Now this word “doubt” occurs also in the text of Line 4 of the corresponding Yü hexagram. The first part of that text reads: “The fourth line, Yang, shows the source of harmony and satisfaction. Great things can be achieved. No doubts should be entertained (九四・出豫・大有得・勿疑).

Secondly, in elucidating the meaning of the text for Line 4 of Ch'ien, Confucius writes in his Wen Yen Treatise as follows:

He finds no permanent place either above or below, but that is not because he has improper motives. He may advance or recede without any fixed abode, but he does not leave the people. The superior man advances in virtue and pursues his life work in order to advance at the right time.

From the above paragraph it is clear that the superior man of Line 4 does not depend on those above him for favours but devotes himself to moral culture and his life work and advances only at the right time. Now this notion is amplified by the text for Line 3 of the corresponding Yü hexagram, in which an opposite case is postulated. This text reads:

The third line, Yin, shows one looking up (for favours), while one indulges in pleasure. This leads to repentance. If one be late in advancing (when the time is ripe to do so), there will indeed be occasion for regret.

The significance of right action “at the right time” as taught by Line 4 of Ch'ien is stressed in the last sentence of the T'uan-chuan of the corresponding Yü hexagram, which reads, “Great indeed is the meaning of timeliness indicated in Yü!” The realization of this ideal of timeliness depends on a nice perception as to what exactly is the best in the given circumstances. In other words, it depends on tact. Tact is the most essential, the profoundest thing a man can possess. It is a far deeper thing than all abstract intelligence. For “tact means the gift of establishing the necessary relationship between the Eternal and the given unique situation of the moment.” It is of interest to note that a clear conception of this quality of tact, which is so essential to the superior man of Line 4 of Ch'ien, is

1. Paragraph 7 Chap. II: 上下無常・非習非故・違世無常・非難非用・君子進德修業・樂及時也。
actually given by Confucius in paragraph 41 of Chapter V, Section II, of The Great Treatise, which deals particularly with Line 2 of the corresponding Yu hexagram. There he writes:

Does not he who can see the hint of things possess spirit-like wisdom?……The hint of things is a slight indication of movement. It is the first perceptible revelation of good fortune. The superior man acts when he sees the hint. He does not wait till the day ends. 1

Thirdly, in dealing with the subject of Line 4 of Ch'ien, Confucius writes, as before quoted, that whether he advances or recedes, “he does not leave the people” (非離群也). This idea of “not leaving the people” is corroborated by the text for Line 4 of the corresponding Yu hexagram, which reads: “The fourth line, Yang, shows he is the source of harmony and happiness. Great is the success which he achieves. …… Friends will gather around him just as the hair is gathered together in a hair-clasp.” (六四. 大有得. 朋盈貴).

Lastly, the most remarkable thing about the analogies and correspondences of Line 4 of Ch'ien is the fact that the idea of “change” or “revolution” (革) underlying that line actually occurs in both of the two hexagrams, namely, Yu and Ko (No. 49), to which Ch'ien is related. To begin with, paragraph 20 of Chapter IV of the Wen Yen Treatise reads: “He acts as if he were leaping up, but is still in the deep. The way of Ch'ien is undergoing a change” (或躍在渊, 乾道乃革). We have learned that this change is illustrated by the change of government or revolution brought about by King Wu in harmony with the wishes of the people. This necessity for harmony applies not only to change of government or of man's position but also to the change of Spirit and Earth themselves. It is written in the T'uan-chuan of the corresponding Yu hexagram that “Spirit and Earth keep on changing, and the four seasons come into being. T'ang and Wu achieved their revolutions in accordance with the mandate of Spirit and in response to the wishes of the people. Great indeed is the timeliness indicated in Ko” (天地革而四時成, 湯武革命, 順乎天而應乎人, 革之時大矣哉). From these passages it is plain that analogous ideas of change and revolution, of Spirit and Earth, and of the four seasons are expressed in all the three interrelated hexagrams Ch'ien, Yu and Ko. The very name of the last-mentioned hexagram, Ko (革), signifies change or reform or revolution, and in order to indicate the inter-relationship between this Ko hexagram and Line 4 of Ch'ien, the Chinese word Ko (革) is actually used in the text in connection with that particular line. The idea of change or reform underlying Line 4 of Ch'ien is referred to in the text of the corresponding Line 4 of Ko, which reads: “He is popular with the people. Changing the government brings good fortune” (有孚改命, 吉). In explaining this text, Confucius writes in the Lesser Symbolism: “The good fortune following the change of government is due to the faith reposed in his aims” (改命之吉, 信志也). Again, this idea of “faith in his aims” is reflected in the Lesser Symbolism of Line 4 of Yu, which reads: “His aims take effect on a grand scale” (志大行也). These analogies point to the conclusion that Line 4 of each of the three corresponding hexagrams represents the stage in the progress of world affairs or of human activities at which reforms or revolutions can be rightly carried out and the aims of the superior man can be realized on a grand scale. Only this stage represents the right time when reforms and revolutions can satisfy contemporary necessities.

The commentary on Line 4 of Ch'ien will not be complete if we omit to consider the meaning of another related hexagram whose fourth line corresponds to the line under discussion. It is the Ta Chuang hexagram 大壯 (No. 34). The four Yang lines of this hexagram suggest abundance of strength and vigour, but this strength should be held in subordination to the idea of right, and exerted only in harmony with it. Line 3 of this hexagram shows “a ram butting against a fence, and getting his horns entangled” (大壯九三, 顀羊觸藩, 萬角), while Line 4 represents a situation in which firmness-correctness leads to good fortune, and occasion.
for repentance disappears (九四，貞吉悔亡). Very clearly, the meaning of these two lines reflects that of Line 4 of Ch‘ien, which indicates that rash leaping or butting against a greater force may result in embarrassing entanglement, while correct and timely movements lead to good fortune. The upper Chen trigram of Ta Chuang is the symbol of feel and signifies motion (震為動，為足), while the lower Ch‘ien trigram represents the strength necessary for that motion. Here, we perceive the image of a dragon moving or leaping upward with all its strength. This again shows the inter-relationship between the two hexagrams.

**Lesser Symbolism**

The *Lesser Symbolism* of Line 4 of Ch‘ien reads: “If he advances, there will be no error.” The question as to why there is no error in his movements may be answered in at least three ways. First, symbolically speaking, by “advance” in this case is meant the promotion of Line 4 to position 5 which is a Yang position. This signifies that the subject of Line 4, Yang, moves up from a Yin position to a Yang one, i.e., from an incorrect to a correct one. He is making the right move and is therefore free from error. Similarly, if this Yang subject retreats to position 1 below, he will again find himself in a correct place, because position 1 is Yang. Secondly, the ascension of the subject of Line 4 to the position of supreme honour is actuated by altruistic motives, not by selfish ambitions. The case of King Wu has been cited as an illustration. Thirdly, the best answer to this question is given by Confucius in paragraph 7 of Chapter II of his Wen Yen Treatise, which has been quoted in a previous section.

He finds no permanent place either above or below, but that is not because he has improper motives. He may advance or recede without any fixed abode, but he does not leave the people. The superior man advances in virtue and pursues his life work in order to advance at the right time.

The meaning of the statement “He does not leave the people” (非離羣也) is also based on the symbolism of Line 4. For no matter in what direction this line moves, it does so amidst lines of the same nature, i.e., all Yang lines. In other words, the subject of Line 4 lives and moves in the midst of and not away from the people. Should he desert them, he would be liable to serious blunders; but inasmuch as he moves in their midst, there is no mistake.

**Divination**

*Prognosis about War:* As indicated by the symbol of a deep lake in Line 4, the advance of the armies may be impeded by deep water, or they may be harassed by enemy forces hidden in ravines. It seems advisable to make preparations to cope with such emergencies. It would be a mistake to omit such preparations.

*About Business:* If the consulting party is a travelling business man dealing in marine products or a salesman travelling with his goods, he may run the risk of being caught in a storm, but the expression “no blame” or “no mistake” indicates that there will be no harm. The notion of “leaping up and then retreating to the lake” may mean a sudden rise in the price of his goods followed by a fall to its original level.

*About Worldly Honours:* The idea of the dragon leaping up signifies that he may all of a sudden rise to a high position and become famous. It indicates great good fortune.

*About Childbirth:* As in previous lines of Ch‘ien, the birth of a male child is indicated.
CHAPTER VIII

Yaotz'u of Line 5 of Ch'ien Hexagram

九五，飛龍在天，利見大人。

THE FIFTH LINE, YANG, MEANS:
DRAGON FLYING IN THE SKY.
IT WILL BE ADVANTAGEOUS TO MEET WITH
A GREAT MAN.

象曰：飛龍在天，大人造也。

LESSER SYMBOLISM: “DRAGON FLYING IN THE
SKY.” THIS SIGNIFIES THAT THE GREAT MAN
HAS ESTABLISHED HIMSELF AS A MAN OF
CREATIVE ACTIVITY.

The Flying Dragon and the Great Man

We have seen that the topmost two lines of a hexagram represent the
plane of Spirit. The Chinese term for Spirit, t'ien (天), has at least two other
meanings, namely, Heaven and sky. The analogy between Spirit and sky
is easily apprehended, since the sky with its seemingly infinite dimensions
is regarded as the external appearance or the symbolic image of the Divine
Spirit behind the universe. Thus Line 5 which is on the plane of Spirit
is also associated with the idea of the sky. It indicates that the creative
power of Yang has in its manifestation reached the higher regions in the
sky above the earth and above the plane of man. Symbolically speaking,
it signifies that the dragon has, in the process of his cyclic evolution,
leaped up from the deep and from the fields, and is now flying triumphant-
ly in the sky which, with its clouds and winds and huge distances, affords
him ideal conditions for the demonstration of his masculine and spiritual
powers. In relation to human life, it represents the situation of a great
man, i.e., a sage, who is established in the supreme position of a ruler.

The attainment of this position marks the complete fulfilment, the crow-
ing glory, of the spiritual man's life. For in China, it is not the saint
who is considered the highest type of man, but the sage endowed with the
nature of the statesman, in other words, the Sage-Ruler, called by the
ancient Chinese the “Inner Sage and Outer King” (內聖外王), by German
philosophers the Herrscher-Weise, and by Plato the Philosopher-King. Of
this Great Man Confucius writes in his Wen Yen Treatise as follows:

The great man is he who, in his moral qualities, is in harmony
with Spirit and Earth; in his brilliancy, with the sun and moon; in
his orderly procedure, with the four seasons; and in his good and
evil fortunes, with gods and demons. He may act in advance of
Spirit, and Spirit will not act in opposition to him; he may follow
Spirit, but will act only as Spirit at the time would do. If Divine
Spirit itself will not act in opposition to him, how much less will
men! How much less will the gods and demons!

How is it that the Great Man can be so free as to be able to ad-

cance ahead of Spirit in directing the creative forces of the universe without
meeting with any opposition from Spirit? The answer is that the external
expression of Spirit is sovereign, world-ascendant, creative initiative. When
man has so perfected himself as to be one with Spirit, he becomes per-
fectly free. Of all the Yang lines of Ch'ien, only Line 5 is an adequate
symbol to represent such a perfect man. It may be recalled that in the
situations represented by the lower lines, the subject cannot function in
pure freedom but has to maintain his life by means of adaptation to his
environment. Only the subject of Line 5 has mastered his environment
and has risen superior to Man and Earth.

What is it in Line 5 that distinguishes it so strikingly from the other
lines? Why is it such an appropriate symbol for the great man? This
line has a unique distinction, for besides being on the plane of Spirit in
a hexagram that in itself represents Spirit, it is the only one of the six

1 Wen Yen Treatise on Ch'ien Hexagram, Chap. VI, Para. 34.

天人者，與天地合其運，與日月合其明，與四時合其序，與鬼神合其吉凶，先天而天弗違，
後天而天不威，天且弗威，而況於人乎，況於鬼神乎？
Yang lines of Ch’ien which is both “central” and “correctly placed.” All the other lines lack either one quality or the other or both. Line 2 is central but not correctly-placed; Lines 1 and 3 are correctly-placed but not central; and Lines 4 and 6 are neither central nor correctly-placed. This is why the subject of the first line has to hide himself; that of Line 2 can only function in the field; the superior man of Line 3 has to be careful and apprehensive; the dragon of Line 4 has to remain in the deep; and the subject of Line 6 has occasion for repentance. The great man of Line 5, however, transcends all these limited spheres of activity and is capable of functioning as freely as “a flying dragon in the sky”.

Symbolisms

Line 5 of Ch’ien has other symbolisms which will bear out the component ideas of the text of the present chapter. First, taking the upper trigram as the symbol of the Trinity of Spirit, Earth and Man (天地人), the middle line, i.e., Line 5, represents man. Its Yang nature denotes greatness as opposed to Yin which denotes smallness. Hence the concept of “great man” as in the case of Line 2. Secondly, when Line 4, which is not correctly placed, achieves a correct adjustment by transforming itself into Yin, the upper intermediate trigram, which consists of Lines 3, 4 and 5, becomes Li 禮, which symbolizes three things, namely, (1) the act of seeing or meeting (相見乎離)—hence the idea of meeting a great man; (2) a pheasant or flying bird (離為雉) (Chapter VIII of “Remarks on the Trigrams”)—hence the idea of the dragon flying in the sky; (3) the sun or fire, (離為火為日)—hence the idea of an enlightened sage-ruler. Of these three ideas suggested by the Li trigram two have already been explained in the commentary on Line 2. Only the symbolism of the pheasant still requires explanation. The Li trigram, being the symbol of the sun, fire, and light, is associated with ideas of spiritual enlightenment (離為文明), civilization, and moral culture (離明而治). The Chinese word Li (離) also means separation or distinction (別). In China the pheasant is considered a civilized bird because the Chinese believe there is no promiscuous intercourse among pheasants. The male and the female usually keep separate from each other and have intercourse only at special times (雉鳥之文明而有別者，交有時，別有倫). Thus, in the Shu Ching, the pheasant is called the colourful bird (華蟲). In the Chou dynasty, its feathers were used for decorating the crown of the emperor; and it was the custom for scholars to present pheasants to each other on their first meeting. Because of the close analogy between the meaning of the Li trigram and the nature of the pheasant, the Li trigram is understood as the symbol of the pheasant. It may be added that in the list of “antiquated symbols” (故象), Li is actually the symbol of flying, of a flying bird, of the stork (孟氏故象：離為飛鳥，為鷹). Hence, again, the idea of the dragon flying in the sky.

Historical Illustrations

According to some authorities (Wang Pi and K’ung Ying-ta, for instance), the “great man” referred to in the text, whom it is advantageous to meet, is the subject of Line 5, the idea being that, because of his perfect wisdom as a sage and his perfect statesmanship as a ruler, it is advantageous for people throughout the whole world to come into contact with him (天下利見九五之大人). Line 5 represents the situation of the divine ruler Fu Hsi, who, in the days of remote antiquity, ruled all under heaven with the assistance of his “five dragon-ministers” (五官), and devised the system of trigrams and hexagrams to teach spiritual truths to his people. According to other authorities, the “great man” is the subject of Line 2, which is the correlative of Line 5. According to this interpretation, the sage-ruler of Line 5 comes into contact with the great man of Line 2 and derives great advantage by appointing him as one of his ministers. Thus Line 5 should represent the case of Emperor Yao responding to and cooperating with the great Shun (虞見舜). It should also represent the case of Emperor Kao Tsung of the Shang dynasty meeting the great man Fu Yueh (高宗見傅説) and appointing him prime minister. The pros and cons of these two interpretations have been discussed in the commentary on Line 2. In the present case of Line 5, the former interpretation seems to be the correct one, the chief reason being that Confucius himself has advanced more or less the same interpretation in his Wen Yen Treatise.

1. 五音：角徵宮，商羽征，宮徵宮，羽徵宮，宮徵宮.
His most important sentence referring to Line 5 is: "When the sage makes his appearance, all creatures will look up to him" (聖人作而萬物覩). In his T'uanchuan (i.e., his explanatory treatise on King Wen's text) Confucius also writes: "When the sage appears as leader of the people, all countries will enjoy peace" (首出庶物，萬國咸寧). These two views of Confucius clearly signify that it is advantageous for all people to come into contact with a great Sage-Ruler.

**Transformation of Line**

How is the meaning of Line 5 further revealed by the effects of its transformation? When this line changes into Yin, the upper trigram becomes Li (麗) which, as already pointed out in a previous section, symbolizes three things, all of which bear out the significance of Line 5. Then the transformation of Line 5 into Yin converts the entire hexagram into Ta Yu 大有 (No. 14). The T'uanchuan of this hexagram reads:

In Ta Yu the meek has the grand central place of honour, and receives support from both above and below. The attributes of Ta Yu are strength and vigour as well as elegance and brightness. The subject of the ruling line responds to Spirit and fulfils his timely mission (大有象曰·柔得尊位大中，而上下應之·····其德剛健而文明，應乎天而時行).

The "response of the subjects of all the Yang lines" to the ruler of Line 5 of Ta Yu and the "timely fulfilment of his mission" bear out the nature and function of the Great Man of Line 5 of Ch'ien. Evidently it is advantageous for all men to respond to such great rulers as are represented by Line 5 of Ch'ien and Ta Yu.

Line 5 corresponds also to the fifth line of the Kuai hexagram 夫 (No. 43). In this hexagram, we perceive the combined power of the five Yang lines exerted for the overthrow of the topmost Yin line. According to one authority, it represents the revolutionary movement of King Wu which led to the overthrow of the tyrant Chao and the establishment of the former as the ruler of the empire (夫以五陽決一陰，此武王克殷，正位之象也). This idea of "establishment as the ruler of the empire" again corroborates the meaning of Line 5 of Ch'ien.

**The "Lord" of a Hexagram**

An important fact about Line 5 which students of the I-Ching must bear in mind is that this line is recognized as the "Lord" or "Ruler" (卦主) of the Ch'ien hexagram. In each of the sixty-four hexagrams, one or two lines are recognized as the "Lords" or the ruling lines. The position of a ruling line varies with different hexagrams, and is determined chiefly on the basis of two factors:

1. The good attributes represented by the individual line and by the central or correct position it occupies. In this case the ruling line is generally Line 5.

2. The special significance of the line which gives meaning to the entire hexagram and constitutes its outstanding central idea. That particular line may represent undesirable qualities and may not even occupy a correct place; but as long as the meaning of the entire hexagram is derived from such undesirable qualities, that line must be proclaimed the lord or the ruler.

Why is the recognition of the ruling line such an essential factor in the determination of the general meaning of a hexagram? A reference to astrology and psychology may help us to understand. Now, in astrology, every horoscope comprises all cosmic elements, the location of the centre of emphasis being the only variable; yet it is that centre of emphasis that determines the meaning of the particular nativity. Likewise, many modern psychologists suggest that in the deeper chords of man's life may be found notes from practically the whole gamut of reality. This signifies that in part of every man's being all conceivable types of man are represented. Which type is to manifest itself as the dominant feature depends on the inner adjustment of each individual. In other words, all kinds of disposi-
tion are found within each and every man; only their emphasis varies, and it is this emphasis that determines a man's life-configuration. These notions are exactly analogous to those relating to a hexagram. Each of the sixty-four hexagrams has many possible meanings, and the meanings of all the sixty-four hexagrams reflect one another, the connection remaining unbroken and identical however it may be viewed. Just as there is an inward contiguity of human minds which, in time and space, are entirely separate, so there is an inward inter-connection between all hexagrams, however different they are in outward appearance. Now the same sense-connexion underlying a hexagram is capable of different interpretations according to which line's significance within it is predominant. All depends upon the emphasis. The slightest shifting of the emphasis may completely transform the meaning of a hexagram. For instance, in his pamphlet called "The Book of Changes and Genesis", Rev. H. R. Wells suggests entirely different interpretations for the first fourteen hexagrams.

In the Chun hexagram ䷇ (No. 3) he sees the symbols of the two brothers, Cain and Abel, because the two trigrams which compose that hexagram represent the first and second sons (of Adam and Eve!). In the T'ai hexagram ䷈ (No. 11), he perceives an indication of the story of the tower of Babel, because this hexagram "has a representation of Earth ䷇ over Heaven ䷈"! It is indeed true that the sixty-four hexagrams are susceptible of as many interpretations as are imaginable, and it is this multiplicity of interpretation that explains their effective applicability to the most diverse situations in life. However, special emphasis must be laid upon certain ruling lines in order that the ideas arrived at may be valid and harmoniously related to the complete system of metaphysical truths for which the I-Ching stands. As we proceed in our study, we shall consider the various principles governing the emphasis of the ruling lines.

In the case of this Ch'ien hexagram, Line 5 is recognized as the lord, because Ch'ien represents Spirit and the good attributes of a ruler or sage; and its fifth line represents the sage-ruler on the plane of Spirit. Another reason is that Line 5 is a strong Yang line occupying the correct central place. In the K'un hexagram ䷆, it is Line 2 that is recognized as the

lord, the reason being that K'un represents Earth and the attributes of submission and acquiescence; and its second line is a Yin line occupying the correct, central, and weak position on the plane of Earth. Let us take another hexagram, the Kuai hexagram ䷎ (No. 43), and consider how the ruling lines are determined. The word Kuai means removal, and the hexagram indicates the removal of the subject of the topmost Yin line by the combined power of the five Yang lines. For this reason, the topmost Yin line is the lord of the hexagram in spite of the fact that King Wen saw in this line the symbol of a small or bad man, a feudal prince or high minister, leading his power to maintain a corrupt government or a dynasty that has grown old and is ready to vanish. Line 5 is also recognized as the lord of the hexagram, because it is the highest of the five strong Yang lines representing the good order of the dynasty which is to succeed the old one. Its subject is the leader of the revolutionary movement to overthrow the tyrant of Line 6. It is a strong line occupying its proper central place. Hence the recognition of this line as the lord. Thus, the Kuai hexagram has two ruling lines. In Chinese commentaries, two different names are given to them. The first one is called the "Ch'eng Kua Chih Chu" (成卦之主), i.e., the lord responsible for establishing the general meaning of the entire hexagram. The second ruling line is called the "Chu Kua Chih Chu" (主卦之主), i.e., the lord who occupies his rightful place by virtue of his superiority and his great moral attributes.

When a hexagram has two or more ruling lines, we have to consider the nature of their interaction and find out whether their subjects agree or conflict with each other. Just as in astrology we have to consider the different "aspects" of various constellations with their different indications, so in our study of the different hexagrams we have to consider the mutual relations between the different ruling lines. The general meaning of the hexagram, especially its auspicious or inauspicious character, depends largely upon the harmonious or inharmonious nature of the interrelation between its ruling lines. If the hexagram has only one ruling line, then the significance of the other five lines must be determined according to their special relationships with it. Some lines are more closely related to a ruling line than others. Let us take the Ch'ien hexagram as an illustration. We
have just learned that Line 5 is its ruling power. It is obvious that Line 2, which responds to Line 5 as its correlative, and Lines 4 and 6 which occupy positions just next to it, are more closely related to it than Lines 1 and 3. What then do these different degrees of intimacy signify in this case? The answer is that the great man of Line 2 responds to the sage-ruler of Line 5 as his subject. The dragon of Line 4 is prepared to leap up, when the right time comes, to the supreme position. The dragon of Line 6, having exceeded the limit of his sphere of activity and gone to the extreme position beyond that of Line 5, has occasion for regret and repentance. The remaining two Line 1 and 3, being almost entirely unrelated with Line 5, are not influenced in any way by its ruling power; hence the dragon of Line 1 hides himself in seclusion in the deep below, while the superior man of Line 3 devotes himself entirely to the cultivation of his inner being.

**Relations between Individual Lines**

Generally speaking, every hexagram embodies two relations which are of special importance. They are the relation between Lines 2 and 5 as correlates and that between Lines 4 and 5 as ruler and immediate subject. It is well to bear in mind here that the “immediate subject” and the “correlative” require different qualities or virtues for their correct adjustment with their lord. For instance, the former, being in closer touch with his lord, should naturally be receptive, submissive and obedient. For this reason, a weak Yin line is better than a strong Yang line for Position 4. The subject of Line 2, on the other hand, being further away and responding to his lord from a different sphere (i.e., in another trigram), appears to be more of a representative nature and has to exercise more initiative and discretion than the immediate subject. Accordingly, a strong Yang line is preferable to a weak Yin line for Position 2. The correctness of this judgment can easily be corroborated by an examination of various hexagrams and the application to them of this general principle. There are 16 hexagrams in which a weak (Yin) 4th line is the immediate subject of a strong (Yang) 5th line. We shall learn that, in all these cases, the relationship is an auspicious one. For instance, the 4th line, Yin, of the Kuan hexagram 贏 (No. 20) means that its subject is “observing the glory of the kingdom”, and that “it will be advantageous for him to be a guest of the king” (覲國之光，利用賓于王). The 4th line, Yin, of the Chia Jen hexagram 家人 爻 (No. 37) shows its subject “is enriching the family. There will be great good fortune” (家富大吉). Then we have an equal number of hexagrams in which a strong (Yang) 4th line is the immediate subject of a weak (Yin) 5th line. In the majority of these cases, the relationship is inauspicious. For instance, the 4th line, Yang, of the Li hexagram 禧 (No. 30) indicates that its subject appears in an unseemly manner disastrous to himself; it indicates “fire, abrupt death, and rejection by all” (焚如·死如，棄如). The 4th line, Yang, of the Ting hexagram 腦 (No. 50) shows “a cauldron has its legs broken and is overturned, spilling its contents which are prepared for the ruler and lying in a shameful condition. Evil is indicated” (鼎足·覆，其形渥·凶). An equal number of hexagrams exists in which a strong 2nd line responds to a weak 5th line as its correlative, resulting in a propitious relationship. For instance, the 2nd line, Yang, of the Meng hexagram 蒙 (No. 4) shows “a son able to bear the burden of the family” (子克家). The 2nd line, Yang, of the Lin hexagram 彽 (No. 19) shows its subject “is advancing in company with the subject of the 1st line. There will be good fortune without any exception” (咸·吉无不利). Finally, there is an equal number of hexagrams in which a weak 2nd line responds to a strong 5th line as its correlative. A majority of these cases show “afflicted” relations. For instance, the 2nd line, Yin, of the Sui hexagram 隨 (No. 17) shows one “who clings to a little boy and loses the strong man” (系小子，失丈夫). The 2nd line, Yin, of the Hsien hexagram 咸 (No. 31) shows one “moving the calves of his legs. There will be evil” (咸其腓，凶).

So much for the general principles governing one aspect of the in-
Analogies and Correspondences

According to the law of analogy or correspondence especially applicable to the two fundamental hexagrams, Ch'ien and K'un, Line 5 of Ch'ien corresponds to the Pi hexagram ䷉ (No. 8), the symbol of union or holding together. This Pi hexagram consists of the K'an trigram, symbol of water, above, and the K'un trigram, symbol of earth, below. This suggests that water on the surface of the earth flows together wherever it can. Symbolically this connotes holding together or union between the different members and classes of a state. The Yang line occupying the fifth position, the position of authority, in the hexagram, represents the ruler to whom the subjects of all the other lines readily render obedience. The subjects of all the yielding lines hold together because they are influenced by a man of wisdom and strong will in the leading position. Moreover, this strong and guiding personality in turn holds together with the others, finding in them the complement of his own nature. In explaining King Wen's judgment on this hexagram, Confucius writes in the T'uan Ch'uan: “Pi means mutual help. Those below are devoted and obedient. High and low respond to one another” (比，輔也，下順從也·上下應也).

These ideas in connection with the Pi hexagram bear out very clearly the conception of the “great man” of Line 5 of Ch'ien, who is described by Confucius in the Wen Yen Treatise in the following terms:

Notes of the same key respond to one another; creatures of the same nature seek one another. Water flows towards places that are wet; fire turns towards things that are parched. Clouds trail behind a dragon; winds follow in a tiger's wake. Similarly, when the sage makes his appearance, all creatures will follow him in their gaze. Things that are rooted in Spirit gravitate towards what lies above; things that are rooted in Earth gravitate towards what lies below. Thus all things follow their own kind.

When we compare the main ideas underlying the Pi hexagram—the ideas of “union”, of “holding together”, of “response”, of “devotion and obedience”—with those of Line 5 of Ch'ien—i.e., those of “mutual response”, “mutual relation”, “harmony”, “accord”, “following”, and “lack of opposition”—we shall realize how close is the analogy between the two hexagrams. In the case of line 5 of Ch'ien, the moral is that a great man is not he who merely occupies a place of authority but he who, besides occupying a high position, enjoys the whole-hearted support and devotion of his subjects. History abounds with cases of unscrupulous generals or ministers who, after seizing the reins of government, regarded themselves as great men and imagined that with their military power they could disregard the feelings and attitudes of their people. Bitter indeed was their disillusion when, before long, they found themselves overthrown and condemned to violent death by the people.

One more analogy of much importance between Line 5 of Ch'ien and the Pi hexagram deserves consideration. It will be recalled that “the great man” of Line 2 of Ch'ien is related to “the king” of Line 2 of Shih who “gives orders three times” (王三敘命). Now “the great man” of Line 5 of Ch'ien is related to “the king” of Line 5 of Pi who, according to the text “urges the pursuit of the game in three directions, and misses the animals in the front” (王用三驅，失前禽). The correspondence between

1 Wen Yen Treatise on Ch'ien Hexagram, Chap. II, Para. 8:
the concept of a great man and that of a king in these cases is no mere coincidence. It testifies that the Duke of Chou had both corresponding symbols in mind when he constructed the explanatory sentences in question.

**Lesser Symbolism**

Let us now revert to the particular subject of Line 5 of this Ch'ien hexagram. We noted how the Duke of Chou saw in this line the symbol of a great man and a dragon flying in the sky. Confucius, in elucidating the Duke's view, writes in the Lesser Symbolism: "The great man is at work" (大人造也), i.e., he is pursuing his life work. The idea is that only in Line 5 does the great man find the right place and the right time for effective action. The importance of timeliness and placement cannot, indeed, be over-emphasized, because the great man can only satisfactorily express his ability and become historically great when he is in his right place and acts at the right moment. Wang Pi says, "Position is exalted through virtue. Virtue becomes effective through position. Is it not proper that when a man of perfect virtue occupies an exalted position, all nations look up to him?" When a great man has come to power, he may reveal qualities of which no one, not even he himself, would have thought him capable. But only at the right time and in the right place can the right man personify something great, for only at a particular time and in a particular place does his personality give an adequate expression to the demands of the age. Position 5 of Ch'ien, being the strong central place in the upper trigram, is the right place for the great man.

Bismarck once said, "A man is exactly as great as the tide surging beneath him." These words, spoken by the Iron Chancellor at the height of his fame, bear out the truth of the sense-connexion underlying the fifth line of Ch'ien, because the subject of Line 2 with all his strong, noble virtues is responding to him as his correlative, and all the other subjects of the lower lines are looking up to him as their ruler. A mighty wave is indeed surging beneath him. He is now able to fulfil all the possible ties of his personality to the advantage of himself and of the whole nation.

**Divination**

*Prognosis about War:* Line 5 represents an enlightened ruler occupying the position of supreme honour. Its Lesser Symbolism reads: "The Great Man accomplishes his life work." It may therefore be interpreted as an indication that the war is waged for a righteous cause and that it is conducted personally by the ruler himself. The Lesser Symbolism clearly signifies that he will win the war and so accomplish his life work.

*About Business:* The flying of the dragon is a clear indication of a great rise in the price of the goods dealt in. The idea of "meeting with the Great Man" signifies that the business in question is carried on either for, with, or by order of the government. It is a profitable business.

*About Worldly Honours:* Line 5, being the position of supreme honour, is a sure indication of great success. The consulting party may rest assured that a high office or honour will be conferred on him through the recommendation of some great man, and that he will enjoy great glory and fulfil his highest aspirations in life.

*About Illness:* Line 5 is on the plane of Spirit high above Earth and the world of man. This signifies that the man with the illness will be summoned to the other world. In other words, his life in the physical world is coming to an end. Therefore, as far as the case in question is concerned, Line 5 must be interpreted as an inauspicious sign.

*About Childbirth:* As a yang line and the symbol of a sage-ruler, Line 5 is a sure indication of the birth of a male child and, what is more, the incarnation or re-incarnation of a great soul endowed with the qualities of a sage and statesman.
CHAPTER IX

Yaotz’u of Line 6 of Ch’ien Hexagram

THE TOPMOST LINE, YANG, MEANS: DRAGON EXCEEDING THE PROPER LIMITS. THERE WILL BE OCCASION FOR REPENTANCE.

象曰：亢龍有悔，盈不可久也。

THE LESSER SYMBOLISM: "DRAGON EXCEEDING THE PROPER LIMITS;—THERE WILL BE OCCASION FOR REPENTANCE. THIS SIGNIFIES THAT A STATE OF FULLNESS CANNOT LAST.

The Arrogant Dragon

Line 6 of Ch’ien is a Yang line occupying a Yin and “non-central” position. The subject of this line is therefore not in his right place. He is at the highest point, far away from all people, having no subject in Line 3 to respond to him as his correlative (because Line 3 is Yang). He has reached the utmost limit of his sphere of activity; he has gone beyond the zenith of his power and is now at a critical stage. His time is past. It would be better for him to withdraw, so as to avoid doing harm and darkening his fame with repentance. The right thing for him to do is to transform himself, to change the general tenor of his life. In doing so, he takes that initiative (Yang being the principle of change and free initiative) which is the inner condition of all true progress. Here on the highest plane, he must re-create himself, for every perpetual process of re-creation must at certain intervals experience a transposition or a change of direction in order to avoid an arrested development threatening disaster or even death. Now, what exactly is he to do? How is he to re-create himself? To what position is he to transpose himself and in what direction? What transformation does this line suggest for the most efficient mastery of his fate? Here is one of the tests of the efficacy of the I-Ching as a spiritual guide in life. The answer is that the subject, like a dragon, should retire to his original position in the depths below, and there remain in hibernation till the right time comes round when, fully regenerated, he can commence another cycle of his creative life. The significance of this retirement is borne out by the fact that the first line of Ch’ien, which symbolizes the hibernating dragon, corresponds to the first line of Fu 復, which, as its Chinese name implies, indicates a condition of renewal or regeneration.

The Value of Humility

If the subject is the ruler of a state, or some great man who has completely fulfilled the role assigned to him, then, according to the principle of transposition already explained and applied in preceding commentaries of this volume, he should transpose himself to the humbler but absolutely right correlative place, that is, the third position of the K’un hexagram. Testimony to the correctness of this move is afforded by the fact that, after this transposition, the K’un hexagram becomes Ts’ien (No. 15), which represents the great virtue of Humility and which is the only hexagram in which all the six lines are propitious symbols (騰六爻皆吉). It is held by Ou Ta-tien and several other authorities that Confucius deliberately seeks to intimate the correctness of this transposition in his T’uanchuan of this Humility-hexagram, Ts’ien Ts’ien: In this T’uanchuan he refers both to the condition of fullness represented by Line 6 of Ch’ien and to the virtue of humility represented by the hexagram Ts’ien, pointing out that fullness is detested while humility is loved by all beings,—by Spirit and Earth and gods and men. His actual remarks are as follows:

It is the way of Spirit to diminish the full and augment the humble. It is the way of Earth to impair the full and replenish the humble. Spiritual Beings inflict calamity on the full and bless
the humble. It is the way of men to detest the full and love the humble.¹

According to the same authorities, a similar intimation is given by Confucius in his Great Treatise where, in two successive paragraphs,² in Chapter VIII, he explains conjointly Line 3 of the Humility-hexagram and Line 6 of the Spirit-hexagram, eulogizing the toiling humble man who "places himself below others", and denouncing the dragon that has "soared beyond his proper limit". The idea is that, human nature being what it is, man is apt to become supercilious and overbearing and forget the moral precept of "live and let live" after he has established himself in a position of high honour. Only humility and timely retirement can save him from disaster.

Lao Tzu expresses the same truth in Chapter IX of his Tao Teh Ching:

持而盈之，不如其已。
淵而銳之，不可長保。
金玉滿堂，莫之能守。
富貴而驕，自遠其咎。
功成，名遂，身退，天之道。

It is better to leave alone, than to grasp at fullness. Sharpness, which results from filing, cannot be preserved. None can protect the hall that is filled with gold and jade. Opulence, honours, superciliousness, necessarily bequeath calamity.

Retire after achieving success and attaining fame—this is the way of Spirit.

**Historical Illustrations**

History is full of instances in which kings and emperors, under the delusion that they were "the only will and compelling power in the world", indulged ruthlessly and incessantly in political expansion and military conquest, with the result that some unexpected reverse of fortune brought their lives to an untimely and disastrous end. Napoleon Bonaparte had conquered practically all Europe at the time when he still forged ahead in an attempt to conquer Russia as well. Had he succeeded, he would most probably have advanced still further to conquer the whole world. Shih Huang Ti, First Emperor of the Ch'in dynasty, unified China and could have become the greatest influence for national development had he devoted himself to that purpose; but he set fire to the libraries, put scholars to death, and built the Great Wall at the sacrifice of millions of lives, hoping that he and his descendants could remain at the highest pinnacle of glory for thousands of generations. Yuan Shih-k'ai (袁世凱) was in 1913 elected President of the Chinese Republic. In terms of the I-Ching, he became indeed the dragon of Line 5 of Ch'ien, soaring in the sky; but he wanted to be something higher; he wanted to be emperor of China. Resorting to various machinations and disregarding the spirit of the times, he eventually established himself on the throne; but this only hastened his downfall and consequent death. In more recent times, the case of Adolf Hitler is perhaps the most notorious.

The ultimate destiny of these human dragons is so wellknown that expatriation upon it is hardly necessary. Ceaseless advance without knowing when to retreat, ruthless efforts to gain and grab without knowing when to let go,¹ transgression of the limit of their proper sphere of activity, and disregard of the spiritual law of cyclic periodicity, of ebb and flow, which governs all departments of Nature: these are the fundamental causes of their failure and eventual destruction. On the other hand, Emperor Yao of the T'ang dynasty abdicated from his throne in favour of Shun; and Emperor Shun in his turn abdicated in favour of the Great Yu (堯舜禹). Cincinnatus of Rome and George Washington of America retired at the right moment from their triumphant positions to their simple country home. In this way they fulfilled their lives in perfect harmony with Spiritual Significance.

What is true of these great historical personalities is equally true of ordinary men. Here indeed is a lesson for mankind to learn—the lesson of

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¹. 譯義：天道無盈而盈，地道無盈而盈，地道無盈而盈，人道無盈而盈。
². Paragraphs 45 and 46
timeliness in advance and withdrawal. Nowhere is such a lesson more
intelligently and less painfully taught than in the I-Ching, because this
book appeals not to our emotions, but to our faculty of pure reason and
intuitive perception.

Lesser Symbolism

Let us now consider more closely the situation represented by the sixth
or topmost line of the Ch'ien hexagram. Confucius saw in it a condi-
tion of fullness which cannot long be maintained. This is exactly what
is taught by Lao Tzu in his Tao Teh Ching just quoted above. But
students of the I-Ching do not regard this teaching merely as the result
of some particular experience in life or some intellectual meditation upon
the nature of things. They perceive in it the cyclic operation of an eternal
and immutable principle, the principle of polarity which governs the
flux and reflux of Yin and Yang in Nature. According to this principle,
embodied in the River Map which has been explained in the Intro-
duction, when either Yin or Yang has manifested itself to its utmost limit,
it automatically transmutes itself into its polar opposite which, in its turn,
begins to express itself (陽極變陰，陰極變陽，盈盈盈生，盈盈盈生，窮
則變，變則通，通則久). The operation of this fundamental principle
is best illustrated by the periodic change of the moon's phases within
every cycle of its revolution, and the alternation of light and darkness—
of Day and Night—within the period covered by every revolution of the
earth. The moment when the Yang aspect has reached its limit as at
midnight or at the time of the full moon is the very moment when the Yin
aspect begins to manifest itself. This Yin manifestation reaches its climax
at midnight or at the time of the new moon, when the Yang aspect begins
to make itself felt again. The moment when the sun has attained its
highest point is the very moment when it begins its downward journey. Like-
wise, when the moon has waxed to its fullest extent, it straightway begins
to wane. In both cases, the condition of plenitude cannot long be main-
tained. This is exactly the case of Line 6 of Ch'ien. Here the Yang
element has attained its acme and a conversion in extremis is inevitable. In
other words, the dragon or the ruler of this line cannot remain in his ex-
treme position—i.e., the state of fullness—for any length of time without
undergoing some definite change. There is indeed a turning point for all
things. Here lies the reason why so much emphasis is laid by saints and
sages on the importance of observing the "golden mean"—the aurea medi-
ocritas—and avoiding all extremes. Teachings of this nature are specially
set forth in the I-Ching and in another Chinese classic called the Ch'ang-
Yang, i.e., the "Doctrine of the Mean".

Other Symbolisms

We have seen that the six lines of the Ch'ien hexagram represent the
different stages through which the dragon passes during the cycle of his
evolutionary life. At first he hides himself; then he makes his appearance;
then he leaps up; then he flies; then he exceeds his limits; and finally, he
repents and hides himself again. According to the great authority, Ch'u Ta-chun, the second, fifth and sixth stages are symbolized by the Chun (No. 3), the T'ai (No. 11), and the P'i (No. 12) hexagrams, the
order of succession being also the same. First, the Chun hexagram consists of a Chen trigram below and a K'an trigram above. As
has been explained in preceding commentaries, the former trigram is the
symbol of a dragon (震為龍) while the latter is the symbol of clouds (坎
為雲). We have therefore the picture of a dragon making his appearance in
the fields with the clouds floating in the sky above him. Second, the T'ai hexagram, as its Chinese name implies, signifies a condition of great
success, i.e., a dragon flying in the sky. Third, the P'i hexagram which immediately follows the T'ai hexagram, represents a condition of misfortune. This means that the auspicious course denoted by T'ai has ended, and is followed by an unfortunate one, just as the happy stage of the
dragon flying in the sky is followed by one in which he exceeds the
proper limits of his sphere of activity and has occasion for repentance.
The order of these three hexagrams therefore has special significance in that
it bears out the order of the dragon's movements.
True Conception of Repentance

In the I-Ching, the indication of repentance does not mean actual disaster. Disaster is due not to repentance but to the total disregard of it after going to extremes. Repentance is that state of mind which prompts us to rectify our errors and withdraw from indulgence in an erroneous mode of life. Students of Chinese history may know that the timely repentance of Han Wu Ti at the place called Lun T'ai (漢武帝輪臺之悔) actually saved his dynasty from downfall. On the other hand, the total lack of repentance displayed by that recklessly self-indulgent Emperor Yang Ti of the Sui dynasty (隋煬帝) who built the Grand Canal and forced millions of men to lay out a new city with magnificent palaces in Lo Yang, eventually brought about the downfall of his dynasty. In commenting upon his downfall, Wen Chung-tzu (文子), the great philosopher, actually quotes the Yao-tzu of Line 6 of this hexagram and writes: “After the conquest of the Chen state, the Sui dynasty exceeded the limit of its moral development but did not repent. How sad!” (隋滅之後, 隋德亢而不悔, 悲夫). Repentance, therefore, is an attribute of great value and should not be repressed if and when it arises in our hearts.

Analogies and Correspondences

According to the law of analogy or correspondence specially applicable to the Ch’ien and K’un hexagrams, Line 6 of Ch’ien corresponds to the Po hexagram 剝 (No. 23), the symbol of demolition, of splitting, of falling or causing to fall. As such it may be applied, both in the natural and political world, to the process of decay or downfall. The Po hexagram consists of five Yin lines below and one Yang line at the top. This Yang line thus becomes the prominent and principal line of the hexagram. The dark, Yin lines are mounting upward to overthrow the last Yang line by exerting a disintegrating influence upon it. In other words, the inferior, dark forces are overcoming what is superior and strong, not by direct means, but by undermining it gradually and imperceptibly, so that it finally collapses.

The right behaviour to cope with this adverse situation is to be deduced from the component images of the hexagram and their attributes. The lower trigram, K’un ☰☰, stands for the earth, whose attributes are docility and acquiescence. The upper trigram, Ken ☷☷, stands for the mountain, whose attribute is stillness. This suggests that the superior man who finds himself in a high position above a gang of inferior people conspiring to overthrow him should not undertake anything reckless. The lesson for him is to remain quiet and stop all forward movement. Now this perilous situation is exactly analogous to that of the superior man of Line 6 of Ch’ien, who, having advanced to the highest position away from his people and beyond his proper sphere of activity, would have occasion for repentance if he pressed forward in any direction. His wisdom in such adverse circumstances lies, as pointed out in the Wen Yen Treatise, in “understanding how to press forward and how to draw back, how to keep up and how to give in without deviating from the norm” (知進退存亡而不失其所正).

A few other analogies between the two corresponding hexagrams may be pointed out here. First, it is written in the Lesser Symbolism of Line 6 of Ch’ien that “a state of fullness cannot last” (盈不可久也). This idea of fullness is actually set forth in the T’uanchuan of the Po hexagram, which reads: “The superior man attaches importance to the alternation of growth and decay, fullness and emptiness, as seen in the manifestations of Spirit” (君子倚息盈虚, 天行也).

Secondly, in explaining why the arrogant dragon of Line 6 of Ch’ien has occasion for repentance, Confucius writes in his Wen Yen Treatise: “The subject of that line is noble, but without position; he dwells on high, but has no followers among the people” (貴而無位, 高而無民). This situation is again analogous to that of Line 6 of Po, where the superior man occupies a Yin position and has no one below him to give him support, his subjects being all inferior men, bent on overthrowing him by undermining his power.

1. Wen Yen Treatise on Ch’ien, Chap. IV, Paragraph 36.
Thirdly, the arrogant dragon of Line 6 of Ch’ien is further described in the Wen Yen Treatise as “facing calamity when things have gone to extremes” (窮之災也), and as “coming to the end of his cycle of activity” (窮時盡極). The ideas of calamity suggested in these two quotations are clearly borne out by the Yaotz’u and Lesser Symbolism of Line 6 of Po, which indicate that “the small men overthrow their own dwellings,” and that “these dwellings can never again be of use to them” (小人窮盧，修不可用也). As will be explained in the commentary on the Po hexagram, the lines of this hexagram present the image of a house, the topmost line being the roof. When things have been carried to extremes, and when the end of a cycle of activity is reached, the roof is shattered and the house collapses.

**Transformation of Line**

Let us now proceed to consider how the meaning of Line 6 of Ch’ien can be borne out by the effects of its transformation. First, when this line changes into Yin the upper trigram becomes Tui (震). The T’uan-ch’uan of Tui (No. 58) reads: “Tui means gladness. It is strong inside and meek or gentle outside, indicating that gladness should be based on utility and correctness and, therefore, must be in accord with the will of Spirit and the nature of men.” Obviously, timely retirement from an extreme position is a correct as well as advantageous step, one that is in harmony with Spirit and the feelings of men. Then, after the transformation or retirement of Line 6, the entire hexagram becomes Kuai (震). According to a work by Ch’u Ta-ch’un (翁山易外), this Kuai hexagram is the symbol for “a host of dragons without exposing their heads” (強者，見其龍無首之象), which is the subject of the next paragraph in the text. Now, the topmost Yin line of Kuai indicates the necessity for the transformation of the dragon. There is, therefore, a close relationship between this Kuai hexagram and the Ch’ien hexagram. The significance of this connection is clearly borne out by two facts not often noticed by students of the

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2. Chap. IV, Paragraph 22.
3. See Diagram in the Introduction.
nyasis are all spiritual endeavours in harmony with that eternal law. It follows, therefore, that he who exerts himself for days and nights at a stretch without peace and without rest, and attempts to conquer Nature by the use of stimulating drugs, runs the risk of breaking one of her immutable laws, and will surely have occasion for repentance when she rightly retaliates with a "break-down" of his nervous system. His situation would be exactly the same as that of the dragon which has exceeded the limits of his sphere of activity. He should do exactly as the dragon to save himself in such circumstances—retreat to the depths below.

**Self-Interiorization**

The I-Ching does not stop here in regard to its teaching on the necessity of timely retirement. It goes much further and deeper, revealing in Chapter 11 of the Great Treatise one form of spiritual retirement which is of supreme importance even to the sage himself. We shall learn later how the sage "cleanses his mind" with Spiritual Significance, and then "withdraws it inwards", focussing it on "the innermost secret depth of his own consciousness", where there is neither desire nor emotion, neither mental activity nor aspiration, but just pure Being, perfect Peace, "Peace that passes all understanding" (聖人洗心退藏於密). In our ordinary consciousness we are constantly turned outwards towards the external world and are occupied with many desires, anxieties and thoughts. Such a mode of life is perfectly right for an ordinary man of the world; but, if the superior man wishes to live and move in perfect harmony with spiritual laws, he must from time to time withdraw his mind from the outer world and from his emotions and thoughts and turn towards the secret centre of his innermost consciousness—

To the deep, to the deep,
Down, down!
Through the shade of sleep,
Through the cloudy strife
Of Death and of Life;
Through the veil and the bar
Of things which seem and are,

**Divination**

_**Prognosis about War:**_ The topmost line occupies the extreme position of Ch'ien. Its subject has exceeded the proper limits. This corresponds to a war situation in which the military forces have advanced too far and have occasion for repentance. It may also represent a situation in which the victorious armies have become conceited, overbearing, and complacent. As explained in the Lesser Symbolism of Line 6, such a state of fullness cannot be sustained for any length of time—that is to say, the present position of the army cannot long be maintained.

_**About Business:**_ In putting up prices or even in profiteering, there is a limit beyond which not only will profits begin to decrease but heavy losses may be incurred. Line 6 indicates extreme or excessive profiteering—a condition which cannot long be tolerated.

_**About Worldly Honours:**_ Line 6 indicates that the person concerned has already attained his highest position. He should now not only cease striving for further advance but he should make up his mind to retire. Otherwise, his present condition of fullness may be detrimental to him.

_**About Illness:**_ Line 6 indicates that the Yang-energy or life-force of the patient has attained the highest point at which transformation, _i.e._,

\[ \text{Shelley, Prometheus Unbound,} \]
metamorphosis, must take place. He has come to the end of his life-cycle. The phrase "cannot last" or "cannot long be maintained" in the text signifies that the patient is in a critical position and may pass away any moment.

About Marriage: Marriage marks the beginning of a new career. Line 6 which marks the end of a cycle must therefore be considered as a bad sign. The idea of "having occasion for repentance", too, clearly signifies that the marriage cannot be a successful and happy one.

About Childbirth: A Yang line in a Yang symbol indicates the birth of a baby-boy, but, in the present case, anxiety may be felt for the child, because, while birth means the beginning of life, Line 6 marks the end.

CHAPTER X

On The Use of Yang Lines

用九·见群龙无首，吉。

USE OF YANG LINES:
A HOST OF DRAGONS APPEARING WITHOUT EXPOSING THEIR HEADS.
THERE WILL BE GOOD FORTUNE.

象曰：用九，天德不可为首也。

LESSER SYMBOLISM: "USE OF YANG LINES".
SPIRIT WITH ITS ATTRIBUTES CANNOT REVEAL ITSELF AS THE GODHEAD (THE FIRST CAUSE).

The texts of the Ch‘ien and K‘un hexagrams have each an extra paragraph by the Duke of Chou, the former dealing with the use of Yang lines (or the number Nine) and the latter with the use of Yin lines (or the number Six). These are followed by two extra paragraphs in Lesser Symbolisms by Confucius explaining what the Duke meant. There are at least four different interpretations of the meaning of these four extra paragraphs.

First Interpretation

According to Lai Chih-teh (來之德) and Liu Yuan (劉沅), they are integral parts of the Yaotz‘us and the Lesser Symbolisms concerning the topmost lines of the first two hexagrams, and embody the advice given by the Duke of Chou to those who find themselves in the extreme positions indicated by those two lines. In the Ch‘ien hexagram, the six Yang lines are understood as representing a host of dragons. Now a dragon is a Yang creature and his head is the Yang portion of his body. The topmost line of a hexagram represents the head, while the lowest line represents
the tail. Therefore, when it is said that the host of dragons should appear without exposing their heads, it means that the topmost line of Ch'ien should not appear as a Yang line. As intimated in the preceding commentary on Line 6, it should either conceal itself, through transposition, in the humble correlative position 3 of K'un, or transform itself into Yin so as to become submissive and acquiescent instead of assuming a head-strong, positive attitude which is usually so disastrous to anyone occupying an extreme position. The reason is that even Spirit, with all its divine attributes, does not reveal itself at the head of all things. It follows that no human being who wishes to live in harmony with the law of Spirit should make a show of himself at the head of things.

The correctness of this interpretation is attested by the nature of the analogies and correspondences of the six lines of Ch'ien. It will be recalled that in the five hexagrams which correspond to the first five lines of Ch'ien, namely, Fu 复, Shih 师, Ts'ien 智, Yü 豫, and Pi 比, the Yang line is concealed in the midst of the Yin lines; it does not show itself at the top of the figure. This is one of the reasons why all the five hexagrams in question indicate "good fortune". To be precise, the following lines are particularly auspicious: Line 1 of Fu, Line 2 of Shih, Line 3 of Ts'ien 智, Line 4 of Yü, and Line 5 of Pi,—i.e., all the Yang lines in those hexagrams. As regards the Po hexagram 贛 which corresponds to the topmost line of Ch'ien, we see at once that a Yang line is exposed at the top of the figure; thus suggesting the idea of a dragon exposing its head or of a headstrong man making his appearance at the head of things. The situation is not only inauspicious but actually disastrous, for Line 6 of Po indicates that "the house of the inferior man is overthrown" (小人剝奪), although "a superior man may receive a carriage" (君子得輿).

Second Interpretation

The second interpretation is given by Chu Hai (朱熹) and those authorities quoted in the Chou I Che Chung (周易折中) and the Tu I Hui T'ung (論易會通). According to their views, the extra paragraphs of the Ch'ien and K'un hexagrams embody the principle of divination, as has been described in the Introduction. It may be recalled here that, when the balance of the stalks, left over after their correct manipulation, is divided by four, the quotient is always one of four numbers: 6, 7, 8 and 9. Since 7 and 9 are Yang numbers and 6 and 8 are Yin, a Yang line is drawn when the quotient is either 7 or 9, and a Yin line is drawn when the quotient is either 6 or 8. But a special mark is attached to the Yang line whenever the quotient is 9, and another to the Yin line whenever the quotient is 6. The 9 and the 6 are the "old Yang" and "old Yin" respectively and must be used in divination as the very symbols indicating the prognosis in question. The rule is that, when the whole hexagram is formed as a result of the divination process, all the old-Yang and old-Yin lines (if any) must be transformed into their polar opposites to form a new hexagram. We have thus an original hexagram (Pen Kua 本卦) and a transformed hexagram (Chih Kua 之卦). Now which hexagram is to be considered and which paragraph read as the response to the particular divination depends upon the transformation of the lines or the absence of such transformation. For the adequate understanding of the extra paragraph in question, three instances are sufficient. First, when there is no transformation at all in the established hexagram, the T'uan of the hexagram (i.e., the explanatory paragraph by King Wen) is to be considered and interpreted as the given prognosis. Secondly, if only one line in the hexagram is to be transformed, then that particular line is to be regarded as representing the situation of the consulting party, and the Yaotz'u of that line should be considered as the required instruction for his guidance. Thirdly, if all the lines of the hexagram are to be transformed, then the T'uan of the transformed hexagram is to be considered and interpreted as the prognosis. In regard to this third instance, an exception is made in the case of the first two hexagrams, Ch'ien and K'un. The exception is this: if the Ch'ien hexagram is obtained in divination, and if all the six lines happen to be old-Yang lines (all represented by 9) which must be transformed, then it is not the T'uan of the transformed hexagram (i.e., the K'un hexagram) but this extra paragraph of Ch'ien
that is to be considered and interpreted for the necessary instructions. The same applies to the K’un hexagram. If all the lines of this hexagram are to be transformed, its seventh extra paragraph by the Duke of Chou is to be considered as the correct response.

It seems that this exception to the general principle of divination was duly recognized in the ancient commentaries on the I-Ching, because a passage from one of them was quoted by Ts’ai Mo (蔡墨) in the 29th year of Chao Kung of Lu (recorded in the Tso Chuan, i.e., Tso Ch’iu Ming’s Commentary on Confucius’s Spring and Autumn Annals), (左傳昭公二十九年，蔡墨曰，周易有之，在乾之始曰，潛龍勿用……其坤曰，見華龍無首，吉), and this quotation of Ts’ai Mo was accepted and followed by Chu Hsi and his contemporaries. The reason for this exception as given by many scholars is that the Ch’ien and K’un hexagrams represent Spirit and Earth, and that it is not natural for the consulting party who obtains the Spirit-symbol of six old-Yang lines to disregard it entirely and consider only the T’uan of the Earth-symbol. Therefore, to meet such an unusual case, a special paragraph is introduced into the Ch’ien hexagram to serve as a substitute for the T’uan of K’un, while another is introduced into K’un for the same purpose.

Now, supposing this second interpretation to be the correct one as originally meant and intended by the Duke of Chou, what does such a pictorial idea as “a host of dragons appearing without heads” signify to the consulting party in the divination? According to Chu Hsi, the transformation of the six Yang lines into Yin means the conversion of a strong and assertive attitude into one of tenderness and pliability. Such a change is symbolized by the host of dragons who withhold the expression of their masculine powers by concealing their heads in the clouds. To the consulting party it means that he should moderate his temperament or his mode of life by changing his headstrong and assertive attitude into one of tenderness and acquiescence and that good fortune will result from such a change.

The treatment of this special paragraph as a response to divination applicable only to the Ch’ien hexagram has been severely criticized by other authorities on the I-Ching, according to whom the consulting party who obtains the Ch’ien hexagram of all old-Yang lines should study, not this special paragraph, but the T’uantz’us of both the Ch’ien and K’un hexagrams, for the required instruction and guidance. This means that the same couple of T’uantz’us are to be studied no matter whether the hexagram obtained is Ch’ien or K’un provided all the lines are to be transformed. But there is a marked difference in meaning between the two cases, and it is to explain this that the two extra paragraphs are introduced into the text. The difference is this: the transformation of Ch’ien into K’un signifies that Yang is rooted in Yin (自乾而坤，則陽而根陰之義也), and that the strong subject of Ch’ien, while preserving his positive and assertive character, should at the same time be capable of softness and passive acquiescence (六爻皆變，剛而能柔). On the other hand, the transformation of K’un into Ch’ien means that the weak subject of K’un, while retaining his soft and acquiescent nature, should at the same time be capable of positive assertion and creative activity (自坤而乾，則順而體健之義也). The significance of the former transformation is borne out by the host of dragons rooting themselves in Yin by appearing without exposing their heads (i.e., the Yang portions of their bodies), while that of the latter transformation is expressed by the extra paragraph of K’un which advises the consulting party to “perpetuate his correctness-firmness” and attain his goal by tempering his passive and acquiescent nature with some suitable creative activity. (永守其貞，而以大終，順而體健故也).

Third Interpretation

The third interpretation is set forth by Jen Ch’i-yun (任啓運) in his commentary on the I-Ching called Chou I Hsi Hsin (周易洗心). According to his interpretation, this extra paragraph explains the general rule for the determination of the ruling line or the “lord” of a hexagram. The subject of ruling lines has been dwelt upon in the commentary on the Yao-tz’u of Line 5. In connection with this special paragraph, the ruling line of a hexagram is either Yang or Yin according as the trigram to which

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1. 謝氏河中：筆體折騰而不見其首，謂而體健故也，永守其貞，而以大終，順而體健故也。
it belongs is derived by the “use of nine” (i.e., the application or appeal of K’un to Ch’ien for a Yang line) or by the “use of six” (the application or appeal of Ch’ien to K’un for a Yin line). The meaning of this will be clearly understood when we bear in mind the fact that the Ch’ien and K’un trigrams are generally regarded as the parent trigrams, while the remaining six trigrams are considered as their “six children” (乾坤六子). Just as Creation depends upon the interaction and co-operation of the Masculine and Feminine Principles, just as child-birth presupposes the interrelationship of father and mother, so the “six children” of Ch’ien and K’un are the outcome of the interaction of the two parent trigrams. Thus the Chen, K’an and Ken trigrams (☰, ☦ and ☨), which consist of one Yang and two Yin lines, are produced by the “use of nines”, i.e., by the appeal of K’un to Ch’ien for Yang lines and the consequent employment of those Yang lines in the three positions of K’un (震坎艮皆乾用其九於坤). This can be illustrated as follows:—

CH’IEN TRIGRAM K’UN TRIGRAM

Use of 1st Nine, i.e., employment of 1st Yang line of Ch’ien in 1st position of K’un: ☨Longrightarrow ☨ = ☨ Chen (震), eldest son (長男).
Use of 2nd Nine, i.e., employment of 2nd Yang line of Ch’ien in 2nd position of K’un: ☨Longrightarrow ☨ = ☨ K’an (坎), second son (中男).
Use of 3rd Nine, i.e., employment of 3rd Yang line of Ch’ien in 3rd position of K’un: ☨Longrightarrow ☨ = ☨ Ken (艮), youngest son (少男).

Similarly the Sun, Li and Tui trigrams (☴, ☼ and ☧), which consist of one Yin and two Yang lines, are produced by the “use of sixes”, i.e., by the appeal of Ch’ien to K’un for Yin lines and the consequent employment of those Yin lines in the three positions of Ch’ien (巽離兌皆坤用其六於乾) thus:

K’UN CH’IEN

Use of 1st Six: ☨Longrightarrow ☨ Sun (巽), eldest daughter (長女).
Use of 2nd Six: ☨Longrightarrow ☨ Li (離), second daughter (中女).
Use of 3rd Six: ☨Longrightarrow ☨ Tui (兌), youngest daughter (少女).

In the course of our study of the I-Ching, we shall frequently find trigrams representing sons or daughters of the three orders. Thus the Hsien hexagram咸 ☨, which signifies mutual attraction or mutual influence, consists of the Ken and Tui trigrams (☱ & ☧) representing “the youngest son” and “the youngest daughter” respectively. This shows that the “Nines” used by Ch’ien and the “Sixes” used by K’un upon each other for the production of the six children-trigrams are diffused among various hexagrams of the I-Ching, and, wherever they appear, they are generally recognized as the lords of the respective hexagrams. Since Yang is the Creative and Yin the Receptive, the use of Nine generally denotes positive activity, while the use of Six denotes negative passivity. Hence, in studying any hexagram it is essential first of all to consider the ruling lines, then find out whether they are both Yang or both Yin lines, or one Yang and one Yin, and then ascertain whether they harmoniously respond to each other as correlates or conflict with each other as antagonists. The totality of these Yang ruling lines scattered throughout the sixty-four hexagrams is, according to Jen Chi-yun, metaphorically called “the host of dragons”.

Now, why is it that the host of dragons must appear without exposing their heads? Because the Chief Trigram, the Master-Symbol, Ch’ien, which is the source of all the Yang ruling lines, conceals or loses its own identity as soon as those Yang lines emanating from it merge into K’un to form separate trigrams, just as the identity of the father, who is in reality the “cause” of his son, is concealed in the son who grows up as an entirely new creative individuality, essentially unique and independent of the father. A most interesting illustration of this truth is furnished by chemistry in the remarkable fact that when elements unite to form compounds, they completely lose their identity. An excellent example of this is found in common salt, which contains sodium (a soft, silvery metal that liberates hydrogen from water) and chlorine (a greenish-yellow,
poisonous gas). In a chemical union, however, these elements form salt, a white compound which is agreeable to the taste. The mystery is that, having united to form salt, the two elements completely lose their identity and cannot by any means be distinguished. This applies not only to trigrams, children and chemical compounds, but also to World-Creation at large. When Spirit as the Efficient Cause of all things "permeates Nature, different realms of living things appear in their developed forms. Everywhere signs of spiritual penetration are perceptible but the Efficient Cause itself cannot by any means be distinguished (无首者，首即元也，乾坤各有四德，而乾賁始，主元亨，乾既用其九，则已之于亨，而元不可見矣，故無首).

In accordance with this fact, the spiritual man devotes himself to the culture and nourishment of his inner Being which is not apparent to the senses. Although he expresses this inner Being in creative activities of all kinds, yet he ever maintains an attitude of absolute detachment, standing aloof from his creations just as Absolute Reality transcends Creation in spite of its being the very cause of it. Being always himself, alone with "the Alone", he is absolutely free, effortlessly and spontaneously responding to external events without ever identifying or entangling himself with them. Thus, it is recorded in the Confucian Analects that "there were four things from which the Master was entirely free. He had no foregone conclusions, no arbitrary predeterminations, no obstinacy, and no egoism" (子絕四，毋意、毋必、毋固、毋我). This signifies that the perfect sage is one with "Spirit" in his spontaneity. He may have led the whole world "from the unreal to the Real, from darkness to Light, from death to Immortality", yet he conceals his Spiritual Self and quietly and unostentatiously lives on as if he has accomplished nothing and is entirely "non-acting" (顺乎物而己不與，即至功周天下，澤被生民，而巍然神功，寂若無為，庶可語于窮觀之無首矣). Such, indeed, is the complete man—the spiritual dragon who appears without exposing his head!

Fourth Interpretation

We have now come to the last of the four interpretations which is, perhaps, the most philosophical of them all, and which exhibits a distinct congruency between the ideas of the extra paragraph of the Ch’ien hexagram and those embodied in the following two corresponding passages from the Wen Yen Treatise:

(1) “The use of Nines (i.e., Yang lines) by Ch’ien Yuan indicates there will be perfect order on Earth” (乾元用九，天下治也).

(2) “The use of Nines by Ch’ien Yuan reveals the mode of operation of the Law of Spirit!” (乾元用九，乃見天則).

The Absolute

The gist of this fourth interpretation is found in Yao P’ei-chung’s Commentary on the I-Ching (姚配中周易姚氏學).

According to Yao, there is first of all an Omnipresent, Eternal, Boundless, and Immutable Principle, on which all speculation is impossible, since it transcends the power of human conception and cannot be expressed by any human skill. It is beyond the range and reach of thought, ——“unthinkable and unspeakable” (不可思議).

This Principle is the One Absolute Reality which antecedes all manifested, conditioned Being. This Infinite and Eternal Cause is the Rootless Root of “all that was, is, or ever shall be”. It is of course devoid of all attributes and is essentially without any relation to manifested, finite Being. It is “Be-ness” rather than Being, and is beyond all thought or speculation.

This One Absolute Reality is called, in the I-Ching, T’ai Chi (太極), i.e., The Supreme Ultimate. It is symbolized by an unbroken circle 0 — a forcibly limited symbol, in view of the limitation of the human mind. It is symbolized also as consisting of two aspects, namely, Yang or the Masculine Aspect and Yin or the Feminine Aspect. Thus it is written in the Great Treatise, “In the I there is the Supreme Ultimate, from which are derived the two primary forces” (易有太極，是生兩儀). 1

1 Section I, Chapter XI, Paragraph 70.
And again: "Yin and Yang constitute the Tao" (一陰一陽之謂道).

It is interesting to note that Lao Tsu's description of the Tao in Chapter XXV of his Tao Teh Ching corroborates the conception of the Absolute as expressed above. He writes:

There was a complete, amorphous something before Spirit and Earth were born. Tranquil! Boundless! Abiding alone and changing not! Extending everywhere without risk. It may be styled the Mother of the Universe.

I do not know its name, but designate it — the Tao. Arbitrarily forcing a name upon it, I called it the Great. Great, it may be said to be ever-flowing. Ever-flowing, it may be said to be remote. Remote, it returns.

The Tao, then, is great; Spirit is great; Earth is great; a King is also great. In space there are four that are great, and the King dwells there as one of them.

Man's ideal standard is Earth. Earth's standard is Spirit. Spirit's standard is the Tao. The Tao's standard is Spontaneity.

The Tao, the One Reality, the Absolute, is the field of Absolute Consciousness, i.e., that Essence which is out of all proportion to conditioned existence, and of which conscious existence is a conditioned symbol. But once we pass in thought from the Absolute to the Relative, duality supervenes in the contrast of Spirit and Matter, Subject and Object.

Spirit and Matter are, however, to be regarded not as independent realities, but as the two symbols or aspects of the Absolute, which constitute the basis of conditioned Being whether subjective or objective. Spirit is the Yang or Masculine Aspect, while Primitive Matter or Cosmic Substance is the Yin or Feminine Aspect. In the I-Ching, Spirit is symbolized by the Ch'ien hexagram which consists of all Yang lines, while Matter is symbolized by the K'un hexagram which consists of all Yin lines.

**Spirit: The Real Creative Principle**

It is of supreme importance to point out here that the Absolute, as the Causeless Cause of Spirit and Matter, is ever concealed, ever incognizable. Being the absolute container of all that is, whether manifested or unmanifested, it is the Absolute All, and as such does not evolve or create. The real creative principle is Spirit, and it is this Spirit Principle which, in the I-Ching, is called "Ch'ien Yuan", i.e., the great and originating power indicated by Ch'ien. In Greek philosophy it is called the Logos Spermatikos. It is also called the Great Breath, a symbol sufficiently graphic to need no further elucidation. Now this Spirit Principle is credited in the I-Ching with four attributes or functions, Yuan Heng Li Cheng. These attributes can only belong to Spirit, because Absolute Reality, being the Supreme All, can have no attributes at all, the term Absoluteness very naturally precluding any idea of the finite from being connected with it. When we say that the Absolute cannot create (道本無為，太極不自用)，we do not deny a Creative Principle; we simply refuse, very logically, to attribute "creation" and especially formation — something finite — to an Infinite Principle. Since there can be neither two Infinites nor two Absolutes in a universe supposed to be boundless, this Self-Existence (自在，太極無始) can hardly be conceived of as creating and evolving. In this All lies concealed the co-eternal and co-eval emanation or inherent radiation, which, becoming periodically Yin — Yang or the male-female Potency, expands itself into the manifested universe.

Spirit, the Yang aspect of the Absolute, is therefore the real Creative Principle, while Cosmic Matter representing bare passivity, is the vehicle of its manifestation. The contrast and mutual co-operation of these two aspects of the Absolute — Yang and Yin, Spirit and Matter — is essential to the existence of the manifested universe.

Now how does Spirit create? It creates through the agency of an in-
finitude of creative Yang powers which are all rooted in Spirit itself. This infinitude of created potencies proceeding from Spirit is symbolized in the I-Ching by a group of Yang lines, and is figuratively called “a host of dragons”. Thus the six Yang lines of Ch’ien represent the six dragons and are all rooted in Ch’ien, i.e., in Spirit. Similarly, all the Yang lines in the remaining sixty-two hexagrams are all derived from Ch’ien and can be considered as creative agents for Spirit. Now, for reasons already explained, the Yang lines are designated “Nines”, in contradistinction to the Yin lines which are designated “Sixes”. Therefore, figuratively speaking, it may be said that Ch’ien Yuan uses the “Nines” in Universal Creation. Now the question arises: can Spirit with its attributes reveal itself as the Master or Supreme Employer of the host of dragons? In other words, can Spirit reveal itself as the First Cause (i.e., the Head or First Cause of World-Creation? This is the question which the Duke of Chou and Confucius sought to answer in the above extra paragraph of the text and its Lesser Symbolism. The answer is that Spirit with its attributes cannot reveal itself as the First Cause, the reason being that Spirit is the active condition of that “Essence” which is ever concealed, ever incognizable. It is true that Nature is, to a degree, objective and tangible, but the Spirit Principle which fructifies it is concealed. God does not reveal His Godhead. Lao Tsu explains the truth beautifully in Chapter XIV of his Tao Teh Ching:

On the use of Yang lines

... things of the present day, you will then understand things from their very beginning in remote antiquity.

Here, indeed, is the clue to the Tao. 1

Since Reality has no beginning, and cannot reveal itself at the head of things, the host of dragons symbolized by the six Yang lines of Ch’ien therefore appear without exposing their heads (見龍在田). Only when they appear in this manner will there be good fortune. The significance of this will be more deeply understood when we study for a while the T’ai hexagram (No. 11) which indicates peace and success, and the P’i hexagram (No. 12) which represents obstruction or a wrong order of things. Now in the T’ai hexagram the Ch’ien trigram which represents Spirit is the lower trigram; that is to say, all the three Yang lines that constitute the Ch’ien trigram, in spite of their superiority to Yin lines, occupy the lower half of the hexagram, instead of appearing at the top or “at the head”. And yet it is this concealment of Spirit in the humbler place which gives rise to the condition of peace and success. What, then, does the P’i hexagram signify? In the P’i hexagram, however, the Ch’ien trigram which represents Spirit occupies the upper half of the hexagram above the three Yin lines; in other words, Spirit reveals itself at the top or the foremost place. What is the result? A condition of obstruction and of misfortune, giving rise to a wrong order of things.

It is clear, then, that Ch’ien Yuan cannot reveal itself as the First Cause in spite of the fact that it is the “User” or “Employer” of the “Nines” (用九). We are thus led to understand why, in order to be in harmony with Spirit and to manifest themselves as auspicious influences, the host of dragons must appear without exposing their heads. It is well known among the Chinese people that a divine dragon exposes only its tail and never its head (神龍見尾不見首). Jen Ch’i-yun, in explaining the paragraph in question, describes how the dragon who is trying to obtain...
water conceals his head and relaxes his tail, and how the water from underground spontaneously and with the greatest force rises to meet his needs. Fortunate, therefore, will be the superior man who, in trying to be master of all situations in life, cultivates such profundity of thought and being within himself, that people who come into personal contact with him cannot fathom the depth of his consciousness, just as they cannot perceive the heads of the host of dragons. And this is exactly how Confucius found Lao Tzu when he called upon him to enquire about rites and ceremonies. After the interview the Master told his disciples, “In regard to birds, I know they can fly; in regard to fish, I know they can swim; in regard to animals, I know they can run. For those that can run, I can use nets; for those that can swim, I can use the fishing rod; for those that can fly, I can use the arrows. As for the dragon, I cannot understand how he mounts the winds and clouds and flies in the sky. I have today seen Lao Tzu. He is indeed like a dragon.”

Emperor Yao and Emperor Shun

As above, so below. As Ch’ien Yuan underlies all manifestations as their cause without ever revealing itself in its totality, so the sage-rulers of ancient China carried out the efficient government of their empire without showing much of their person. Having penetrated into, and polarized themselves in, the profoundest depth of Spiritual Significance, they lived practically beyond name and form, and ruled in accordance with the standards of absolute truth. Like Ch’ien Yuan, they needed no longer to act purposefully. Their higher Being made itself felt naturally and spontaneously without any conscious effort. It was in this way that Emperors Yao and Shun lived and ruled China in ancient times. Of the latter, Confucius said, “Was it not Shun who governed efficiently without personal effort? What did he do? He did nothing but gravely and reverently sit on the throne with his face turned toward the south.” Furthermore, it was recorded in the Confucian Analects that “Shun had five ministers, and there was peace in his empire” (舜有臣五人而天下治). These two sayings testify that Shun regarded Ch’ien Yuan as his model in government and lived up to the teaching embodied in this special paragraph in the text of the I-Ching. Just as Ch’ien Yuan employs its Yang powers (the host of dragons) as its creative agents, so Shun employed five of his worthy subjects as chief ministers, namely, Yü 禹, Superintendent of Works, Chi 藤, Superintendent of Agriculture, Hsieh 奚, Minister of Instruction, Kao Yao 皋陶, Minister of Justice, and Po I 伯益, Warden of Woods and Marshes. One should not here misunderstand Confucius when he said that Shun did nothing. The significance of this remark does not lie in the fact that Shun did nothing, but in the fact that his existence meant more than all his activities and his higher Being gave a meaning and direction not only to his own actions but to those of his subjects as well. In the same sense the Chinese doctrine of non-action ——Wu Wei——should not be misunderstood. In essence, this doctrine emphasizes the supremacy of Being. It means effective effortlessness as the first and chief characteristic of a true ruler. It means that the purpose of life of the people and the means for its fulfilment are conceived by the ruler in the still depths of his Being. Only when a ruler has penetrated into the deepest layer of his Being and has become one with Ch’ien Yuan, i.e., with the Tao, could he rule in an ideal manner. As taught in the Tao Teh Ching, the Tao is “eternally actionless and the cause of all action”. In history there have been very few cases of such god-like sage-rulers. Perhaps the only other sage-ruler of this kind was Emperor Yao, the predecessor of Shun. In the Confucian Analects he is eulogized in these terms:

Great indeed was Yao as a sovereign! How majestic he was! It is only Spirit that is grand, and only Yao could be its co-equal. How vast was his virtue! The people could find no name for it! (大哉, 禹之為君也, 鳥獸乎, 唯天為大, 唯堯則之, 蓬蓬勃乎, 民無能名焉).

Chinese history records that when Yao ruled, there was perfect peace and harmony in the empire, but so thoroughly did he conceal himself that the people were hardly aware of his existence. They all felt independent of him and yet acted according to his will (不識不知, 順帝之則).
So happy and innocent were they that they slapped their bellies and sang songs such as this:

When the sun rises
We begin our work;
When the sun sets
We retire to rest;
We dig wells for our drink,
We till the fields for our food.
What has the emperor's power to do with us?¹

The above stories of Yao and Shun dramatize the supreme moral attributes which distinguished them from all the succeeding rulers. Two famous Chinese historians, Pan Ku and Liu Ku, have paid high tributes to Emperor Yao and referred to the close relationship which the sage-ruler had established with Ch'ien Yuan, the Tao. Pan Ku writes: "No dynasty has excelled T'ao T'ang (i.e., the dynasty of Emperor Yao) in moral sublimity and spiritual brilliancy which enabled the Emperor to search into the Ch'ien Principle above and ride on the wings of dragons below" (若夫上稽乾則，降承龍翼，而炳諸典鴻，以冠德卓躍者，莫崇乎陶唐). Liu Ku writes: "Emperor Yao searched into the attributes of Spirit whereby the creative power of Yang is employed. Regarding Spirit as his model, he did not rule personally, but employed a group of sages as his feathers and wings," i.e., as his assistants (尧稽用九之天德，不自用，降而用聖為羽翼).

These two passages tend to confirm the statement made in my commentary on the T'uanchuan of Ch'ien that the sage who has reached his goal need no longer act purposefully — the profundities within his Being work directly and may ultimately rule the 'unconscious' of a whole nation. Thus it is that perfect order is brought about on earth (乾元用九，天下治也).

¹ 日出而作，日入而息，鑿井而飲，耕田而食，治力何有於我哉.
CHAPTER XI

Paragraphs 1–3 of Wen Yen

文言曰，元者善之長也，亨者嘉之會也，利者義之和也，貞者事之幹也。
君子體仁，足以長人，嘉會足以合禮，利物足以和義，貞固以幹事。
君子行此四德者，故曰乾元亨利貞。

1. WHAT IS CALLED YUAN, THE ATTRIBUTE OF ORIGINATION (UNDER CH’IEN), IS (IN MAN) THE FIRST AND HIGHEST OF ALL EXCELLENCE; WHAT IS CALLED HENG, THE ATTRIBUTE OF PENETRATION, IS (IN MAN) THE UNION OF ALL THAT IS BEAUTIFUL; WHAT IS CALLED LI, THE ATTRIBUTE OF UTILITY-HARMONY, IS (IN MAN) THE HARMONY OF ALL THAT IS RIGHT; AND WHAT IS CALLED CHENG, THE ATTRIBUTE OF CORRECTNESS-FIRMNESS, IS (IN MAN) THE CORRECT MANAGEMENT OF ALL AFFAIRS.

2. THE SUPERIOR MAN, EMBODYING BENEVOLENCE, IS FIT TO PRESIDE OVER MEN; BRINGING ABOUT THE HARMONIOUS WORKING TOGETHER OF ALL THAT IS BEAUTIFUL, HE IS FIT TO SHOW IN HIMSELF THE UNION OF ALL POLITE MANNERS; BENEFITING ALL CREATURES, HE IS FIT TO EXHIBIT THE HARMONY OF RIGHTEOUSNESS; CORRECT AND FIRM, HE IS FIT TO MANAGE ALL AFFAIRS.

3. THE FACT THAT THE SUPERIOR MAN PRACTISES THESE FOUR VIRTUES JUSTIFIES THE APPLICATION TO HIM OF THE FOUR ATTRIBUTES OF CH’IEN—
ORIGINATION, PENETRATION, UTILITY-HARMONY, AND CORRECTNESS-FIRMNESS.

Meaning of Title

The Wen Yen Treatise is one of the Ten Appendices ascribed to Confucius, and treats of the first two hexagrams only, because Ch'ien and K'un are the two fundamental hexagrams, "the Doorway of the I," through which the other sixty-two hexagrams come into being (乾坤其易之門戸). 1 "This treatise shows the wealth and depth of meaning underlying the first two hexagrams," says Chu Hsi, "and the other hexagrams may be treated after the example supplied here." 2 The first character Wen (文) generally means literary or artistic composition, while the second character Yen (言) means words or sentences or remarks. When coupled together to form the title of this supplementary treatise on the Ch'ien and K'un hexagrams, the two words have been given different interpretations by different scholars. Lai Chih-teh (來知德) and Liu Hsien (劉謙) define Wen Yen as "Remarks on the meaning of Ch'ien and K'un in accordance with the literary text" (依文以言其理). This definition has been criticized by other authorities as being too commonplace and ignoring the distinctive feature of the treatise, inasmuch as all the Ten Appendices of Confucius may be regarded as his remarks on the meaning of the hexagrams in accordance with the texts of King Wen and the Duke of Chou. According to Liang Wu Ti, Emperor of the Liang dynasty, Wen Yen means "Remarks by King Wen," his idea being that Confucius, in endeavouring to expound the meaning of Ch'ien and K'un, quoted all the remarks of King Wen on the two hexagrams as the introduction to his treatise. Perhaps the most widely accepted definition is that offered by Chu Chien (朱震) of the Sung dynasty who, in his Commentary on the I-Ching, called Han Shang 1 Chu-an (漢上易傳), says: "Wen Yen is the poetical treatise which consists of remarks arranged in certain varying orders and repeated over and over again on the meaning of the Four Attributes and the Six Yaus (of the first two hexagrams). It contains passages in the form of questions and answers postulated for the effective exposition of the interplay of ideas." (文言者，錯雜四德六爻反復成文，又設為問答往來相對，亦文也). This definition agrees with the meaning of the first character Wen (文) as given in the Shuo Wen (說文), namely, "intermingling in varying patterns" (文交錯也).

First Attribute: Origination

In what sense does the first attribute of Ch'ien, i.e., Yuan or Origination, signify the first and highest excellence in human nature? An answer to this question involves consideration of the inner correspondence between the Cosmic and the Human, and careful thought concerning the supreme importance of Origination as an attribute of Spirit and Love as a quality of Man. It has been pointed out that man is a spiritual being, the centre of his consciousness being essentially rooted in Divine Spirit; so that when he has perfected himself and become one with Spirit, the divine attributes of the latter will spontaneously manifest themselves through him as moral qualities. Among the attributes of Spirit, Origination holds the first and foremost place. Without it, the other attributes or functions would be incapable of expressing themselves, for it is impossible to conceive the creation of a harmonious and correct order of things when things themselves have not come into existence. This is why supreme importance is attached to the "Yuan" attribute of Ch'ien. This attribute corresponds to the first cardinal virtue of man, namely, benevolence or love. If love is strong enough, it leads a man to develop all the other virtues. As taught in the Christian Bible: "Thus, 'faith and hope and love last on, these three,' but the greatest of all is love. Make love your aim, and then set your heart on spiritual gifts." 3

This analogy between "Origination" and "the first and highest of all excellences" has been elucidated by the great Confucian scholar, Ou T'ai-tien. 4 Ou quotes the following remark by Confucius from the Great

1. The Shuo Wen is the standard dictionary of Chinese words.
2. 1 Corinthians 13:13
3. 1 Corinthians 13:13
4. 1 Corinthians 13:13

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1. Great Treatise, Sect. II, Ch. VI.
2. "文言者，錯雜四德六爻反復成文，又設為問答往來相對，亦文也．"
Treatise: “The great attribute of Spirit and Earth is their creativeness” (天地之大德曰生). This signifies, according to Ou, that the great excellence of Spirit and Earth consists in eternal creation. Since Spirit and Earth are but the manifestation of the Yin and Yang aspects of Ultimate Reality (the Tao), the spiritual man who aspires to the Tao and seeks to be one with it must share and reflect its excellence. This is the very idea of Confucius when he says in the same appendix: “One Yin and one Yang constitute what is called the Tao, and whoever follows it shares its excellence.” (一陰一陽之謂道，繫之者善也). In other words, any sterling excellence in man is but the reflection of the supreme excellence of the Tao, the First Cause of all things. It reminds one of Jesus Christ’s saying: “Why callest thou me good? None is good save one, that is, God.”

The truth, then, is this: all goodness is in God, and the divine attribute of Origination is “the chief quality of goodness” (元者善之長也).

Second Attribute: Penetration

In regard to the second attribute of Ch’ien, why does “Penetration” correspond in man to the union of all beauty? It could be answered that Spirit manifests itself in man not only as Goodness but also as Beauty and Truth, and beauty can be expressed both in man’s physical form and actions and in his intellectual and artistic creations. The clue to this analogy and correspondence lies in the fact that the creative power of Spirit penetrates all spheres of existence without a single exception, and whatever is permeated by its life-force assumes definitely beautiful forms. Take, for instance, the annual cycle of creation with its four main stages corresponding to the four seasons. The coming together of most of the beautiful products of Nature takes place in Summer when the Yang forces of Ch’ien have penetrated the vegetable and animal kingdoms prior to their withdrawal in Autumn. It is the periodic penetration of the creative Yang forces of Ch’ien throughout Nature that brings about the annual renewal of the world and the subsequent appearance and assemblage of all its beautiful objects. Now, when applied to the plane of human life, the attribute of Penetration suggests that the assemblage of men in families and in society and the synthesis of their beautiful characteristics are brought about by the co-operation of spiritual forces permeating all the members, uniting father and son, brother and sister, husband and wife, friend and friend, and superior and subordinate. The same is also true of the assemblage of noble and beautiful souls who gravitate towards one another on a higher plane of being under the influence of spiritual aspirations which permeate their minds. Finally, on the all-pervading plane of Divine Spirit, we have the perfect union of all spiritual values—Beauty, Truth, and Goodness. In these ways, the attribute of Penetration is understood as corresponding to “the assemblage of all that is beautiful in man” (億者嘉之會也).

Third Attribute: Harmony - Utility

In discussing the third attribute of Ch’ien, Utility - Harmony, the question to consider is: in what respect does Utility - Harmony signify the harmony of all that is right in man? To answer this question, we have to recall what has been explained in the Commentary on the T’uan of this Ch’ien hexagram, namely, that this attribute of Harmony - Utility corresponds to the season of Autumn when things attain their fruit-bearing stage, when harvests are reaped, when the world enjoys the utility of its products, when all things assume the right forms in harmonious order. Such a harmonious order of things is achieved only as a result of the harmonious co-operation of the Yin and Yang principles. In other words, only when Yin and Yang co-operate harmoniously with each other will all things on earth fulfil their natures in the right manner and become advantageous to the world in general (苟爽曰：陰陽相和，各得其宜，然後利矣). This is the reason why the attribute of Harmony-Utility is explained as “the harmony of all that is right”. When applied to the plane of mankind, the attribute suggests that only when man is in a harmonious state of mind can he form a right judgment on, and exercise a right discrimination between, the relative values of different things and different events in life; and, further, that this harmonious state can only be maintained if he lives and moves in a righteous manner in harmony with the spirit of the times (和). Thus, harmony of being and righteousness of living are most
intimately interrelated. It is interesting to point out that the Chinese character for Harmony-Utility, \( Li \) (利), is composed of two radical parts, namely, \( tao \) 刀, which means a knife or sword, and \( ho \) 禾, which is a radical part of another word meaning harmony (和). (利以刀故主分, 分故能裁制事物使各宜也, 利又从禾, 有中和之義).\(^1\) The point is that the function of Righteousness is to separate things like a knife or sword so as to discriminate between the right and the wrong, the true and the false, the straight and the crooked, the good and the evil. Furthermore, \( li \) means “sharp” and the concept of a sharp knife suggests the idea of capital punishment, which in ancient China was always carried out in Autumn only. Even here in this connection, the meaning of righteousness is borne out, because righteousness often compels the dispenser of the law to punish where love may most likely inspire him to forgive and forget. On the above considerations, it is maintained that the attribute of Harmony-Utility corresponds to the harmony of all that is right in man. A more detailed explanation of this analogy will be given in a later section of this chapter.

**Fourth Attribute: Correctness-Firmness**

We now come to the last attribute of Ch’ien, namely, Correctness-Firmness. What has this attribute of Spirit to do with the correct management of human affairs? The crucial point to consider is that this attribute signifies that Yin and Yang have not only co-operated with each other but have effected their correct mutual adjustment by the gradual withdrawal of the latter towards the end of a cycle of creation, whether earthly or cosmic. It is this correct adjustment of the creative forces at the end of the year (the attribute of Correctness-Firmness corresponds to the season of Winter) which renders possible the storing-up of Nature’s resources and the correct fulfilment of all living things in Winter. When applied to man, the analogy signifies that the correct adjustment of an individual within the cosmic relation of things and his firm establishment in the right place in the world are absolutely essential if he is to succeed in managing the affairs within his sphere of activity. Being correct and firm, he becomes

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1. 李耀平：周易经解集疏·
Origination and Benevolence

The correspondence of Benevolence to the attribute of Origination has been explained previously. This premier virtue of a ruler, who is supposed to be the source of good government, may well correspond to that first attribute of Spirit which signifies the origination of all things. As has been repeatedly emphasized, the Principle of Analogy and Correspondence is of extreme importance in the interpretation of the I-Ching. The four attributes of Spirit and the five cardinal virtues of Man correspond not only to the four seasons of a year, but also to the five primary elements—Metal, Wood, Water, Fire and Earth—and the four cardinal points of a compass—East, South, West and North—and the Centre. The attribute of Origination corresponds to Benevolence, to Spring, to the Wood element, and to the cardinal point East. Now, why does it correspond to the element of Wood? There must be some inner meaning underlying this correspondence; but, perhaps, common sense may suffice to throw some light upon it. In the first place, the Chinese term for Benevolence is Jen 仁. This word Jen also means seed—the seed of a plant or tree, i.e., Wood. Just as a tree springs up from a seed, so all spiritual qualities originate from Benevolence. Hence Benevolence corresponds to the Wood element. Secondly, the Chinese character Jen 仁 is made up of two component parts, i.e., 人 and 心, and these two component parts, when arranged in a different order, actually constitute the word yuan 元, meaning Origination. Hence, again, the correspondence of Origination to Benevolence and Wood. The third explanation is that the manifestation of this "yuan" attribute causes the renewal of the world and the fresh budding forth of vegetation (wood) in Spring. In this connection it may be pointed out that the first trigram formed as a result of the creative action of Ch'ien

1. Corinthians 13:1-8
2. Confucian Analects, Book IV, Chapter V.
Penetration and Propriety

We now come to the correspondence of the spiritual attribute of Penetration to the cardinal virtue of Propriety. In what sense is the superior man who presents a "synthesis of all beauty" fit to show in himself the "union of all propriety?" It has been explained in the commentary on paragraph I of this Chapter that "synthesis of all beauty" is the definition of the attribute of Penetration. Now the Chinese term for propriety or decorum, 懇模, means also rites and ceremonies. Propriety or Decorum, according to the Chinese meaning of the term, involves the institution and observance of rites and ceremonies, the principal function of which is to add beauty and grace to human relationships—to provide the proper form for the conduct of man's personal life and of human behaviour in general. The German philosopher Keyserling has said that an educated Chinese is incapable of producing anything ugly, and that the masses in China possess an unrivalled standard of the sense of form.

The Chinese are perhaps strongly influenced by the intrinsic beauty of their ideograms. The sages of ancient China devised many fine systems of rites and ceremonies which have, throughout the centuries, governed the relations of men on important occasions, whether auspicious or inauspicious, military or civil (善凶賑軍事). In the chapter on "The Influence of Rites and Ceremonies" (禮運) in the Book of Rites, Confucius said, "Rites and ceremonies were instituted by the sages of old in accordance with Spiritual Significance for the regulation of man's emotions and instincts," and further, "All rites and ceremonies must be rooted in Spirit, carried out on Earth, classified according to man's activities, changed with the change of seasons, and graded so as to conform to the different status and professions of the people. They are spiritual nutrition to him who lives and moves in harmony with them. When universally observed, they will be closely connected with the consumption of goods, the exertion of physical strength, the cultivation of an acquiescent and complaisant attitude, the nourishment of the body, and such occasions as coming-of-age, marriage, funeral, sacrifice, shooting, riding, and audiences with the emperor and princes of other states." This shows that the influence of rites and ceremonies penetrates all aspects of life, ensuring propriety of conduct and beautifying the inter relationships of men on all occasions.

One more important point must not be omitted—it has been established that most beautiful works of art produced by artists of ancient times were articles used for sacrificial and ceremonial purposes. Thus, it could be interpreted that the superior man who presents a synthesis of beauty in his emotions, utterances, actions, and associations with people of all classes is fit to show in himself a union of all Propriety; and that the attribute of Penetration, which causes the coming together of all the beautiful products of Nature in Summer, corresponds to the virtue of Propriety.

The virtue of Propriety corresponds also to the element of Fire which predominates in Summer, and to the cardinal point South. The reason is that Propriety is generally associated with warm reverential feelings, and most rites and ceremonies are closely connected with the use of fire,—the burning of candles, for instance. In Chapter IV of his book, The Fire of Creation, Dr. Van Der Leeuw writes: "All great rituals are based on the one primordial Ritual, and are so linked up to that divine Ritual of Creation, that every action in the ritual here below corresponds to some very much greater reality in that eternal Ritual above. Thus from our human ceremonial, a constant stream goes up to join that mighty flood of Creative Fire which is the manifestation of God the Holy Ghost, while on the other hand the ritual performed on earth, being as it were attuned to the Grand Ritual above, can transmit something of the divine creative forces to the world surrounding the place where it is performed." This view shows the correspondence between Propriety or Rituals and the
element of Fire. Now, Summer is the season in which the Spirit of Fire is predominant. Lastly, the River Map in the Introduction reveals the element of Fire on the South side and that of Water on the North. This completes the process of ideation which seeks to explain the correspondences between Penetration, Propriety, Fire, Summer, and South.

Utility-Harmony and Righteousness

We now proceed to deal with the correspondence of the attribute of Utility-Harmony to the quality of Righteousness. This attribute Li (利) signifies harmony, utility, advantage and benefit. In the text the ideas of harmony, benefit, and righteousness are combined to form the notion that the superior man who benefits all things exhibits the harmony of righteousness. Now, what has the benefiting of all things to do with the harmony of righteousness? The meaning of this concept will become clear if we ponder for a while upon the difference between benevolence and righteousness. Benevolence is a unifying or all-embracing power, pouring itself out upon the world like sunshine and rain. Its essence is the positive attribute without consideration of worth or merit. It is said by the German philosopher, Keyserling, that love is, first and foremost, "yea-saying irrespective of value." Righteousness, on the other hand, according to the Chinese conception, involves a sense of justice, discriminating between right and wrong, demanding reward for good and punishment for evil. It follows therefore that righteousness discriminates while love unifies. The idea is that when a man minutely "discriminates between the right and the wrong, the crooked and the straight, the hard and the soft, the similar and the different," (仁主合一・義主分辨・分辨者・明是非曲直堅白同異之類是也), classifying things under different and opposing categories and determining his different attitudes towards them, he may indeed be in agreement with righteousness, but he may fail to attain the attribute of harmony in his being and bring about the desired harmonious order of things. The perfect ideal is not righteousness alone but harmony of righteousness.

How is this harmony of righteousness to be attained? The answer is: "by benefiting all things," meaning all living things. A simple illustration may make this clear. In ancient times, before the institution of private ownership of land, it was right for a ruler to allow his people to fell trees from the mountains, to catch fish from the lakes and the sea, to hunt animals and shoot birds for their daily living; but, for economic reasons, it was equally right for him to prohibit his people from indulging recklessly and continually in draining Nature's resources. Obviously there was a conflict between these two aspects of righteousness. The conflict was resolved and harmony of righteousness attained when the ruler proclaimed and set apart definite periods of the year for the acquisitive activities of his people, so that, on the one hand, they all enjoyed within reasonable limits the bounty of Nature's products and, on the other, all things in the animal and vegetable kingdoms could have the opportunity of growing and developing to the limit of their utility. This indicates that the superior man who "benefits all things" is fit to exhibit the "harmony of righteousness". (利物足以和義).

Apart from the correspondence explained above, the attribute of Utility-Harmony and Righteousness correspond to the element of Metal, to the season of Autumn and to the cardinal point West. It has already been noted that the third attribute of Ch'ien, Utility-Harmony, corresponds to Autumn when things attain their fruitbearing stage, when harvests are reaped, when the world enjoys the utility of its products. As regards the correspondence between Utility-Harmony and the element of Metal, one of the functions of metal is to cut asunder or separate. A similar function is implicit in Righteousness inasmuch as this virtue has to distinguish or separate right from wrong, good from evil, justice from injustice. It is significant that the Chinese phrases for "decision" and "judgment"—chueh tuan (決斷) and p'an tuan (判斷)—which are so closely related to the function of Righteousness, are both associated with the idea of cutting or dividing. Philologists will testify that the English word "decision" is also connected with the idea of cutting or severing. Hence the correspondence between Metal and Righteousness. As regards the corresponding cardinal point West, the correct explanation seems to be that in the River Map the element of Metal appears on the West side, and that of Wood on the East. All these considerations combine to establish the correspondences
Correctness-Firmness and Wisdom and Faith

According to the text, the last attribute of Ch’ien, that of Correctness-Firmness, enables the superior man to manage affairs. It is thought that only when the superior man has correctly adjusted himself within the cosmic relation of things and demonstrated his firm adherence to principles, is he able to manage all affairs in a correct manner. This view is well illustrated in the following passage from the Analects of Confucius:

Tzu Lu said, “The Prince of Wei is waiting to transfer the affairs of state to your hands. What will you consider the first thing to be done?”

The Master replied, “What is necessary above all is to rectify names.”

Tzu Lu said: “Is that really so? You are wide of the mark! Why must there be such rectification?”

The Master said, “How uncultivated you are, Yu (alias of Tzu Lu)! A superior man, in regard to what he does not know, shows a cautious reserve.

If names are not correct, language will not be in accordance with the truth of things. If language is not in accordance with the truth of things, affairs of the state cannot be carried on successfully.

When affairs cannot be carried on successfully, the rites and music will not flourish; if the rites and music do not flourish, the punishments will not be properly awarded. When punishments are not properly awarded, the people will not know how to move hand or foot.

Therefore, a superior man considers it necessary that the names he uses may be spoken appropriately, and also that which he speaks may be carried out appropriately.

What the superior man requires is just that in his words there may be nothing incorrect.”

Again, the Master said, “If a minister’s conduct is correct, what difficulty will he have in assisting in government? If he cannot rectify himself, how can he rectify others?” (子曰：何不正其身而事修乎？不能正其身，如正人何。) The effects of “correct names” and “correct conduct” demonstrate that the attribute of Correctness-Firmness enables a man to manage all affairs.

The text does not point out the cardinal virtue corresponding to the attribute of Correctness-Firmness. This has given rise to conflicting opinions among commentators of the Han and Sung schools, the former asserting that this attribute corresponds to Faith, and the latter, to Wisdom. The view held by many other authorities is that Correctness-Firmness corresponds to both Wisdom and Faith which are more or less interrelated. Mencius says, “The richest fruit of wisdom consists in a right understanding of love and righteousness and not departing from them.”

Now, “right understanding” presupposes wisdom and the phrase “not departing from them” means “remaining ever faithful to them.” (孟子言智之實，知斯弗去，知者智也，弗去者固也，即信也，正而固即智之實，謂智而信也) This presupposes firmness and tenacity of purpose. Hence the attribute of Correctness-Firmness—i.e., correct understanding of Truth and firm adherence to it—corresponds to Wisdom and Faith.

In the commentary on the T’uan of the Ch’ien hexagram it has been explained that this fourth attribute, Correctness-Firmness, corresponds to the season of Winter in which Nature’s resources and energy are stored up, indicating the complete withdrawal of the Yang forces at the end of the annual cycle of creation. It remains to explain how Wisdom and Faith also correspond to the two primary elements of Water and Earth and to the cardinal point North and the Centre. It is stated in the Ch’ien Tso Tu (乾鑿度) that “the two elements of Water and Earth are inseparable

1. Confucian Analects, Bk. XIII, Ch. III
2. Confucian Analects, Bk. XIII, Ch. XIII
3. Works of Mencius: Bk. IV, Part 1, Ch. 27.
and include Wisdom and Faith.” (乾鑿度：水土二行兼智與信也). Mencius also says that *wisdom* must be like that shown by Emperor Yu in directing the course of the *water* of the Flood (孟子曰：智者若禹之行水也). *Water* may be a great danger, but it is ever *faithful* to its own nature which is to flow downwards. (Cf. the K’an hexagram regarding Water. 坎卦：習坎有孚，水流而不盈，行險而不失其信). Hence the combination of Wisdom and Faith.

It is interesting to note here this saying from the Tao Teh Ching: “The highest goodness resembles water. Water greatly benefits all things, but does not assert itself.” (上善若水，水善利萬物而不爭). The English sage, Ruskin, has set forth more or less the same view: “Of all inorganic substances, acting in their own proper nature, and without assistance or combination, water is the most wonderful.” Now only a Master of Wisdom can selflessly serve and benefit all mankind as water does, acting in his own proper nature, without asserting himself or claiming credit for his success. This is perhaps what Confucius had in mind when he said, “The wise take delight in water; the virtuous take delight in hills” (智者樂水，仁者樂山). Hence again the correspondence between Wisdom and Water.

The cardinal point that corresponds to Water is North, the chief reason being that in the River Map the element of Water appears on the North side. As regards the correspondences between Faith, Earth, and Centre, this much may be said: Both in the River Map and the Lo Shu (河圖洛書), the element of Earth is in the Centre. All the other four elements of Metal, Wood, Water and Fire are closely related to the central element of Earth, just as the four cardinal points of a compass can only be determined in relation to a central point. In a similar sense, Faith is the most essential bond in keeping all classes of human beings within right relationships. Confucius teaches that an empire can exist without an army or without sufficient food, but it cannot exist without Faith. He says, “From time immemorial, death has been the lot of man; but if the people have no faith in their rulers, the state cannot be established.” (自古皆有死，民無信不立). For Faith actually is the most essential tie keeping human beings together, both directly and indirectly. Hence its correspondence to the central element of Earth and the central point of the compass.

Paragraph 3 of the text of this Wen Yen Treatise teaches that it is possible for the superior man, through the culture of his inner being, to attain union with Spirit. The superior man, therefore, constantly practises these spiritual attributes and cardinal virtues till he becomes the very embodiment of them and so identifies himself with Ch’ien Tao, the creative spiritual source of life. It was through the cultivation and embodiment of these divine attributes that King Wen attained self-perfection and became the Sage-Founder of the Chou dynasty. And it is also these attributes which the superior man of Line 3 of the Ch’ien hexagram strives all day long to cultivate and embody in his own person.

Creative Spirit is for ever the ideal goal of the superior man. Just as the creative activities of Spirit are never-ceasing, so the endeavours of the superior man towards self-perfection are never slackened, until in time he appears aloft, high above all things, in perfect tune with the Tao or Spirit.

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2. Confucian Analects, Book XII, Chapter 7.
Paragraphs 4—9 of Wen Yen

Paragraph 4:

初九曰：潛龍勿用，何謂也？子曰：龍德而隱者也，不易乎世，不成乎名，遁世無悶，不見是而無闷，樂則行之，憂則違之，確乎其不可拔，潛龍也。

THE WORDS UNDER THE FIRST LINE, YANG, READ: "DRAGON CONCEALED IN THE DEEP. DO NOT ACT." WHAT DOES THIS SIGNIFY?

THE MASTER SAID: "THIS MEANS A PERSON WHO HAS THE MORAL POWERS OF A DRAGON BUT LIVES IN SECLUSION. THE INFLUENCE OF THE OUTSIDER WORLD WOULD MAKE NO CHANGE IN HIM. HE WOULD DO NOTHING MERELY TO SECURE HIS FAME. HE CAN LIVE, WITHDRAWN FROM WORLDLY LIFE, WITHOUT REGRET. HE CAN EXPERIENCE DISAPPROVAL WITHOUT TROUBLE OF MIND. IN HAPPY CIRCUMSTANCES HE CARRIES OUT HIS PRINCIPLES; IN TIMES OF ADVERSITY HE WITHDRAWS WITH THEM. FIRM AS A ROCK, HE CAN BY NO MEANS BE UPROOTED. SUCH A MAN MAY WELL BE CALLED A CONCEALED DRAGON."

The above six paragraphs, 4—9, of Chapter XII are in the form of questions and answers postulated to explain further the remarks of the Duke of Chou on the six lines of the Ch’ien hexagram. The dragon becomes the symbol of the superior man, or the great man or the sage upon the throne. As the dragon changes his mode of living with the change of seasons, so the sage or the superior man makes changes in his life in accordance with the spirit of the times. Just as the dragon may conceal itself or appear in the fields or soar to the sky, just so the superior man may live in seclusion or make his appearance in the realm of public affairs. It all depends upon the circumstances in which he finds himself. If his position is low and the time is not favourable for action, i.e., if he finds himself in the situation represented by Line 1 of the Ch’ien hexagram, then his right course lies in retirement from the world for the time being. This does not mean that he should flee from the busy haunts of men and hide himself as a hermit in the mountains. If by his silence he could command forbearance, if by living a simple and unassuming life he could avoid the envy or attention of the outer world, he would be conducting himself in the right way. During this period of retirement he devotes himself to his own improvement and does not seek to transform the world in accordance with his principles or to secure fame by showing off his talents and ability. He simply lives his good life in a humble and unostentatious manner. He feels no discomposure when people take no note of him or even disapprove of his ways. As taught in the Doctrine of the Mean, "The superior man accords with the course of the Mean. Though he may be unknown and shrouded in obscurity, he feels no regret. It is only a sage who is able to live in this way." And further, "The superior man does what is proper to the station in which he finds himself. He does not desire to go beyond it....... In a poor and low position, he does what is proper to a poor and low position ......... The superior man can find himself in no situation in which he is not himself."

It should be noted, however, that life-long seclusion is never the ultimate aim of a superior man, especially one who belongs to the Confucian school of thought. There is no standstill in a noble man’s aspirations and activities just as there is no standstill in Nature’s creative operations. "All things are on the move, nothing abides" is one of the basic teachings of the I-Ching. It is perhaps also a scientific law. Even the Ken hexagram 艮 (No. 52) which denotes “stopping” or “resting” contains within it the intermediate trigram Chen 聖, which stands for motion or advance. This is why Confucius writes in his commentary on the T’uan of

1. Doctrine of the Mean, Chapter XI.
2. Doctrine of the Mean, Chapter XIV.
that hexagram, “Ken denotes stopping or resting; — resting when it is the time to rest, and advancing when it is the time to advance. When one’s movement and rest all take place at the proper time, one’s course becomes bright and clear.” (艮止也，時止則止，時行則行，動靜不失其時，其道光明). Thus, deep down in the heart of the retired superior man, there is always the aspiration to go forth into the world at the proper time to carry into practice his cherished principles for the common weal of mankind. When opportunities present themselves, such as are indicated in Lines 2 and 5 of the Ch’ien hexagram, he rejoices and fulfils his mission with all his “dragon morals”. If, on the other hand, the time is not opportune for action, he lives a retired life and hides his light under a bushel. Whether he advances or retreats, he does not deviate from the correct path. This was precisely how Confucius, “the Sage of Timeliness”, fulfilled the various phases of his life. In praise of him, Mencius said, “When it was proper to go into office, he went into it; when it was proper to retire from office, he retired from it; when it was proper to continue in it for a long time, he continued in it for a long time; when it was proper to withdraw from it quickly, he withdrew from it quickly — that was the way of Confucius:” (可以仕則仕，可以止則止，可以久則久，可以速則速，孔子也). This was also the way of Yen Hui, the illustrious disciple of Confucius. The Master said to him one day, “When called to office, to undertake its duties; when not so called, to lie retired; — it is only I and you who have attained to this.” (用之則行，舍之則藏，惟我與爾有是乎).}

In his retirement, Yen Hui lived in a mean narrow lane, “with only a single bamboo dish of rice and a single gourd dish of drink”. “While others could not endure the distress, Hui did not allow his joy to be affected by it.” It may, indeed, be said of him that he fulfilled perfectly the spiritual significance of Line 1 of Ch’ien.

According to the Law of Analogy and Correspondence, Line 1 of Ch’ien corresponds to Line 1 of Fu 後 塳. Since the lower Chen trigrams ☰ of Fu symbolizes the feet and signifies active movement, and since Ch’ien stands for creative activity, Line 1 may suggest going forth and practising one’s principles; but it must be noted that in the Fu hexagram the one Yang line is at the very bottom, hidden beneath five Yin lines which constitute, in all, three K’un trigrams — one upper and two intermediate—and the K’un trigrams are symbols of Earth. This situation clearly indicates hiding beneath the earth, i.e., “keeping with one’s principles in retirement”. When Line 1 of Ch’ien is transformed, the entire figure becomes the Kou hexagram 市. In this hexagram we perceive the lowest Yin line occupying the Yang position and keeping the right occupant, i.e., a Yang line, concealed away. Thus, the correspondences and transformations of Ch’ien’s Line 1 all bear out the significance of that line, which represents a superior man who, in solitude and seclusion, is occupied with his own spiritual development, and whose self-possession is so perfect that, in the words of Mencius, “riches and honours cannot make him dissipated; poverty and low condition cannot make him swerve from principles; and power and force cannot make him bend.” (富貴不能淫，貧賤不能移，威武不能屈). “He would not accept even the whole world if in doing so he has to commit one act of unrighteousness or to kill one innocent man.” (行一不義，殺一不辜，而得天下，不為也).

**Paragraph 5:**

九二曰：見龍在田，利見大人，何謂也？
子曰：龍德而正中者也。庸言之信，庸行之謹，庸邪存其藏，善世而不伐，德博而化。
易曰：見龍在田，利見大人，君德也。

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2. Con ferraria Analects, Book VII, Chapter X.
3. Con ferraria Analects, Book VII, Chapter IX.
THE WORDS UNDER THE SECOND LINE, YANG, READ: “DRAGON APPEARING IN THE FIELD. IT WILL BE ADVANTAGEOUS TO MEET WITH A GREAT MAN.” WHAT DOES THIS SIGNIFY?

THE MASTER SAID: “THIS MEANS A MAN WHO IS POSSESSED OF THE ATTRIBUTES OF A DRAGON AND OCCUPIES EXACTLY THE CENTRAL PLACE. EVEN IN ORDINARY SPEECH HE IS SINCERE. EVEN IN ORDINARY CONDUCT HE IS CAUTIOUS. HE GUARDS HIMSELF AGAINST DEPRAVITY AND PRESERVES HIS TRUTHFULNESS. HE DOES THE WORLD MUCH GOOD, BUT DOES NOT BOAST OF IT. HIS VIRTUE IS EXTENSIVELY FELT AND IS A TRANSFORMING INFLUENCE TO THE PEOPLE. IN THE BOOK OF CHANGES IT IS SAID: DRAGON APPEARING IN THE FIELD. IT WILL BE ADVANTAGEOUS TO MEET WITH A GREAT MAN. THIS REFERS TO A MAN WHO HAS THE ATTRIBUTES OF A RULER.”

Chung Yung (The Mean)

It is obvious that Line 2 of the Ch’ien hexagram is exactly in the central place, but it is not so easy to perceive how this idea of centrality is connected with the ideas of “ordinary speech” and “ordinary conduct” as expressed in the text. The connecting link is found in the two words “chung yung” which form the title of the classic The Doctrine of the Mean. According to Chu Hsi, chung (centre) is the term for what is without inclination or deflection (不偏不倚); yung means ordinary, constant. In The Doctrine of the Mean, chung is defined as “the state of mind prior to the stirrings of pleasure, anger, sorrow, or joy” (喜怒哀楽之未發謂之中). It is the very centre of one’s consciousness, the “great root from which grow all human activities in the world” (天下之大本). In the moral teachings passed on from Emperor Yao to Emperor Shun, and from Emperor Shun to Emperor Yu, special emphasis was laid on this inner state of chung, the idea being that a man of virtue should cultivate inner profundity by a process of spiritual interiorization so that the centre of his consciousness might be withdrawn to his innermost depth where Eternal Being truly dwells. When Confucius came to impart these moral teachings to his disciples, he linked the culture of inner being (chung) with that of ordinary conduct and ordinary speech (yung). Thus in the Chung Yung is actually found this sentence, “The superior man is earnest in practising the ordinary virtues, and cautious in his ordinary speech.” (庸德之行，庸言之謬). In other words, the superior man should preserve and nourish his inner being through the culture of ordinary speech and ordinary conduct.

Symbolisms of Sincere Speech and Careful Conduct

At this point the question arises: Why are ideas of speech and conduct introduced into the text? A consideration of the trigrammatic relationships of Line 2 of the Ch’ien hexagram will supply an answer to this question. First of all, this line corresponds to Line 2 of Lin 禪 and is the base of the intermediate trigram Chen 畜 which symbolizes (1) “sound”, i.e., speech; (2) “feet”, i.e., movement or conduct. Line 2 of Ch’ien also corresponds to Line 2 of Shih 師, of which the lowest trigram, K’an 卡, signifies three things: (1) flowing movement, i.e., conduct; (2) carefulness, because the subject of the middle Yang line of K’an 句 is entrapped between two Yin lines and must be careful in his conduct in order to be free from errors; (3) sincerity, because the text of the K’an hexagram reads: “K’an shows the possession of sincerity.” “Water pursues its way through a dangerous narrow pass, without losing its true nature.” Hence sincerity of speech.

Then the transformation of Line 2 into Yin 卡 brings at once into view two trigrams:

(1) Tui 卡, (represented by Lines 1 and 2) meaning “mouth” —— hence speech.

(2) Sun 卡, meaning “uncertain movement” —— hence conduct.

1 cf. 子張：周昌能解意
The symbolisms explained above all bear out the idea that the dragon-morals of the superior man of Line 2 of Ch'ien manifest themselves as sincere speech and careful conduct. The quality of cautiousness (謹) is connected with that of reverence (敬), while sincerity (信) is more or less the same as truthfulness (誠). According to Ou Ta-tien, reverence and truthfulness are virtues represented by the Ch'ien hexagram. He also maintained that the three lower lines of Ch'ien represent the progressive development of man's moral nature, the first line indicating the acquisition and accumulation of good qualities (積善), the second indicating moral-cultivation (修德), and the third indicating advancement in moral-cultivation (進德). Moral-cultivation under Line 2 involves the practice of reverence and truthfulness in one's ordinary speech and conduct.

The Preservation of Truthfulness

The spirit of truthfulness is inherent in every human being, but in most people it is obscured by wrong desires, passions, and depravities. Truthfulness cannot be preserved as long as such desires and passions dominate and warp one's nature. Just as fire brightens when the stifling smoke clears away, just as water becomes placid and reflecting when the surging waves are stilled, so truthfulness will manifest itself when the mind is freed of all depravities. Line 2, being the central power of Ch'ien (二為乾中樞), represents the centre of man's being, a condition of equilibrium and harmony (中和), which leads, as taught in the Chung Yung, to the possession of "complete truthfulness" (至誠). But the Yin nature of its position indicates something wrong, some deflection, some depravity, which must be guarded against. And this idea of "guarding against" is suggested, according to several commentators, by the two strong Yang lines 1 and 3 above and below the central line—the two strong barriers or lines of defence on both sides of Line 2.

Benefiting the World without Boasting

The subject of Line 1, living in seclusion, seeks to benefit only himself by acquiring the essential moral qualities, not aiming to "transform the world" or to "secure fame". But when he advances to the position of Line 2, he enters human society and endeavours to benefit the world through his fine virtues. But, however great may have been his contribution towards the welfare of mankind, he does not boast of it. On the contrary, he feels a sense of emptiness within him as if he has accomplished nothing. Symbolically speaking, this sense of inner emptiness is indicated by the Yin nature of Position 2, while the plenitude of his spiritual life is indicated by the full Yang line which occupies it (Yin signifies vacuum; Yang signifies plenum). The special significance of this symbolism is clearly borne out by the Ts'ien hexagram 謹 (No. 15), the symbol of humility, which shows one full Yang line occupying the third position of the K'un hexagram ☽. Of this unique Yang line of Ts'ien, Confucius writes in the Great Treatise: "A superior man toiling laboriously and yet humble! ....... He toils with success, but does not boast of it; he has merits, but does not count them a virtue ........." (勞彌君子有終吉，子曰勞而不伐，有功而不誇，厚之至也). The desire for boasting is denounced by Lao Tzu in many chapters of his Tao Teh Ching. For instance, in Chapter XXIV he says: "The boastful are without merit" (自伐者無功). And in Chapter XXX he says: "A good general fulfils his purpose but does not boast of what he has done" (善戰者果而勿伐). Even in the Wen Yen Treatise, there is a more or less similar statement by Confucius in praise of the originating power of Ch'ien Tao. He says: "This Essential Cause of Ch'ien is capable of benefiting the whole world with beauty, excellence, and beneficient things, and yet it does not tell what benefits it has conferred. How great, indeed, is Ch'ien! (乾始能以美利利天下，不言所利，大矣哉)."

Virtue as a Transforming Influence

In a previous commentary it has been pointed out that Line 2 of Ch'ien 順 being incorrectly placed should be transposed to its correlative...
position in K'un 位置 in K'un, i.e., Position 5. Now K'un is the symbol of earth and its fifth place represents the seat of supreme authority, the occupant of which is supposed to possess the qualities of a ruler and wield extensive virtuous influence over the subjects of the other Yin lines who, being receptive and acquiescent, submit willingly to his rule. Why is the influence extensive? Because, as taught in the Chung Yung, the chief characteristic of Earth is its extensiveness (博厚配也)。 According to the teaching of the I Ching, K'un also represents the masses of people on earth, just as its polar counterpart, Ch'ien, represents their ruler. All this suggests that the virtuous influence of the occupant of Position 5 of K'un is extensively diffused over the people on earth. And why is the influence a transforming one? A symbolical explanation is given by Yao Pei Chung (姚配中) who points out that the interaction and co-operation of Yang and Yin, of Ch'ien and K'un, produce infinite changes. For instance, as a result of mutual adjustment, the two hexagrams are both transformed into the ideal Chi Chi hexagram (No. 63) which represents a condition in which “clouds move, and rain is distributed, and various things appear in their developed forms.”

Paragraph 6:

九三曰：君子終日乾乾，夕惕若厲，元咎。何謂也？子曰：君子進德修業，忠信所以進德也。修辭立其誠，所以居業也。知至至之，可與幾也。知終始之，可與存義也。是故居上位而不駭，在下位而不憂，故乾乾因其時而惕，雖危无咎矣。

THE WORDS UNDER THE THIRD LINE, YANG,

1. Chapter XXVI
2. 周易殷氏箋，化鈞顧圖，品成徐雏，誠行周治，品成齋也。

READ: “ALL DAY LONG THE SUPERIOR MAN IS CREATIVELY ACTIVE AND VIGILANT. AT NIGHTFALL HIS MIND IS STILL BESET WITH CARES AND APPREHENSIONS. THE POSITION IS DANGEROUS, BUT THERE WILL BE NO ERROR.” WHAT DOES THIS SIGNIFY?

THE MASTER SAID: “THE SUPERIOR MAN ADVANCES IN VIRTUE AND LABOURS AT HIS LIFE - TASK. THROUGH LOYALTY AND GOOD FAITH HE ADVANCES IN VIRTUE. BY ATTENDING TO HIS WORDS, SO THAT THEY REST FIRMLY ON TRUTH, HE MAKES HIS WORK ENDURING. HE KNOWS THE UTMOST POINT TO BE REACHED, AND REACHES IT, THUS SHOWING HIMSELF IN ACCORD WITH THE SUBTLE PROMPTINGS OF HIS HEART. HE KNOWS AT WHAT POINT TO TAKE REST, AND TAKES IT, THUS PRESERVING HIS RIGHTEOUSNESS IN ACCORDANCE WITH HIS GOAL IN LIFE. HENCE HE OCCUPIES A HIGH POSITION WITHOUT PRIDE, AND A LOW POSITION WITHOUT ANXIETY. THUS IT IS THAT, BEING ACTIVE AND VIGILANT, OR CAREFUL AND APPREHENSIVE AS THE TIME REQUIRES, THOUGH HIS POSITION IS PERILOUS, HE WILL MAKE NO MISTAKE.”

Moral Advancement and Prosecution of Life - task

Line 3 of the Ch'ien hexagram marks the rise of the Yang power to the third position and completes the formation of the lower Ch'ien trigram. This brings it into relationship with the T'ai hexagram 泰 (No. 11), which consists of a Ch'ien trigram below and a K'un trigram above. Now in Chapter I of the Great Treatise, after a long chain of deductive reasoning, the idea is established that Ch'ien signifies “great virtues”, and K'un “great tasks” (乾為盛德，坤為大業). Therefore, in the component trigrams of T'ai we have the two symbols of “virtue” and “task”. The order in which these two symbols are drawn shows that “virtue” comes first and “task” last, and this signifies that the prosecution of a task in life must be based on and preceded by moral advance-
 ment. Strictly speaking, the idea of “task” only arises in Line 4, but its contemplation and preparation should begin during the earlier period when moral advancement is being sought. This is why both Lines 3 and 4 deal with the same subject of moral advancement and life-tasks.

Allusion has been made again and again to “reverence” and “truthfulness” as being the two cardinal virtues represented by Ch’ien. Now the careful and apprehensive state of mind suggested by Line 3 is a clear expression of the spirit of reverence, while “loyalty and good faith” are but different aspects of the same quality of “truthfulness” (乾親敬也,忠信誠也). In Confucian ethics loyalty and good faith are regarded as cardinal principles (主忠信). Thus, when Tzu Chang asked how virtue was to be exalted, Confucius replied, “Hold loyalty and good faith as cardinal principles, and follow what is right,—this is the way to exalt one’s virtue.” The exaltation of virtue (崇德) is also touched upon by Confucius in his Great Treatise: “Is not the I a perfect book? It was by the I that the sages exalted their virtue, and enlarged the sphere of their activities” (子曰，易其至矣乎，夫易聖人所以崇德而廣業也). This bears out the meaning of Line 3 and shows the consistency of Confucius’s teachings.

As regards the cultivation of right speech and the establishment of truthfulness, they are obviously essential for the successful prosecution of one’s task in life. The activities whether of a teacher or a statesman, or any person who has a task to fulfil in the world, necessarily involve a great deal of writing and speaking, and in both these fields one cannot pay too much attention to the use of words. A diplomat undertaking a mission in a foreign country may realize how often, for want of the necessary correct expression on his part, his meaning fails to be understood. As regards the quality of truthfulness, its influence on others and on the success of a mission may be seen in the following passages from Mencius and the Doctrine of the Mean:

Never has there been one who is possessed of complete truthfulness

1. Confucian Analects, Book I, Chapter VIII.
2. Confucian Analects, Bk. XII, CH. X (子曰聖人崇德而廣業).
3. Chapter VII.

and yet fails to move others. Never has there been one who lacks truthfulness and yet is able to move others.¹

Truthfulness is the end and beginning of things; without truthfulness there would be nothing.

On this account, the superior man regards the attainment of truthfulness as the most excellent thing.²

The moral qualities of loyalty and truthfulness can be traced to symbolisms related to Line 3, but such symbolisms are too elaborate and sometimes too far-fetched to deserve treatment here. Suffice it to mention that the idea of speech is derived from the Tui trigram — symbol of mouth—which comes into being when Line 4 adjusts itself by transforming into Yin.

Ultimate Goal of Life

The superior man of Line 3 is active and vigilant, careful and apprehensive, because he is pursuing two aims in life, namely, his moral advancement and the accomplishment of some great task. The former requires the cultivation of loyalty and good faith while the latter requires the cultivation of right speech and truthfulness. In pursuing these two aims, he should know his “attainable goal” as well as his “final goal”. His recognition and eventual attainment of his goal will show him to be in accord with the subtle promptings of his heart and bear witness to the preservation of his righteousness. Knowing the purpose and meaning of his life, rejoicing over his achievements and willing to share them with his fellow-men, he can occupy a high position without pride, and a low position without anxiety. Thus he will make no mistake although his position may be a perilous one.

There is a paragraph in Chapter XXVII of the Doctrine of the Mean which supports the above text of Line 3 of Ch’ien. It is as follows:

1. Works of Mencius, Bk. IV, Part I, Ch. XII, Para. 3.
2. Doctrine of the Mean, Chapter XXV, Para. 2.
"The superior man respects his moral nature, and engages in learning and enquiry. He wants to attain a broad view of things and yet does not neglect the minute details. He tries to attain the peak of enlightenment and yet follows the path of the mean. He reviews his past attainments and acquires new knowledge. He esteems propriety by being sincere and honest. Thus, when occupying a high position he is not proud, and in a low position he is not insubordinate."

**Paragraph 7:**

九四曰：或躍在淵，無咎，何謂也？
子曰：上下无常，非為邪也，進退無恆，非離群也，君子進德修業，欲及時也，故無咎。

THE WORDS UNDER THE FOURTH LINE, YANG, READ: "THE DRAGON LOOKING AS IF HE WERE LEAPING UP, BUT STILL IN THE DEEP. NO ERROR." WHAT DOES THIS SIGNIFY?

THE MASTER SAID: "THE SUBJECT OF THAT LINE FINDS NO PERMANENT PLACE EITHER ABOVE OR BELOW, BUT HE DOES NOT CHERISH IMPROPER MOTIVES. HE MAY ADVANCE OR RETREAT; THERE IS NO PERMANENT PLACE FOR HIM; BUT HE DOES NOT LEAVE HIS FELLOWS. THE SUPERIOR MAN ADVANCES IN VIRTUE AND LABOURS AT HIS LIFE-TASK IN ORDER THAT HE MAY ADVANCE AT THE PROPER TIME. THEREFORE, THERE IS NO MISTAKE."

**Transitional Stage**

In the commentary on the Yaotz'u of Line 4 it has been explained that the subject of this line is in a transitional stage, having just risen above the lower trigram and being now at the bottom of the upper one. His position is just below that of the ruler of Line 5, and, therefore, is beset with apprehensions. Obviously it is not safe for him to advance rashly because, in doing so, he may encroach upon the sphere of influence of his ruler. But he cannot remain permanently in his present position because, being Yin, it is not his proper place. Already in an advanced stage in the culture of being as well as in the culture of ability, he weighs the conditions and possibilities of the moment and then determines his movements in accordance therewith. At one time he may advance; at another he may retreat, just as a dragon may leap up to the higher regions or remain in the lake. There is no fixed place for him either above or below. All depends on the necessities of the moment. His insight into the conditions of his time enables him to avoid mistakes in his movements. Whether he moves upwards or downwards, he is doing the right thing and cannot be accused of cherishing improper motives or deserting his own group. At one time Confucius condescended to be a "keeper of stores" and "superintendent of public land" (孔子為委吏矣，嘗為乘田矣) and at another he advanced to become war-minister in the state of Lu. Can it be said of him that he had improper motives or separated himself from his fellows?

**Historical Illustrations**

Line 4 represents the situation of Emperor Shun when he was Prince Regent under Emperor Yao.

"Diligently he tried to fulfill the five cardinal duties, and they came to be universally observed. When he was appointed to be General Regulator, the affairs of every official department were arranged in proper order. When he was commissioned to receive the princes from the four quarters of the land, they were all docile and submissive. When he was sent to the great plains at the foot of the mountains, notwithstanding the tempests, thunder and rain, he did not go astray.

"Emperor Yao said, 'Come, Shun, for three years I have consulted
you on all affairs, and examined your words, and found that they can be carried into practice. Ascend the imperial throne" 1

This story of Emperor Shun illustrates the way of the superior man who advances in virtue and performs his duty in order to be of great service at the proper time.

The same sentence signifying advancement in virtue and attention to duty occurs in the texts of both Lines 3 and 4, with only a slight variation in meaning. The difference is that, while the superior man of Line 3 is making strenuous efforts at moral advancement and the fulfilment of his duty, he of Line 4 is already sufficiently advanced morally and successful in the performance of his duty to be fit to take the final upward step to the position of supreme honour.

Symbolisms

The appropriateness of the movements of the superior man of Line 4 is borne out by the correct transpositions of that line. As it is, the line is incorrectly placed. It may be promoted to position 5 above or transferred to its correlative position 1 below. Now the first and the fifth are both Yang positions, which signifies that Line 4 will be in its right place after both transpositions, and there will be no mistake in its movements. Furthermore, no matter in what direction it moves, it does so amidst lines of the same nature—all Yang lines. In other words, the subject of Line 4 “lives and moves” amidst, not away from, his fellows, i.e., members of the same group (進退無恆，非離群也).

Paragraph 8:

九五曰: 飛龍在天，利見大人，何謂也？
子曰: 同聲相應，同氣相求，水流濕，
火就燥，雲從龍，風從虎，聖人作而萬

1 Shu Ching, The Canon of Shun.
illumined by his inner light. In other words, the sage who has realized Eternal Truth will touch an ever increasing number of souls, inspiring them to attune themselves to him and surrender to the influence of his being. He imparts to them the true meaning of their lives and missions in the world, and thus regenerates them from within. In his presence, ordinary men become conscious of their creative faculty and the possibility of attaining life's ultimate goal. Count Hermann Keyserling says in his book *The Recovery of Truth* that "every individual that struck self in his deepening consciousness represents the hinge of the world." Ordinary people orientate or polarize themselves in relation to that sage just as particles of matter adjust themselves to a centre of dynamic force.

Keyserling further says: "The externally weakest individual who has so deepened his consciousness that his particular mode of being has become to him the expression of the cosmic whole is thereby endowed with its superempiric might." The effect of such an individual on the masses will depend upon his inner dynamism and the inner rhythm of his being. Some personalities who are even far below the level of a sage impart a spontaneous influence upon people who come in contact with them. It was said of B. Mussolini that when one had been in touch with him, one would feel, after leaving him, that "one could squeeze something of him out of one's clothes!" ¹

**The Universal Life Force**

More permeating, more spontaneous, and of more fundamental and permanent effect is the influence of a sage. He it is that has attained the goal of perfection, having penetrated into his innermost depth, and being animated by the profoundest vital forces. He becomes the immediate expression of Vital Essence or, as George Bernard Shaw calls it in his *Man and Superman*, "the Universal Life Force". Divine Spirit works directly through him; Being has found adequate expression in his body; and Eternal Truth radiates so powerfully into his surrounding world that people automatically adjust themselves to him. The deeper the centre of his consciousness, the wider will be the range of the phenomena his immediate influence affects. As indicated in the commentary on the T'uan of this Ch'ien hexagram, he may ultimately rule the "unconscious" of a whole nation. It is therefore no exaggeration to say in explaining the advantages of meeting with a great man that "when a sage makes his appearance, all creatures will follow him with their gaze" (聖人作而萬物覩).

There is a mystic force that transcends any power of the intellect or of the body, that becomes manifest and operative in the life of man when his divine self-realization, his God-consciousness, becomes awakened and permeates his entire being. Allusion to this force has been made by Mencius in his works.¹ Mencius says:

> This is the vital force. It is exceedingly great, and exceedingly strong. If it is nourished by rectitude and sustains no injury, it fills up all between heaven and earth.

> This is the vital force. It is the concomitant of righteousness and reason. Without it, man would feel a sense of emptiness as if he were in a state of starvation.

> It is produced by the accumulation of righteous deeds. It is not to be obtained by incidental acts of righteousness. If the individual were not fully satisfied with his conduct, he would feel a sense of emptiness as if he were being starved.

All men share this Universal Life Force, but most of them do so only to a limited extent. The perfect exponent of this force is found in the personality of a sage. Vast is the difference between his level and that of the ordinary people. "Is it only among men that this is so? There is the unicorn among quadrupeds; the phoenix among birds, the T'ai Shan among hills, and rivers and seas among rain pools. Though the same in kind, they are different in degree. So the sage and the ordinary people are the same in kind, but he stands out from his fellows and rises above their level. From the birth of mankind till now, there never has been one

¹. Foreword to *Benito Mussolini, My Autobiography*, p. 21.

so complete as Confucius."

Mutual Attraction among Things

It is because the sage and the ordinary man are of the same species, that the latter is capable of being influenced and transformed by the former. Similarly:

(a) Notes of the same key respond to one another; creatures of the same nature seek one another.

(b) Water flows towards places that are wet; fire turns to things that are parched.

(c) Clouds trail behind a dragon; winds follow in a tiger's wake.

(d) Things that are rooted in Spirit gravitate to what lies above; things rooted in Earth gravitate to what lies below.

It is easy to understand the first illustration; but the other three, while they have been subjected to various interpretations by some commentators, are branded by others as being fantastic and devoid of scientific truth. In order to arrive at a clear and thorough understanding of their special significance, it is necessary to analyse them one by one.

(a) "Notes of the same key respond to one another; creatures of the same nature seek one another."

It has been discovered and confirmed by experience that when a string of the violin or any other stringed instrument is tuned up to a certain note of a piano, the striking of that note causes the string to vibrate in unison and produce a similar note. There is an ancient Chinese saying that when the Copper Hill in the East of Lo Yang crashed, the Bell of Lo in the West sounded in response ($\text{山東崩，洛鐘西應}$). This shows there is some close affinity between objects of similar vibrations. Students of geopsychology are familiar with the facts that animals brought from foreign parts keep to the traditional local routes, although they never saw them before; and that migratory birds, though they are mostly led by the younger of their kind, keep to the time-honoured main course. Huai-nan-tzu (淮南子) says: "When a yang sui (陽燧, i.e., a burning-glass) is put under the sun, it becomes hot and creates fire." "Thunder and wind excite each other" (雷風相激). "Mountains and marshes interchange their influence" (山澤通氣).

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Here hid, retired, the crane cries out;
Her young's responsive cry sounds there.
Of spirits good I drain this cup;
With thee a cup I'll freely share.¹
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Confucius says:

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The superior man stays home and sends forth his words. If they be good, they will be responded to at a distance of more than a thousand miles. How much more will they be so in the nearer circle? If they be evil, they will awaken opposition at a distance of more than a thousand miles. How much more will they do so in the nearer circle?
Words issue from his person, and proceed to affect the people. Actions proceed from his person and their effects are felt at a distance. Words and actions are the hinge and spring of the superior man. The movement of that hinge and spring determines honour or disgrace. His words and actions move heaven and earth. Must he not, then, be cautious in regard to them?
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In another part of the same treatise Confucius says:

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When two men are one in heart,
Their keenness cuts e'en steel apart;
Words that echo from heart to heart
Are fragrant like orchid flowers!²
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All these illustrate the mutual attractions between objects of the same

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¹ Great Treatise, Section I, Ch. 8—Comments on Line 2 of Chung Fu hexagram (No. 64): 韜端于諸，天子救之；我有好賢，吾與爾言之
² Great Treatise, Section I, Ch. 8—Comments on Line 5 of T'ung Jen hexagram (No. 14): 二人同心，其利斷金；同心之言，其臭虯懿
kind. Much more contagious and far-reaching is the influence of a sage on his fellowmen.

(b) "Water flows towards places that are wet; fire turns to things that are parched."

This passage has been explained by Hsun Shuang and some other commentators in the following manner.

Ch‘ien and K’un can be understood as signifying the two opposite properties of dryness and dampness. The transposition of Line 2 of Ch‘ien and Line 5 of K’un results in the formation of the K’an trigram in K’un, and the Li trigram in Ch‘ien. Kan is the symbol of water, and its formation in the K’un hexagram gives rise to the suggestion of water flowing towards a wet place. Similarly, Li symbolizes fire, and its formation in the Ch‘ien hexagram gives rise to the suggestion of fire turning to what is dry.

The above explanation is based on the symbolisms arising as a result of the mutual adjustment of Ch‘ien and K’un. In view of the fact that water flows towards dry places just as much as it does towards wet places, while fire turns to wet things just as much as it does towards dry things, the ideas embodied in the above passage should be further clarified. When water reaches a place of which one side is wet and the other dry, it flows towards the wet side; when fire gets in contact with things of which one portion is dry and the other wet, it turns towards the dry portion. The truth under illustration is that the masses of ordinary people naturally turn to the sage for spiritual guidance, because Spirit finds fullest expression in the Sage and man is in essence spiritual.

(c) "Clouds trail behind a dragon and winds follow in a tiger’s wake.

James Legge thinks that this analogy is inappropriate. He writes, "The continuity of the illustrations is broken by the introduction of the dragon and clouds, and the tiger and wind. Are these of the same kind?"

Apparently they are not, but according to the I-Ching they are the same in this respect: Clouds and dragons belong to the Yang aspect. This is borne out by the fact that clouds and dragons are represented respectively by the K’an trigrams which are both Yang symbols derived from Ch‘ien, and consisting of one predominant Yang line and two secondary Yin lines. The tiger and wind, on the other hand, are represented by Tui and Sun, both Yin symbols, derived from K’un, and consisting of one predominant Yin line and two secondary Yang lines. According to Yu Fan, a great authority on the I-Ching, dragon and tiger are also symbolized by Ch‘ien and K’un, symbols for sky and earth. Hence clouds, which generally gather in the sky, are associated with a flying dragon, while winds which rise from the earth are associated with a running tiger. It may be said that the dragon feels the influence of the clouds surcharged with rain, and rises from the deep. His flight in the sky naturally affects the formation of clouds, so that they seem to be following his movement. Similarly, when the tiger feels the effect of the cold raging wind, it takes fright and flees, not against but with the wind. The wind sweeps on following it as if in pursuit. The clouds and the wind follow not with any conscious volition on their part, but merely as a matter of course. In Buddhist literature, similar analogies often appear. For instance, "The shadow follows the body, and echo follows sound." Without questioning too severely the soundness of these notions, one may accept them as illustrations of the truth that a spiritual teacher or a wise ruler is sure to have disciples, who follow his person as well as his teachings. The truth becomes obvious when one reflects on the huge following of the Buddha, of Jesus Christ, of Mahomet, and of Confucius.

(d) "Things rooted in Spirit gravitate to what lies above; things rooted in Earth gravitate to what lies below."

This concluding illustration is also denounced by James Legge as being foreign to the occidental way of conceiving things. He wonders why Confucius selected such illustrations and spoke in such a style. As Legge
implies, there are fundamental differences between Occidental and Oriental ways of thinking. However, in the present case, it should not be difficult to perceive the unity of significance underlying the variety of illustrations. First, there is the interpretation by Chu Hsi and other commentators, that by "things rooted in Spirit" are meant men and animals, i.e., moving intelligent creatures; and that by those "rooted in Earth" are meant all plants, that is, things that do not move. Men and animals turn their heads to the sky above, and the plants take root in the earth below.

Secondly, there is a better and more convincing explanation based on the fundamental difference between the spiritual and physical aspects of man. Through the body and its avenues of sense, man is related to the physical world below. However, through his soul and spirit, he is related to the spiritual world above. The body, wondrous as it is in its functions and its mechanism, is not life and has no power in itself. It is of the earth, earthy. Every particle of it comes from the earth through the earthy substance it has assimilated, and every part of it in time will go back to the earth. It may truly be said of the body, "Dust thou art and to dust thou shalt return." In other words, what is rooted in earth gravitates to earth. The body is only the vehicle for the manifestation of life, and life or spirit indubitably transcends earthly existence. According to most religious teachings, man's soul is one with the Creative Spirit of the Universe, so much so that in his innermost self he is always aspiring towards spiritual ideals, and at death his soul soars heavenward back to the spiritual world. This bears out the words, what is rooted in Spirit gravitates to Spirit. Thus it is that all things follow their own kind, and ordinary men and women follow their sage as he makes his appearance in the world.

**Paragraph 9:**

上九曰：亢龍有悔，何謂也？子曰：
貴而無位，高而無民，賢人在下位
而無輔，是以動而有悔也。

THE WORDS UNDER THE TOPMOST LINE, YANG,

READ: "DRAGON EXCEEDING THE PROPER LIMITS;— THERE WILL BE OCCASION FOR REPENTANCE." WHAT DOES THIS SIGNIFY?

THE MASTER SAID: "THE SUBJECT OF THAT LINE IS NOBLE IN CHARACTER, BUT HE HAS NO SUITABLE POSITION. HE FILLS A HIGH POST BUT WITH NO PEOPLE UNDER HIS CONTROL; AND THE MEN OF TALENT AND VIRTUE IN THE LOWER POSITIONS GIVE HIM NO SUPPORT. SHOULD HE MOVE IN SUCH A CASE, THERE WILL BE OCCASION FOR REPENTANCE."

As previously explained, the place of honour and authority in the Ch'ien hexagram belongs to the fifth line, and no other line plays so unimportant a part as the sixth; hence the latter is regarded here as having "no position" at all. Since the subject of Line 5 is the Sage-Ruler, that of Line 6 is considered to be his father or ancestors. These are noble indeed, but have no official positions. Line 6 of Ch'ien is Yang and its position is Yin. The subject of this line, therefore, is not in his correct place. In other words, he has no position, however noble he may be.

The subject of Line 6, being in the topmost position, undoubtedly "dwells on high". Why is it suggested that he has no people to rule? Because there are no Yin lines in the hexagram, Yin being the symbol for the ruled in contradistinction to Yang which is the symbol of a ruler. This is clearly and definitely borne out by the following passage in Ch. IV of the Great Treatise:

"In the Yang trigrams [☰☰, ☁☰, ☁☁] we have one ruler [one Yang line] and two subjects [two Yin lines]. In the Yin trigrams [☷☷, ☁☷, ☁☴] we have two rulers [two Yang lines] and one subject [one Yin line]."

According to Ch. XI of the Treatise on the Trigrams, K'un suggests the idea of a multitude (衆為民). Now, no K'un trigram is found in the hexagram of Ch'ien — hence "no multitudes".

The meaning becomes clearer still if Line 6 is compared with Line 5
in regard to their relationships with their adjacent and correlative lines. In this connection, it must be recalled that the second, fourth and sixth positions of a hexagram are Yin and the others Yang as in the Chi Chi hexagram 

Now, in the case of Line 5 of Ch'ien, we find that its adjacent positions 4 and 6 and correlative position 2 are all Yin. In other words, the positive ruler of Line 5 is correctly related to negative subjects occupying Yin positions. This obviously signifies that he has subjects under his rule. In the case of Line 6, on the contrary, the very reverse obtains. Its adjacent position 5 and correlative position 3 are both Yang. In other words, all the individuals related to Line 6 are positive subjects occupying Yang positions. They can only be his equal, not subjects under his rule.

Finally, since the subject of Line 5 is the Sage-Ruler, the ruled masses must necessarily belong to him. "All within the boundaries of the kingdom are, without any exception, the subjects of the king." (盡土之濳，莫非王臣。) Therefore, the subject of Line 6, who is not the ruler, cannot possibly have people under his rule.

By "the man of talent and virtue" is meant the subject of Line 3 of Ch'ien, the superior man who is "advanced in virtue and accomplished in learning" (進德修業). He occupies a position below, because Line 3 is in the lower trigram while Line 6 is on top of the upper one. He gives no support to the subject of Line 6, because, being both Yang correlatives, they are not harmoniously related to each other. As explained before, it is a case of "antagonistic response". Hence no support.

As explained in a previous commentary on Line 6, the subject of this line has exceeded the proper limit of his sphere of activity and has become self-satisfied and overbearing, with the result that people refuse to assist and co-operate with him (上九過亢志滿，賢人不來輔助之——朱子). In the words of Mencius, "The language and looks of self-conceit drive people away to a distance of one thousand miles and beyond. When good men stay away at a distance of a thousand miles, calumniators, flatterers, and sycophants will make their appearance" (讒詖之聲音顔色距人於千里之外，士止於千里之外，則讒詖面唾之人至矣)。 Under the circumstances, any further movement on the part of the subject of Line 6 will only mean more blunders and more occasions for regret. The only thing for him to do is to transform himself and become quiescent and humble instead of being positive and domineering. Symbolically speaking, Line 6 should transform itself into Yin, so that the ideal situation of a Yin line occupying a Yin place may be restored and maintained.

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1. Shu Ching.

1. Works of Mencius, Bk. VI, Pt. II, Ch. XIII,
CHAPTER XIII

Paragraphs 10—16 of Wen Yen

10. “CONCEALED DRAGON, DO NOT ACT.” THE POSITION IS LOW.

11. “THE DRAGON APPEARS IN THE FIELD.” HE STAYS THERE FOR THE TIME BEING.

12. “ALL DAY LONG ACTIVE AND VIGILANT.” (THE SUBJECT OF THE LINE) IS NOW GOING OVER HIS WORK AGAIN AND AGAIN.

13. “THE DRAGON SEEMS TO BE LEAPING UP, BUT IS STILL IN THE DEEP.” HE IS TESTING HIS POWERS.

14. “THE DRAGON IS FLYING IN THE SKY.” (THE SUBJECT OF THE LINE) IS RULING FROM HIS SUPREME POSITION.

15. “DRAGON EXCEEDING THE PROPER LIMITS, THERE WILL BE OCCASION FOR REPENTANCE.” WHEN THINGS HAVE BEEN PUSHED TO EXTREMITY, CALAMITY EnsUES.

16. “USE OF YANG LINES BY CH’IEN YUAN.” THERE WILL BE PEACE AND GOOD ORDER IN THE WHOLE WORLD.

This chapter, which consists of Paragraphs 10—16, reviews the Yaots’us of the Duke of Chou with rather brief explanations, based chiefly on the consideration of the human situations represented by the several lines, and the various stages of man’s rise towards world ascendancy.

Para. 10, Line 1: “Low Position” — This line, being the lowest in the lower trigram, indicates that the conditions of the time are not propitious for action. It represents the humble situation of Emperor Shun before he entered public service under Emperor Yao, when he was still tilling his land in the Li Mountain and fishing in the Lei Marsh (舜耕歷山漁雷澤)। Like a hidden dragon he lived in temporary seclusion.

Para. 11, Line 2: “Temporary Stay” — The subject of this line has emerged from seclusion and made his appearance in the world. His light is shining and he is about to rise to higher positions. Meanwhile he stays where he is.

The well-known commentator Hui Shih C’hi (惠士奇) elucidates the idea of temporary stay by quoting part of the T’uan of the Ken hexagram as follows:

Stay when it is time to stay and advance when it is time to advance. When one’s motion and relaxation all take place at the proper time, his way becomes bright and clear (時止則止，時行則行，動靜不失其時，其道光明).

Thus Line 2 may be taken as representing that phase of Emperor Shun’s life when the locality where he dwelt had in three years developed into a well-populated city (大舜所居，三年成都)। He was still staying in it, but as a result of his attractive beneficent influence on the people, his position and environment had become remarkably improved. He was, indeed, like a dragon that has risen from the deep and made his appearance in the field.

The two characters Shih Shih (時舍) in the Chinese text are capable

1. Cf. San-man Ch’ien, Historical Records
of at least two interpretations depending on the different intonations and consequently the different meanings of the latter word Sheh. There is also a third interpretation advanced by the scholar Chu Wu Ts’ao (朱武曹) as a result of his research studies, and augmented in the Wen Hsin Lu Chou 1 Chieh (問心錄) by Teng T’zu-pin (鄭子賓). The first interpretation, —“temporary stay”— which has been given above, was held by such commentators as Ch’eng I (程頤), Hui Shih C’hi (惠士竆) and Liu Yuan (劉沅). The second interpretation, held by Yü Fan (虞翻), Chu Hsi (朱熹) and Ho T’o (何妥), defines Shih Sheh as “timely giving up”; i.e., relinquishing office or remaining unemployed as required by the conditions of the time. This interpretation was adopted by Legge who translated the two words as follows: “the time requires him still to be unemployed.” For this reason, Line 2 has been taken as representing the situation of Confucius when, owing to the turbulence of the time, he took his departure from officialdom and devoted himself to a long course of study and teaching, gathering as many as three thousand disciples around him.

According to the third interpretation by Chu Wu Ts’ao, the word Sheh should have the same pronunciation and meaning of the word Shu, which means unrolling or spreading or manifestation, the idea being that Line 2 should denote that stage in the life of the superior man when, after emerging from his contemplative solitude, he has already “met with the Great Man” represented by Line 5 (九二，利見大人) and has been given opportunities for the expression of his talents (出濵離隠，時當發舒). Chu Wu Ts’ao contended that only in this respect could Line 2 correspond to the first month of the Chinese calendar year when the Yang creative forces have, in their periodic manifestation, risen from the depths of the earth and diffused extensively over its surface. He further held that only this interpretation could be consonant with the ideas expressed in the Yao-tzu and the Lesser Symbolism of Line 2, the latter reading as follows: “The virtuous influence (of the great man) is diffused everywhere.” The same interpretation also harmonizes with the ideas expressed in a subsequent explanation of the same line, which reads: “The whole world begins to look beautiful and bright.” One is inclined to believe that this interpretation is the correct one. It certainly precludes any suggestion of “staying” or “giving up” in the first two interpretations.

Para. 12, Line 3: “Work in Full Swing”—The activities of the subject of this line have been dealt with in the commentaries on the Yao-tzu of this line and in Paragraph 6 of Chapter XII of the Wen Yen Treatise. Suffice it to reiterate here that by “his work” is meant his moral culture and the pursuit of his life-task. Line 3 represents the situation of King Wen when he was ruling his state of Ch’i (文王治岐之日). Having already become the “Lord of the West”, owning two-thirds of the then Chinese Empire, he still continued to serve the emperor of the Yin dynasty as his minister. It also represents the situation of Shun when, having spread far and wide, Emperor Yao was watching him from above, and the people were responding to his influence from below.

Para. 13, Line 4: “Testing Oneself”—Before a birdling soars into the air for the first time, it tests its strength by hopping about in its nest. Before a man assumes an important office, he goes through what is called the probationary period. Line 4 represents the situation of Shun when, as Prince Regent, he was tested by Emperor Yao (見 Commentary on Line 4 of Ch’ien). It also represents the situation of King Wu, when he called for support and reviewed his troops near the ford of the Meng River, before proceeding to punish the tyrant Cheo. Much to his surprise, eight hundred princes gathered together to meet him and declared that the time had come to punish Cheo. King Wu replied, “You know not the fiat of Heaven. We are not yet in a position to punish him,” and he returned to his state. As the subject of Line 4, he was about to rise to the position of supreme honour, but he had doubts in his mind regarding the adequacy of his military equipment. The meeting near the ford of the Meng River was a test of his power and of the response of the other princes and vassals.

Para. 14, Line 5: “Ruling from on high”—The Sage-Ruler is in office and peace and order prevail on earth. Line 5 represents the ideal condition of things—the golden age of the T’ang and the Yü dynasties when Emperors Yao and Shun simply sat solemnly on their thrones with
their faces turned southward, and there was perfect peace on earth. When a truly great ruler reigns, the people are hardly aware of his existence; every one feels independent and yet acts according to the ruler's will. The ruler's higher being gives meaning and direction not only to his own acts, but to those of his subjects as well. The fact is that the influence of a Sage-Ruler is a great motivating and transforming power, and it is by the involuntary radiation of this creative influence upon the masses that peace and order are brought about in the world.

Para. 15, Line 6: "Dire Disaster" — This line represents the downfall of the last rulers of the Hsia and Shang dynasties (1818–1123 B.C.). Chieh 傳, the tyrannical last ruler of the Hsia dynasty, lived a dissolute life and was fond of indulging in wild debaucheries. It is said that his pleasure park contained, among other things, a lake of wine. His extravagance and love of pleasure eventually caused the outbreak of revolts among his subjects. The leader of these revolts was T'ang who, after overthrowing King Chieh, established the Shang dynasty. The last ruler of this dynasty, Cheo, rivalled Chieh in cruelty and debauchery and history repeated itself. Eventually, King Wu revolted against the tyrant, overthrew him, and so founded the famous Chou dynasty (1122–256 B.C.), the longest in Chinese history. The downfall of King Chieh and King Cheo was due to their excessive indulgence in vice and immoral pleasures.

Para. 16, Extra paragraph: "Perfect peace on earth" — A free and clearer translation of this paragraph is as follows: If the meaning of Ch'ien Yuan (First Cause) which underlies the Yang lines is realized, there will be perfect peace on earth.

In the footnotes of his translation of the I-Ching, Legge remarks that it is difficult to understand the first part of this paragraph. According to Chinese commentators on the I-Ching, this paragraph is capable of two explanations. First, if the ruler of a nation comprehends the profound spiritual meaning of Ch'ien Yuan, i.e., the First Cause or the Divine Unity, which progressively expresses itself in the form of phenomena, and if he personifies that meaning in his daily life and rules his people in exact accordance with it, then the following three results will be brought about:

1. There will be no error in his actions and consequently no artificial calamities within his realm (乾德本以一元行健，而取元之理用九，屈伸消長，各因其時，則處元而不為災，天下治平，無盈滿之患也)。

2. He will be, as it were, the Master of the Six Dragons (i.e., of the six Yang lines of Ch'ien 乾元用九)，mounting them each at the proper time and riding through the sky (乾德能用九知變，乘六龍以御天)。He will be at one with Nature and will fulfil his destiny.

3. His subjects will fulfil their normal lives, free from oppression of any kind; and all things will realize their true nature each in its own correct way. Thus a harmonious order of things will come into being, and perfect peace will reign on earth.

The second and more profound explanation, which is based on a metaphysical apprehension of Ultimate Reality and its reflection in the perfect Sage-Ruler, has been given in a previous section. So a brief summary may be all that is necessary here.

Ch'ien Yuan, as the Causeless Cause of both Spirit and Matter, is the ever-concealed, ever-incognizable Reality. This Absolute Reality exhibits two aspects, one of which is Spirit, symbolized by the Ch'ien hexagram. Spirit is the real creative principle, and it creates through the agency of an infinitude of creative powers which, in the I-Ching, are symbolized by a group of Yang lines. These Yang lines are designated "the Nines" in contradistinction to Yin lines which are designated "the Sixes". Therefore, figuratively speaking, it may be said that Ch'ien Yuan is employing the "Nines" in World-Creation. Hence the phrase in the text: "Use of Nines by Ch'ien Yuan".

As above, so below. The Sage-Ruler who has attained union with Ch'ien Yuan need hardly make any conscious personal efforts to rule his country. He just allows the creative power of Spirit to pour forth through his being. Spontaneously his Higher Being manifests itself and gives
direction to the activities of his subjects. Just as Ch'ien Yuan employs a multiplicity of Yang powers as agents in creation, so the Sage-Ruler employs a group of worthy men as ministers in government. It was in this way that Emperor Shun ruled his empire in ancient times. Of him Confucius said in the Li Chi, "Of old, Shun had Minister Yü on his left side and Minister Kao Yao on his right. He need hardly step down from his seat before perfect peace was brought about on earth" (孔子曰：昔者舜左禹而右皋陶，不下席而天下治)。

CHAPTER XIV

Paragraphs 17—23 of Wen Yen

17. "CONCEALED DRAGON. DO NOT ACT." THE YANG FORCE IS STILL HIDDEN IN THE EARTH.
18. "DRAGON APPEARING IN THE FIELD." THE WHOLE WORLD ATTAINS BEAUTY AND RADIANCE.
19. "ALL DAY LONG ACTIVE AND VIGILANT." HE ACTS INCESSANTLY SO AS TO KEEP PACE WITH THE TIMES.
20. "(THE DRAGON) SEEMS TO BE LEAPING UP, BUT IS STILL IN THE DEEP."—HERE THE WAY OF THE CREATIVE PRINCIPLE IS LEADING TOWARDS ONE OF ITS GREAT TRANSFORMATIONS.
21. "DRAGON FLYING IN THE SKY." HIS PLACE IS BASED ON HIS SPIRITUAL ATTRIBUTES.
22. "DRAGON EXCEEDING THE PROPER LIMIT; THERE WILL BE OCCASION FOR REPENTANCE." THE OPPORTUNE MOMENT HAS COME TO AN END.
23 "USE OF YANG LINES BY CH'IEI YUAN." WE PERCEIVE THE MODE OF OPERATION OF THE SPIRIT-PRINCIPLE.

These seven paragraphs show the successive stages of the cyclic mani
-festation of the Yang forces.

Para. 17 & 18: As has been explained before, the lowest two lines of a hexagram represent Earth, while the topmost two represent the plane of Spirit. The two middle lines, 3 and 4, represent man as being a creature intermediate between Spirit and Earth. Of the two lowest lines, Line 2 naturally represents the surface of the earth, while Line 1 represents the stratum below it. Now, according to Chinese Cosmology, it is in this substratum, in the depths of the earth, that the life-sustaining Yang forces are laid up and concealed towards the end of the 11th lunar month prior to the Winter Solstice which falls on Dec. 22nd. This is why Line 1 corresponds to the 11th month of the year, and the subject of that line keeps quiescent and inactive in order to conserve his energy in harmony with the spirit of the time. On the day of the Winter Solstice, the shortest day of the year, these Yang forces begin to vibrate on a new cycle of manifestation, but at the beginning they can only do so gently and slowly, and their centre still remains hidden in the bowels of the earth. After the Winter Solstice, the forces manifest themselves with increasing momentum until the first lunar month when they are supposed to have reached the surface of the earth, spreading over hills and fields, vivifying the vegetable kingdom, and bringing forth a luxuriance of beautiful flowers and vegetables. Creative Spirit has transformed the world into one of beauty and radiance. This explains the text under Line 2 — “The whole world attains beauty and radiance” — and shows why Line 2 corresponds to the second period represented by the first lunar month. In harmony with this cosmic situation, the superior man of Line 2 has emerged from his seclusion and is now giving a brilliant display of his virtues and abilities.

Para. 19: Line 3 indicates that the Yang forces have advanced one stage further, having ascended beyond the surface of the earth to the plane of man and infused all Nature with their vitalizing breath. This stage is marked by the great abundance of natural products from the earth. It is a condition of things that obtains in the third lunar month and corresponds to the prime of life of the superior man, in which his creative power has become varied and extensive and he still “nerves himself to ceaseless activity.” Hence the words in the text: “He acts continually to keep pace with the times.”

Para. 20: Now, when the Yang forces ascend to the stage represented by Line 4 in the corresponding fifth month of the year, there is a definite change in the direction and manner of their progress. First, the forces, in their rampant onward rush, have passed from the lower Ch’ien trigram and entered into the upper Ch’ien trigram in the proximity of the plane of Spirit. This is indicative of a change for a new sphere or a new dimension. Secondly, on June 21st (the longest day of the year) falls the Summer Solstice, when the sun touches the Tropic of Cancer. On that day commences the manifestation of the Yin Principle (夏至陰生), which is the polar opposite of Yang, with the result that the days tend to become shorter and shorter. This signifies that the flow of the Yang forces begins to be affected by forces of a diametrically opposite nature which belong to the Yin aspect of the Absolute. This is a most important change inasmuch as the advance of Yin forces means the withdrawal of their polar opposite, the Yang forces. It is a change which, however unnoticeable at the beginning, eventually transforms the whole cosmic situation and produces entirely opposite results. Hence it is that Line 4 is indicative of the stage at which “the way of the Creative Principle is leading towards one of its great transformations.” On the plane of human life, it represents that phase of a man’s career in which he entertains doubts as to whether his extensive activities are proper, a phase in which he modifies his way of life so as to eliminate those aspects that are incongruent with the profoundest meaning of his existence. He cares more for the ultimate issues of life than those of passing interest. Thus he undergoes a sort of adjustment before passing into the spiritual phase which signifies the ultimate fulfillment of his life and which is represented by Line 5.

Para. 21: Line 5, the Lord of the Hexagram, which corresponds to the seventh month of the Chinese calendar year, indicates the completion of Nature’s annual cycle of creation, which is characterized by the harvests of crops, of fruits and of other products from the earth. It represents the stage in which man enjoys not only the beauty but also the utility of natural products. On the plane of human life, it corresponds to the grand consummation of the life-task of the Sage-Ruler, which not only demon-
strates his spiritual attributes as a sage but establishes himself on the throne as the ruler of his people. The important point emphasized in the text is that his place must be "based on his spiritual attributes". If he lacks either virtue or office, he is not fit to assume the government of his people. He must possess both. This point is well set forth in Chap. XXVIII of the Doctrine of the Mean: "One may occupy the throne, but if he have not the proper virtue, he may not dare to make rites and music. One may have the virtue, but if he did not occupy the throne, he may not presume to make rites and music." This means that the ideal type of man is the sage endowed with the nobility of the statesman, the so-called "Inner Sage — Outer King" (內聖外王). This is precisely the type of man that has been extolled as the greatest and the most superior by Chinese philosophers.

Para. 22: Line 6, which corresponds to the ninth lunar month, denotes the condition of things in late autumn when the Yang forces have withdrawn from nature. The involutionary process from activity to rest, from multiplicity to unity, is nearing completion. The leaves of trees have either fallen or changed their colour; berries are fully ripe; shrubs and herbs have assumed a mellow tint; common flowers have faded and fallen; and the dark and dreary days of winter are about to set in. On the plane of human life, this indicates that the man has accomplished his task. His active days are over. He is approaching the end of his cycle. It would be better for him to withdraw and spend his remaining days in spiritual contemplation. Only re-creation of himself at the right moment by means of mutation can save him from disaster or regret, just as the transformation of Line 6 into Yin restores the correct order of things.

Para. 23: As has been stated before, Absolute Reality, which underlies World-Creation, is ever-concealed and ever-incognizable. It exists from Eternity to Eternity. It is antecedent to Spirit and Earth. It has neither form nor limit. "Looked for, it is invisible; listened for, it is inaudible; clutched at, it is unattainable." Thanks to its originating and ever-flowing power, the seasons revolve and the myriads of things come into being (天何言哉，而四時行焉，百物生焉).

1. Tao Teh Ching Ch. XIV

Spirit and Matter are the differentiations of this One Reality, and Spirit is the real principle of creation. How does this Spirit Principle reveal itself? In what way can its mode of operation be perceived? From the metaphysical point of view, all the phenomena of the universe have come into being as the result of the co-operation of Yin and Yang — of Spirit and Matter, just as the activities of man’s physical body depend on the cooperation of the active element, oxygen, and the other inactive elements.

Hermann Keyserling has expressed the above truth in the following remark: "Events occur as function of the co-operation of the masculine and the feminine." In his book, Menschen als Sinnbilder, he further shows that all progress is due solely to the influx of the Logos Spermatikos, the creative principle in its masculine aspect.

Now, since Spirit constitutes one of the two aspects of Ultimate Reality, and since it creates through the agency of creative powers which, in the I-Ching, are designated "the Nines", it may be said that the phenomena of the Universe have come into being through the employment of Nines by Ch’ien Yuan, and that progress in the world is due to the infusion of Nines. This being the case, it must follow that a spiritual man, having developed his spiritual faculty of intuition, will be able to see through the phenomena and perceive their inner reality. In other words, the spiritual man, who is sufficiently gifted, will be able to perceive the spiritual potencies and principles which are the basis of life everywhere. Whoever could penetrate into his innermost depth would at the same time see through the whole of empiric reality. Then, as a reflection or incarnation of Ch’ien Yuan, he will be able to use the Nines or Yang forces in creation.

1. The Recovery of Truth Page 469.
CHAPTER XV

Paragraphs 24-26 of Wen Yen

24. THAT WHICH IS CALLED CH'IEN YUAN IS THAT GREAT, ORIGINATING, AND ALL-PERVADING POWER WHICH GIVES BIRTH TO ALL THINGS AND SECURES THEIR GROWTH AND DEVELOPMENT.

25. UTILITY - HARMONY AND CORRECTNESS - FIRMNESS REFER TO ITS NATURE AND CHARACTERISTICS (AS SEEN IN ALL THE RESULTING PHENOMENA).

26. THIS FIRST CAUSE OF CH'IEN IS ABLE WITH ITS BEAUTY AND UTILITY TO BENEFIT THE WHOLE WORLD, AND YET IT NEVER BOASTS OF THE BENEFITS BESTOWED. GREAT INDEED IS ITS OPERATION!

In this chapter Confucius leaves the Yaotz’us of the individual lines and turns his attention to the T’uan or King Wen’s judgment on the hexagram as a whole. In the three paragraphs which constitute this chapter, he gives a further explanation of the four attributes of Spirit—Origination, Penetration, Utility - Harmony, and Correctness - Firmness.

Para. 24: Birth and Growth

The power of origination of Ch’ien Yuan cannot be separated from that of penetration. According to an illustration by Chu Hsi, the second attribute issues from the first just as Summer comes after Spring. Likewise, the last two attributes — Utility - Harmony and Correctness - Firmness — are interrelated, the latter following the former just as Winter follows Autumn. The first two attributes denote the efflux of the Spirit Principle from within outwards, i.e., the evolutionary process of differentiation from unity to multiplicity, while the last two attributes denote the influx of that Spirit Principle from without inwards, i.e., the involutionary process of integration from multiplicity back to unity. This periodic manifestation and withdrawal of Spirit,—the alternate manifestation of Yin and Yang—is one of the profoundest metaphysical truths about the cosmos. Its clear comprehension is necessary to understand the meaning of the sixty-four hexagrams of the I-Ching.

The I-Ching postulates one Absolute Reality which is the “primeval uncreated cause of all”, the Divine Unity from which all proceeds, and to which all returns. It is the One Life, eternal, invisible, yet omnipresent, without beginning or end, but periodical in its regular manifestations. The esoteric doctrine of Taoism teaches the same truth, namely, that this one infinite and unknown Essence exists from all eternity and, in regular and harmonious successions, is either passive (Yin) or active (Yang). Upon inaugurating an active period, an expansion of this Divine Essence from within outwards occurs in obedience to eternal and immutable law, and the phenomenal or visible universe is the ultimate result of the long chain of cosmic forces thus progressively set in motion. In like manner, when the passive condition is resumed, a contraction of the Divine Essence takes place, and the previous work of creation is gradually and progressively undone. When the visible universe becomes disintegrated, its material disperses and “darkness” broods once more over the face of the “deep”. To use a metaphor which will convey the idea still more clearly, an out-breathing of the “unknown essence” produces the world; and an inhalation causes it to disappear. This process has been going on from all eternity, and our present universe is but one of an infinite series which has neither beginning nor end. In Hinduism these active and passive conditions are called the Days and Nights of Brahma.

The views set forth above show how the four attributes of Spirit correspond to the four seasons of the year and how it is due to the cyclic
manifestation of Ch’ien Yuan that all things have their origin, their development, their utility, their harmonious relationships, their correct forms, their firm obedience to natural laws, and the ultimate fulfillment of their nature.

Para. 25: Nature and Characteristics

In many commentaries the two words Hsing Ch’ing (性情) refer to the essential nature and inherent characteristics of man, hsing meaning his Inner Self or Being, and Ch’ing, his feelings and desires. Here, too, the inner correspondence of the Macrocosm and the Microcosm can be clearly discerned. Just as the One Reality manifests two aspects in the Universe, so desire has two main expressions: desire to attract that which gives pleasurable feelings, and desire to repel that which gives painful feelings.

During the first part of his evolution, man is likely to express himself in feelings that are coarse and inharmonious. Feelings of hatred, anger, fear, scorn and vindictiveness, for instance, are base emotions tending towards spiritual degradation. Nevertheless, they are his feelings just the same, having their origin in him and being infused with his life-force. Now, on his pilgrimage towards his Higher Self, which is one with Spirit, he has to transmute his inharmonious coarse feelings into harmonious noble ones, such as love, compassion, courage, gratitude, and reverence. By entertaining harmonious feelings he gradually transmutes them into virtues which are absolutely essential for his spiritual development and self-perfection. It is by the creative application of the principle of Ch’ien Yuan, which is the principle of change, that he changes his wrong feelings and desires into right ones, and so returns to the creative source of life from which he has come forth.

Para. 25: Benefiting All Without Claiming Credit

This paragraph is a eulogy on the supreme virtue demonstrated by Ch’ien Yuan in creating and benefiting all things without claiming credit for having done so. Confucius says: “Does Spirit say anything?” (天何言哉，四時行焉，百物生焉，天何言哉). It was, perhaps, the realization of this truth that inspired Lao Tzu to say in his Tao Teh Ching:

The Sage gives life to all things, but does not take possession of them. He acts, but does not appropriate. He accomplishes, but claims no credit. It is because he lays claim to no credit that the credit cannot be taken away from him.

(生而不有，为而不恃，功成而弗居，夫为弗居，是以弗去)。

2. Tao Teh Ching, Chap. 2.
CHAPTER XVI

Paragraphs 27—29 of Wen Yen

大哉乾乎，剛健中正，純粹精也。
六爻發揮，旁通情也。
時乘六龍以御天也，雲行雨施，
天下平也。

27. GREAT INDEED IS THE CREATIVE PRINCIPLE!—
STRONG, VIGOROUS, CENTRAL, CORRECT, THE PURE
ESSENCE OF ALL THINGS.

28. ITS SIX COMPONENT LINES REVEAL AND
UNFOLD ITS MEANING, SO THAT THE CHARACTER OF
THE WHOLE IS EXPLAINED THROUGH ITS DIFFERENT
ASPECTS.

29. (a) THE GREAT MAN AT THE PROPER TIME
RIDES HEAVENWARDS UPON THE BACKS OF THESE
SIX DRAGONS.

(b) THE CLOUDS MOVE; THE RAIN IS DIS-
TRIBUTED; AND THE WHOLE WORLD ENJOYS
PEACE.

Para. 27 is a eulogy of the great Spiritual Power represented by Ch'ien with special reference to the subject of Line 5 which is the "Lord" of the hexagram. This Spiritual Power is praised as the centre of man's being and the pure essence of all things. It is credited with the qualities of strength, vigour, centrality, and correctness.

As the constituent parts of the Ch'ien hexagram, the six lines naturally share the qualities attributed to Ch'ien as a whole, but it should be noted that of the six lines only Line 5 can be credited with the joint qualities of centrality and correctness, "centrality" meaning being in the central position of either the upper or the lower trigram, and "correctness" meaning being a Yang line occupying a Yang position. It can easily be noticed that Lines 4 and 6 are neither central nor correct, being Yang lines occupying Yin positions, and being on top of the two central lines; Lines 1 and 3 are correct, being Yang lines occupying Yang positions, but not central inasmuch as they are below the two central lines; Line 2 is indeed central, but, as a Yang line in a Yin position, it is not correct; it appears, therefore, that the only line that is both central and correct is the remaining Line 5. It is for this reason that Line 5 is regarded as the 'Lord' of the Ch'ien hexagram, and credited with all the attributes belonging to the Ch'ien Principle as a whole.

Para. 28 refers to the explanation of the six lines of the hexagram by the Duke of Chou. These six lines exhibit the Spiritual Power in different positions and relations, bringing out all its significance. In other words, the meaning of the Ch'ien hexagram is revealed through its six lines, and the meaning given to each individual line depends on its relationship with the hexagram as a whole and with their Lord, Line 5, in particular. Thus all the lines represent spiritual men of strong noble character, but the first hides himself, the second just shows himself, the third is active and vigilant, the fourth leaps up, the fifth soars to the heights, and the sixth transforms himself. Furthermore, the subject of Line 2, being correlated with the great man of Line 5, finds it to his advantage to meet with him; the subject of Line 4, being next to the "Lord" in position 5, is waiting for an opportunity to win promotion; the sixth being just above the Lord finds it necessary to withdraw to a humbler position to avoid clashing with his rightful ruler. Of the two remaining subjects, 1 and 3, inasmuch as they have no relationship whatever with the Lord, the former finds it advisable to hide himself, while the third can only devote himself to self-culture. It can thus be seen that each conducts himself in a different manner according to his particular position and the circumstances of the moment, but they all express the spiritual qualities of Ch'ien and fulfil the meaning of the respective phases of their life in a correct way. Without the six lines as its means of expression, the meaning of Ch'ien will be obscure and incomprehensible; while, with their help, the significance of its
various aspects has found altogether adequate expression. Hence it is that
the Duke of Chou, by explaining the meaning of the lines of a hexagram,
has given a fuller and richer revelation of the meaning given by King
Wen in his T'uans. What applies to the
remaining sixty-three hexagrams, and the three hundred and eighty-four
lines may all be understood as expressing the meaning of the sixty-four
hexagrams and the meaning of the Divine Unity which underlies them.

The latter part of Paragraph 28 deals with the law of analogy and
correspondence, which is specially applicable to the two fundamental
hexagrams Ch'ien and K'un. It is this law that has so far been applied
to the interpretation of the text under the six individual lines of Ch'ien.
This method of interpretation consists in extending the six lines sideways
so that, one after another, they penetrate the K'un hexagram placed parallel to Ch'ien. In each case of penetration, one line of K'un is changed into a Yang line. In this way six corresponding hexagrams are formed as shown in a previous section. In very elaborate ways the present writer has demonstrated how the ideas underlying the individual lines are corroborated, supplemented, and developed by those underlying the corresponding hexagrams. The remarkable thing is that similar words and phrases are actually and deliberately used in the texts of the corresponding hexagrams. The phrase

A word should perhaps be said here regarding the Chiao Hsun (焦循)
school of interpretation which is based on a different explanation of the

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1. Cf. The Introduction, Ch. IX, The Tenth Appendix.
taining two K'an trigrams ☰☱, the upper one signifying clouds and the lower one rain. This rule of interpretation has been explained in the commentary on the T'uan. There is another way of interaction or interadjustment between the Ch'ien and K'un hexagrams, and that consists in transferring lines 2, 4, and 6 of the former to the latter and Lines 1, 3, and 5 of the latter to the former. The result is the formation of the Chi Chi hexagram ☲☳, showing all lines in their correct places, and, what is more important, containing two K'an trigrams, the upper one signifying clouds, and the lower intermediate one, rain.

It may be difficult to understand why it is that the “movement of clouds” (雲行) and the “distribution of rain” (雨施) may result in peace and order being brought about on earth (天下平也). The answer is that the Sage - Ruler, who concentrates on the innermost centre of his Being (致中) and expresses his inner life in harmony with external circumstances (致和), produces a definite effect on nature and on humanity in general. It appears that the harmony of his being communicates itself to the external forces of nature and to the souls of the masses, harmonizing them as a result. This is the meaning underlying the following passage from the Doctrine of the Mean:

Let the states of inwardness and harmony exist in perfection, and a happy order will prevail throughout heaven and earth, and all things will be nourished and flourish (致中和, 天地位焉, 萬物育焉).  

It is interesting to note that the creative influence of the sage on humanity was dwelt upon by the Indian philosopher, T. Subba Row, in one of his four lectures on the philosophy of the Bhagavad-Gita, delivered in 1886. In the course of his third lecture he said:

There is a great truth that I ought to bring to your notice. Whenever any particular individual reaches the highest state of spiritual culture, develops in himself all the virtues that alone entitle him to a union with the Logos, and finally, unites his soul with the Logos, there is, as it were, a sort of reaction emanating from that Logos for the good of humanity. If I am permitted to use a simile, I may compare it to what may happen in the case of the sun when a comet falls upon it. If a comet falls upon the sun there is necessarily an accession of heat and light. So is the case of a human being who has developed an unselfish love for humanity in himself. He unites his highest qualities with the Logos, and, when the time of the final union comes, It sends down Its influence for the good of mankind. This influence may be conceived of as invisible spiritual grace that descends from heaven, and it is showered down upon humanity, as it were, whenever any great Mahatma unites his soul with the Logos. Every Mahatma who joins his soul with the Logos is thus a source of immense power for the good of humanity in after generations.

Exactly the same truth is expressed in a more cogent manner and in more philosophical language by Hermann Keyserling in the chapter on “Hindoo and Chinese Wisdom” in his Creative Understanding. Says he:

The outward appearance of the world exclusively depends on the inner state of man. Pure theory changes nothing, but every reality of inner experience in the long run creates a corresponding external reality. The outward appearance of the world mirrors the inner state of man not always from the outset, but all the more certainly in the long run; a world of today generally truthfully reflects the character of those who lived a generation earlier.

Thanks to the strangely hierarchic disposition of the Chinese and their particular philosophy of nature, this insight is often expressed in a way which seems grotesque to us. When the ruler has put his person in order, the saying goes, then it will rain at the right moment. But whether or not the expression is more or less satisfactory in our eyes is not the important thing, if it has made the Chinese capable of Sense-realization; and this it has done. The fundamental insight that Being conditions the phenomena, and not vice versa, is the basis of that grand system of Confucius which for two thousand years has made possible the most harmonious community life of the greatest
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number of human beings ever known; it is the very soul of the externally questionable doctrine, namely, that morality is the basic force of the world. For morality in China is not understood as the external performance of duty, but as the expression of Being altogether accordant with Significance.

CHAPTER XVII

Paragraphs 30—36 of Wen Yen

Paragraph 30:

君子以成德為行，日可見之行也，潛之為言也，隠而未見，行而未成，是以君子弗用也。

THE ACTIVITY OF THE SUPERIOR MAN CONSISTS IN ACCOMPLISHING DEEDS OF VIRTUE. ALL DAY LONG HE CAN BE SEEN AT WORK.

THE PHRASE "BEING CONCEALED" MEANS THAT HE IS STILL LIVING IN SECLUSION AND HAS NOT YET SHOWN HIMSELF, THE REASON BEING THAT IF HE SHOULD ACT, HIS CONDUCT HAS STILL TO BE PERFECTED. WHILE THIS IS THE CASE, THE SUPERIOR MAN DOES NOT ACT.

In this chapter which consists of paragraphs 30—36, we will leave the T’uan and turn once again to the meaning of the different lines in order to set forth the reasonable teachings of the Duke of Chou.

The Superior Man and Culture of Being

As quoted in the last commentary, "morality in China is not understood as the external performance of duty, but as the expression of Being altogether accordant with Significance." It follows that self-improvement in the case of the superior man consists not in the culture of ability but in the culture of Being. If his conduct is not firmly rooted in virtue, if his essential Being is still inadequate, then, however outstanding his abilities may be, he is still unfit to engage in social or political activities. According to the meaning of the paragraph under discussion, the superior man has already acquired the cardinal virtues, although he has not perfected them, as his moral culture has to continue when he has
advanced to the second and even the third position indicated in the hexagram. He has, indeed, developed the moral powers of a dragon (龍德), and is capable of expressing them; but, since he is situated in the lowest place, he has to content himself with continued seclusion till the right time comes for him to show himself and accomplish his life-task in the world.

There is a well-known saying that the scheme of life indicated by the I-Ching is meant for the superior man and not for the inferior man (易為君子謀，非為小人謀). As the present paragraph refers to the self-improvement of the superior man, it may be fitting here to set forth the Confucian conception of a superior man. Confucians recognize the fact that there are higher and lower levels of life. Within the same nation, the same age, and the same culture, there are great and small, profound and shallow, superior and inferior men. In each case the greatness, profundity, and superiority are considered not as attributes of ability but of Being. The Being of a person is his Inner Self as expressed in the totality of his thoughts, emotions and volitions. It is his personal core which serves as a vital background to all his utterances and actions. Now what is it that constitutes a higher value or superiority of Being? It has been pointed out in a previous commentary that superiority means the centring of consciousness within a deeper stratum of Significance. In other words, superiority means that the powers of the soul are related to a higher plane of Being. Things may be the same but they assume different meanings to the superior and the inferior personality. The self-same phenomena become something different when they are brought into relationship with a deeper layer of Significance. Superiority therefore depends on the depth of Spiritual Meaning one can perceive. The man whose vital background is God is on a higher level than the man whose last resort is his empirical Ego; and his superiority unmistakably reveals itself in the greater vitality and importance of what he achieves.

The superior man as envisioned in the present paragraph devotes himself not to the acquisition of ability or the accumulation of external resources, but to the development of his essential Being and the perfection of his cardinal virtues. He does not seek worldly knowledge which never means true progress. What he seeks is wisdom which enables him to live and move in deeper ranges of Spiritual Significance.

According to the teaching of the I-Ching, man is capable of changing himself from superficiality to profundity, from inferiority to superiority, from dependence on destiny to triumph over destiny.

**Paragraph 31:**

君子學以聚之，問以辨之，寬以居之，仁以行之。
易曰：見龍在田，利見大人，君德也。

THE SUPERIOR MAN STUDIES IN ORDER TO ACCUMULATE WISDOM, PUTS QUESTIONS TO GAIN DISCRIMINATION, MAKES FORGIVENESS AND MAGNANIMITY HIS IDEALS IN LIFE AND BENEVOLENCE THE ESSENCE OF HIS CONDUCT. WHEN THE I SAYS: “THE DRAGON APPEARS IN THE FIELD; IT WILL BE ADVANTAGEOUS TO MEET WITH A GREAT MAN,” IT REFERS TO THE VIRTUOUS QUALITIES OF A RULER.

This paragraph shows the superior man in process of developing into a sage who possesses the attributes of a ruler and whose appearance is a blessing to mankind.

**Symbolisms**

It should be noted that the notions of “learning”, “making enquiries”, “hearing”, “benevolence”, and “carrying into practice”, as embodied in this paragraph, are all derived from symbolisms with which Line 2 is connected. Line 2 corresponds to the Lin hexagram ☳☴ (No. 19) with two Yang lines at the bottom and four Yin lines above. Now in
the Lin hexagram the lower trigram, Tui 兑，is the symbol of “mouth”, while the lower intermediate trigram, Chen 乾，stands for “sound” and “feet”—hence hearing and carrying into practice. As explained in the commentary on Chapter 1, Chen also corresponds to Spring, East, and Love—hence benevolence. The percepts “mouth” and “sound” combine to produce the concepts of “speaking”, “making enquiries”, or “discussing”.

Besides, the Greater Symbolism of the Tui hexagram (No. 58) reads: “.................. The superior man joins with friends for discussion and practice” (兑象曰：君子以朋友講習).

The Superior Man and Spiritual Significance

The question arises: What is it that the superior man is learning and questioning all the time? According to many authorities including Lai Chih-teh (來之德) and Liu Yuan (劉沅), the object of learning and inquiry is the art of life, the spiritual meaning of the universe, the essential truth of all things,—in a word, Significance (來之德：之者正中之理也). According to this interpretation, the superior man is he who deepens his understanding of Significance through learning and accumulating the results of learning (學以聚之). By inquiring into the essential meaning of things, he distinguishes what is profound from what is superficial (問以辨之). With magnanimity and tolerance he dwells in Significance (寬以居之), and with benevolence he moves in Significance (仁以行之). As Significance is everywhere underlying spiritual life as its innermost reality, the superior man seeks to understand it by establishing a vital relationship with it. His object, therefore, is the embodiment of Significance in his life. He aims at centring his consciousness in the profoundest depth of Significance, thereby raising the level of his essential Being. Now the degree of inner sovereignty which alone determines the personal importance of a man grows in exact proportion to sense-understanding and its embodiment within the totality of Life. The deeper the forces representing a man’s direct means of expression, the greater the number of superficial forces to which he is superior; and the depth of the forces, again, is proportionate to that of the region of Significance. If a man centred his consciousness in the profoundest Significance and completely organized his psychic organism from the surface down to this depth, he would be perfectly free. For then he would no longer be subject to the laws of nature; on the contrary, nature would be amenable to him on all planes. He becomes the perfect man and the qualities manifested by him will be the sterling qualities of a Sage-Ruler. Though he has not yet ascended to the position of supreme honour, he has already equipped himself with the necessary qualifications for it.

It was in the course of a discussion of the qualifications of a ruler and the qualities of a sage that Confucius gave the following advice to the duke Ai:

“Requisite for the attainment of Truth (誠) are extensive study, thorough inquiry, careful reflection, clear discrimination, and earnest practice.”

It was recorded in the Shu Ching that Ch‘eng T‘ang (成湯), Emperor of the Shang dynasty, was capable of showing magnanimity and benevolence, thus indicating that these two virtues are the spiritual attributes of a perfect ruler (書書仲虺稱湯曰：克寬克仁).

Paragraph 32:

九三，重剛而不中，上不在天，下不在田，故乾乾因其時而惕，雖危无咎矣。

THE THIRD LINE, YANG, INDICATES REDOUBLED STRENGTH, BUT ITS POSITION IS NOT CENTRAL. ITS OCCUPANT IS NEITHER IN THE REALM OF SPIRIT ABOVE NOR IN THE FIELD BELOW. THEREFORE, THERE MUST BE ACTIVE VIGILANCE AND CAUTIOUS APPREHENSION AS THE TIME REQUIRES; AND THOUGH THE POSITION IS PERILOUS, THERE WILL BE NO MISTAKE.
Some commentators, including Legge, hold that the redoubled strength of Line 3 is due to its being a Yang line occupying a Yang position. This explanation cannot be accepted because, as will be seen in the next paragraph, Line 4 is also credited with redoubled strength in spite of the fact that it occupies a Yin place. It is interesting to note that Legge has left out the qualifying word "twofold" (i.e. redoubled) in his translation of the same phrase ch’ung kung (重剛) in the case of Line 4, apparently to avoid the inconsistency, not realizing that in doing so he would miss the significance of the original text. The right explanation seems to have been given by Yü Fan, who points out that Line 3, belonging to the lower Ch’ien trigram, symbol of strength, is in contact with Line 4 which belongs to the upper Ch’ien trigram, also symbol of strength. Being instrumental in the union of the two Ch’ien trigrams, Lines 3 and 4 intensify each other’s strength and are therefore doubly strong.

The two central positions in the hexagram are the second and the fifth. Line 2 represents the “field” while Lines 5 and 6 represent the plane of Spirit. Now, the subject of Line 3 finds himself just in between the two central places, above the field of Line 2 and below the plane of Spirit of Line 5. His position is not central and he is not related with the ruler of Line 5 in any way. His situation is obviously perilous, but there will be no mistake, if, in the exercise of caution, he abstains from any forward movement.

Paragraph 33:

The same explanation which has been given to the last paragraph under Line 3, applies to the present paragraph under Line 4. The only question is: Why is the subject of Line 4 not on the plane of man, since both lines 3 and 4 represent the intermediate plane of man? K’ung Ying-ta (孔穎達) says that, as a matter of fact, man is in closer touch with Earth than with Spirit and is, therefore, more aptly represented by the third line than by the fourth. It may be added that the subject of Line 4, belonging to the sphere of influence represented by the upper Ch’ien trigram, is somewhat high above the world and the masses of people who are generally more earthbound than spiritually inclined. It may therefore be said of him that he is not on the plane of man. Nor is he in his correct place, because Line 4 is Yang and occupies a Yin position. Hence his perplexity and his doubt. But he moves cautiously and so escapes blame.

Paragraph 34:

夫大人者，與天地合其德，與日月合其明，與四時合其序，與鬼神合其吉凶，先天而天弗違，後天而奉天時，天且弗違，而況於人乎，況於鬼神乎。

THE GREAT MAN IS HE WHO, IN HIS MORAL QUALITIES, IS IN HARMONY WITH SPIRIT AND EARTH; IN HIS BRILLIANCE, WITH THE SUN AND MOON; IN HIS ORDERLY PROCEDURE, WITH THE FOUR SEASONS; AND IN HIS GOOD AND EVIL FORTUNES, WITH GODS AND DEMONS. HE MAY ACT IN ADVANCE OF SPIRIT, AND SPIRIT WILL NOT ACT IN OPPOSITION TO HIM; HE MAY FOLLOW SPIRIT, BUT WILL ACT
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Only as Spirit at the Time Would Do. If Divine Spirit Will Not Act in Opposition to Him, How Much Less Will Men! How Much Less Will the Gods and Demons!

This paragraph concerns the fifth line of Ch'ien, the Lord of the hexagram, and is a eulogy of the "great man", by which term is meant the Sage-Ruler, the philosopher and statesman combined. Much about him and his attributes has been set forth in previous sections, but more has to be added to make for a thorough understanding of the present paragraph.

The Great Man

and

His Union with Ultimate Reality

As a result of self-perfection, the great man here described is supposed to have attained union with Ultimate Reality and to be taking a conscious role in the creative evolution of the cosmos. Having centred his consciousness in the profoundest Significance, he lives and rules from the basis of that Significance. Within him Yin and Yang have become active, so that his actions, thoughts, and volitions are no longer expressions of his own individual self, but are expressions of the Metaphysical Reality within him. For this reason he is one with everything. Possessed of the attributes of all-embracing love and all-penetrating understanding, he is in harmony with Spirit and Earth. As his inner light shines upon all alike irrespective of race, creed, sex, or rank, he is in harmony with the sun and the moon. As he advances and retires at the proper time and fulfils his purposes in an orderly manner, he is in harmony with the four seasons. Because in the course of conducting his government he rewards his worthy subjects and punishes the criminal ones, he is in harmony with the hosts of spiritual intelligences who, it is believed, bless good men and curse wicked ones. It may be noted that these analogies are all intimately related to the dual aspects of Reality. Spirit and Earth are in reality expressions of Yang and Yin. The sun and moon are two of their visible symbols most easily recognized from the earth. The four seasons indicate the course of the annual progression and retrogression of Yin and Yang. Finally, the gods and spirits are their creative agents in nature. The above conception of the sage is well set forth in the Doctrine of the Mean where Confucius is praised in the following terms:

He may be compared to Spirit and Earth in their supporting and containing, their overshadowing and curtaining, all things. He may be compared to the four seasons in their alternating progress, and to the sun and moon in their successive shining.1

Symbolisms

The percepts of Spirit and Earth are derived from the two correlative Lines 5 and 2, the former belonging to the plane of Spirit and the latter to Earth, and both representing the "great man". For the percepts of the sun and moon and of the four seasons, one has to look in the Chi Chi hexagram which is formed as a result of the interaction and interadjustment of Ch'ien and K'un. It will be seen that this Chi Chi hexagram contains two K'an trigrams and two Li trigrams, the former symbolizing the moon and water, and the latter the sun and fire. The K'an and Li trigrams are the two most important symbols in the I-Ching. It seems that the sun and the moon, and fire and water, play a much more important part in the evolution of life in the world than mountains and marshes, and thunder and wind, which are symbolized by the four other trigrams. This is perhaps the reason why Section 1 of the I-Ching concludes with the K'an and the Li hexagrams, while Section II ends with the Chi Chi and Wei Chi hexagrams, both of which are made up of K'an and Li trigrams in different orders of arrangement. The orderly movements of the sun and moon are due to the harmonious co-operation of Yin and Yang. They are, in fact, their visible representatives in the universe, the former being called T'ai Yang in Chinese and the latter T'ai Yin. The sage who is in harmony with Yin and Yang must of necessity be so with the sun and moon both

1 坤乾兩卦之陰陽兩卦，乾坤兩卦之陰陽兩卦。
in brightness and orderliness of movement. Coming to the four seasons, these are symbolized by trigrams Chen = , Li = , Tui = , and K’an = . Besides containing the Li and K’an trigrams, the Chi Chi hexagram shows a portion of the Tui and Chen symbols, the upper part of the former ( of ) and the lower part of the latter ( of ) being clearly noticeable at three places in the hexagram. Apart from these symbolisms, the four attributes of Ch’ien — yun keng li cheng — correspond to Spring, Summer, Autumn, and Winter respectively.

Gods and Demons

Lastly, it will be learned from the text of the K’un hexagram that Ch’ien and K’un represent respectively good and evil, the lucky and the unlucky — hence gods and demons. Some commentators, including Legge, find it difficult to understand what is actually meant by “Kuei Shen” (鬼神), i.e., gods and demons. Legge translates the term as “spirit-like operations of Providence”. Elsewhere it is translated as “the contracting and expanding operations”. In other passages, it is translated as “spiritual beings”. In the present translation, the phrase “gods and demons” has been adopted. The school of Sung philosophy interprets it as the contracting and expanding of the primordial matter of the universe, while others interpret it as “the vestiges of creation and transformation”. Perhaps an explanation based on the teachings of Taoism should be ventured here for what it is worth. By gods and demons are meant the collective hosts of Spiritual Beings — the Angelic Hosts of Christianity, the Elohim and “Messengers” of the Jews, the Devas of Hinduism and Buddhism — who are the vehicles for the manifestation of the Divine or Universal Thought and Will. They are the Intelligent Forces that enact in nature her “Laws”, while they themselves act according to Laws imposed upon them in a similar manner by still higher Powers. Confucius refers to them in the Doctrines of the Mean as follows:

How abundantly do spiritual beings display the powers that belong to them! We look for them, but do not see them; we listen to them, but do not hear them; yet they enter into all things, and there is nothing without them.

They cause all the people in the kingdom to fast and purify themselves, and array themselves in their richest dresses, in order to attend at their sacrifice. Then, like overflowing water, they seem to be over our heads, and on the right and left of their worshippers.

It is said in the Book of Poetry, “The approaches of the spirits, you cannot surmise; — and can you treat them with indifference?”

The Sage as Co-determinant in Cosmic Destiny

It has been stated in the commentary on the T’uan of the Ch’ien hexagram that nature is subservient to the sage and that the sage directs the course of nature’s processes not by breaking its laws but by mastering them by means of superior understanding. In this respect, too, he is in harmony with the spiritual intelligences of nature.

Legge criticized that part of the text in which the sage is regarded as advancing ahead of Spirit without incurring opposition on Its part. He says he does not know of any other statement about the sage, coming from Confucius, that is so extravagant. Perhaps we can understand better if we accept the conception of a sage as one who has merged his Higher Self with the Absolute, so that he becomes Eternal Life, a realization which mystics throughout the ages, — Plotinus and Emerson, for instance, — have claimed to be possible. The truth is that, having attained that goal, he is beyond time and space, beyond name and form, so that he may be said to have existed before Spirit and Earth were born and will continue to exist after Spirit and Earth have ceased to be. Such is the mystery of immortality. But the subject may be approached from a different point of view, as by Hermann Keyserling in his Creative Understanding: 1

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1 Chapter XVI.
2 P. 292.
Spirit is realized only by means of personal initiative........ only through the realization of Heaven upon earth does Heaven become real — these truths long familiar to us gain living contours and colours when considered in the context of History. *In the course of History, that which is due happens only then, when it is personally willed.* If the adequate personalities are lacking, nothing can be achieved. It is true that what is necessary happens sooner or later in any case, because at one time or another it is certain to be willed and because precisely the banking-up of energy creates a strong momentum of libido; thus, the necessary reformation of Life is brought about by war and revolution, if insight does not introduce it gradually into life. But, unless this is done in time, the expenses are so great that the realization can coincide with destruction; thus even compressed air can have effects of high explosives. For this reason understanding at the right moment is the fundamental condition of historically beneficial effects. Only by means of the Logos are we co-determinant in Cosmic Destiny.

Reasoning from this point of view, we may say that the sage is he who has completely taken the initiative of Spirit. He intuitively perceives the significance of the age, comprehends what is most needful in a given situation, makes his appearance at the opportune moment, and fulfils what that historic moment requires, thus taking precedence of Spirit, as it were, and bringing about not only a change but essential progress in the evolution of mankind. God’s scheme of life does not realize itself spontaneously; man’s free volition and activity represent its means of realization. Thus Jesus could open the gates of Heaven only to the thief on the cross who met Him halfway. This cooperation is man’s real mission; and, in the case of the sage, this cooperation is much closer and much more intimate. In the words of the *Doctrine of the Mean*, he is “able to assist the transforming and nourishing powers of Spirit and Earth” (能助天地之化育). In other words, he is co-determinant in Cosmic Destiny. This explains why God has always needed the collaboration of man in order to carry into effect His Will (天赖乎人). And the sage collaborates with Him

PARAGRAPHS 30–36 OF WEN YEN

with full understanding, which is most important, because understanding is always a creative act. By means of understanding, man conquers that which he has hitherto reverenced as a mystery. By understanding, man takes an active role in what is above and beyond him. By understanding, he creates a new person out of himself. If God created man, man in his turn must help God create by understanding: thus only does God make His Will felt on earth. By profounder understanding, the sage takes precedence of Spirit by realizing His Kingdom of Heaven here on earth and fulfilling His Will earlier than would otherwise be possible. Not only will Spirit refrain from acting in opposition to him, but He will rejoice in having such a complete man to be His Co-worker in the world.

This conception of the sage is fully dealt with in *The Doctrine of the Mean* where Chapter XXIX contains the following passage:

The institutions of the Ruler are rooted in his own character and conduct, and sufficient attestation of them is given by the masses of the people. He examines them by comparison with those of the Three Kings, and finds them free from mistakes. He sets them up before Spirit and Earth, and finds nothing in them contrary to their mode of operation. He presents himself with them before Spiritual Beings and no doubts about them arise. He is prepared to wait for the rise of a sage a hundred ages after, and has no misgivings.

Similarly, in the chapter on “The Influence of Rites” in the *Book of Rites*, it is written that the sage, in making laws for the government of his people, must take into consideration Spirit and Earth, Yin and Yang, the Four Seasons, the Sun and the Moon, Gods and Demons, the Five Elements, Propriety and Righteousness, Human Nature, and the Intelligent Animals. Had Legge noticed such “extravagant” statements about the sage in the *Doctrine of the Mean* and the *Book of Rites*, he would not have been surprised at the extraordinary powers attributed to the sage in the I-Ching.

1. Chapter XXII
The Sage and His Transcendence of Good and Evil

One essential characteristic of the great man described in the text calls for further explanation, namely: “he is in harmony with gods and demons in his good and evil fortunes.” How is it that the great man can associate himself with evil or inauspicious influences? The answer is that in order to assure the primacy of Significance, he cannot consider any fact as final. He must in every case proceed from the question of its significance within the total connexion of things. He must indeed take a stand beyond good and evil, for he must work good effects out of evil. This sovereign attitude alone can be called a perfectly superior attitude. Therefore, the Sage-Ruler as a type represents the highest type of man.

It should be noted that the superior man who has completely mastered his nature need deny none of its qualities, for it is no longer necessary. He need not even disavow the evil that is in him. It is the surest sign of inferiority for a man to accept only the good within himself and only to know how to work good effects by good means. The spirits of Light and Darkness are organically interrelated in all who have not yet finally entered the realm of Light. It is impossible to achieve essential progress unless one acknowledges both in their proper places.

The Necessity of Evil

Evil, too, is a necessary force in the economy of the world. In critical times it is often the evil, and not the good, which represents the principle of renewal. Thus all esoteric doctrines interpret the mark of Cain as a mark of Grace. Thus, It was Lucifer who brought the first illumination. Evil works purely negative effects only when and only as long as man is subservient to it, instead of mastering it. But when Nietzsche told mankind to grow bad again, he knew well what he was saying. Indeed, a higher humanity often begins on the plane above that of moral contrast. It can only begin there, because the meaning of an action can never be understood on the grounds of rigid rules. The same thing may mean good or evil according to the circumstances. Death is generally looked upon as a most inauspicious thing, but Socrates and Christ calmly went to death, because they knew that according to the circumstances of their particular times, their martyrdom would further their ends. Thus the superior man can bear a degree of consciousness which to an inferior man would be unbearable.

The question has often been asked why God, in spite of His omnipotence, allows so much evil and misfortune. A full answer cannot be given. For this reason, it was impossible for Jesus to help the resisting thief on the cross; for Confucius to repeat his utterances, if they were not immediately understood; the same reason prevents every profound man from trying to force or even persuade anybody. The profound man knows that all understanding, being something creative, comes from within; consequently it is something absolutely spontaneous and can never be brought about by coercion. Thus, the Buddhists of the Northern School when speaking of the “stern way” of the Bodhisattvas maintain that at certain turning-points all their efforts are consciously and purposely directed toward the crumbling of the world. The Bodhisattvas leave many parts of the world to crumble to pieces because they know that understanding is too inadequate to allow any reasonable solution corresponding to the true state of things. Unfortunately, only personal experience—an understanding of the true inward state, as well as of the pernicious consequences it may lead to—ultimately teaches wisdom to the man who is unwise. Therefore, under certain circumstances, the capacity to look at suffering without coming to its relief means something more humane than giving way to natural compassion. This is why no great man, that is, man of creative understanding, ever was sentimental. One is reminded of the instructions given by Krishna to Arjuna to fight on and kill, despite the fact that the former was the very Incarnation of God Himself. Apathy, inertia, blindness are natural facts which do not change of their own accord. If the impulse effecting a change is lacking, only painful experience can help. Whoever would really help others will rarely spare them painful experiences. In this sense the great man, the Ruler-Sage of Line 5 of Ch’ien, is one with gods and demons.
Paragraph 35:

THE PHRASE — "EXCEEDING THE PROPER LIMITS" — MEANS THAT THE SUBJECT OF LINE 6 KNOWS HOW TO ADVANCE BUT NOT HOW TO RETREAT; HOW TO MAINTAIN BUT NOT HOW TO GIVE UP, HOW TO GAIN BUT NOT HOW TO LOSE.

The subject of Line 6, having exceeded the proper limits of his sphere of activity, is regarded as being in an extreme and perilous position. This paragraph completes the meaning by indicating that he has gone too far either in personal advancement, or in the maintenance of his position, or in the acquisition of material things. It is all very well to advance, to maintain, and to acquire, but there is a limit in all these actions and he should know when to withdraw, when to give way, and when to let go.

Governing all human activities is a principle of mutation the disregard of which leads to disaster. This states that when the expression of either Yang of Yin reaches the furthest limit, its opposite pole spontaneously and automatically begins to manifest itself. This applies not only to days, nights, and the four seasons, but also to single individuals, to armies and to nations, — in fact, to all phenomena in the universe. Thus individuals should know when to retire before impending disaster compels them to do so; armies should know when to give up their occupied positions before total annihilation faces them; and nations should know when to abandon their dreams of territorial expansion before they are completely exhausted by their military enterprises. History shows numerous instances when this fundamental principle has been disregarded; a few have been given in an earlier chapter.

Symbolically speaking, Line 6 should leave its own position and come down to either Position 3 or Position 1 of the K’un hexagram ☷☷. The former transposition results in the formation of the Ts’ien 頂 hexagram ☷☳, indicating humility, while the latter results in the formation of Fu 復 ☳☶, signifying recovery. An alternative to these transpositions is to transmute itself into Yin, thus signifying the giving up of its positive attitude and the adoption of a passive one.

Paragraph 36:

IS IT NOT THE SAGE ALONE WHO KNOWS WHEN TO ADVANCE AND WHEN TO RETREAT, WHEN TO MAINTAIN HIS ADVANTAGES AND WHEN TO GIVE THEM UP; AND THAT WITHOUT EVER ACTING INCORRECTLY? IS IT NOT THE SAGE ALONE WHO CAN DO THIS?

This final paragraph, which supplements the ideas of the preceding one, calls to mind the description of Confucius by Mencius. Praising the Master as the one sage who attached supreme importance to the timeliness of his actions, Mencius says, “When it was proper to leave his country quickly, he did so; when it was proper to delay, he did so; when it was proper to remain in seclusion, he did so; when it was proper to enter the government, he did so — this was Confucius.”

Ch’ien Yuan or Creative Spirit manifests Itself by expanding from within outwards during the period of what is known as a Manvantara, and begins to withdraw Itself from manifestation when the utmost limit of its cycle is reached, thus giving rise to a period of inactivity called a Pralaya. Accordingly, the sage who is one with Ch’ien Yuan, expresses his faculties to the fullest extent and advances to the highest position possible, but, after he has attained the pinnacle of fortune, there is a

moment which he recognizes as the right time for him to give up his position and retire from the world to devote himself to spiritual contemplation. He realizes the danger of overstepping the limits of propriety, and he saves himself at the right time and so completes his life in security and peace. In the Great Treatise, the Master said:

He who keeps danger in mind will rest secure in his seat; he who keeps ruin in mind will preserve his interests intact; he who is afraid of disorder will maintain peace. Therefore, the superior man, when resting in security, does not forget that danger may come; when he is well established, does not forget the possibility of ruin; and when his affairs are in order, does not forget that confusion may set in. Thus, his person is kept safe and his country can be preserved. This is in accord with what the I says—"Let him say, ‘Shall I perish? Shall I perish?’ and his possessions will be secure, as if bound to a clump of mulberry trees."
Part I

THE K’UN HEXAGRAM

(Symbol of Earth)
INTRODUCTORY REMARKS

This hexagram is formed by the doubling up of the K'un trigram. It is the only figure that consists of two K'un trigrams and six Yin lines. As such, it is the right symbol for Earth, the feminine aspect of Ultimate Reality, in contradistinction to the Ch'ien hexagram which stands for Spirit, the masculine aspect. K'un, being the Receptive, is the perfect antithesis or complement of the Creative. It represents Nature in contrast to Spirit, space in contrast to time, love as against wisdom, the female-maternal as against the male-paternal.

As all its lines are weak and yielding, the K'un hexagram expresses the idea of subordination and docility. The superior man, when represented by it, must not take the initiative; he should "follow" and then he will "find his lord" and be the subject of Ch'ien. Hence the K'un hexagram represents the minister in relation to the ruler, the wife in relation to her husband, and the son in relation to his father. When applied to things in general, it suggests "the idea of a cow, of the belly, of parsimony, and of artistic beauty".

2. Remarks on the Trigrams, Ch. XI.
Formation of the Word K’un

The Chinese character K’un 坤 is made up of two component parts, namely, 土 (t’u) and 婺 (shen). The former means earth or land, and the latter has two meanings: (a) Mother Earth (母陰土也) and (b) the name given to the ninth period of the day, at which the dark power of Yin, which begins to manifest itself from the seventh period, Wu (午時), i.e., after the completion of the Yang cycle — has, in its daily cycle, attained its third stage of manifestation, being represented by three Yin lines which form the K’un trigram ☴ (陰起於午，至申三陰，坤三畫皆陰，故從申也).

According to some commentators, including Ch’u Ta-chun (屈大均) and Takashima (高島), the character k’un was, in ancient times, written in the simpler form of findOrFail, which is similar in structure to the K’un trigram ☴, the only difference being that the three broken lines of the former are written vertically, while those of the latter are written horizontally. But, according to the commentary by Teng Tzu-pin, the sign findOrFail was not K’un in its ancient form, but represented the character ch’uan (傳), which was often used as a substitute for K’un: a practice not uncommon in Chinese writing. Teng points out that, in the inscriptions carved on many ancient stone-tablets, the word ch’uan 川, carved in the form of 几 or 巳, was used as a substitute for the more difficult word k’un 坤. Whichever of these two views is the correct one, either is sufficient to show that there is a close relationship between the word k’un and the meaning and outward form of the K’un trigram.

Meaning of the Term K’un

K’un means bondage, subordination, acquiescence, submission, subjection, receptivity, and docility (坤順也). This is exactly the meaning of the K’un hexagram, because the feminine aspect of Reality which it represents is the passive or negative aspect. Its distinctive attribute is absolute receptivity to the fecundating influence of Spirit, the masculine aspect. Creation presupposes receptivity. It would be impossible if there were only positive Spirit without passive Matter to serve as a medium for its manifestation. It follows that Nature is passive and belongs to the realm of Yin or matter. It is objective and tangible, but by itself cannot produce unless it is fructified by the Spirit Principle. Likewise, the earth is passive in relation to Spirit; it revolves around the positive central sun in the solar system, just as the negative electrons revolve around the positive proton at the centre of an atomic system. By analogy and correspondence, our physical body, too, should be receptive and subservient to the positive animating influence of the soul that dwells within. When applied to human affairs, the principle of this complementary relationship is found not only in the relation between man and woman, but also in that between ruler and minister and between father and son. Indeed, even in the individual this duality appears in the coexistence of the inner spiritual world and the outer world of the senses.

Ch’u Ta-chun explains the K’un symbol ☴ in his Weng Shan I Wai as follows:

The K’un symbol ☴ is the ancient word for earth. Its lines are broken because earth is capable of being cut asunder. Spirit, however, cannot be cut asunder; hence it is represented by the Ch’ien symbol which consists of continuous undivided lines. The undivided lines give the impression of solidity; hence Ch’ien represents masculine strength and activity. The divided lines of K’un, on the other hand, contain some empty space in the middle, signifying a capacity for receiving things — in other words, a state of receptivity.

The idea of docility or receptivity as the main attribute of K’un is often referred to by Confucius:

(a) In his Treatise on the T’uan of K’un:

K’un obedience receives the influences of Spirit (乃順承天).
(b) In his Wen Yen Treatise on K'un:
What docility marks the way of K'un! It receives the influences of Spirit, and acts at the proper time (坤道其順乎，承天而時行).

(c) In the Great Treatise, Section II:
The hexagram K'un represents the most docile of all under the sky (夫坤天下之至順也).

Because of its complementary role, the Receptive is just as important as the Creative; but it must play a negative, subordinate part — it must be subject to the guidance and stimulus of the Creative, then its effects will be propitious and beneficial. Only when it leaves its rightful place and tries to press forward side by side with the Creative, claiming and enforcing its right of independent judgment and of free agency and responsibility, does it become an evil, for its assertiveness means resistance or antagonism to the Creative, and this antagonism will be disastrous to both.

The problem of the relationship between Yin and Yang has been the subject of serious study and meditation by Chinese scholars throughout the centuries. The entire system of philosophy which the I-Ching sets forth is based upon the essential truths about these two principles. On the solution of this problem depends the revelation of the meaning of the I-Ching. Hundreds of commentaries are in existence today, mostly regarded by their respective authors as containing the right solution, but many show fundamental differences and even discrepancies. It is indeed difficult to solve this problem decisively and to know to what kind of transcendent Reality the two symbols, Yin and Yang, truly refer. They may
correspond to the symbols of Eros and Logos in Greek philosophy or to those of Mulapakr̥ti and Pratyagatman (or Purusha and Prakṛti) in Hindu Vedantic philosophy. According to the sage-authors of the I-Ching and to Chou Tzu of the Sung dynasty, Yin and Yang are the feminine and masculine aspects of Ultimate Reality, the "Tai Chi" (太極), i.e., the great pivot on which the cosmos turns. The sages realized this truth not through scientific research or logical reasoning, but by direct perception through intuition, and metaphysical experience through spiritual union as a result of self-perfection. It seems, therefore, that students of the I-Ching should become absorbed — in the sense of religious meditation — in the meanings of the hexagrams and their individual lines in order to apprehend their significance intuitively and independently of all concepts. Absorption, in its turn, leads towards the formation of correct concepts, just as absorption leads the painter to an adequate representation of nature, or as the eye originally developed in correlation to the effect of light.

There can be no doubt that there exists an original power on which all creation inwardly depends, manifesting itself as Love (爱心), its essence being a benevolent attitude without consideration of worth or merit. This essence is called Yin by the Chinese and Eros by the Greeks. It is equally certain that all phenomena have their cause in a primary spiritual principle, which animates Yin but cannot become creative without it. This spiritual principle is called Yang by the Chinese and Logos by the Greeks. Its essence, as far as we can grasp it, is Significance (理性). These two principles, Yin and Yang, or Eros and Logos, are both deeply rooted in the nature of things and, according to the I-Ching, they are the negative and positive aspects of a higher unity called the T'ai Chi, i.e., the Absolute or Ultimate Reality.

Eros and Logos

More or less similar ideas have been set forth in the writings of various western philosophers. Keyserling, for instance, has developed at length the doctrine of Eros and Logos in his Creative Understanding. In the chapter on "Wisdom Ancient and Modern", he writes:

The Logos, and the Logos only, represents the principle of initiative and transferableness on the spiritual plane. Every love is something new, and yet it is ever the same; there can be no progress on this plane. The emotional natures among the saints have not advanced mankind by their emotions as such; every bhakta as such represents a monad without windows. No "stimulation of sentiment" (Anmutung), as the Catholic Church calls the artificial awakening of emotions, is capable of reviving the actual love of a St. Francis of Assisi, for this love was something single and unique. For this reason, that "deeper love" as an emotion said to have been poured forth over the world by Christianity has never existed at all. Whatever was and is transferable in that love is its Significance, its expression and the way it develops — that is to say, its Logos-side. Even the process of 'stimulation' as such, to which we have referred above, is not emotional, but intellectual. Hence what is progressive and what continues to act, even where it is a question of something essentially alogical, always originates from the Logos. The Logos alone is likewise the bearer of the principle of freedom. Eros means absolute bondage, subjection, fate; Logos makes possible a voluntary change. One should not here be misled by the idea of Divine Grace: to the extent there is a question of fated events, we are, of course, not free; once love has gained power over us, we are its slaves. But we may expose ourselves to its influence or we may not; we may nourish it, we may create it or let it die. We can make up our minds to change our state of Being and can educate ourselves and others to assume a corresponding attitude. Thus we are able to direct the powers of Eros.

This passage clearly indicates that the Logos, or the Yang Power, or simply Significance, is the real creative force. It is true that in every case creation originates from Eros, but then the Logos sets it in motion and that is what matters practically for us. The Logos represents what is

profundest in us, because by its means we ourselves are capable of directing the creative forces of the Universe. God may well be Love above all things; realization by emotion is undoubtedly a more powerful experience for most people than mental understanding. However, mental understanding means more. It can get hold of and set in motion the Eros (Yin), and in this way it can create. One may interpret the power of the Creator of the Universe as Eros (Yin), but its meaning is Logos (Yang) in any case. And what would Creation be without a meaning?

Judged from the standpoint of consciousness also, the Yang Principle is truly what is profoundest in man. It incarnates the principle of freedom. If there were only Yin, there would be no other course for human beings but subjection to fate, because Yin means absolute bondage, subjection, fate. Fortunately, there is the Yang principle of initiative and understanding, and this makes possible a voluntary change. Wherever we have understood, we change from passive objects of fate into active agents, even though only in a slight degree. By means of Yang we are capable of playing a conscious role in the evolution of the cosmos. Yang fecundates; Yin conceives and gives birth. Recognition, will, conscious striving, initiative—all attributes of Yang—play, on the plane of spiritual progress, the role of the male principle which fecundates in order that new life shall come to be, but which cannot give birth to any new life. The ability to bring forth or to give birth belongs only to Yin or feminine attributes. The two polar opposites must fuse and co-operate in order to call into existence the meaning of the Yang Principle.

The whole truth can be epitomized in the following terms: Ultimate Reality in itself is both Yin and Yang, embraced in eternal Unity. It functions in polarity with a positive and a negative aspect as a duality. For any form of creation, two forces are necessary, one actual and the other inertly potential. The former is Yang, and the latter Yin. They stand for various antitheses as follows:

<table>
<thead>
<tr>
<th>YANG</th>
<th>YIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ch’ien hexagram</td>
<td>K’un hexagram</td>
</tr>
<tr>
<td>Male (masculine)</td>
<td>Female (feminine)</td>
</tr>
</tbody>
</table>

It should be mentioned here that the above antithetical terms denote relationships only, and should not be looked upon as absolute independent entities.
The Logos and Mulaprakṛti

The following quotations from the lectures of T. Subba Row, Initiate of the Vedanta School, on the philosophy of the Bhagavad Gita may throw light on the foregoing paragraphs:

The first principle, or rather the first postulate, which I have to lay down is the existence of what is called Parabrahman. All religious philosophers agree that this First Cause is omnipresent and eternal. Further, it is subject to periods of activity and passivity. When cosmic pralaya comes, it is inactive, and when evolution commences, it becomes active. The essence which seems to be the bottom and the foundation of all phenomena is Parabrahman. Now this Parabrahman, which exists before all things in the cosmos, is the one essence from which starts into existence a centre of energy, which I shall for the present call the Logos.

This Logos is called the Verbum or the Word by the Christians, and it is the divine Christos who is eternal in the bosom of his Father. In almost every doctrine, they have formulated the existence of a centre of spiritual energy which is unborn and eternal and which exists in the bosom of Parabrahman at the time of Pralaya, and starts as a centre of conscious energy at the time of cosmic activity.

Parabrahman is an unconditioned and absolute reality, and Mulaprakṛti (Yin) is a sort of veil thrown over it and that veil is the mighty expanse of cosmic matter. It is the basis of material manifestation in the cosmos.

The universe in its infinite details and with its wonderful laws, does not spring into existence by mere chance, nor does it spring into existence merely on account of the potentialities locked up in Mulaprakṛti. It comes into existence mainly through the instrumentality of the one source of energy and power existing in the cosmos, which we have named the Logos, and which is the one existing representative of the power and wisdom of Parabrahman. Matter acquires all its attributes and all its powers, which in course of time, give such wonderful results in the course of evolution, by the action of this light that emanates from the Logos upon Mulaprakṛti.

The real Self (of man) is the Logos itself, and what is generally considered as the ego is but its reflection. Unless a man's individuality or ego can be transferred to the Logos, immortality is only a name. Parabrahman is really the highest principle in man.

The Logos and the “Waters” of Primordial Space

Comprehension of the basic truths expressed above will make it easier to understand the texts of the Ch’ien and K’un hexagrams, especially the treatises on the T’uan which explain the attributes of Yin and Yang. But, before the text of the K’un hexagram is studied and explained, it may be well to complete the foregoing trend of thought by quoting some western thinkers: first a passage from an article on “Creation” by Geoffrey Hodson.

Christian cosmogenesis states that ‘In the beginning was the Word, and the Word was God.’ Later we are told that God spake saying: ‘Let there be light,’ and there was Light. Our starting point therefore is the Word. The present Solar System is the cyclic reappearance of that which preceded it. In this we observe the operation of the universal law known to physical science as the Law of Periodicity. This Law is found to operate throughout both the universe and its superphysical extension. Under the operation of this law, solar systems, their physical suns and planets, and their physical, intellectual and spiritual content, cyclically emerge into material manifestation, exist objectively for a time, and then, passing into obscurcation, return to the subjective state. According to occult science, the Solar System has thus its night and day, its subjective and objective states, between which it oscillates
THE I-CHING

continually. When therefore, Cosmogenesis says ‘In the beginning,’ the statement must be taken to mean, ‘In the beginning of a period of objective manifestation,’ or ‘at the dawn of a new creative day.’

We must now go back to the ‘beginning,’ to that ‘dawn when the morning stars sang together, and the Sons of God shouted for joy.’ The divine ‘hour’ strikes. The cosmic ‘moment’ arrives at which the silence of creative ‘night’ is broken by the utterance of the Word. Creative energy pours forth. Thence it impinges or is ‘breathed’ upon the ‘waters’ of primordial space. Space consists of matter unpolarized. It is called chaotic, formless, void and virginal, because within it order, form, fullness and fertility are subjective. Under the influence of the creative ‘breath’ or Word, these become objective, whereupon from chaos, cosmos is born, Time and the Cycles immediately reign.

Chaos is perceived as the great opponent of Order, and there is ceaseless conflict between them during manifestation. They are negative and positive poles, and yet in the One Root the Two are one. Actually, manifestation is a ceaseless war between these two great antagonists.

The war in Heaven is an everlasting war waged continuously by the great opponents, Chaos and Order, Spirit and Matter, Life and Form, Universality and Individuality, Consciousness and Vehicle. Matter and Spirit share the victory equally, for Matter may be said to conquer in the sense that no permanent impress of the Spirit may be made upon it; though conquered for a time, eventually it escapes. Spirit appears to conquer in that, in gradually increasing degree, matter becomes its servant; yet Spirit loses continually in that no final victory is ever attained. Only that, the One Alone, wins permanent victory and receives the victor’s crown. That which is beyond conflict, yet is the conflict’s cause: That which is neither spirit nor matter yet is the essence of both: That from which both life and form emerge: That to which both return—That achieves completely its predetermined goal.

One of the finest parallels to the above is the description of his central experience given by Edward Maitland in his biography of Anna Kingsford. He had discovered that during reflection on an idea, related ideas became visible, so to speak, in a long series, leading apparently back to their source, which to him was the Divine Spirit. By means of concentration on the series, he made the effort to press on to their origin. Finally, he says, “With a great effort I succeeded, and the glance revealed to me that which I had felt must be there. It was the dual form of the Son—the unmanifest made manifest, the unformulate formulate, the unindividualize individualize, God as the Lord, proving through His duality that God is Substance as well as Force, Love as well as Will, Feminine as well as Masculine, Mother as well as Father.”

Maitland found that God is Duality in Unity, both feminine and masculine, Yin and Yang embraced in One.

Corroboration by Modern Science: Karl K. Darrow

As above, so below. Just as the human system, the solar system and the universal system are essentially identical, so the atomic system is also identical with them. The latest discoveries of the modern laboratory confirm this theory. The solid atom, once considered the building stone of the Universe, can now be broken up into whirling electrons which are found to be both positive and negative corresponding to the masculine and feminine aspects of ultimate Reality. The results of these developments are described by Dr. Karl K. Darrow, Research Physicist of the Bell Telephone Laboratories, in a lecture he gave at the Lowell Institute, and


2. 素性-大極, 人—大極, 物—大極.

"Short of the contrast between life and death, no contrast in Nature can ever have seemed greater than that between matter on the one hand and light upon the other....."

But modern physics has established that

"The fixity of matter itself has vanished, for we are able to convert its substance from the form of electrical particles into the form of light. No element, nor matter itself, nor light itself, is permanent. All that is perpetual is something of which they are all made, incarnating itself in all of them by turn, and passing unimpaired from form to form. For this immortal substance the least inadequate name, I presume, is 'energy', but the name is of little concern. To this have we come by applying the methods of physics to the rubbing of amber and to all that followed from it; how great a way, from so humble a beginning!

The stone which so many builders rejected became the corner stone of the temple; the little effect which seemed so trivial to so many of the wise became the key to wisdom, and supplied a physical meaning to two of the most ancient tenets of philosophy. Atomic theories existed long ago, but ours is the generation which, first of all in history, has seen the atom. The belief that all things are made of a single substance is old as thought itself, but ours is the generation which, first in history, is able to receive the unity of Nature not as a baseless dogma or a hopeless aspiration, but a principle of science based on proof as sharp and clear as anything which is known."

The above extracts have been given at some length because they are of high importance. In the light of the essential truths expressed in them, the meaning of the K'un hexagram, which stands for Matter or Earth (negative) in contradistinction to Ch'ien which stands for Spirit (positive), can be more clearly and thoroughly understood.

### The Four Attributes of K'un

We are now in a position to consider the significance of the four attributes of K'un as set forth in King Wen's text, namely, Origination, Penetration, Utility-Harmony, and the Firmness-Correctness of a mare. Since the Ch'ien and K'un hexagrams represent the Yang and Yin aspects of the Absolute, and since they are both equally deeply rooted in the essence of things, they can both claim to be bearers of the great originating principle of the Cosmos. The two polar forces permeate each other and penetrate all planes of Nature without a single exception. It is due to this inter-penetration and the cooperation of these two opposite forces that the different kingdoms of Nature have appeared with their developed forms, revealing their multifarious utilities and constituting, with the other phenomena of the universe, that harmonious order which caused wonderment to the Greeks of antiquity when they contemplated the starry sky. This is why the first three attributes, Yuan, Heng, and Li, *i.e.*, Origination, Penetration, and Utility-Harmony, which are ascribed to the Ch'ien hexagram belong also to the K'un hexagram. Only the fourth attribute of Firmness-Correctness shows a difference, as will be described later on.

The inter-penetration of Yang and Yin will be clearly revealed if we consider again for a moment the necessity for mutual intercourse between the two fundamental hexagrams for the purpose of attaining a right condition of things. It has been shown that Lines 2, 4, and 6 of the Ch'ien hexagram and Lines 1, 3, and 5 of the K'un hexagram are not in their correct places. Correctness can only be achieved by the transposition of certain lines. The three Yang lines 2, 4 and 6 of Ch'ien should be transferred to the three Yang positions 1, 3, and 5 of K'un, and the three Yin lines, 1, 3, and 5 of K'un should be transferred to the three Yin positions of Ch'ien. In this way, both hexagrams are transformed into the Chi Chi hexagram ䷀ (既濟卦) in which all lines are in their correct places, with each Yin line following its polar opposite, *i.e.*, a Yang line, in the right relationship. This transposition of lines signifies the inter-penetration
of Ch’ien and K’un. Hence the attribute of Penetration is ascribed to both hexagrams.

According to Yü Fan (虞翻), Ch’ien represents the flux of life-force, and K’un the vehicle through which that life-force flows (乾流坤形). This concept of “flux” is further revealed when Line 2 of Ch’ien is transferred to the fifth position of K’un, so as to transform the upper trigram of the latter into the K’an trigram ☰نى signifyg water, while the lower trigram remains K’un ☸言った signifying earth, thus giving rise to the ideograph of water flowing on earth.¹

The K’un hexagram is the symbol of the eleventh month by the old Chinese calendar, in which falls the festival of Winter Solstice when the Yin forces have reached their utmost limit of manifestation, when Yang is born again, and the world begins to renew itself. The twelfth month is represented by the Fu hexagram ☸言った (No. 24), which means that the Yang force of Ch’ien has returned and is beginning to manifest itself. Thus K’un and Ch’ien meet in the eleventh month, when Yin and Yang interact and permeate each other. Hence, again, the concept of penetration.

The well-known book Chou I Chi’an T’ang Chi (周易参同契) begins with this sentence: “Ch’ien and K’un are the doors of the I and the parents of all the hexagrams.”² This means that the other sixty-two hexagrams are all derived from the transformation of the lines of Ch’ien and K’un. It is therefore not without significance that in Appendix IX on the “Orderly Sequence of the Hexagrams”, the first two hexagrams, Ch’ien and K’un, are mentioned together as representing Spirit and Earth, the source of all things; the other hexagrams are explained one by one afterwards. All the sixty-two hexagrams from the third to the last have a definite order of arrangement governed by a chain of reasoning, but the first two, i.e., Ch’ien and K’un, have no fixed order inasmuch as each may precede the other in accordance with the alternate manifestation of Yin and Yang. Thus, the Kuei Ts’ang system of hexagrams (歸藏) which belonged to the Shang dynasty, commenced not with Ch’ien but with the K’un hexagram, the idea being that before the Dawn of Cosmic Manifestation, Yang was enveloped by Yin, and Spirit was wrapped in his “Ever-Invisible Robes” of Primordial Substance. Darkness alone filled the Boundless All—a condition of things represented by the K’un hexagram. It should be noted also that while each of the first two hexagrams, Ch’ien and K’un, is the antithesis or polar opposite of the other, all but four of the remaining sixty-two hexagrams consist of couples in which one hexagram assumes the inverted form of the other, that is to say, the second hexagram of each couple is the first one turned upside down. Thus, while the first two hexagrams are ☸言った and ☸言った, the third and fourth are ☸言った and ☸言った, and the 63rd and 64th are ☸言った and ☸言った.

“The Correctness-Firmness of a Mare”

One important interpretation of the Ch’ien and K’un hexagrams is that, while the former represents a host of dragons, the latter represents a squadron of mares. The dragon is a spiritual type of creature; the mare, an earthly type (牝馬地顚). The dragon flies in the sky (the Realm of Spirit) with the will-to-power, its main characteristic being masculine domination and self-assertion. But the mare traverses the earth with the will-to-serve, its essential characteristic being docility and passive submission. It is written in several commentaries that in the North, mares are often seen in squadrons of ten, following one stallion and refusing to join other squadrons.¹ The qualities which a mare displays are the very qualities which are ascribed to K’un, just as the morals of the dragon are the morals of Ch’ien. As the mare follows and yields to its mate, which is the stallion, so Earth, symbolized by K’un, is by its very nature receptive to the fecundating influence of Spirit, symbolized by Ch’ien. Inferentially, the wife should follow the husband, the ruled should obey their ruler, and

¹. 虞翻曰, 乾流坤形也。
². 周易参同契, 炎之門戸, 壹封之父母。
the worldly man should submit to the influence of the spiritual man. This means that the subject of K’un can find advantage only in submission, docility, and obedience. This is why in some commentaries the last two attributes of K’un are interpreted thus: “There is advantage in having the correctness and firmness of a mare.” It should be pointed out here that in the Treatise on the Trigrams (説卦), the Ch’ien trigram is the symbol of a stallion. (乾為馬). The association of the “Mare” concept with K’un is to bear out the idea that K’un should follow Ch’ien, and Yin should follow Yang, just as the mare follows the stallion. There is the saying, “The grey mare is the better horse,” meaning that the wife rules her husband. This should be understood as an exception which proves the rule. According to Confucian ethics, the wife should always play a more or less subordinate part in relation to her husband. The Record of Rites teaches that before marriage a woman should follow her father; after marriage, her husband; and after the death of her husband, she should follow her sons.1 Of course exceptions might be made under extraordinary circumstances which demand and justify her departure from her usual course. Thus Line 5 of K’un, as will be seen in due course, represents a queen exercising supreme authority over her people.

It is interesting to note that Keyserling, in his South American Meditations, sees the symbol of tameness as obedient service not in the mare but in the llama. In chapter 1, on “The Continent of the Third Day of Creation”, he writes:

The Llama embodies the primeval will to serve;......it represents the capacity to yield.......in its essence it is the prototype of the responsible housekeeper.

“Movements of a Superior Man”

Relatively to each other, Yang lines signify superior men and Yin lines inferior men. This is clearly shown in the case of the T’ai hexagram 蒙 (No. 11), of which the inner Yang symbol 上 signifies a su-

perior man and the outer Yin symbol 下 signifies an inferior man. This is why Confucius, in explaining King Wen’s “Judgment” on this T’ai hexagram writes: “The superior man is within, the inferior without.” Now, in the case of the K’un hexagram, the superior man referred to is represented by the three Yang lines 2, 4 and 6 of the Ch’ien hexagram which must move on to the three Yang positions 1, 3 and 5 of the K’un hexagram in order that the latter hexagram may be transformed into the Chi Ch’i hexagram 上 with all lines in their right places. (Compare the paragraph on Penetration, above).

“If he tries to lead, he will lose his way: if he follows, he will find his proper lord and gain advantage.”

The subject of K’un, being passive and negative, fulfils his nature by following, obeying and serving, while that of Ch’ien, being active and positive, realizes himself through leading, directing and controlling. Thus, if the former leads or takes precedence over the latter, he will be attempting to play a part which is contrary to his own nature; he will be bewildered and at a loss how to proceed; he will “lose his way” and fail to attain his goal. If, however, he follows the subject of Ch’ien and allows himself to be guided along his path, he will find his lord in the real leader, and thus reap the benefit of playing a subservient part. To sum up, Yang is the lord of Yin; Ch’ien is the lord of K’un; the prince the lord of his subjects; and the husband the lord of his wife. Yang fecundates, Yin conceives; Ch’ien transmits, K’un receives; the prince commands, the subject obeys; the husband leads, the wife follows. Different natures play different parts; different beings have different capacities; and advantage is gained when each undertakes that role which is suited to and harmonized with his or her essential nature, i.e., when the congruency between Being and Ability, between Meaning and Expression, is achieved.

Some Illustrative Symbolisms

The above concept may be illustrated by various hexagrams. Take,

1. 孔子曰：婦人有三從之道，婦德居之頂，故曰崇德父，讀德從夫，夫死從子。
2. 邵子曰：外人人。
for instance, the T'ai hexagram \( \square \square \square \). In the construction of this hexagram, the three Yang lines are drawn first, then follow the three Yin lines. In other words, K'un follows Ch'ien, Yin follows Yang. Because the lines are arranged in this order the T'ai hexagram is recognized as the symbol of Peace and Success. On the contrary, the P'i hexagram \( \square \square \square \) (No. 12) is exactly the opposite of T'ai, in that Yin lines come first and Yang lines follow, — in other words, Ch'ien follows K'un. Consequently, the P'i hexagram is regarded as the symbol of misfortune.

Let us compare two more hexagrams, the last two in the Book, namely, the Chi Chi and Wei Chi hexagrams, \( \square \square \square \square \) and \( \square \square \square \square \) (既濟與未濟). In the case of the former, each Yin line follows a Yang line in the right relationship, while the reverse is true of the latter. This results in all the component lines of the former hexagram being in their correct places, while those of the latter are all incorrectly placed. The very names of these two hexagrams show the opposite nature of the two symbols, because the former, Chi Chi, signifies Fulfilment, while the latter, Wei Chi, means Incompleteness or Non-fulfilment.

Let us consider another couple of hexagrams, Po \( \square \square \square \) (No. 23) and Fu \( \square \square \square \) (No. 24). Po \( \square \square \square \) denotes the passing away of Yang as a result of the advance of Yin, while Fu \( \square \square \square \) denotes the cyclic return of Yang. The intermediate stage between the passing away of Yang and its cyclic return is represented by the K'un hexagram \( \square \square \square \). As symbols of the different stages in the cyclic progression and retrogression of Yin and Yang, Po precedes K'un while Fu comes after K'un. This is one of the reasons why Po is placed before Fu in the arrangement of the 64 hexagrams. Now the point to be noted here is that the figure which precedes shows disadvantages while that which follows shows advantages. At the base of Po \( \square \square \square \) stands the K'un trigram which signifies chaos or confusion (坤陰難亂) — i.e., the likelihood of losing one's way; while Fu \( \square \square \square \) contains the Chen trigram which means thunder and movement and repre-
An explanation of King Wen’s order of arrangement of the eight trigrams and their correspondences to the eight cardinal points is given by Confucius in the Shuo Kua (說卦), i.e., Treatise on the Trigrams. It may be mentioned here that the K’un trigram 卯occupies the south-west position while the three female trigrams—Sun 日, Li 日, and Tui 日—which are derived from and related to K’un, and which generally regarded as the “three daughters”, occupy positions in the west, south, and south-east respectively. Thus, the four female trigrams are grouped together to form a semi-circle in the south and west. This explains why K’un finds its friends or kinsfolk, i.e., trigrams of kindred nature, in the south-west. Now, occupying the semi-circle in the north and east are all male trigrams: Ch’ien 日, the father trigram, in the north-west, and its three sons, K’an 篤 in the North, Ken 篤 in the north-east, and Chen 篤 in the East. The last three trigrams, being derived from Ch’ien, are the friends or kinsfolk of Ch’ien, not those of K’un. If, therefore, the subject of K’un, instead of remaining in the south-west among his own friends, moves over to the north-east, he will lose his own friends and find himself among subjects of an alien nature, or of opposite polarity.

K’un Following Ch’ien

Now the question arises: Should K’un remain in the south-west or sacrifice the company of his friends and move towards the north-east? Which course will bring about peace, security and good fortune? The answer is that K’un, being Yin, should leave his friends and proceed northeasterward to join the Yang members, because the right course for Yin is to follow Yang as its mate. The most important thing for the subject of K’un is to find his lord and follow him in the right relationship. In taking this course, he has to give up the company of his friends, but he will have the satisfaction of finding his lord, and will be happy to realize that he has done the right thing.

The Po Hexagram as an Illustration

Compare the case of a woman who, on marriage, has to leave her women friends with whom she has hitherto had close associations. Her happiness in life now lies in finding and clinging to her lord and not in remaining with her women friends, however steadfast. This principle of right relationship between Yin and Yang is of primary importance in the study of the philosophy of change, and it is on the basis of this principle that the significance of many Yin lines in many hexagrams is determined.

Perhaps the clearest illustration is furnished by Lines 3 and 5 of the Po hexagram 日. In this hexagram the idea of “demolition” or “breaking down” is symbolized by the five yin lines which combine to overthrow the one Yang line on top. According to the text, Lines 1, 2 and 4 all signify “overthrowing the couch” by breaking down its legs and frame; but Line 3 shows its subject “committing no errors” (制之无咎). Now, why is the subject of Line 3 free from errors? The reason is that he is the correlative of the topmost line, Yang. In other words, the Yin subject of Line 3 responds and affiliates himself to the Yang subject of Line 6 in the right relationship. He acts correctly and is therefore free from error. Similarly, Line 5, occupying a Yin position just below the Yang
subject of Line 6, finds the right course by leading the subjects of all the other Yin lines and joining with them to serve that Yang subject. Instead of trying to overthrow his lord, the subject of Line 5 seeks to serve him. Thus he “gains advantage in every way”. As recorded in the text, the fifth line shows its subject “leading the others along like a string of fishes, and obtaining for them the favour from the inmates of the palace”（六五・貞性以官入龍・无不利）.

**Polarization of Man’s Personality to His Higher Self**

From the principle illustrated above, it may be deduced that man’s physical activities, emotions and thoughts should be subservient to and follow the direction of his innermost Spirit, because Spirit represents the ultimate masculine principle in the constitution of man, and to it alone should all the other aspects of his nature be polarized. Man usually is engaged in many pursuits and through the force of circumstances he is polarized entirely in the Lower Self, in either the emotional or the mental body. But, as he gradually develops his spiritual consciousness, he comes to realize the absolute necessity for the adaptation of the Lower Self to the Higher Self, —in other words, the domination of his Personality (Yin) by his Spiritual Self (Yang). He begins to meditate and withdraws inwards; his desires turn upward instead of downward, and become transmuted into aspirations,—aspirations at first towards the things of mind, and later towards those of Spirit. He seeks to reach up to the Soul and expand the consciousness of the Soul so as to include the physical plane. It is by meditation or retreating within that man transcends the Personality and becomes the Higher Self. During the final period of his self-perfection, the polarization shifts entirely from the Personality to the Higher Self. The correlation between the lower and higher aspects of his nature, between Yin and Yang, is thus completed, and the man attains union with pure Spirit.

**Divination**

As a rule, when the K’un hexagram is obtained in the process of divination with no transformation for any one of its individual lines, King Wen’s text and Confucius’s commentary thereon are to be taken as the prognosis of the case in question. Sometimes the “Greater Symbolism” is also consulted. Now, since K’un represents the Receptive in contradistinction to Ch’ien which stands for the Creative, and since the attributes of Earth are submission, docility and acquiescence, the consulting party (e.g. a minister consulting about state affairs or a wife consulting about family affairs) is advised to content himself or herself with a passive, subordinate role instead of taking the initiative and playing a leading part. He is advised to keep calm (K’un stands for Rest) and make no rash advance. He will gain by being a follower and lose by trying to be a leader. For him to steal a march on other people will lead to confusion and even failure. If he were to choose between two missions, one taking him south-west, and the other north-east, he should consider the advisability of choosing the latter, for this will eventually lead to good fortune, though it may mean separation from his friends or kinsfolk.

**Prognosis about War**: K’un stands for Earth, i.e., territories or favourable topography. It symbolizes masses of people or armies. It also stands for wealth and the storing-up of things, i.e., economic power. Then the “Greater Symbolism” contains the character shih (勢) which means power, influence, battle formation or advantage of position in any struggle. All these symbols of favourable topography, economic power, armies, influence, battle formation and advantage of position certainly indicate a successful outcome of the war.

**About Business**: Because of the vast mineral resources hidden in the bosom of the earth, the container of all things, the earth-symbol, K’un, naturally suggests the idea of wealth, of accumulation and storage. The mare (also part of K’un’s significance) is useful for transportation purposes. The conclusion is, therefore, that K’un indicates success for such business as shipping or other transportation enterprise, mining, agriculture, godown operation, and excavation projects.

**About Marriage**: K’un being the feminine aspect of the Absolute, its way corresponds to the way of the wife. There is every indication of a
successful marriage if the wife is obedient, docile and soft, fulfilling her role in a passive manner as Earth fulfils the creative activity of Spirit.

About Childbirth: K’un being Yin, the feminine aspect of Reality, the obtaining of this hexagram may be considered as a sure indication of the birth of a baby-girl.

CHAPTER II

The T’uanchuan

卦曰：至哉坤元，萬物資生，乃順承天。

坤厚載物，德合無疆，含弘光大，品物咸亨。

牝馬地類，行地無疆，柔順利貞，君子攸行。

先迷失道，後順得常，西南得朋，乃與類行，

東北喪朋，乃終有慶。

安貞之吉，應地無疆。

1. PERFECT INDEED IS THE GREAT AND ORIGINATING CAPACITY OF K’UN. ALL THINGS OWE THEIR BIRTH TO IT. IT RECEIVES OBE­DIENTLY THE INFLUENCES OF SPIRIT.

2. K’UN, IN ITS LARGENESS AND THE DEPTH OF ITS RECEPTIVE NATURE, SUPPORTS AND CONTAINS ALL THINGS. ITS EXCELLENT CAPACITY MATCHES THE INFINITE POWER OF CH’IEN. ITS COMPREHENSION IS WIDE, AND ITS BRIGHTNESS GREAT. THE VARIOUS THINGS OBTAIN THROUGH IT THEIR FULL DEVELOPMENT.

3. THE MARE SYMBOLIZES THOSE PASSIVE CREATURES OF THE EARTH WHICH WANDER UNHINDERED THROUGHOUT ITS CONFINES. IT IS GENTLE AND DOCILE, ADVANTAGEOUS AND FIRM: — SUCH IS THE COURSE OF THE SUPERIOR MAN.

THE WEST AND SOUTH HE WILL GAIN FRIENDS:”  — HE WILL BE WALKING WITH PEOPLE OF HIS OWN KIND. “IN THE EAST AND NORTH HE WILL LOSE FRIENDS:” — BUT IN THE END THERE WILL BE CAUSE FOR REJOICING.

5. “THE GOOD FORTUNE RESULTING FROM RESTING IN CORRECTNESS - FIRMNESS” CORRESPONDS TO THE UNLIMITED CAPACITY OF THE EARTH.

“Perfect capacity of K’un — giving birth to all things”

This Tuanchuan is Confucius’s explanation of King Wen’s “judgment” on the K’un hexagram. Paragraph 1 explains the first attribute of K’un, that of Origination, and it shows the difference with which similar attributes are ascribed to Ch’ien and K’un. It is the difference between “power” and “capacity”. Ch’ien originates; K’un produces or gives birth to what has been originated. “Vast” is the word used to describe the originating power of Ch’ien, while the word “perfect” is used in connection with the productive capacity of K’un, for K’un perfects, completes or fulfills the great creative purpose of Ch’ien (坤緯乾象·乾象物·坤成物). In other words, whilst Ch’ien is the creative generating principle to which all beings owe their beginning, the Soul, too, being rooted in it, K’un is the receptive birth-giving principle which absorbs into itself the divine germ of life and gives them their physical form. This is why Ch’ien stands for the Father Principle (父道) and K’un for the Mother Principle (母道). Spirit impregnates and fecundates; Earth conceives and brings to birth. All things have their origin in Spirit, but they owe their birth to Earth. It is interesting to note that the Chinese term for ‘birth’ — sheng 生 — was originally composed of two radical parts 生 and 土, meaning ‘grass’ and ‘earth’, i.e., grass growing out of earth or grass depending on earth for its growth.

“K’un receptive to Spiritual influences”

Spirit and Matter, Spirit and Earth, Life and Form, Sef and Not-

Self, Energy and Mass, Subject and Object — these are the well-known dualities represented by Ch’ien and K’un. On the plane of the Absolute, K’un represents Primordial Matter, and Ch’ien represents Spirit or Life that is infused into Matter. Differently expressed, K’un represents Pre-Cosmic Root-Substance which underlies all the objective Planes of Nature. Just as Spirit is the fons et origo of Force and of all individual Consciousness, so Pre - Cosmic Substance is the substratum of Matter in the various grades of its differentiation. Apart from Cosmic Matter, Spirit could not manifest itself as individual Consciousness, since it is only through a vehicle of matter that consciousness wells up as “I am I”, a physical basis being necessary to focus a Ray of the Universal Mind at a certain stage of complexity. On the other hand, apart from Spirit, Cosmic Matter would remain an empty abstraction, and no emergence of Consciousness could take place. The contrast and co-operation of both these aspects of the Absolute are essential to the existence of the Manifested Universe. Matter is the vehicle for the manifestation of Soul on this plane of existence, Soul is the vehicle on a higher plane for the manifestation of Spirit, and these three are a Trinity synthesized by Life, which pervades them all. Thus Earth, which is matter in one of its grades of differentiation and aggregation, is in reality the vehicle for the manifestation of life-impulses emanating from Spirit. In the words of the text, “K’un receives obediently the influences of Spirit” (乾順盈天). Hence the well-known saying in Ku Liang Chuan (Ku Liang’s Commentary on the Spring and Autumn Annals): “Yin alone cannot create; Yang alone cannot create; Spirit alone cannot create. The Three must be united in One before creation is possible.” (莊三年·蒲梁傳曰·須陰不生, 穀陽不生, 穀天不生·三合然後生).

“K’un, the Receptive, supports and contains all things. Its excellent capacity matches the infinite power of Ch’ien.”

The “penetrating” or developing ability of K’un, as displayed in the processes of growth, is the subject of paragraph 2. Here, too, is the complete contrast between the Creative and the Receptive aspects of Reality. Whilst the Creative overshadows and covers all things from above, the
Receptive contains and supports them as a lasting foundation from below. In other words, whilst Spirit ensouls all things from within, Earth gives them their external physical form. The Receptive is coeternal and even one with the Creative, but the nature of the former is unlimited responsiveness to the latter or complete submission to its animating and penetrating influence. Herein lies the success of their mutual interaction and co-operation. Philosophically speaking, it may be stated that whilst the Creative gives a meaning to all things, the Receptive gives meaning its right expression; it develops and clothes it in the right form. Success in their mutual co-operation consists in the congruency between inner meaning and the outer expression of all things,—in other words, the perfect agreement between Spiritual Significance and the Phenomena of the Universe.

"Its comprehension is wide, and its brightness great. The various things obtain through it their full development."

In the Great Treatise, Confucius writes, "There is Ch'ien. While at rest, it is self-absorbed and remains still; when it moves, it goes straight forward......There is K'un. When it rests, it closes itself up; when it moves, it opens......" This signifies that, in its state of rest, K'un embraces all things as though in a vast womb—the earthly womb of all Life. In its moving and open state it admits the Divine Light and illumines everything with it. Spirit, the Yang Principle, i.e., Ch'ien, is "the life and light of the universe", — "the Fire of Creation". As Primordial Matter, which had wrapped the One Infinite Spirit in its "Ever-Invisible Robes" during Pralaya, passes out of its pre-cosmic latency into differentiated objectivity to become the protyle of science, as it becomes receptive to the impress of the Divine Ideation—the male aspect of the Absolute—its "Heart" opens, and the rays of Spiritual Light shine forth. The matter swells, as it were, expanding from within outwards, like the bud of the lotus, and out shines the ray of effulgent light in all its glory. A new universe springs into being and in

due course all things attain their full development. Thus, in the beginning, before the light manifested itself, there was darkness, Yin. Darkness alone filled the boundless all, "and darkness was upon the face of the deep."

"Darkness there was, and all at first was veiled In gloom profound—an ocean without light."

"And God said, Let there be Light: and there was Light."

Then, "the Primordial Waters of the Deep" opened for the reception, and subsequently for the issuance, of that One Ray, the Logos. "And the light shineth in darkness; and the darkness comprehended it not."

It was this "light" that entered and impregnated chaos and caused cosmic matter to begin its long series of differentiations. Centres of forces at first, the invisible spark, or primordial atoms, differentiate into molecules, and become suns, gaseous, radiant, cosmic, the one "whirlwind" (or motion) finally giving the impulse to the form. This radiant brightness of Earth reflects itself in the beauty that shines forth in the human, the animal, the vegetable, and the mineral kingdoms.

The Docility and Firmness of a Mare

Paragraph 3 deals with the symbol of a "mare" and with its analogy and correspondence to the work of "a superior man", of a good and faithful minister, and of a servant. It explains why a mare and not a cow, for instance, is chosen as the right embodiment and expression of the significance of K'un. The reason is that the mare, which traverses huge distances without fatigue and without asserting herself even in the choice of terrain, represents the union of strength and submission, the combination of the strength and swiftness of a horse and the gentleness and submissive-

1. The Great Treatise, Section 1, Ch. VI.
ness of a cow. Her softness and submissiveness are not incompatible with strength, for strength is essential for the fulfilment of her part as the passive "helper". Sheer weakness and softness lead nowhere and accomplish nothing. Likewise, a faithful minister or servant must be strong in physique and in his determination to fulfil his duties toward his "lord", though at the same time he must be docile and obedient to him. Like a mare, the superior man is gentle and mild; and like a mare, he is firm.

K'un following Ch'ien

Paragraph 4 is an explanation of that part of King Wen's text which advises that the normal course of K'un lies in following Ch'ien and not leading or preceding it. The reasons for this have already been given in a previous commentary, and no further elucidation is needed here.

"Resting in Correctness-Firmness"

Paragraph 5 points out the great good fortune arising from "resting in correctness-firmness". K'un stands for Rest and Space in contradistinction to Ch'ien which stands for Motion and Time. Matter in itself is inert and still. Only when it is energized or "fired up" by the Fire of Creation does it show motion. Thus the rotation of the planets in their orbits is due to the gravitational Yang forces acting on them. From this man learns a moral, the moral of pure quiescence. From time to time he relaxes and remains at perfect rest, physically motionless, emotionally calm, and mentally peaceful. In such a state he can throw himself completely open to the divine influence which flows into his personality from the depth of Creative Spirit.

Yin and Yang as Relative Phenomena

So far, much has been written about Yang and Yin, Spirit and Matter. We have seen that they are the two eternally opposed aspects of the one supreme Reality, and that their interaction and co-operation are essential to the existence of the manifested universe. Thus, when we leave the world of the Absolute and come down to the world of the Relative—the world of time and space—we, in our daily experience, continue to perceive things as spirit and matter, life and form, self and not-self, energy and mass, and so on. But a word of warning must be given here. We must not commit the philosophical error of regarding these dualities in the world of the relative as independent realities, as things in themselves. We must not look upon Yin and Yang, Universal Self and Universal Not-Self, as two main divisions, to one or the other of which all things belong. For Yang and Yin, Self and Not-Self, denote only relative aspects in which different manifestations of the Absolute appear to one another, and to our individual consciousness.

There is nothing which is in itself either Yang or Yin, Self or Not-Self. Things only appear as Self or Not-Self to us. Self and Not-Self are experiences relative to ourselves and of value only with relation to the consciousness which experiences them. The world of Reality does not have a certain group of things labelled "matter" or "not-self" and another group labelled "self". In that world there are no such differences between spirit and matter, life and form. There all things are essentially the same; be they atoms of matter or living beings (齊物), they are modes of the Absolute; and their differences are not differences in being, but only in degree of realization. When the reality in contact with us is superior to us, we regard it as "life" or "spirit" (Yang). When, however, the reality in contact with us is inferior to us, we regard it as matter or form (Yin). Thus we can characterize matter or form as the way in which a lesser reality appears to a higher, and spirit or life as the way in which a reality of a higher order appears to one of a lower order. Yin and Yang, Spirit and Matter, are terms denoting a relation between different modes of the Absolute. As such they are exceedingly useful terms and have a very real meaning. When, however, we look upon them as objective, independent realities, they become absurd and meaningless.

The very thing which is life to a lesser reality will be form to a higher. We who are life or self (Yang) to the cells of our body are form or not-self (Yin) to some greater Being to whom we are but as cells in
His body. The father is Yang in relation to his son, but he is Yin to the ruler of his country; the son is Yin in relation to his father, but Yang to his wife; the wife is Yin in relation to her husband, but Yang to her servants; the king of a country is Yang in relation to his subjects, but Yin to his Spiritual Lord, the “King of Kings”. It is therefore not right to say that a thing is Yin or Yang, matter or spirit as such, in itself; it can only be life or form, self or not-self with regard to something else, and it is only life or form, Yang or Yin, with regard to that particular thing or group of things.

The following sentence which appeared in a newspaper report on a lecture delivered in Hong Kong on some metaphysical subject seems to bear out the ideas expressed in the foregoing paragraphs:

The Universe is the expression of an infinite eternal Life-Principle operating by means of a decreasingly rapid series of vibrations, the more rapid acting as force upon the less rapid, and these in their turn as force upon still lesser vibrations, so that these actions and reactions of positive and negative energy seem to be sufficient to account for all the phenomena we experience.

Here, Force and Matter, Positive and Negative, are understood as relationships and not independent entities, and the meaning of the whole statement is clear in the light of the explanations given above. Thus, in our daily life, we need no longer wonder what causes some things to be matter and others to be spirit. The proper question would be why some things stand in the matter-relation to us and other things in the spirit-relation. Nothing is matter or spirit in itself, just as a mathematical quantity cannot be “x” times in itself, but must always be “x times something”; and, similarly, it cannot be “divided by x” itself, but must always be “something divided by x”. It is our error in making an absolute entity of that which is only a relationship that causes the difficulty of our Yin-Yang and Spirit-Matter problems and the problem of duality in general. That error can be removed.

Matter and Energy mutually convertible

It is of interest to see how in modern physics the illusion of duality has been overcome. The problem here concerns the conception of mass or matter on the one side and of force or energy on the other. There have been attempts at reconciliation and solution of the duality by regarding matter and energy as each a form of the other. It is held by modern physicists that what we call force or energy is nothing more than the action of mass or motion. On the other hand, we find the atoms explained as being but “centres of energy”, thus reducing all mass or matter to a form of energy or force. Lately, however, the time-honoured antithesis of matter and energy has been further studied and the two phenomena are known to be convertible, one into the other. Inertia, hitherto the outstanding characteristic of mass, is seen to be possessed by energy also, and the inertia for very high velocities has been found to vary with the velocity. Modern physics thus recognizes that mass is of pure electro-magnetic origin, varying with the velocity. Again, the breaking up of the atom releases energy, and one of the possibilities of modern physics is to liberate that energy which appears to us as matter; through this liberation, the same matter ceases to exist in its former state. The new physics is thus transcending the old problem presented by the duality of matter and energy, not by reducing one to a function of the other, but by showing that they are mutually convertible.

Now this theory of the mutual convertibility of energy and mass is one of the most essential doctrines taught by the Book of Changes — the mutual convertibility of Yin and Yang. It has been explained repeatedly in previous sections that both Yin and Yang are capable of growing “old”, i.e., developing or manifesting themselves to their fullest extent, and that, at that extreme stage, “Old Yang” or “Old Yin” automatically transforms itself into its polar opposite. Of particular importance is the application of this doctrine of conversion to the formation of the “secondary hexagram” in divination. When an “old Yang” line is obtained, it must be transformed into a Yin one, and vice versa, with the result that each hexagram is capable of being transformed into the remaining 63 hex-
agram. This doctrine of mutual conversion may be called the "Law of
Enantiodromia", i.e., reversion to the opposite in extremis (陰陽互變之理).
(see Book I).

It is interesting to note that Keyserling, the German philosopher, is
aware of this doctrine. In his book, The Art of Life,¹ he writes: "There
is nothing which does not, in the course of its movement, change in direc-
tion and form, and find itself at the end metamorphosed into its very
opposite."

1. Art of Life, Ch. II, p. 29.
The way of Spirit and Earth is large and substantial, high and brilliant, far-reaching and long-enduring.

The earth before us is but a handful of soil; but when regarded in its breadth and thickness, it sustains mountains like the Hua and the Yo, without feeling their weight, and contains the rivers and seas, without their leaking away.

Further in Chapter XXX there is this passage:

He (Confucius) may be compared to Spirit and Earth in their supporting and containing, their overshadowing and curtaining, all things. He may be compared to the four seasons in their alternating progress, and to the sun and moon in their successive shining.

The above quotations from the Doctrine of the Mean indicate that this work, like the other classics, is based on the teachings of the I-Ching.

Commenting on the above Greater Symbolism of K’un, Takashima, the Japanese scholar of the I-Ching, writes in his I Tuan:

The picture of K’un shows two symbols of earth one above the other, representing higher and lower levels of land on earth. Corresponding to these higher and lower levels are the different strata of human society, and the different planes of consciousness of the wise and the ignorant, the virtuous and the unworthy, the noble and the ignoble. To them correspond also the different qualities and suitabilities of the soil. These qualities and suitabilities and the planes of consciousness all have a place and meaning in the universal scheme of life. They may be transformed and improved, but cannot be done away with as useless parts of the whole. Thus the farmer does not leave off his agricultural labours because his land happens to be barren; nor does the superior man give up his educational work because the masses are ignorant and unworthy. He teaches them with the same earnestness and guides them along the path of moral improvement, setting before them higher standards for their attainment. Just as the earth supports people of all degrees of intelligence and mountains and seas of all heights and depths, so the superior man treats all people with the same large-heartedness and tolerance, accepting their intellectual and moral differences with perfect understanding and doing what he can to further their evolution.

Indeed, the one all-important virtue to be cultivated in accordance with the Significance of Earth is tolerance. It is one of the virtues most talked about at the present day, but one of the least practised. It is a most difficult virtue to acquire, especially when religious matters are concerned; for where a belief is strongly held and highly valued, there is a tendency for people to spread it, hoping it will become universal. In doing so, they not infrequently meet with intolerance, while they themselves may become intolerant of other beliefs. The result is conflict. Most religious wars and persecutions in the past were caused, in the final analysis, by intolerance.

The superior man, however, practises tolerance toward all people, and takes as hearty an interest in other people’s religions as in his own. He recognizes that each man has his own way of searching for the highest good and must be left absolutely free to follow it. He will not try to convert other people to his religion, nor will he try to force arguments and opinions upon them so as to shake their beliefs. Such tolerance is an important attribute of a superior man and corresponds to the all-containing capacity of the earth as suggested by the K’un hexagram.

It is of interest to note that tolerance as a virtue is emphasized not only in the I-Ching but also in Judaism and Christianity.
In the Talmud, for instance, there is a good story about Abraham, which dramatizes tolerance. A traveller once came to see this Jewish Patriarch who was about to give him food and drink, as is the custom in the desert. Before eating, however, Abraham called upon his guest to praise God. The man refused and pleaded that he did not know anything about God. Whereupon Abraham rose in anger and turned him out of the tent. Whereupon Jehovah appeared unto Abraham and inquired, "Why did you turn your guest away?" Abraham replied, with great indignation, "Lord, he refused to recognize Thy name; he is an infidel of the worst type." "Yes," God said, "but I have borne with him for sixty years; surely you might bear with him for one hour."

Great teachings on tolerance and magnanimity are also set forth in the New Testament. Jesus Christ not only taught tolerance by words, but actually gave a most wonderful exhibition of it in his own personal life, as may be seen from the following verses:

But I say unto you which hear, Love your enemies, do good to them that hate you, bless them that curse you, pray for them that despitefully use you. (Luke 6: 27 - 28)

But I say unto you, Resist not him that is evil: but whosoever smiteth thee on thy right cheek, turn to him the other also. (Matthew 5: 39)

Yaotz'u of Line I of K'un Hexagram

初六，履霜堅冰至。

THE FIRST LINE, YIN, SHOWS ITS SUBJECT TREADING ON HOARFROST. SOLID ICE WILL BE FORMED IN DUE COURSE.

象曰：履霜堅冰，陰始凝也，驯至其道，至堅冰也。

LESSER SYMBOLISM: "HE IS TREADING ON HOARFROST. SOLID ICE WILL BE FORMED IN DUE COURSE." THE DARK POWER OF YIN HAS BEGUN TO TAKE FORM. ALLOW IT TO GO ON QUIETLY ACCORDING TO ITS NATURE, AND THE HOARFROST WILL BECOME HARD ICE.

Both the concepts of "treading" and "hoarfrost" are based on the symbolisms of Line 1. Taking the hexagram as a whole to represent the physical body of man, the lowest line naturally corresponds to the lowest part of the body, i.e., the feet, while the topmost line corresponds to the head. Then, the transformation of Line 1 converts the lower trigram into Chen = , the symbol of "thunder", "movement", and "feet". The idea is that (1) thunder animates and moves things; (2) the feet are those parts of the body that move and carry the body forward; (3) the first line of every hexagram, whether transformed or not, is most closely connected with the Chen trigram, because the most significant Yang line of this trigram, finds its correct place in the first position of a hexagram, just as the most significant Yang line of Ken =

1. 象曰履霜堅冰，陰始凝也，驯至其道，至堅冰也。
2. Cf. Treatise on Trigrams;
finds its correct place in the third.  

The following diagram shows how the six lines, or rather the six positions of a hexagram, correspond to the eight trigrams. Take the Chi Chi hexagram \(\ldots\) in which all lines are correctly placed:

\[
\begin{array}{cccccc}
\ldots & \ldots & \ldots & \ldots & \ldots & \\
\ldots & \ldots & \ldots & \ldots & \ldots & \\
\ldots & \ldots & \ldots & \ldots & \ldots & \\
\ldots & \ldots & \ldots & \ldots & \ldots & \\
\ldots & \ldots & \ldots & \ldots & \ldots & \\
\ldots & \ldots & \ldots & \ldots & \ldots & \\
\end{array}
\]

It will be observed that the upper trigram is K’an \(\ldots\) and the lower trigram Li \(\ldots\). Therefore, Lines 5 and 2, which are the central and most significant lines of K’an and Li, represent these two trigrams respectively. The fifth line, Yang, on the plane of Spirit, is the correct representative of the Ch’ien trigram, while Line 2, Yin, on the plane of Earth, correctly represents the Earth-symbol, K’un.

Lines 4 and 6, both Yin, are correct representatives of Sun \(\ldots\) and Tui \(\ldots\) respectively, because they correspond to the two significant Yin lines of these two trigrams. For the same reason, Lines 1 and 3 are symbols of Chen \(\ldots\) and Ken \(\ldots\). Thus, the six positions of a hexagram may be understood as the symbols of the eight trigrams, i.e., the symbols of symbols. Thus, Line 1 is associated with Chen, the symbol of feet.

Fourthly, the K’un hexagram stands for Earth and its lowest two lines represent the plane of Earth. The percept of “feet” combined with that of “earth” gives rise to the idea of treading, — the foot treading the earth.

For the symbolism of “hoarfrost”, different commentators have given different explanations, many of which are rather far-fetched. For instance, Hsu Shuang explains frost as the life or mandate of Ch’ien.
appearance of Yin occurs in the fifth month corresponding to June of the Western calendar, in which falls the festival of Summer Solstice, the longest day of the year, indicating the highest point in the growth of Yang. At this point, by the Principle of Enantiodromia, Yin begins to manifest itself, at first vibrating very gently in the depths of the earth, below the "three springs" (五月夏至一陰生，陰氣始動於三泉之下), but gradually increasing and rising to the surface as the days grow shorter and shorter. By the ninth lunar month, which is represented by the fifth line of K’un, Yin has reached that advanced stage of condensation at which the "white dews are transformed into frost" (春露為霜，霜為白露，季秋五陰生於亥，而霜始降). Later, in the tenth lunar month, when the condensation of Yin attains its final stage, indicated by the sixth line of K’un, ice begins to be formed (孟冬六陰生於亥，而水始冰). Frost and ice are not formed suddenly; they result from a gradual process of condensation and freezing of the Yin element which starts from the time of the Summer Solstice and goes through several stages. The element of time is important. The maxim that "Nature does not willingly make a jump" (Nauta abhorret saltam) is specially applicable to the progression of Yin. Thus the superior man, with his developed faculties of perception and his profound understanding of Nature, when he feels the cooling Yin influence affecting his feet as he treads the earth, realizes that in due time, if the manifestation of Yin continues unchecked till the very end, he will tread on hoarfrost and will eventually witness the formation of hard ice. The beginning of the tendency is slight and scarcely perceptible, but in the end tremendous results are brought about.

First Signs of Evil Thoughts and Desires

This gradual process of materialization from the invisible to the visible, from the latent to the patent, from potentiality to actuality, applies not only to the formation of frost and ice, but also to the development of vicious thoughts and desires in an individual, the growth of the influence of women in a family, and the increase of power of inferior men in the state. Thus, Line 1 of K’un, which, being Yin, represents Evil in contradistinction to Ch’ien which represents Good, indicates the first appearance in a man’s conscious mind of evil thoughts and desires. At first they are slight and hardly discernible, but when allowed permanent residence in the mind and repeatedly brooded upon, they acquire energy and increase in intensity, till the man’s whole character is permeated with their pernicious influence and his whole life is threatened with destruction by his misdeeds and crimes which are the ultimate outcome of his accumulated wrong thoughts and desires.

In the region of "causes" an infinitesimal discrepancy will lead to the greatest errors (差之毫厘，谬以千里). Every seed of thought sown in the mind and allowed to take root there produces fruits of its own kind and blossoms sooner or later into acts. Good thoughts produce good action and bear good fruit; bad thoughts produce bad action and bear bad fruit. A man does not go to jail or to the gallows through the tyranny of fate or circumstance, but through the effects of grovelling thoughts and base desires. Nor does a pure-minded man fall suddenly into crime by stress of mere external force; the criminal thought must have been secretly fostered in his heart, and the crime simply represents the culminating point of its growth and development. No such conditions as descending into vice and its attendant sufferings can exist apart from vicious inclinations entertained over a long period of time. Nor can one ascend into virtue and its pure happiness without the continued cultivation of virtuous aspirations.

Behind the proximate apparent cause, there is always a remote original cause: and beyond each immediate result there will be remote results, some of them quite calculable. Man, therefore, is the creative centre of a chain of causation, connected with the past and the future. His deeds, with all their consequences, may often be traced to the harbouring in his mind of thoughts and desires which, through the lapse of time, have sunk from the conscious to the subconscious mind. If his wrong desires and all those thought-elements that belong to the dark side or the Yin aspect of life were eradicated and banished from the mind at the very beginning before they were able to take root, i.e., at the stage represented by Line 1 of K’un, then all tendencies towards the perpetration of evil deeds would not have arisen and taken shape in his life. Bridgeman said well, "Let sin
be resisted at the threshold, and thus the way is blocked against the commission of greater sins.” The superior man, therefore, is constantly watchful over his thoughts and feelings, and guards against all undesirable states of consciousness, detaching himself from them as soon as their appearance is detected by his conscious mind. “Eternal vigilance is the price of liberty.” In the words of the Doctrine of the Mean, “the superior man does not wait till he sees things to be cautious, nor till he hears things to be apprehensive. There is nothing more visible than what is secret, and nothing more manifest than what is minute.” Therefore the superior man is watchful over himself, when he is alone.”

The Lesser Symbolism

The above train of thought explains the spiritual meaning of Line 1 of K'un and the moral lesson which that line indicates. It also elucidates the meaning of the Lesser Symbolism by Confucius: “Allow it to go quietly according to its nature, and the hoarfrost will become hard ice.” It is interesting to note that this explanation is corroborated by Confucius’s special commentary on that line in his Wen Yen Treatise, which may be translated as follows:

The family that accumulates goodness is sure to have superabundant happiness, and the family that accumulates evil is sure to have superabundant misery. The murder of a ruler by his minister, or of the father by his son, is not the result of events of one morning or one evening. The causes of it have gradually accumulated. It comes about because things that should have been stopped were not stopped soon enough.

In the Book of Changes it is said: “When there is hoarfrost underfoot, solid ice will come by and by.” This shows how far things go when they are allowed to run on.

1. “Nothing is veiled that shall not be revealed, or hidden that shall not be known.” (Matthew 10:26 Moffatt’s translation).
2. Doctrine of the Mean, Chap. 1, Para. 2 & 3.

Historical Illustrations

The above paragraph from the Wen Yen Treatise as well as the commentaries of other philosophers shows that the first line of K'un suggests not only ideas of physical and psychological causation but also ideas of the qualitative relations of cause and effect in social and historical developments. There is an intimate relation between the secret and the obvious, the hidden and the manifest. Thus, when the sage Viscount of Chi (芝子) saw that the tyrant Cheo (紇) used chopsticks made from the tusks of elephants, he wept bitterly, for he realized that the cruelty to animals would eventually lead to cruelty to men. And the tyrant did eventually invent the “heater and roaster” to torture his people (淮南子: 紇為象箸而芝子泣). When Confucius saw the people of Lu use wooden effigies of men to bury with the dead as attendants, he cursed the man who first made use of those images, saying that this man would be without offspring (仲尼曰，始作俑者，其無後乎). Confucius understood that this form of burial would eventually lead to the practice of burying living persons with the dead, and it actually did. This shows that the sage comprehends the course of social developments and knows their original causes and ultimate effects.

Rise in Power of Inferior Men and Women

Now, apart from explaining the causal relations between frost and ice, desire and action, evil thought and crime, it is of interest to point out that the dark power of Yin, in its initial stage of manifestation as symbolized by the first line of K'un, corresponds, according to most commentaries, to the initial acquisition of power and influence by inferior men and women in family and in state affairs. The rise in power of unworthy people, either men or women, inevitably leads to disastrous consequences. History abounds with such cases; a few outstanding ones may be cited here. Empress Wu T'ae-t'ien (武則天) of the T'ang dynasty and Empress Tz'u-Hsi (慈禧) of the Ch'ing dynasty were both, at first, mere ladies-in-waiting to their emperors, but they got into favour and steadily rose in

power till at last they became uncontrollable evil influences. After the
death of Emperor T'ai Chung (唐太宗) whom she had served, Wu Tseh-
t'ien actually married his son, Chung Chung (中宗); and when Chung
Chung died, she banished her son Lu Ling Wang (盧陵王), the rightful
heir to the throne, to a district called Fang Chou (貢州), changed
the name of the dynasty into Chou, and usurped the throne, despotically
ruling China for many years. As for Empress Dowager Tz'u-Hsi,
at the
height of her power she dethroned Emperor Kuang Hsu, imprisoned
him, in Ying T'ai (瀛臺), seized the power of government, and in so doing
expedited the downfall of the Ch'ing dynasty.

Just as the appearance of Yin in the physical world leads eventually
to the formation of frost and ice, so the appearance of evil women in the
political world leads eventually to disaster. At the beginning their
influence is slight, but in the end it becomes tremendous and dangerQus.
This is why sages lay special emphasis on the significance of Line I of
K'un, and advise the superior man not to minimize the beginning of any
undesirable influence but to do everything possible to prevent its
gradual growth (杜渐防微).

As regards the growing influence of inferior men and its consequeces,
an excellent illustration is given by Ts'a'ou Yu-ts'un (杜甫) in his I
Hsueh Shih Ching (易學史箋), i.e., the Study of the I-Ching as the
Mirror of History. In illustrating the significance of "treading on hoarfrost" in Line 1, the author writes:

When Hsuan Chung (玄宗) was emperor in the T'ang dynasty,
Princess T'ai P'ing (太平公主) conspired against him. The
emperor appointed his eunuch Kao Li Shih (高力士) as Commandant of the Palace and gave him powers for the administration of internal affairs. Through Kao's plotting, the princess was executed. The historian Fan (范), commenting on this incident, says, "Powers and rights should not be conferred on eunuchs. Ming Wang (i.e., Hsuan Chung), disregarding the 'treading on frost' warning against the gradual growth of evil influences, changed the laws laid down by T'ai Chung, and

**YAOTZ'U OF LINE I OF K'UN HEXAGRAM**

elevated his eunuch-chamberlains to influential positions. Such blunders on his part were the real causes of the calamities brought about by the eunuch-class in later days."

Subsequently, when there was a rebellion in Annam, Emperor Hsuan Chung again favoured his eunuchs by despatching one of them, Yang Sau-hsu (楊思勖), to suppress it, appointing him commander-in-chief of the expedition. Commenting on this, Chen Teh Hsiu (真德秀), writes: "In the T'ang dynasty the interference by eunuchs in government affairs originated from the employment of Kao Li-shih by Hsuan Chung, and that in military affairs originated from the employment of Yang Sau-hsu. This is what is meant by 'treading on hoarfrost' in Line I of K'un.' It is a most significant fact that in the latter period of T'ang, for six generations the emperors were chosen and set up by eunuchs, and this actually caused the downfall of the dynasty.

**Analogies and Correspondences**

In the commentaries on the individual lines of the Ch'ien hexagram we have seen that the meanings of those lines are borne out, amplified and complemented by the concepts and ideas underlying their corresponding hexagrams. This Law of Analogy or Correspondence applies in like manner to the individual lines of K'un. By this law Line 1 of K'un corresponds to Line 1 of the Kou hexagram (No. 44). Let us see what analogous ideas and expressions are found in the texts of these two corresponding figures.

The Kou hexagram has only one Yin line at the bottom. This hexagram indicates a situation in which the principle of darkness, after having been eliminated, furtively and unexpectedly appears again from within and below. The lowest line, Yin, represents the first appearance of this dark power, and so it corresponds to the lowest line of K'un. Now, what did King Wen write about the Kou hexagram, and what did Confucius write by way of explanation? King Wen's Judgment
THE I-CHING

reads: "Kou shows a female who is bold and strong. It will not be good to marry such a female (雌 • 女壯 • 勿用取女). In explaining this judgment, Confucius says that such a female "should not be associated with for long" (不可與長也). In his footnotes on this hexagram, James Legge writes:

In that divided line Wan (King Wen) saw the symbol of the small or unworthy man, beginning to insinuate himself into the government of the country. His influence, if unchecked, would go on to grow, and he would displace one good man after another, and fill the vacant seats with others like-minded with himself. The object of Wan in his Thwan, therefore, was to enjoin resistance to the encroachment of this bad man.

Line 1 of Kou being Yin, it is perfectly correct to perceive in it the symbol of an unworthy woman who, like Empress Wu Tseh-tien and Empress Tz'u-Hsi, aspires to take part in the government of the country. The above-quoted remarks of James Legge may just as appropriately be applied to such a female. Legge writes further:

Here the first line, divided, where it ought to be contrary, becomes the symbol of a bold, bad woman, who appears unexpectedly on the scene, and wishes to subdue or win all the five strong lines to herself. No one would contract a marriage with such a female, and every good servant of his country will try to repel the entrance into the government of every officer who can be so symbolized.

Line 1 represents the tête noire of the figure. If its subject can be kept back, the method of firm government and order will proceed. If he (or she) cannot be restrained, he will become disgusting and dangerous. It is not enough for the carriage to be stopped by the metal drag; it is also tied or bound to some steadfast object. Internal and external restraints should be opposed to the bad man (or woman).

From the above quotations it is clear that the ideas underlying the lowest lines of these two corresponding hexagrams, K'un and Kou, corroborate and supplement one another. A further testimony to the reciprocal correspondence between these two figures is an exactly similar sentence appearing in their respective texts. For while one sentence in the Treatise on the T'uan of K'un reads: "The various things obtain their full development" (事物成章), a corresponding sentence in the Treatise on the T'uan of Kou reads: "The various things become fully displayed" (事物成章). Such identical phrases could not have been written haphazardly by the sage-authors; they must have been deliberately used to indicate the natural correspondence between the two symbols.

Finally, the Yao-tz'u of Line 1 of Kou reads in part: "It must be checked with a brake of bronze. If one lets it take its course, one will incur misfortune. Even a lean pig has it in him to feel furious."

The reference to the pig signifies that a pig which is still young and lean can hardly be furious with anger; but after it has eaten its fill and become strong, its true nature comes out if it has not previously been curbed. Now, is not this idea of the gradual development of the pig's ill temper analogous to that of the gradual development of the dark power of Yin? Is it not necessary to check such tendencies in both of them to avoid misfortune in the end?

Hexagrammatic Illustrations of the Growth of Evil

One of the principal objects in the teaching of the I-Ching is to repress Yin and uphold Yang (仰陰扶陽), to repress the influence of small, unworthy men, and uphold that of superior, worthy men. The gradual growth of the dark power of Yin is everywhere pointed out and denounced in vigorous terms. Both the first line of K'un and that of Kou indicate the beginning of that power, and a serious warning is given against its development and ultimate realization. It may be of interest to trace the different stages in the rise of that power and ascertain what

1. 餘于余闕，有攸往昆邱，載孚我以周。
the sages have said about them. The stages in the growth of Yin may best be represented by a series of six hexagrams: ☼ ☼ ☼ ☼ ☼ ☼, namely, Kou (姤), Tun (遁), P'i (㡴), Kuan (觀), Po (㗍) and K'un (坤) respectively; just as the main stages in the growth of Yang may best be indicated by a series of the same number of hexagrams: ☼ ☼ ☼ ☼ ☼ ☼, namely, Fu (復), Lin (臨), T'ai (泰), Ta Chuang (大壯), Kuai (夬) and Ch'ien (乾). It can clearly be observed from the former series that as Yin advances and rises, Yang recedes and passes away.

Much has been said about how the first hexagram Kou ☼ warns against the beginning of the dark power. The second hexagram Tun ☼ consists of two Yin lines at the bottom and four Yang lines above. The name Tun means flight or retirement. This figure suggested to King Wen the rise in power of inferior and unprincipled men in the state, before whose advance superior men were obliged to retreat. The theme of his essay on Tun is: "when small men multiply and increase in power, the situation requires superior men to withdraw before them." Thus, one of Confucius's remarks in his Treatise on the T'uan of this hexagram is: "The small men are gradually pressing and advancing" (漫而長也).

According to Yü Fan, a great authority on the I-Ching, Tun ☼ indicates that Yin has displaced the Yang power of Ch'ien to the extent of the second line. At this stage the Ken trigram ☼, which symbolizes the youngest son, is formed and the original lower Ch'ien trigram which symbolizes the father has ceased to exist. This transformation gives rise to the suggestion that "the son has murdered his father" as mentioned in the Wen Yen Treatise on K'un (父臨: 陰消陽至三成矣, 易子而出). Furthermore, in the next hexagram of the series, — P'i ☼ which has three Yin lines below,—Yü Fan sees the formation of the K'un trigram and the annihilation of the lower Ch'ien trigram, the former symbolizing the minister and the latter the ruler. This suggests to Yü Fan the idea of "a minister murdering his ruler", as referred to in the above-mentioned Wen Yen Treatise (陰消陽至三成矣, 坤臣弑君). The name of this third hexagram, P'i, signifies a condition of obstruction in which Spirit and Earth are no longer in communication (天地不交). In his Treatise on the T'uan of this hexagram, Confucius points out that its "inner trigram represents the small man, and the outer the superior man. Thus the way of the small man appears increasing, and that of the superior man decreasing" (內君子而外小人, 小人遂長, 君子遂清).

When we come to the fifth hexagram in the series, Po ☼, we find that it has five Yin lines below and only one Yang line at the top. Po is the symbol of demolition or "splitting apart", and may be applied, both in the natural and political world, to the process of decay or destruction. In this case decay or destruction which began at the bottom has now crept up to the top. The hexagram represents the ninth lunar month, when the beauty and the glory of summer have faded away, and Nature is about to fall into the arms of sterile winter with its frozen rivers and snow-clad mountains. In the political world, this hexagram denotes that inferior men have gradually displaced superior men till only a few remain, and these few are on the verge of being displaced. Thus Confucius in his treatise on the T'uan of this hexagram writes:

Po denotes overthrow. We see in the figure the weak lines threatening to change the last strong line into one of themselves.

The small men are growing and increasing. The superior man acts according to the exigency of the time, and stops all forward movement (剝削也・柔變剛也・不利有攸往, 小人長也, 順而止之).

Another reference to the small men appears in the Yaotz'u of Line 6 of Po which reads: "The small men overthrow their own dwellings" (小人剝奪).

When, finally, the one remaining Yang line of Po has been overthrown and transformed into Yin, we have the K'un hexagram ☼, the last one in the series. In the first five, the Yin lines have gradually been prevail-
The Dream of King Nebuchadnezzar

In the light of the foregoing series of hexagrams representing the beginning, the progression, and the culmination of the dark power of Yin, it is clear that the further Yin advances, the worse is the situation indicated, culminating in a clash which results in bloodshed. In other words, the more remote from Spirit, the worse the condition of things. It reminds one of the image which appeared in the dream of King Nebuchadnezzar as set forth in the Book of Daniel. It will be recalled that the head of this image was of fine gold, his breast and arms of silver, his belly and thighs of brass, his legs of iron, his feet part of iron and part of clay. Then the King saw that a stone smote the image, broke the various parts to pieces, and became a great mountain that filled the whole earth. The Book of Changes could furnish a possibly correct metaphysical interpretation of this dream. According to Daniel, Nebuchadnezzar was "a King of Kings" and had "this head of gold". It is interesting to note that, as actually taught in the Treatise on Trigrams, the Ch’ien hexagram suggests the idea of Spirit, of a divine ruler, of the head, and of gold (乾為天，為君，為首，為金). Coming down from the head, from the gold of spirituality, things begin to undergo a series of transformations, changing from precious metals to base ones, and from base metals to clay, stone and earth. The series of transformations obviously represents a descending scale of values similar to those indicated by the different stages in the growth of Yin. One remarkable fact is that after a series of changes analogous to those of Yin, the entire image was destroyed by a stone which filled the earth. As stone and earth are represented by the K’un hexagram, which is the polar opposite of Ch’ien, the analogy is that just as Yang changes into Yin and Ch’ien into K’un, so gold is transformed into stone.

The purpose of referring to this dream of the King of Babylon is not so much to show the correspondence of the different stages of cyclic transformation as to corroborate the moral lesson indicated by Line 1 of K’un, to wit: Just as gold and silver were, in the dream, transformed into stone, so the highest spirituality may degenerate into the basest worldliness, if the tendency to degeneration is allowed to run its natural course. A slight departure from the right path may lead to an entirely wrong goal, just as the inconspicuous appearance of Yin may eventually result in the formation of frost and ice. The superior man, therefore, is most vigilant in watching his thoughts, desires, feelings, and actions, in order to prevent the dark forces of his nature from manifesting themselves and becoming evil tendencies.

Transformation of Line 1

This commentary on Line 1 of K’un cannot be complete without referring to the significance of its transformation. Now, when Line 1 changes into Yang, the hexagram becomes Fu 旅畫. Fu means "return" or "recovery", i.e., the return of Yang, the re-emergence of Ch’ien; and Ch’ien suggests the idea of cold and of ice. (乾為寒而水). This bears

1. Cf. Treatise on Trigrams.
out the idea of frost and hard ice in Line 1 of K'un. Furthermore, according to the text, the first line of Fu shows its subject "returning from an error which does not amount to anything requiring repentance" (不違復，無咎悔). This clearly signifies that if its subject reforms himself at once and returns to his right path after a small error has been committed, the tendency towards erroneous action will be checked, and he will be saved from the need for future repentance—an idea which obviously corroborates the meaning of Line 1 of K'un.

**Divination**

*Prognosis about Business:* Line 1 indicates the slight beginning of the manifestation of Yin forces. This indicates that the business is only beginning to progress but shows every tendency to expand and flourish just as the appearance of hoarfrost will eventually lead to the formation of ice.

*About seeking Worldly Honours:* Line 1 indicates that the young man has just entered the world, being still in a humble position; but he will slowly rise to top positions just as the power of Yin will develop from Line 1 to Line 6. His rise must be gradual; so he should not advance rashly.

*About War:* The treading on hoarfrost in Line 1 indicates that extreme caution must be exercised from the very beginning of the war to avoid unfavourable tendencies. The eventual "dragon fight" with its shedding of blood under Line 6 indicates that eventually the war may be disastrous to both sides, unless precautionary measures are duly carried out from the very outset of the conflict.

*About Marriage:* The K'un hexagram has no Yang lines—no male element. Ideas of frost and ice under Line 1 may be taken as indications of a cold and even icy conjugal relationship, devoid of any warm feelings. The marriage should be considered as inauspicious.

*About Childbirth:* A Yin line in a Yin hexagram clearly indicates the birth of a baby—girl.

*About Illness:* Illness may be due to some dark influence affecting the
Yaotz'u of Line 2 of K'un Hexagram

六二，直方大，不習无不利。

THE SECOND LINE, YIN, MEANS: STRAIGHT, SQUARE, GREAT. NO REPEATED EFFORTS ARE NECESSARY, YET THINGS WILL BE IN EVERY RESPECT ADVANTAGEOUS.

象曰：六二之動，直以方也，不習无不利，地道光也。

LESSER SYMBOLISM: THE MOVEMENT OF THE YIN LINE IN THE SECOND PLACE IS “FROM THE STRAIGHT LINE TO THE SQUARE”. “NO REPEATED EFFORTS ARE NECESSARY, YET THINGS WILL BE IN EVERY RESPECT ADVANTAGEOUS”. THIS SHOWS THE GLORIOUS RESULTS OF THE WAY OF EARTH.

The two predominant characteristics of Line 2 are its centrality and correctness. By the former is meant that it occupies the central place of the lower trigram, and by the latter that it is correctly placed, being a Yin line in a Yin place. It is the only line in the hexagram that is so distinguished, all the others lacking either one of the characteristics or both of them. Thus Line 5 is central but incorrectly placed; Lines 4 and 6 are correctly placed but not central; Lines 1 and 3 are neither central nor correctly placed. Another feature of Line 2 is that, while belonging to the hexagram that represents Earth, it is also the upper one of the two bottom lines which constitute the plane of Earth, just as Line 5 of Ch'ien, which is central and correctly placed, belongs to the plane of Spirit represented by the topmost two lines. By virtue of these distinctions, Line 2 of K'un and Line 5 of Ch'ien are regarded as “the lords”（卦主）of the two hexagrams respectively, each symbolizing a meaning more or less identical with that of the entire hexagram to which it belongs. An attempt will be made in this commentary to show the analogy between the meaning of Line 2 as perceived by the Duke of Chou and that of the whole figure as perceived by King Wen. Meanwhile, the attributes of straightness, squareness, and greatness, indicated by Line 2, must first be explained.

Straightness, Squareness, and Greatness

Since he is already seated in his right central place, the subject of Line 2 does not aspire to be in any other position. He does not have to transform himself, or change his position, or adjust his ways in order to adapt himself to others. He is just himself, embodying the attributes of Earth and expressing them naturally and effortlessly. He plays a passive part, following the movements of his leaders rather than taking any initiative himself. In this way he can be absolutely straightforward and upright in his actions and meet every situation “squarely”, without having to bend himself, or resort to crooked ways to achieve his purpose. Great is the man who is capable of conducting himself and his affairs in such a manner. These attributes of straightness, squareness, and greatness are inherent in the nature of the subject of Line 2; he need not learn or make effort to acquire them. He manifests them spontaneously without the slightest effort on his part, and turns everything to his advantage (不習无不利). The meaning of Line 2 is further elucidated in the Wen Yin Treatise of this K'un hexagram. The paragraph corresponding to this line reads as follows:

Being “straight” means correctness of his inner life, and being “square” means righteousness of his external acts. The superior man practises self-reverence to straighten his inner self and righteousness to square his external acts. His reverence and righteousness being thus established, his virtues will not be isolated instances. “Straight, square, and great, he carries out his
operations naturally without repeated efforts, and things will be in every respect advantageous." This shows that he has no doubts as to the correctness of his actions.

The external appearance of straightness and squareness as perceived by the Duke of Chou is, according to Confucius's explanation, the outer expression of an inner moral state, a state of reverence and righteousness. On this point there is a consensus of opinion among all commentators; but there is a point regarding the apparent incongruity of the symbolisms of Line 2, which has puzzled many of them and given rise to different interpretations. According to the list of "unused symbolisms" compiled by Meng Hsi (孟氏逸象), the ideas of straightness and greatness are symbolized not by K'un but by Ch'ien (乾為直為大), and it seems out of place to associate them with the K'un hexagram. This is corroborated by the main text and one of the appendices. Both in the T'ai hexagram 泰 and in the P'i hexagram 否 (both made up of Ch'ien and K'un trigrams one above the other), King Wen perceives the idea of greatness in the Ch'ien trigram and that of smallness in the K'un trigram. Thus the T'uan of T'ai reads: "The small departs; the great is coming (泰小往大來), signifying the coming of Ch'ien and the passing away of K'un. For the same reason, the T'uan of P'i reads: "The great departs; the small is coming" (否大往小來). Then Confucius in his Treatise on the T'uan of Ch'ien writes: "Truly great is Ch'ien Yuan!" (大哉乾元). This shows that it is Ch'ien and not K'un that signifies greatness. Then, again, in Chapter VI of Section 1 of the Great Treatise, we read: "There is Ch'ien. In its stillness it is self-absorbed; when put in motion it goes straight forward, and thus it is that its productive action is tremendous." (夫乾其靜也尙,其動也直,見以大生焉). Furthermore, Ch'ien is the symbol of Spirit and of light. "Only Spirit is great" (惟天為大).1 Hence the symbolism of greatness. Again, light travels in straight lines, or, if this theory has been disproved, it may at least be stated that the nearest geometric figure that resembles light-rays is a straight line. Besides, the Yang Principle is represented by an undivided straight line. Hence the symbolism of straightness. This shows that the idea of greatness and straightness is associated with Ch'ien and not with

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1. Confucian Analects

The Concept of Squareness

Regarding this symbolism of squareness, it has been pointed out in the commentary on the T'uan of this hexagram that K'un by itself cannot produce unless it is animated by the creative principle of Ch'ien. As matter, K'un is inert and still; its motion and activity are determined by the motivating power of Ch'ien. K'un represents the external form, and Ch'ien the life or meaning behind the form, and the form-producing capacity of the former is rooted in and depends on the latter. Thus, if Ch'ien represents a straight line, K'un may represent a square, because all square things have their origin in a straight line and in turn form cubic bodies. Squares cannot come into being if they have no straight lines to serve as their basis. In mathematics, when we discriminate between lines, planes, and solids, we find that rectangular planes result from straight lines, and cubic magnitudes from rectangular planes. The Receptive accommodates itself to the qualities of the Creative and makes them its own. Thus a square develops out of a straight line and a cube out of a square. Similarly, on the basis of the straight line of Ch'ien, K'un is capable of moving in entirely different dimensions and so becomes a square. Hence the symbolism of a square in Line 2 of K'un. This explanation affords the clue to the understanding of the almost inexplicable sentence in the Lesser Symbolism of this line: "The movement of the Yin line in the second position is from the straight line to the square."1 This also explains the combined use of the two words — straight and square — in the text.

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1. 聖賢 - 大哉之問 - 固以大之.
The Concept of Greatness

As regards the introduction of the symbolisms of "greatness" and "straightness" into Line 2, it must be pointed out that Line 2, as "the lord" of the K’un hexagram, embodies the essential meaning of the entire hexagram. K’un represents Earth, and, according to the text, the essential meaning of Earth consists in its receptivity to the fecundating influence of Spirit and its power of giving birth to all things (万物受生). In praising the merits of Earth, Confucius writes in his Treatise on the T’uan: "Its vast capacity matches the unlimited power of Ch’ien" (德合无疆). And again in his Wen Yen Treatise, Confucius writes: "It contains all things in itself, and its transforming power is great" (含万物而化光—光作广大解). This signifies that, by co-operating with Spirit, Earth acquires the greatness of Spirit; that is to say, Line 2, which stands for the Way of Earth (地道) is credited with the attribute of greatness. Thus, the three characters in the text—straight, square, and great—may be interpreted as meaning that the subject of Line 2, by virtue of his self-respect, is straight and upright within, and, by his righteousness, treats all people and meets all situations squarely and justly, and so achieves greatness and superiority. Self-respect being a spiritual quality (Cf. Line 3 of Ch’ien), its embodiment in the subject of Line 2 shows that his inner being is rooted in Spirit just as Yin is rooted in Yang, and just as a square is rooted in a straight line.

According to one commentator surnamed Cheng, who had done research work into the ancient text of the I-Ching (鄭氏古易), the word ta 大, i.e., greatness, did not appear in the original text at all; it was only a later addition. He advanced two reasons for this conclusion. First, the fundamental phrases in the Yao-tz’us of the six lines of K’un would rhyme perfectly with one another if the term for "greatness" were not introduced under Line 2. The inclusion of that word spoils the rhyming which was obviously meant to prevail throughout the six paragraphs. Secondly, both in the Lesser Symbolism of Line 2 and in the corresponding paragraph of the Wen Yen Treatise, an explanation is duly given of the attributes of "straightness" and "squareness", but no explanation is found for "greatness". Cheng’s theory was corroborated by Hsiung Shih Ching (惠棟). Shuo (熊氏說) and further elucidated by the famous scholar Cheng K’ang Ch’eng (程康成). The theory seems to be a correct one in regard to Line 2, though the inclusion of the concept of "greatness" in that line is not without deep significance.

"No repeated efforts are necessary, yet things will be in every respect advantageous."

When we come to the last part of the Yao-tz’u of Line 2, the question that requires examination is why the subject of this line need not make any special efforts and yet enjoys every advantage. The reason is that as lord of the K’un hexagram which represents the receptive aspect of Reality, he plays only a passive role similar in essence to that of the entire hexagram. Just as the meaning of Earth consists in its receptivity to the creative influence of Spirit (乃順承天), so by analogy the significance of this master-line consists in yielding to the creative impulse of a corresponding Yang subject, and not in initiating any positive activity of its own. Hence no special exertion or practice of any kind is necessary on its part. A crude example from ordinary life may bear out the meaning. The intelligent lady-partner in a ballroom dance plays the passive role and she finds it hardly necessary to practise and master the intricate steps of every dance in order to be able to dance correctly. She just yields to the rhythmic movements of her gentleman-partner, (if he is a good dancer), and she enjoys the advantages of the dance and of the social function.

In a similar manner, a girl does not have to learn and practise the art of handling a husband or bringing up a child in order to enjoy the benefits of a successful marriage. What she has to do after she has found her right partner in life is to effect the correct adjustment to him, not necessarily as the "better half" but as the receptive half of the unity, and the happiness of a successful home is assured to her. The mother’s love and care for her child are instinctive and spontaneous, requiring no practice or rehearsal. "If a mother earnestly seeks to understand the wants of her infant, though she may not hit them exactly she will not be far from wrong. There never has been a girl who learned to bring up a child first
This analogy applies also to the case of the superior man who, by meditation or otherwise, has achieved his alignment with Divine Spirit and become completely receptive to its creative power. For such a man, problems concerning the practice of morality would no longer exist, and yet his whole life would conform to the demands of the highest morality. Such a man is polarized in the profoundest Significance (道) which manifests itself directly through him, so that his thoughts and actions are no longer the result of his moral culture but pure spontaneous expressions of Spiritual Significance. Such a man is the embodiment of the highest virtue. As taught in the Tao Teh Ching, "The man of highest virtue does not reveal himself as a practiser of virtue; and yet it is a plain fact that he really possesses virtue" (上德不德，是以有德)。 "Benevolence and righteousness came into being only when the Great Significance was abandoned" (大遠敬，有仁義)。 He who at all times fully grasps Significance and lives in accordance with it need no longer concern himself with its practice and yet his whole life is in perfect harmony with it. In the words of the Doctrine of the Mean, "He who possesses Truth (Significance) can, without any effort, hit what is right, and apprehend without the exercise of thought. He is the sage who naturally and easily lives and moves in the right way" (誠者不勉而中，不思而得，從容中道，聖人也)。

Thus external ties are necessary only where inner bearing in the sense of the French Tenue 操守 is lacking. The laws of morality define the general possibilities of a propitious community life; they define the minimum. Therefore, obedience to them is for some people indispensable, for others a matter of course, but for any one who has grasped Significance it is superfluous. Thus the great poet, for instance, may do violence to the laws of morality. Everything depends on the higher culture and the deepening of the inner man. If, therefore, the "upright" and "great" man of Line 2 of K'un (直方大) has so interiorized himself as to be able to let his innermost Spirit, (or his Father in Heaven), work directly through him, he would transcend all moral laws and yet be absolutely free from transgressions. This ideal of self-perfection is fully corroborated by Christian teachings, particularly by that saying of Jesus Christ, in the Gospel of St. John: "Believest thou not that I am in the Father, and the Father in me? The words that I speak unto you I speak not of myself; but the Father that dwelleth in me, doeth the works."

Historical Illustration

In a commentary called Chou I Li Hsiang Cheng (周易類象説) by Chang Hung-chih (張洪之), the work of Dr. Sun Yat-sen is cited as an illustration of the meaning of Line 2. It is said that, having started his revolutionary work, Dr. Sun Yat-sen went straight ahead without deviating from his right path. What he did was to overthrow a foreign regime and to restore to the Chinese a country which rightfully belongs to them. So he pursued his task with a clean conscience and in an absolutely upright and square manner. Finally, his greatness was shown not only in his success in establishing the Republic of China but also in his noble aspirations to introduce into China an ideal age of peace and order, "the Age of Great Similarity" (大同之世) as depicted in the Chinese classic the Record of Rites. Thus the attributes of uprightness, squareness and greatness, which belong to Line 2 of K'un, may clearly be recognized in the life and work of Dr. Sun Yat-sen.

Transformation of Line 2

The meaning of Line 2 of K'un is also borne out by the trigram or hexagram formed as a result of its transformation. When Line 2 changes into Yang, the entire hexagram becomes Shih 畫 (No. 7) and the lower trigram becomes K'an 前 (No. 8). The Shih hexagram denotes the conduct of military expeditions, and its second line represents the general who is supported by the subject of the Yin line in the fifth and royal place. According to the text, he (the general) "has received grace from Spirit" (承天龍也) and "the king has bestowed on him a triple decoration" (王

1. The Great Learning, Chap. IX: "誠者不勉而中，不思而得，從容中道，聖人也。
2. Tao Teh Ching, Ch. XXXVIII
3. Tao Teh Ching, Ch. XVIII.
4. The Doctrine of the Mean, Ch. XX, Para. 13.
The Lesser Symbolism and Different Interpretations of the Chinese Character “Kuang”

In the Lesser Symbolism of Line 2 is the sentence: “In the way of Earth lies the light” (地道光也). This signifies that Earth in spontaneously giving birth to all things shares the creative light of Spirit. In other words, it is due to its receptivity to the light of Spirit that it produces all things without consciously repeated efforts on its part. The Chinese term for light is *luang* (光). According to well-known authorities such as Teng Tzu-pin (鄭子賓), Wang Yin-chih (王引之) and Yao Pei-chung (姚佩中), the Chinese character *luang* (光) has two meanings, namely, “light” and “great”, and these authorities hold that the latter interpretation should be adopted in explaining the text of the K’un hexagram. Thus the last sentence in the Lesser Symbolism should be translated: “the way of Earth is great,” and a similar change in meaning should be introduced in the corresponding sentences in the T’uanchuan and the Wen Yen Treatise. According to these authorities, the meaning of greatness should be adopted for the character *luang* (光) in the following passages:

1. *The T’uanchuan* of Hsu (No. 5) 雷象傳：有孚光亨。
2. *The T’uanchuan* of K’un (No. 2) 坤象傳：含弘光大。
3. *The T’uanchuan* of T’ai (No. 11) 奂九之亢傳：以光大也。
4. *The T’uanchuan* of Hsien (No. 31) 成九四之亢傳：未光大也。
5. *The T’uanchuan* of Huan (No. 59) 渥六四之亢傳：光大也。

As regards the symbolism of doubt, it may be assumed that doubt denotes an unhealthy state of mind, a lack of clear reason or understanding. Now, according to the Treatise on Trigrams (卦詁), K’an denotes “increase of anxiety and distress of mind” (坎為増憂，為心病). The explanation given by most commentators is that the K’an trigram ☰ is repeated or doubled to form the K’an hexagram ☰ it is called *hsı* K’an (贊坎) by Confucius in his Treatise on the T’uan of that hexagram. That treatise begins with the following sentence: “K’an repeated is twofold danger” (贊坎重險也). Perhaps it is from this sentence that the concept of repetition becomes associated with the K’an trigram, and from the concept of repetition the related concept of practice is evolved.

The explanation given by most commentators is that the K’an trigram ☰ shows its central line, or heart, hemmed in by Yin or evil forces. Hence the ideas of heart ailment, of mental distress, of increased anxiety, and of doubt. The essential point is that since Line 2 of K’un is correctly placed, it is not necessary for it to change into Yang and convert the lower trigram into K’an; and since the formation of K’an is not necessary, the ideas of *practice* and *doubt* which K’an suggests are no longer present. This signifies that the subject of Line 2 of K’un need not *practice* any course of action or *doubt* the propriety of his conduct, and yet he derives every advantage from his spiritually-inspired mode of life. It may be well to reiterate here that, in explaining the meaning of Line 2, Confucius writes in his Wen Yen Treatise as follows: “Straight, square, and great. Without repeated efforts, yet things will be in every respect advantageous — this shows how such a one has no doubt as to the correctness of his actions” (直方大，不習无不利，則不疑其所行也).
THE I-CHING

Line 4 of I (27)
Line 5 of Chun (3)
Line 4 of Shih Ho (21)
Line 4 of Ch'en (51)
Line 6 of Tui (58)
Line 6 of Ch'in (35)
Line 5 of K'uei (43)
Line 5 of Ts'ui (45)

On the other hand, the meaning of light should be adopted for the same character kuan 關 in the following passages:

The Yaotz'u of Line 4 of Kuan (20) 見四爻之時；觀四之光。The Yaotz'u of Line 5 of Wei Chi (64) 未濟六爻之時；君子之光。The T'uan-chuan of Li (10) 聚象傳：光明也。The T'uan-chuan of Ta Ch'u (26) 使象傳：剛健而賢輝光。

**Analogies and Correspondences**

In accordance with the Law of Analogy or Correspondence, Line 2 of K'un corresponds to Line 2 of the T'ung Jen hexagram 同人 (No. 13), which symbolizes the union or fellowship of men. In this hexagram, the fifth yang line occupies the correct and most important position and has for its correlative the second Yin line, also in its correct place. This Yin line is naturally sought after by all the Yang lines. By virtue of its central character, it unites the five strong lines around it. Further, the upper trigram, Ch'ien, is the symbol of Spirit, which is above; the lower trigram, Li, is the symbol of fire, whose tendency is to mount upwards. Both these symbols are in harmony with the idea of union. But the union must be free from all selfish motives, and this is indicated by its being in the remote districts of the country, where people are unsophisticated, and free from the depraving effects incidental to large societies. The T'uan-tz'u of T'ung Jen reads: "T'ung Jen or 'Union of Men' appears in the remote districts of the country, indicating progress and success" (同人于野). The people who form such a union are possessed of the attributes of Line 2 of K'un — straightness, squareness, and greatness. In the words of the T'uan-tz'u of T'ung Jen, they are "superior men who maintain their virtue of firmness-correctness" (利君子貞). Furthermore, the ideas of straightness, squareness, and greatness suggested by Line 2 of K'un are associated with those of "centrality and correctness" (中正) expressed in the T'uan-chuan of T'ung Jen, and also with the notion therein expressed that "it is only the superior man who can comprehend and influence the minds of all on earth" (唯君子能通天下之志). The three attributes of Line 2 of K'un result from this particular line being in its correct place and occupying the central position in the hexagram; and it is these circumstances that enable the superior man to comprehend and influence the minds of the great masses of people in the world.

Coming back to the corresponding hexagram, T'ung Jen, we may perceive at once that the very title of this figure, which means union or fellowship of men, bears out the significance of at least three phrases in the text of the K'un hexagram. Two of these phrases occur in the T'uan-tz'u of K'un, the relevant sentences of which read: "If he follows, he will find his proper lord" (後得主), and "in the west and south he finds friends" (西南得朋). The third phrase is found in Paragraph 6 of Chapter II of the Wen Yen Treatise on K'un. "His reverence and righteousness being thus exhibited, his virtues are not isolated entities" (敬義而德不孤). These analogies signify that an ideal social union consists of people who are friendly and helpful, and whose virtues are not isolated entities demonstrated by one or a few members only but common attributes manifested by all. All this makes it quite clear that analogous concepts were perceived and introduced by the authors of the I-Ching in these two corresponding hexagrams, K'un and T'ung Jen.

We can better estimate the value and significance of the Law of Analogy or Correspondence by considering a few more correspondences between these two hexagrams. In the Lesser Symbolism of Line 2 is the sentence: "In the way of Earth lies the light" (地道光也). The question arises: whence comes this percept of light in a hexagram which, consisting of all Yin lines, stands for darkness and contains no symbolism at all for light? Whence comes also the idea of "brightness" in the T'uan-
chuan1 and that of “gloriousness” in the Wen Yen Treatise2 of the K’un hexagram? The only explanation is that all those ideas are derived from the lower trigram, Li, of the corresponding hexagram T’ung Jen 竄, Li being the symbol of the sun, — i.e., of light and enlightenment. If this correspondence were not brought into consideration, the reference to “light”, “brightness” and “gloriousness” in the K’un hexagram would be well-nigh inexplicable.

In dealing with the correspondences between Line 2 of K’un and Line 2 of T’ung Jen, it should be noted that, while the former suggests the good qualities of straightness, squareness and greatness, and indicates an entirely auspicious trend of affairs, the latter, as its Yaotz’u asserts, indicates “fellowship with men in the clan, which gives occasion for humiliation and regret” (同人于宗，吝). Why is there such a great difference in the natures of these two lines which are supposed to be analogous to each other? Because Line 2 of T’ung Jen, apart from corresponding to Line 2 of K’un, is related to two other hexagrams, Chia Jen 家 Jen (No. 37), the symbol of a family or clan, and Kou 緯 (No. 44), the symbol of a female coming to meet a male. In this connection, it is necessary to point out another law of analogy or correspondence which governs the interrelation between the remaining sixty-two hexagrams besides Ch’ien and K’un. According to this principle, every line in a hexagram must be considered in relation to two or three other hexagrams that are composed of those trigrams to be perceived in either four or five consecutive lines of the original hexagram. In this T’ung Jen hexagram 竄, for instance, let us take the first four lines from the bottom 竄. Herein we can perceive two trigrams, Sun 竄 above (lines 2—4) and Li 竄 below (line 1—3). These two trigrams, Sun and Li, placed one above the other in the proper order, constitute the Chia Jen hexagram 竄, the symbol of a family or clan as mentioned above. Now, the union of the members of a family or of a clan is often limited in size and marked by partiality, and this may give cause for blame. There is danger of formation of a separate faction on the basis of personal and egotistic interest. Such factions, which are exclusive and often indulge in mutual recrimination, originate from low motives, leading in the course of time to humiliation and regret”, whereas Line 2 of K’un is not related to Chia Jen at all and is therefore free from blame.

As regards the correspondence between T’ung Jen 竄 and Kou 緯 mentioned above, we have to take the next set of four consecutive lines 竄 in the former figure, i.e., lines 2—5. Herein we can perceive the Ch’ien trigram above and the Sun trigram 竄 below. These two trigrams, Ch’ien and Sun, placed one above the other in the proper order, constitute the Kou hexagram 緯, the symbol of a female coming to meet a male. The inauspicious nature of this symbol has been described in the preceding section on the analogies and correspondences of Line 1 of K’un. As Line 2 of T’ung Jen is related to this hexagram, it inevitably shares the blame.

The moral to be deduced from a study of the foregoing correspondences is that the subject of Line 2 of T’ung Jen, in his associations with the members of his clan or with the people of the world at large, should maintain his “firmness - correctness as a superior man”, exhibit those distinctive qualities represented by Line 2 of K’un, and keep aloof from such factions, cliques or parties as are established on the basis of personal and egotistic interests. The brotherhood of men and the federation of nations should be his noble aims. In pursuing these aims he will enjoy advantages in all things and have no occasion for humiliation and regret.

One more important correspondence should be pointed out here. In Paragraph 6 of Chapter II of the Wen Yen Treatise on K’un, it is written that the superior man of Line 2, being “straight, square and great”, “has no doubt as to what he does” (則不疑其所行) . Now the idea of doubt is implied in Lines 3 and 4 of the corresponding hexagram, T’ung Jen, for Line 3 represents a subject whose “weapons are hidden in the

1. In the T’uan-chuan this is sentence: “The containing capacity of K’un is wide and its brightness great” (含弘光大).
2. In the Wen Yen Treatise on K’un is this sentence: “K’un contains all things in itself, and its transforming power is glorious” (含万物而化光).
thick grass at the top of a high mound and who for three years makes no demonstration;” and Line 4 represents a subject who is “mounted on the city wall but does not proceed to make the attack he contemplates.” In both cases, there is an element of doubt in the minds of the subjects concerned, which makes them hesitate to demonstrate their military prowess or to launch the attack. The absence of doubt in the case of Line 2 of K’un and its existence in the case of T’ung Jen afford further testimony to the close interrelationship between the two hexagrams, K’un and T’ung Jen.

DIVINATION

*Prognosis about Business:* Line 2 is “the lord” of K’un and embodies the main attributes of Earth. It is a most favourable sign for those enterprises which have to do with agricultural products, e.g., rice, timber, cotton, etc. The sentence “No practice is necessary, and things will be in every respect advantageous” under Line 2 is a clear indication that the business will flourish smoothly and spontaneously without the necessity of making much effort.

*About Seeking Worldly Honours:* Line 2 is central and correctly placed. It indicates easy success and great advantage. Not much effort is required and, in due course, ambition will be realized.

*About War:* The outcome of a battle depends to a great extent on the occupation of strategic positions. Now Line 2 occupies the best position of K’un. This together with its attributes of “straightness, squareness and greatness” (直方大) should be taken as a clear indication of a decisive victory.

*About Houses and Estates:* Line 2 occupies the correct and central position of K’un. This clearly indicates that the houses are well situated. The expression in the Lesser Symbolism “In the nature of the Earth lies the light” also indicates good ventilation in the houses.

*About Marriage:* Line 2, as the lord of K’un, stands for the way of Earth which corresponds to the way of the wife. The good attributes represented by that line augur well for a successful marriage.

*About Illness:* The qualities of “straightness, squareness and greatness” (直方大) represented by Line 2 indicate the fine physique and good health of the patient. No medical attention is necessary, and he will be hale and hearty again.

*About Childbirth:* The “ruling” Yin line in a Yin hexagram naturally indicates the birth of a baby-girl.
CHAPTER VI

Yaotz'u of Line 3 of K'un Hexagram

六三，含章可實，或從王事，無成有終。

THE THIRD LINE, YIN, SHOWS ITS SUBJECT KEEPING HIS BEAUTY AND EXCELLENCE UNDER RESTRAINT. IN THIS WAY HE IS CAPABLE OF MAINTAINING HIS CORRECTNESS — FIRMNESS. HE MAY HAVE OCCASION TO FOLLOW HIS RULER IN HIS SERVICE; IF SO, HE WILL NOT CLAIM ANY SUCCESS FOR HIMSELF, BUT SIMPLY BRING AFFAIRS TO ULTIMATE FRUITION.

象曰：含章可實，以時發也，或從王事，知光大也。

LESSER SYMBOLISM: "HE KEEPS HIS BEAUTY AND EXCELLENCE UNDER RESTRAINT AND IS CAPABLE OF MAINTAINING HIS CORRECTNESS - FIRMNESS." WHEN THE TIME IS RIPE, HE WILL MANIFEST THEM. "HE MAY HAVE OCCASION TO FOLLOW HIS RULER IN HIS SERVICE." HIS WISDOM WILL BECOME GREAT AND GLORIOUS.

The percepts of concealment, of restraint, of artistic beauty, of correctness, are all based on the symbolisms of the line in question and the position it occupies. Now Line 3 is Yin while its position is Yang. A Yin line in a Yang position may, of course, suggest many different ideas, but, in this case, as in many others, it is understood as a Yin line superimposed on a Yang place, something Yin covering or concealing something of a Yang nature. Yü Fan calls this "Yin enfolding Yang"

in the sense of concealing, restraining, wrapping, shrouding, or veiling (貞順，以陰包陽，故曰含章). On the plane of human life it corresponds to the idea of a man concealing the beautiful Yang qualities of his inner nature and waiting for the right time for their manifestation. In physical phenomena it symbolizes the earth concealing in its profound depths beautiful and precious things, immense treasures of gold and platinum, emeralds and diamonds, things that contribute toward the embellishment of life. In the realm of the Eternal and the Universal, it corresponds to the metaphysical truth that before the dawn of creation Yang was enfolded in Yin; Spirit was veiled in Primordial Matter. In the words of the Book of Dzyan, “the Eternal Parent, wrapped in her Ever - Invisible Robes, had slumbered once again for Seven Eternities.” It may be explained here that the “Parent” is the eternal, ever - present Cause of all — the incomprehensible Deity, whose “Invisible Robes” are the mystic Root of all Matter, and of the Universe. Again, in the words of the Rig Veda:

Darkness there was, and all at first was veiled
In gloom profound — an ocean without light.
The germ that still lay covered in the husk
Burst forth, one nature, from the fervent heat.

The words “darkness”, “gloom”, “veiled”, and “cover” have special significance and bear out the meaning of the text of Line 3 of K’un. Here is the wonder of the association of ideas. Here, too, the smallest and the greatest reflect each other, because only meaning counts. Here, indeed, the Macrocosm and the Microcosm correspond to each other. Yin enfolds Yang; Primordial Matter veils Creative Spirit; Earth conceals mineral treasures; Man’s body hides his inner beauty. All have the same significance and their only difference is a technical one. In all cases something Yang is wrapped, covered, or restrained by something Yin, a Yang place covered up by a Yin veil.

The idea of beauty is based also on the association of the Yang and Yin elements in connection with Line 3. According to the Chinese conception of art, the synthesis of beauty and excellence is accomplished through the intermingling of Yin and Yang (陰陽和合曰文), i.e., the harmonious
blending of black and white, or deep and light colours as in painting. Thus, Line 5 of K'un, being a Yin line in a Yang place, also denotes artistic beauty, the only difference being that in this case emphasis is laid on the centrality of its position, from which arises the idea that “its beauty shows forth from the centre (文在中也). As will be explained in more detail later on, Line 5 shows the picture of a “yellow lower garment” (黄裳).

A good illustration of the harmonious intermixture of Yin and Yang is furnished by the Chi Chi hexagram 上玄, in which all the Yin and Yang lines are correctly placed and mixed with one another in the proper order. Of this hexagram, Confucius writes in Chapter II of the Treatise on the Trigrams as follows:

The Yin and Yang lines are clearly distinguished from one another; tender and strong elements are employed and succeed one another throughout the six places, and thus a figure of artistic beauty is completed” (分陰分陽, 运用柔刚, 故易六位而成章).

It may be added here that the K'un trigram itself is often interpreted as a symbol of beauty (坤为文). This symbolism is actually given in Chapter XI of the Treatise on the Trigrams. An explanation of this symbolism is attempted by Takashima in his commentary on the K'un hexagram. He points out the perfect symmetry and harmony of the symbol 上玄 (彬彬文之象，又美之象) suggesting to the mind pictures of the flights of stone steps leading up to the Mausoleum of Dr. Sun Yatsen in Nanking, or of an avenue with two parallel rows of trees facing one another at equal distances. Another commentator, Lai Chih-teh, points out that K'un is also the symbol of economy or parsimony. This characteristic of K'un may perhaps be explained by the ability of Earth to hoard, store, keep and conceal all things. The association of the percepts of beauty and economy gives rise again to the idea of keeping one’s beauty under cover.

Capability of Attaining or Maintaining Correctness - Firmness

Line 3 is neither central nor correctly placed. Its subject, therefore, is not firmly established in his position. He can by no means acquire the merit of centrality; but he may attain correctness-firmness through transformation — that is to say, Line 3 may change itself into Yang. This is why its subject is credited with the ability to attain correctness-firmness. The first authority to give this explanation is Yu Fan, who has already been amply quoted in previous commentaries (處正而三失位，發得正，故可貞). After the transformation, the lower intermediate trigram becomes K'an 上玄, which symbolizes danger, the danger of showing off one's beauty and ability before the proper time. The underlying idea is that to avoid the danger often caused by the premature exhibition of one's good qualities, one should keep them under cover till the right time comes for their safe and creditable demonstration. This is why, in his Lesser Symbolism, Confucius explains this part of the text by saying: “When the time is ripe, he will manifest it (his beauty)” (時發也). This remark signifies that the concealment of beauty and excellence will not lead to inactivity or life-long obscurity. When the hour strikes, when circumstances permit, a man should go forward and, correctly and with firm determination, show the world his great virtues and brilliant talents. Before that great day comes, however, he should live in solitude and spiritual contemplation, desiring neither the recognition nor the company of his fellow-men.

Historical Illustrations

Chinese history abounds with instances of this kind. Perhaps the best known and most interesting is that of Hsieh An (谢安), prime-minister of the Tsin dynasty (晉). Up to his forty-fifth year, Hsieh An lived in seclusion, seeking neither political office nor social advancement. When at last his younger brother Hsieh Wan (謝萬) was dismissed from office, he emerged to serve the state and achieved resounding success in the public service. It may well be said of him that he kept his beauty and excellence under
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cover, and bided the right time for their manifestation. The annals of Tsin contain the following account of him:

Wen Ching (Hsieh An) at first lived away from the world, spending his days as a poet in the woods and streams. Self-possessed in his spiritual sublimity, he seemed to disdain all worldly honour and renown. When at last, for the sake of mankind, he laid aside his flax habiliments and donned his official scarlet robes, he achieved a magnificent record of service and established harmonious relations among the various strata of society. At one time during his term of office, Fu Chien (符堅) was commanding an army of one million strong, ready to invade the Yangtsze provinces, while Huan Wen (桓溫) was harbouring secret ambitions for the throne, awaiting his opportunity to shift the destiny of the state. However, quietly and without any apparent effort, Hsieh An succeeded in frustrating the schemes of the traitor and cleared the empire of the invading masses. Glorious indeed was his lifetime task.

The story goes that so thoroughly had Hsieh An carried out his plans for the defeat of Fu Chien, and so certain was he of success, that when the report of the victory was brought to him, he was found playing chess with a friend. He received the great news serenely and completely as a matter of course, and, continuing his game, he said, "Oh, yes, that is the business of those small children."

Outstanding among great personages of the West is the case of Count Hermann Keyserling, the German philosopher. Count Keyserling had been virtually a hermit up to his fortieth year, when he emerged from the solitary and contemplative phase of his life as a man of intense activity. He took a tour round the world and expressed his beautiful immortal thoughts in his Travel Diary of a Philosopher. During the last years of his life he continually revealed the beauty and excellence of his inner nature as a teacher, a public lecturer, and a writer of metaphysical works.

In passing, it may be of interest to note the striking similarity between the ideas represented by Line 3 of K'ün and those expressed in some passages in Keyserling's South American Meditations. Keyserling wrote that during his stay in South America, which he calls the Continent of the Third Day of Creation, he "underwent a transformation". He gained access to the stratum of the Third Day of Creation within his own being, and primarily experienced the Earth (K'ün), not Spirit (Ch'ien), within him. His own Minerality (金) awoke and reached his consciousness. New organs of understanding were formed and developed, and he gained a novel perspective with regard to reality: the perspective from the point of view of Earth. From there, everything assumed a totally different aspect from that within the purview of Spirit. Thus, he realized that in South America "man involuntarily sees the Magna Mater face to face." He said further that "the South American is entirely and absolutely Man of the Earth. He embodies the polar opposite of the man conditioned and permeated by Spirit."

The following passage from his book bears out the ideas of hiding and keeping under cover as perceived in Line 3 of K'ün:

The exuberance of South American life never stands under the sign of joy. Argentine life I called una vida a la sordina (a life with the mute put on). The streets are wrapt in semi-darkness by night; the faces are impassive, the voices subdued in speaking; externally the extreme of decorum is observed. But all this for the purpose of shrouding and concealing the morass within the souls. The idea of beauty is also reflected in the following passage from the same book:

But hence also, on the other hand, the South American's peculiar bent for beauty......Nowhere else do stones so frequently refine to gems as in South America. The original significance of the emerald, the ruby and the fluorine is incarnated on the animal plane in the coral snake, the giant butterfly, the humming
bird, and above all in the abundant family of the gem-fish of the Amazonas. Thus also self-realization in the form of beauty is a primary aspiration of the South American, as it is in no other man of these days.1

It should be recalled that in the commentary on the T’uantz’u of the K’un hexagram, allusion has been made to the similarity in nature as well as in meaning (tameness and docility) between the mare as represented by K’un and the llama as found in South America. The explanation for this similarity of ideas seems to be that on the same level of understanding within the World of Significance, different sages of different ages and nationalities may perceive similar ideas and ideals either in a symbol or in actual physical phenomena—for instance, either in the K’un hexagram through its third line, or in the Continent of the Third Day of Creation. Here again, the Law of Analogy or Correspondence may clearly be recognized.

“He may have occasion to engage in the King’s service; if so, he will not claim any success for himself, but simply brings affairs to their completion.”

As described by Confucius in his Great Treatise, “the third line of a hexagram is generally inauspicious” (三多凶), inasmuch as it occupies the extreme position of the lower trigram, just below the upper one, and dwells in neither of the two central places. Should it happen to be a Yang line occupying the Yang position, it would be regarded as being doubly hard, or excessively strong. On the other hand, should it happen to be a Yin line, it would be regarded as being weak and incorrectly placed. In both cases it signifies great disadvantages, if not perils. This is why in the case of Line 3 of Ch’ien, the Duke of Chou particularly emphasizes that the superior man whom it symbolizes should be “active and vigilant all the day, and in the evening still careful and apprehensive”1. As Ch’ien is the very first of the sixty-four hexagrams, and as its third line is the first of the 384 lines to be on the plane of man,

1 Page 81

As regards the present case of Line 3 of K’un, which is also on the plane of man, the subject symbolized is not a superior man playing a positive part but a minister serving and carrying out instructions from his ruler. As mentioned in the Wen Yen Treatise, it represents the way of Earth (地道), the way of a wife (妻道), and the way of a minister (臣道), since Line 3 signifies a passive role. It is thus held that through this first negative line on the plane of man, the Duke seeks to impart a moral lesson to all who play the passive roles of ministers or wives, teaching them the correct manner of fulfilling their “dharma” towards their rulers or husbands. Now a minister may or may not have occasion to be engaged in his ruler’s active service. Even if he has an opportunity to do so, he cannot be certain that his historic mission is a permanent one. He should therefore accept acquiescently all changes that may occur in his career. If the opportunity presents itself, he should go forth into public life and achieve the task entrusted to him. Should circumstances demand his temporary withdrawal, he simply “keeps his ability under cover” and makes use of the intervening time to prepare himself for his next mission. As the text of the Ken hexagram states, “he stops when it is the time to stop, and acts when it is the time to act. When he moves and rests at the proper time, his way is brilliant and intelligent” (時止則止，時行則行，動靜不失其時，其道光明).

Like Confucius, he is “entirely free from four faults: he has no preconceived conclusions, no arbitrary predeterminations, no obstinacy, and no egoism”11 (子絕四，毋意，毋必，毋固，毋我). The last attribute—freedom from egoism—is of special importance in the case of Line 3, because the text teaches that, should the minister have occasion to follow his ruler in service, he should not claim any success for himself, but simply bring
affairs to their completion. This is the right attitude toward their achievements, which the Duke seeks to inculcate in all ministers and officers. They should be reserved and modest and leave all fame to their ruler, claiming no merit for themselves. They should simply fulfil their respective duties just as Earth fulfils her role in creation without claiming any merit of success. "My meat," said Jesus Christ, "is to do the will of Him that sent me, and to accomplish His work." "I seek not mine own will, but the will of Him that sent Me." It is indeed a sign of great wisdom to be able to refrain from boasting of one's merits and yet to take care that everything is accomplished. Hence it is that Confucius writes in his Lesser Symbolism: "Great is the light of his wisdom." The same wisdom is expressed in the following saying of the mandate of Yueh recorded in the Shu Ching: "Holding himself good, he loses his goodness; priding himself on his capabilities, he is bereft of his merit" (尚書說命中, 有其善, 喬厥善, 所其能, 喬厥功).

Similarly the Tao Teh Ching teaches:

The myriad creatures are worked upon by him; he does not disown them.

He rears them, but does not lay claim to them, controls them, but does not lean upon them, achieves his aim, but does not call attention to what he has done;

And for the very reason that he does not call attention to what he has done

He is not deprived of the fruits of what he has done.  

More Historical Illustrations

In his commentary on the above, Arthur Waley writes:

1 John 4:34.
2 John 6:38.
3 Ch. II. 万物作而不謀, 生而不有, 塑而不持, 功成而弗居, 夫弗居者, 是以不去.
Element of Uncertainty

Now it is not a foregone conclusion that the subject of Line 3 will follow and serve his ruler. He may or he may not. The word huo or in the text denotes uncertainty, or probability at best. The element of uncertainty is due to the fact that Line 3 of K'un is neither centrally nor correctly placed (不中不正), though it is in the highest position of the lower trigram. For the same reason, Line 4 of Ch'ien denotes an uncertainty signified by the same character huo. Owing to this uncertainty of movement the dragon of that line may either leap up to the fifth position, to the realm of Spirit or the sky above, or retire to the deep lake below.

If, however, the subject of Line 3 of K'un has occasion to follow his ruler and serve him, then, as stated in the text, he will simply bring af-
tion of his genius will surely arouse suspicion and jealousy. Hence the warning in the text ‘to keep one’s beauty and ability under restraint’ (含章). Beauty and ability may be defined as a perfect intermixture of strong and tender qualities. To restrain them means to withhold them from revelation.

Being of a quiescent nature, and capable of harmonizing these qualities and so preserving his beauty and ability, the subject of Line 3 is understood as ‘being able to maintain his correctness—firmness (可真)’

A good minister does not worry whether or not he will have occasion to enter into closer relations with his ruler. He is more concerned with the cultivation of his sterling administrative qualities and of the right spirit in which to carry out his services. He evinces no ambition for advancement, but this does not mean that he will never be promoted to a higher office. If, however, as is probable in his case, such an occasion arises, he still conceals his abilities and claims no success for himself. He simply carries out his ruler’s instructions and brings his affairs to their completion. If he cannot complete his task, he will help those who come after him until success is achieved.

Line 3 occupies the topmost place of the lower trigram, which symbolizes engagement in the king’s service. Both Line 4 of Ch’ien and Line 3 of K’un indicate an uncertain situation. Hence the former suggests “retiring to the lake”, and the latter “hiding one’s abilities”. But the word huo 或 also means a probability. This signifies that the subject of Line 3 of K’un should avail himself of all opportunities to engage in the king’s service. The light of his wisdom (如光) will shine forth in all its intensity and brilliance if he seizes his opportunity at the right moment to exercise his talents and virtues (時發).

**Analogies and Correspondences**

According to the Law of Analogy or Correspondence specially applicable to the Ch’ien and K’un hexagrams, Line 3 of K’un corresponds to Line 3 of the Li hexagram 腓 (No. 10), the symbol of treading—the treading of the path of right conduct by various classes of people. As in previous cases, let us try to perceive in these two corresponding figures those concepts and ideas that are complementary to or logically associated with one another.

**I.** This hexagram, Li 腓, consists of the Ch’ien trigram 腓 above, representing heaven or the sky, and the Tui trigram 腓 below, representing a lake or marsh. This difference in elevation between sky and marsh, when applied to the domain of human life, corresponds to the difference between high and low classes of people, upon which correct social conduct depends. Thus, in explaining the significance of this symbol, Confucius writes in the Great Symbolism:

Heaven above, the marsh below:
The image of treading.
Thus the superior man discriminates between high and low,
And determines the aims and aspirations of the people.1

The underlying truth here is that within every nation there are higher and lower levels of political, economic and social life. Rulers, ministers, and the masses of common people, for instance, obviously belong to different levels of life, in accordance with which they should determine their respective aspirations and activities. In China this ideal was realized through the institution and classification of rites and ceremonies for all classes of people so that they could all tread the path of propriety by observing rules of courtesy on all occasions.

Let us now compare the ideas expressed above with those underlying Line 3 of K’un and see how they support and complement one another. We have already learned that the superior man of that line “may have occasion to engage in the king’s service.” In other words, he may serve the king as one of his ministers. Elaborating this idea, Confucius writes in the Wen Yen Treatise: “If he engage in the service of the

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1. 大曰：上天下澤，服。君子以尊上下，定民志，
king, and be successful, he will not claim success for himself: this is the way of the earth, of a wife, of a minister.” Now this pattern of thought, in the light of the ideals represented by the corresponding hexagram Li, signifies that the loyal minister of Line 3 of K’un, in attributing all the credit of his success to his ruler instead of to himself, is treading the path of propriety represented by Li, adapting his aspirations and activities to his particular status in the hierarchy of political and social life. He would be violating the fundamental principles of courtesy if he appeared proud of his achievements and conducted himself as the supreme authority.

In stressing the importance of “discriminating between high and low and determining the aims and aspirations of the people” (辨上下・定民意), Confucius has shown how acutely he understood the inmost character of certain unscrupulous contemporary ministers who, instead of serving their king with loyalty and respect, cherished unbecoming ambitions for their king with loyalty and respect, cherished unbecoming ambitions for that supreme authority which rightfully belonged to him. National catastrophes would be inevitable were such ambitions entertained by his people.”

II. The T’uanchuan of the Li hexagram ䷭ reads: “The lower trigram (Tui) indicates pleasure and satisfaction, and responds to the upper trigram (Ch’ien) indicating strength........The fifth line is strong, in the centre, and in its correct place. Its subject occupies the place of the ruler and remains free from blame. His light shines bright.” In the light of the ideas herein expressed, the situation of Line 3 of K’un becomes clearer. It signifies, on the one hand, that the minister should serve and “respond” to his ruler with “pleasure and satisfaction”, and, on the other hand, that the ruler, in order to be worthy of the devotion and loyalty of his ministers, must be “strong, central, and correct”, remaining ‘blameless’ in his thoughts, words and deeds. Thus, the T’uanchuan of Li contains a serious warning to the subject of Line 3 of K’un — to rebellious ministers.

III. The text under Line 3 of Li reads: “The third line, Yin, shows a one-eyed man who is able to see; a lame man who is able to walk. If he treads on the tail of the tiger, he will be bitten and so meet with misfortune. Thus does a warrior act on behalf of his great prince.” It is necessary to point out here the association of the analogous ideas underlying the two mutually-corresponding Yin lines of K’un and Li. Now the main ideas represented by Line 3 of K’un, as already explained, are “concealment of beauty and ability” (含章), “capability of maintaining correctness-firmness” (可貞), and “engagement in the king’s service” (從王事). Associating these ideas with those of Line 3 of Li, we have the notion that when beauty or ability is concealed or kept under cover, one can only perceive it vaguely as if having lost one eye, and yet can recognize it to a considerable degree. Further, when we combine the ideas of correctness-firmness, lameness, and walking, we have the suggestion that in certain situations in life, where there is correctness of understanding and firmness of belief—strong religious faith, for instance — even a lame person may be inspired and enabled to walk as though in a state of perfect health. As regards the idea of “treading on the tail of a tiger” and being bitten by the beast, does not this signify that the minister who encroaches upon the rights of his ruler instead of serving him loyally is treading on dangerous ground and will meet with great misfortune in the end? Here a note of warning is sounded to those “warriors who act on behalf of their great prince” (武人為乎大君). Let them bear in mind that, however strong may be the military power in their hands, they should tread the path of propriety and courtesy by confining themselves within their own sphere of aspirations and activities.

IV. Line 3 of Li ䷬ being a Yin line, the lower intermediate trigram, formed by lines 2, 3 and 4, is Li 鬆, the symbol of the sun. This bears out the idea of light in the Lesser Symbolism of Line 3 of K’un, which reads: “Great is the light of his wisdom.” But for this
symbol of the sun in the corresponding hexagram Li, one would fail to understand how Confucius derived the idea of light in a hexagram that consists of all Yin lines and how he actually adopted the term Kuang (light) in the composition of his text for Line 3 of K’un.

**Transformation of Line 3**

The transformation of Line 3 converts the hexagram into Ts’ien 虚, the symbol of humility. This Ts’ien hexagram consists of the earth-symbol above and the mountain-symbol below. This suggests to the imagination that the mountain which, in reality, is high above the earth, has condescended to assume a position below the earth. It suggests the virtue of humility. In connection with Line 3 of K’un, this indicates that the sense of humility or modesty withholds the minister from showing off his beauty and ability or claiming success of any kind for himself. Furthermore, the text of Line 3 of Ts’ien actually reads: “A superior man toiling laboriously and yet humble: He will bring things to an end, and with good fortune” (九三・勞謙君子，有終吉). In commenting on this, Confucius writes in the Great Treatise: “He toils with success, but does not boast of it; he achieves merit, but makes no claim for himself — this is the height of virtue, and refers to the man who possesses great merit and yet places himself below others........” (子曰・勞而不伐，有功而不德，厚之至也，語以其功下人者也). The lower trigram Ken signifies stoppage, thus confirming the idea of stopping or restraining the expression of one’s beauty and ability.

**DIVINATION**

**Prognosis about War:** Line 3 may signify that the Commander-in-Chief restraints the expression of his talents at ordinary times, but shows them forth to his great credit when engaged in military service for his ruler. Though he is not inclined to claim success for himself, yet he will bring his expedition to a proper end without suffering defeat.

**About Business:** K’un represents Earth from which all things are produced. A shrewd business man may be tempted to store away his goods (just as a good minister conceals his abilities) and produce them for sale at the right time. Line 3 completes the lower trigram. This may signify that the business man will achieve complete success in the end.

**About seeking Honours:** The consulting party must wait for the right moment to show forth his abilities. Before that time he should hide them and maintain his correctness-firmness. Honour will come to him when he finds an opportunity to engage in his ruler’s service.

**About Illness:** The idea of “claiming no success and bringing things to an end” indicates that the patient’s condition will not improve, that no medical treatment will be successful, and that death will be the result.

**About Childbirth:** The third Yin line of a Yin symbol clearly indicates the birth of a baby-girl.
CHAPTER VII

Yaotz'u of Line 4 of K'un Hexagram

六四・括囊・元咎无誉。

THE FOURTH LINE, YIN, MEANS:
A TIED-UP SACK. NO BLAME, NO PRAISE.

象曰：括囊无咎，愷不害也。

LESSER SYMBOLISM: “A TIED-UP SACK. NO BLAME.” THIS MEANS THAT WITH PROPER CAUTION NO INJURY WILL BE RECEIVED.

Line 4 of K'un represents the simple picture of a sack tied up at its mouth. If it be true, and it can scarcely be disputed, that “the greatest picture is that which conveys to the mind of the spectator the greatest number of the greatest ideas,” then one may wonder what great ideas, either of an artistic or of an ethical nature, can be suggested by such a simple and ordinary picture as that of a tied-up sack. One wonders also how such a common picture can be associated with the praiseworthiness or blame-worthiness of a man's activities. In the I-Ching, in this book of books, however, the simplest picture may be the symbolical expression of a profound spiritual truth, and even a single word may represent the quintessence of many trains of metaphysical thought. In the present case of Line 4, it may be said that behind the phenomenon of a tied-up sack there are, first of all, various symbolisms connected with the K'un hexagram as a whole and with Line 4 in particular; secondly, various sense-connections bearing reference to deeper layers of spiritual significance; and thirdly, the corroboration of the experiences of many historical personalities. The pictures and symbols are mere sense images. In

1. John Ruskin: Modern Painters, Part I, Section I, Ch. II.

Yaotz'u of Line 4 of K'un Hexagram

1. Treatise on the Trigrams, Ch. XII

themselves they matter little. What is essential is their underlying meaning, and the thoroughness with which that meaning is understood. Let us therefore try to see through the picture of the tied-up sack and to note the symbolisms behind it as well as the analogies and correspondences which it bears to human activities.

Symbolisms

The K'un hexagram ䷼ shows an empty space stretching right through its entire length, indicating the capacity to receive and hold things (坤中虚：包容八荒). K'un is the symbol of Earth, the container of all things. According to the Treatise on the Trigrams, K'un is also the symbol of cloth (坤为布), the idea being that cloth covers the human body and things in general just as Earth covers up things. Furthermore, the Chinese term for cloth, 丕, bears also the meaning of dissemination or spreading out, analogous to the dissemination of the Yin forces throughout nature at a certain period of the year. All these symbolisms of empty space, of capacity to hold and to cover up, and of spreading out, point to the meaning of a sack as something empty in itself and made of spread-out cloth in such a way as to make it capable of containing and storing things. In these respects, a sack is closely related in meaning to the K'un hexagram. Thus, in some commentaries—in the Chiu Chia I, for instance—K'un is actually regarded as the symbol of a sack (家易：坤为囊). Now, when Line 4 is transformed, it becomes a Yang line and the whole figure becomes the Yu hexagram 豫 島. Bearing the above symbolisms in mind, one readily perceives that the form of this Yu hexagram resembles a sack having its upper end or mouth tied up with a string. The lower intermediate trigram: Ken is the symbol of a hand, signifying in this case that the sack is tied up by hand. This idea of “tying up” is further borne out by the fact that, according to the Treatise on the Trigrams, K'un is also the symbol of parsimony (坤为吝啬). A parsimonious person naturally ties up his purse. Lastly, it is written in the Great Treatise that “K'un closes itself up when
it rests” (繫辭：夫坤其靜也翕). This again supports the idea of closing up the sack.

Another explanation of the symbolism of a “tied-up sack” is based on the notion first advanced by Yü Fan that Line 4 is the point at which T'ai \( \equiv \) begins to be transformed into its opposite P'i \( \equiv \). Now, in this P'i hexagram, the inner trigram K'un symbolizes a sack; the lower intermediate trigram, Ken \( \equiv \), represents the hands; and the upper one, Sun \( \equiv \), represents a rope, or string, or plumb-line. These three symbols combine to suggest the idea of a sack being tied up by hand with a string.

Now, on what grounds are Ken \( \equiv \) and Sun \( \equiv \) understood as symbols of hands and string respectively? It has been previously pointed out that the eight trigrams are sometimes understood as representing different parts of the human body, namely, the head and the belly, the hands and feet, the mouth and thighs, the eyes and ears. The Ken trigram \( \equiv \), which has one Yang line moving on top, is a fit symbol for hands, which move in the upper part of the body. Similarly, the Chen symbol \( \equiv \), which shows a Yang line moving from below, is a fit symbol for feet. As regards the string-symbolism of Sun \( \equiv \), no really convincing explanation is found in any of the commentaries. Perhaps the most acceptable one is given, or rather quoted, by Hang Hsin-chai (杭辛齋) in his I Hsueh Ts'ung Shu圆學叢書, and that is that Sun \( \equiv \) shows two strong, straight lines above a weak one, indicating two upright persons occupying positions above a crooked or perverse one and bringing their strong influence to bear upon him so as to transform him also into an upright person—as firm as a taut straight string (翟氏曰，上下二陽共正一陰，使不得邪僻，如繩之直).

It should be explained why Line 4 of K'un represents the point at which T'ai \( \equiv \), the symbol of peace and prosperity, begins to be converted into P'i, the symbol of obstruction and decadence. The explanation is found in the cyclic Law of Enantiodromia, according to which all tendencies of movement begin to change into their very opposite at a certain point. Thus the alternation of day and night, of Manvantara and Pralaya, of Peace and War, of trade-booms and trade-depressions, the course of the four seasons, the swing of human emotions, the rise and fall of civilizations, the transformation of the moon “from shield to sickle, and from sickle to shield”, and all other cycles of change are based upon this eternal Law of Enantiodromia, this Rhythm of Creation in which and through which the Universe exists. Thus an era of peace and prosperity (T'ai) is generally succeeded by one of disorder and decadence (P'ì), and thus the T'ai hexagram is succeeded by the P'i hexagram in King Wen's order of arrangement of the 64 hexagrams. Symbolically speaking, T'ai \( \equiv \) begins to be transformed into P'i \( \equiv \) at the point represented by Line 4. In the commentary on Line 3, it has been pointed out that when the gradual transformation of K'un, which starts from its first line, reaches its third line, the hexagram becomes T'ai \( \equiv \). Thus Line 3 corresponds to T'ai, and thus, by the principle of succession and reversion just enunciated, the succeeding Line 4 should correspond to P'i, i.e., the point at which T'ai is succeeded by or converted into P'i. This process of cyclic change is often represented by inverting T'ai \( \equiv \) to form P'i \( \equiv \) and placing the latter on top of the former as follows:

\[
\text{K'un hexagram } \begin{array}{c} \equiv \end{array} \quad \text{P'i hexagram } \begin{array}{c} \equiv \end{array} \quad \text{T'ai hexagram } \begin{array}{c} \equiv \end{array}
\]

Now, mirabile dictu! this symbol clearly resembles a sack tied up at both ends, and showing an empty space inside; but the important point is that the intermediate figure between the two Ch'ien trigrams is the very K'un hexagram \( \equiv \) whose fourth line happens to be the first or lowest line of the P'i hexagram above. In this way, Line 4 of K'un is associated with Line 1 of P'i \( \equiv \). This P'i hexagram comprises, as pointed out in a previous paragraph, the K'un, the Ken and the Sun trigrams, and therefore embodies all the three symbolisms of a tied-up sack.
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The Significance of a Tied-up Sack

Now, what does a tied-up sack signify? In what respect is it analogous to our moral conduct? It signifies simply and clearly that the individual who finds himself in the situation represented by Line 4 of K'un should keep his mouth shut. In other words, he should keep silent and refrain from expressing views and opinions of any kind. In doing so he seeks to avoid not only blame but also praise. He should behave like the golden statue in the Temple of Chou, which showed its lips sealed up with three stitches (周廟金人，三蠻其口). Seeing that statue on his visit to the Temple, Confucius made an inscription on its back, saying: "This was a man of ancient times who was cautious in his speech" (古之慎言人也). There is also an ancient saying that "it is through the mouth [i. e., through indiscriminate eating] that illness finds its way into the body, and it is through the mouth, too, [i. e., through wrong speech] that calamities come into being (病從口入，禍從口出)." More or less similar teachings are given by Jesus Christ in the following verses:

It is not what enters a man's mouth that defiles him; what defiles a man is what comes out of his mouth.

Do you not see all that enters the mouth passes into the belly and is then thrown out into the drain, while what comes out of the mouth comes from the heart — and that is what defiles a man? For out of the heart come evil designs, murder, adultery, sexual vice, stealing, false witness, and slander.

(Matthew 15:11 and 17-19, Moffatt's translation)

The Importance of Silence or Taciturnity

Let us consider the peculiar features of Line 4 and see why the subject of this line should observe silence and avoid fame as well as blame. Line 4 usually represents a minister of state in relation to Line 5, which usually represents the ruler. As is natural in the case of a minister who is on active service, occasional declarations of convictions and views on state-affairs can scarcely be avoided; yet, in the case of Line 4, a maintenance of political silence is absolutely essential for his personal security. Why? The main reason is that the supreme authority represented by Line 5 of K'un is a Yin authority, either a queen or a prince regent who is inferior in administrative ability and spiritual understanding to the sage-ruler as represented by Line 5 of Ch'ien. Being thus handicapped by inherent weaknesses, the ruler of Line 5 naturally needs men of strength to be his or her ministers. Were the subject of Line 4 a strong man, occupying a strong central position and having colleagues to co-operate harmoniously with him, he would become an influential minister close to the throne and entrusted with powers of issuing orders and making official declarations. But Line 4 is a Yin line occupying a Yin position. It is not in the centre of the upper trigram. Line 1, being also Yin, is "antagonistically correlated" with it. This clearly signifies that its subject is a weak individual, occupying a weak non-central position, and having no colleagues to respond to and co-operate with him. His relationship with his ruler is the relationship between two Yin subjects, and as such lacks that mutual attraction which naturally exists between two polar opposites. Thus, his closeness to his ruler becomes a definite disadvantage rather than a blessing, because his weaknesses are more easily exposed to the scrutiny of his active fellow-ministers, and his blunders in speech or action are more likely to involve him in trouble. His position may indeed be regarded as a precarious one. As generally described by Confucius in his Great Treatise, it is beset with apprehensions of all kinds (三多凶，四多禍). Comparatively, it represents a worse situation than that of Line 3, because while the subject of the latter only "keeps his abilities under cover", and has occasion "to engage in the king's service", that of the former, in order to save himself from calamity, has to exercise a still greater restraint on himself by seeking to avoid service entirely. He realizes that while to suffer blame is unfortunate enough, to enjoy renown may prove just as unfortunate if it arouses the jealousy and suspicion of those about him, or if he lacks the moral strength to maintain that renown after it has been gained. Therefore, he seeks to avoid both. By keeping as silent as an oyster, he rises above the vicissitudes of blame and praise. This is the extreme caution suggested by Line 4 of K'un. In elucidating the meaning of this line, Confucius writes in his Wen Yen Treatise: "If Heaven and
Earth were shut up, men of virtue and ability would retire and live in obscurity (天地闭，贤人隐). The words of the I, ‘A tied-up sack, no blame, no praise’, are in fact a lesson of caution.”

The shutting up of the reciprocal influence of Spirit and Earth is symbolically associated with the Pi hexagram ]] whose first line corresponds, as explained in a previous paragraph, to Line 4 of K’un. It can easily be perceived in this Pi hexagram that the Spirit-symbol, Ch’ien , is above, and the Earth-symbol, K’un [[[, is below; and there is no interpenetration or interrelationship between the two symbols as there is in the T’ai hexagram [[[. In other words, Spirit and Earth are shut up and have no intercourse with each other. This situation indicates, in actual life, that ruler and minister are not harmoniously adjusted to each other, with the result that the minister is in a precarious position, being likely to fall from grace at any moment; and he can only save himself from calamity by cautiously ‘living in obscurity’, and refraining from speech or action of any kind.

Historical Illustration

The value and importance of silence, the significance of a ‘tied-up sack’, in certain situations in life cannot be over-emphasized. One tactless word to a superior who lacks tolerance and understanding may cause a whole world of trouble. “Behold, how a great matter a little fire kindleth: And the tongue is a fire, a world of iniquity.”

Taking some examples from world history:

Had the Earl of Essex been more cautious in protesting against Queen Elizabeth’s preferential treatment of Sir Walter Raleigh, he would have saved himself from the disgrace of being slapped by the Queen; and had he after his return from Ireland, refrained from calling upon the citizens to rise to protect him, he would have saved himself from imprisonment and subsequent execution. If Fritz Thyssen, the German Steel King who had helped to finance the putsch which brought Hitler to power, had not remarked to Hitler, in December, 1939, that he had supported the Nazis in order “to combat Bolshevism, not to make friends with them [the Nazis]”, he would not have had to live in exile, and his huge properties in Germany would not have been confiscated. Had Takao Saito, veteran member of the Minseito Party in Japan, kept his mouth shut at the Diet in February, 1940, instead of challenging Prince Konoye’s peace statement and criticizing the conduct of Japan’s war in China, he would have saved himself and some fellow members of Parliament from being expelled from the Lower House. One is reminded of the saying that a fish would never have been caught if it had not opened its mouth. Of course, for his moral courage and outspokenness, Saito acquired international fame for a considerable length of time; but, in his own country, among his own people, did he not at the same time become as infamous as he was famous?

Numerous other instances demonstrating the disastrous effects of indiscreet speech can be found in Chinese history. The one usually quoted in the commentaries refers to the “pure discourses” (謙讓) of the “scholarly parties” of the Eastern Han dynasty. It was during the reign of Emperor Huan Ti (桓帝) that a group of scholars of the National Academy, including Chia Piao (賈彪), Kuo T’ai (郭泰), Li Ying (李膺) and Chen Fan (陳蕃), formed a confraternity to extol one another’s virtues, calling one another by all sorts of distinguished names, such as “The Three Masters” (三君), “The Eight Heroes” (八俊), and “The Eight Chefs” (八俊). They discussed politics and attacked the eunuchs in official positions. The latter retaliated by falsely reporting to the Emperor that the scholars had formed a party to vituperate the royal court and the royal house. The result was that more than two hundred of the scholars were sentenced to life-imprisonment. The trouble continued till the reign of Emperor Ling Ti (靈帝) when a greater number of those talkative and self-exalted scholars were imprisoned by the Eunuch Party (宦鎮之禍). More or less the same thing happened at one time in Nazi Germany and Communist countries. Heaven knows how many people were persecuted and executed by the Nazi and Communist leaders for no other crime than discussing politics.
It is all very well to sacrifice oneself for one’s convictions. The spirit of martyrdom has inspired many a noble soul and caused extreme self-sacrifice; but, as the historian Sze-ma Ch’ien says, “Death may be heavier than the T’ai Shan or lighter than a feather.” The question of “to be or not to be” is not to be settled lightly or rashly. Any person who is confronted with such a problem should examine carefully all the circumstances of his particular situation at the particular moment. In certain situations, such as that of Line 4 of K’un, it is perfectly right for even a minister with official duties to try to preserve his person and adopt silence as a means to that end. “When good government prevails in a state,” says Confucius, “speech may be lofty and bold, and actions the same. When bad government prevails, the actions may be lofty and bold, but speech should be with some reserve.”

The same teaching is given in the Doctrine of the Mean: “When the kingdom is well governed, he is sure by his words to rise; and when it is ill governed, he is sure by his silence to command forbearance to himself. Is not this what we find in the Book of Poetry: Intelligent is he and prudent, and so preserves his person?”

It may be more significant to support these teachings with passages from the I-Ching itself. As recorded in the Great Treatise, Confucius said:

The superior man abides in his room. If his words are well spoken, they will be responded to at a distance of more than a thousand miles. How much more then from near by! If he abides in his room and his words are not well spoken, they will awaken opposition at a distance of more than a thousand miles. How much more then from near by! Words go forth from one’s own person, and exert their influence on men. Actions proceed from what is near, and their effects are seen at a distance. Words and actions are the hinge and bowspring of the superior man. The movement of the hinge and bowspring determines glory or disaster.

1. Confucius Analects, Bk. XIV, Ch. IV
2. Ch. XXVII
sawed himself from disastrous consequences of erroneous speech. Such is the wonderful efficacy of the policy of “a tied-up sack”.

In this connection, mention may also be made of a yogi who for years observed a vow of silence, but who gave the world reason to think that his vow was actuated by a desire not to avoid fame but to gain it. That yogi was Mahabberber, well known as “the Sage who Never Speaks”. A pupil of the famous Mohammedan fakir, Marakayat, he undoubtedly had the power to enter into prolonged cataleptic trances; but he gave the world to understand that he had been entrusted with the divine mission of a world-teacher and that, when the time came for him to break his silence, he would give forth his spiritual teachings and introduce an era of universal peace. He also claimed miraculous powers such as spiritual healing and clairvoyance. Naturally, much fame was gained. However, through his repeated failures to heal diseases and other incapacities, he came to be stigmatized as a quack. It would have been better for him to devote himself from the very outset to his own spiritual realization and to free himself from praise as well as blame.

Line 4 of K’un is related to the Kuan hexagram 賓 (No. 20), which consists of four Yin lines and two Yang lines above. The corresponding fourth line of Kuan shows one “observing the glory of the kingdom. It will be advantageous for him to be a guest of the king.” In connection with Line 4 of K’un, this signifies that should Line 5 represent an enlightened ruler, Line 4 would represent a minister who appears as one of his guests; but if Line 5 represents an unenlightened ruler, Line 4 would represent a minister who lives in obscurity.

Line 4 of K’un corresponds also to the eighth month of the year, when the Yin forces are on the increase, and hoarfrost is beginning to crystallize into ice. Melancholy conditions of Autumn have set in and Nature is undergoing a transformation. The gradual ascension of the Yin forces and the withdrawal of the Yang power suggests the idea of the rise of inferior men and the retirement of superior ones. It is the time when Spirit and Earth are about to close up for their winter rest, and when

superior men, who live at all times in harmony with the cosmic order of things, are seeking to retire from active service and live for the time being in obscurity and security, free from glory and from disgrace. Such is the extreme caution with which they conduct their lives. This is why Confucius, in explaining the meaning of Line 4, writes in his Lesser Symbolism: “Through cautiousness, no injury will be received.” (象曰……慎不害也).

Transformation of Line 4

How the meaning of Line 4 is affirmed by the effect of its transformation has been partially dealt with in this commentary. For the sake of completeness, it may be added here that the transformation converts the hexagram into 廁, meaning pleasure. Blameworthy is the man who is addicted to pleasure. The lower intermediate trigram Ken 艮 is the symbol for hands, i.e., hands by which the sack is tied up. The upper trigram Chen 陳 is the symbol for thunder and fear. The text of the Chen hexagram reads: “The movement, like a crash of thunder, terrifies all within a hundred miles.” This signifies, in connection with Line 4 of K’un, that the rumbling sound of thunder is the very opposite of dead silence, and the fear of calamity withholds the superior man from speech of any kind.

Analogies and Correspondences

As has been mentioned before, a true student of the I-Ching is invariably trained in the practice of “thinking in analogies”, that is, in perceiving the interrelated ideas in corresponding hexagrams and noting their complementary points. Now Line 4 of K’un corresponds to Line 4 of the Hsiao Ch’u hexagram 小畜 (No. 9). The name Hsiao Ch’u is interpreted as meaning “small restraint”. This hexagram, therefore, means the force of a small and yielding element that restrains, tames, impedes. It presents a configuration of circumstances in which a strong element is temporarily held in leash by a weak element. This restraint must be small, for its representative is the weak line in the fourth place;
and the check given by one weak line to all the strong lines cannot be
great. Trigrammatically speaking, it may be said that the power of the
upper trigram Sun ☰, whose attribute is docile flexibility, cannot long
be successful against the strength represented by the lower trigram Chi'en ☰. The restraint is therefore weak, and in the end there will be “pro-
gress and success”.

Let us now compare the texts of the two corresponding hexagrams,
K'un and Hsiao Ch'u, note their analogous ideas, and then, using these
ideas as a basis, try to draw some logical conclusions, thus arriving at a
deeper understanding of the essential teachings of the I-Ching.

I. It will be recalled that King Wen, in his Judgement on the nature
of the K'un hexagram, remarks that K'un “finds friends in the west and
south and loses friends in the east and north” (西南得朋，東北喪朋).
Ordinary commentators usually explain this by pointing out that the four
Yin trigrams, viz., K'un ☰, Li ☰, Sun ☰ and Tui ☰, are placed on the south and west sides in King Wen’s plan of arrangement
of the Eight Trigrams, while the four Yang trigrams, viz., Ch'i'en ☰,
K'an ☰, Chen ☰ and Ken ☰, are placed on the north and east sides.
Another explanation, which is less often adopted, is based on a
saying of Huai Nan Tzu (淮南子) that “Yang energies arise on the north
and east and exhaust themselves on the south and west; Yin energies arise
on the south and west and exhaust themselves on the north and east.”
(陽氣起於東北，陰氣起於西南，陰氣起於西南，陰氣起於東北).
A third explanation, and definitely the best one, is derived from the hexagrams that
 correspond to Lines 3 and 4 of K'un and Lines 3 and 4 of Ch'i'en. The
interesting fact is that when Lines 3 and 4 of K'un are projected sideways
(旁通) upon the opposite hexagram Ch'i'en, the Li ☰ and Hsiao Ch'u
hexagons are formed, either of which embodies all the three above-
mentioned Yin trigrams, Li ☰, Sun ☰ and Tui ☰. Thus K'un
finds its friends or kindred spirits in its corresponding symbols, and these
friends are all grouped together in the south and west sides in King
Wen’s plan, which, according to Huai Nan Tzu, represent the Yin side.

Similarly, when Lines 3 and 4 of Ch'i'en are projected sideways upon
the opposite hexagram K'un, the Ts'ien (Humility) ☰ and Yu ☰ hexagrams
are formed, either of which embodies all the three above-mentioned
Yang trigrams, K'an ☰, Chen ☰, and Ken ☰. Thus Ch'i'en finds
its friends or kindred spirits in its corresponding symbols, and these are
grouped together in the north and east sides in King Wen’s plan, which,
according to Huai Nan Tzu, represent the Yang side. As these Yang
trigrams are not K'un’s friends, King Wen draws the conclusion that in
leaving its own quarters on the south and west to join its “lord” (Ch'i'en)
on the north and east, K'un has to “lose its friends”.

In connection with these correspondences, even the inauspicious results
of K'un's remaining with its kindred spirits and the auspicious results of
its leaving them to join its polar opposite, Ch'i'en, are clearly borne out by
the texts of the respective corresponding lines. Take the Li and the Hsiao
Ch'u hexagrams, for instance, which contain the three Yin trigrams that
are similar in value to K'un. Line 3 of Li shows a man who “treads on
the tail of a tiger and is bitten”, which indicates ill fortune. (賦虎尾，
噬人傷). Line 4 of Hsiao Ch'u indicates, at best, “no blame” only (無
咎). As opposed to this, Line 3 of the Ts'ien (Humility) hexagram
chen ☰ (No. 15), which embodies the three Yang trigrams, shows “a supe-
rior man of modesty and merit carrying things to a conclusion. Good fortune”
(賢君子有終吉). Lastly, Line 4 of Yu, which likewise shows the three
Yang trigrams which K'un should join and follow, indicates “the source
of enthusiasm and the achievement of great things” (由豫，大有得). From
this and the foregoing train of thought it is pretty clear that the Principle
of Analogy or Correspondence is of paramount importance in the inter-
pretation of the text of the I-Ching.

II. As has already been explained, Line 4 of K'un means “a tied-
up sack”. In commenting on this, Confucius writes in his Wen Yen
Treatise: “If Heaven and Earth were shut up, men of virtue and ability
would retire from the world and live in obscurity” (天地閉，賢人隱).
The significance of this statement in relation to “a tied-up sack” will be
fully explained in my commentary on the Wen Yen of K'un. Meanwhile
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Let us compare its ideas with those suggested by the corresponding hexagram Hsiao Ch’u. As expressed in the T’uantz’u of Hsiao Ch’u, King Wen saw in this figure a picture of “dense clouds, but no rain coming from our borders in the west” (密雲不雨，自我西郊). Now, when the sky in overcast with dense copper-coloured clouds that have arisen with amazing velocity, do we not have a condition of things that suggests the “shutting-up” of Heaven and Earth? On such a dark and dreary day do people not prefer “living in obscurity” to bestirring themselves in the world outside? Furthermore, the name of the hexagram, Hsiao Ch’u, means small restraint. Now, what is a tied-up sack? Is it not a sack whose mouth is closed or “shut up” to restrain or stop the passage of things through it? And who are the men of virtue and ability who retire from the world and live in obscurity? Are they not those who restrain or stop their movements and activities in the political and social world? Lastly, both the texts of Line 4 of K’un and Line 4 of Hsiao Ch’u contain the phrase Wu Chi, i.e., freedom from blame or error. Is there not a verbal similarity in the two texts in question? Are all these analogies mere coincidences? Might they not all arise because the sage-authors, in composing the texts for the various hexagrams and their individual lines, compared and pondered upon the analogous ideas and concepts underlying the corresponding symbols? In studying the texts of any hexagram or any one of its lines, must we not at the same time study the texts of those symbols in reciprocal correspondence with that hexagram?

III. If we read the text of the Hsiao Ch’u hexagram, we shall find that the pictorial ideas suggested by the six individual lines are entirely unrelated with one another; but there is one word in the text of Line 4 of K’un which connects them all in a coherent way. That word is Chin 訾, i.e., cautiousness, which Confucius uses in his Wen Yen Treatise to explain why the subject of Line 4 of K’un is extremely cautious in his speech, keeps his mouth shut like a tied-up sack, and cares not even for praise in order to be free from blame (無咎無譽). Now, it is the presence or absence of this quality of cautiousness that characterizes the six situations represented by the lines of Hsiao Ch’u. Let us take the first two lines. Line 1 shows its subject “returning [to the Way] by the attraction [of the former line]” (復從道). Both lines indicate “good fortune”. Why do they both return to the Way? Because they are cautious and do not wish to go astray by following wrong courses of life. Let us then take lines 4 and 5. As expressed in their texts, these two lines signify that if their subjects are sincere, they will not only “avert the danger of bloodshed and dispel their apprehensions”, but they will be “rich in resources and employ their neighbours in the same cause with themselves” (有孚.血去惕出.富以其類). Why are they sincere and why do they gain such advantages? Because they are cautious and do not run the risk of getting involved in bloodshed. Finally, let us take Line 3 and 6. Line 3 suggests the idea of “spokes bursting out of the wagon wheels, or of a husband and wife rolling their eyes (in their rage)” (發指幅.夫妻反目). Line 6 indicates, among other things, “misfortune if the superior man persists in his course of action” (君子征凶). Now, why such traffic accidents, such discord between husband and wife, and such misfortune in the life of the superior man? Simply because the subjects concerned are not cautious. If caution had been exercised, all these misfortunes would have been avoided.

It can thus be seen how one word from the text of one hexagram elucidates the meanings of all the individual lines of its corresponding hexagram, showing how the meanings of corresponding symbols corroborate and reflect one another.

IV. Hsiao Ch’u 襲 being the symbol of “small restraint”, contains in the single Yin line of this hexagram a weak subject endeavouring to restrain the growing power of five strong subjects. Applied to the plane of human life, this line indicates a situation in which a minister or an individual in a weak position tries to check the growing influence of a number of powerful opponents. If he were not cautious, he would involve himself in danger or even disaster, as has been amply demonstrated in the historical cases cited above. One of the surest ways of safeguarding himself from danger is to remain silent, i.e., to keep his mouth shut like a “tied-up sack” — advice suggested by Line 4 of the corresponding hexagram K’un. Here again we may clearly perceive how the meanings of
corresponding symbols bear out and complement one another. Important indeed is the Principle of Analogy or Correspondence in the interpretation of the I-Ching.

**DIVINATION**

**Prognosis about Business:** The fourth position of a hexagram is the seat of the Sun trigram ☐ (四為同炎), just as Position 1 corresponds to Chen ☐, Position 2 to K'un ☐ and Li ☐, and so on. Now, according to the Treatise on the Trigrams, Sun suggests “the close pursuit of gain, as much as three hundred per cent in the market” (炎為近利市三倍). In connection with the idea of a “tied-up sack” indicated by Line 4 of K'un, the interpretation, according to Takashima, should be that much profit has already been gained in the business in question; money has been stored in the big purse, as it were; and it is now time to tie it up and put it away in safe custody.

**About War:** Line 4 being a Yin line in a Yin position and indicating the time when Nature is being closed up for the winter rest, the interpretation, according to Takashima, is that the general may have many war plans stored away, but not much use can be made of them. It seems advisable for the armies to shut themselves up behind their fortified lines for the time being and await developments.

**About seeking Honours:** Line 4 corresponds to the first line of P'i ☐, a symbol signifying obstruction and separation between Spirit and Earth. As shown in the text, it suggests retirement from active service to avoid fame as well as blame. The only interpretation is, therefore, that it is not an auspicious time to seek honours. Any rash attempt to gain renown will produce the contrary effect, calamity instead of felicity. Extreme caution must be exercised in such proceedings.

**About Landed Properties:** A Yin line, occupying a Yin, non-central position, clearly indicates a quiet and restful locality, away from the city, certainly not in the centre of it—a place suitable for the habitation of a man who is retired from the world.

**About Child-birth:** A Yin line in a Yin position in a hexagram which consists of all Yin lines can only be interpreted as the birth of a female child, possibly twins, both female.
CHAPTER VIII

Yaotz'u of Line 5 of K'un Hexagram

六五，黃裳，元吉。

THE FIFTH LINE, YIN, MEANS: A YELLOW LOWER GARMENT.
THERE WILL BE GREAT GOOD FORTUNE.

象曰：黃裳元吉，文在中也。

LESSER SYMBOLISM: “THE YELLOW LOWER GARMENT. THERE WILL BE GREAT GOOD FORTUNE.” INNER BEAUTY IS IN THE RIGHT AND CENTRAL PLACE.

Yellow is the colour of Earth (K'un). Both in the River Map (河圖) and in the Lo Shu (洛書), the element of Earth occupies the central position and corresponds to the number five. This is, perhaps, the reason why the yellow colour is associated with the fifth Yin line and the central position of the upper trigram of K'un. Throughout the I-Ching, whenever the yellow colour is mentioned, it is in connection with a Yin line in a central position. For instance, Line 2, Yin, of Li 離 (No. 30) means: “Yellow light. Great good fortune” (六二，黃離元吉).

Likewise, Line 2, Yin, of Tun 順 (No. 33) shows its subject “holding fast as if by the hide of a yellow ox. No one can tear him loose” (盧六二，執之用黃牛之革，莫之能勝).

The Chinese character for yellow is 黃, which is composed of two radicals, 田 and 黃。The former, t’ien, signifies fields, which naturally are connected with Earth. The latter is the ancient form of the character luang 光, meaning brightness. This is another reason why “yellow” is associated with Line 2 of Li 離, the symbol of fire.

While the colour of Earth is yellow, that of the sky, i.e., the external appearance of Spirit, is blue-black. Thus Line 6 of K'un, which indicates the struggle for manifestation between the Yang and Yin forces, shows “dragons fighting in the wilderness” and that “their blood is black and yellow.” In commenting on this, Confucius writes in his Wen Yen Treatise: “The mention of blood as being both ‘black and yellow’ indicates the intermixture of Spirit and Earth. Spirit's colour is black and Earth's is yellow” (夫玄黃者天地之雜之也，天玄而地黃). Thus, also, the Chen trigram ☰ ☳ which is formed as a result of the first intercourse between Ch'ien ☰ and K'un ☷ suggests the idea of “the union of black and yellow” (坤乾交成震・震為玄黃). ¹

Meaning of Lower Garment

According to the Chiu Chia I (the Nine Commentaries on the I-Ching), Ch'ien represents the upper garment in relation to K'un which represents the lower garment (九家易：乾坤衣，坤為裳), the reason being that in Fu Hsi's arrangement of the Eight Trigrams, Ch'ien is above and K'un is below. The Earth-symbol itself conveys the signification of an undergarment, which is usually covered by an outer one just as the earth (K'un) is enveloped by the sky (Ch'ien). The Chinese word for a lower garment or undergarment is shang 裳, which is made up of two component parts, viz., shang 尚 meaning “yet” or “still”, and i 衣 meaning a “garment”, the two parts combining to signify that on top of this one garment there is still another.² According to the principle of transferability, the fifth Yin line of K'un, being incorrectly placed, should be transferred to the second position of Ch'ien. In other words, it should be transferred, for the sake of correctness, from the upper trigram of K'un to the lower one of Ch'ien. Hence again the concept of “lower-garment”. After the transfer, the Yin line in question will be in its right place and will follow the first Yang line of Ch'ien in the right relationship. This always indicates good fortune. Hence the second part of the text reads: “There

¹ Treatise on the Trigrams, Ch. XI.
² 周大均費誠明外：坤卦：坤乾衣也；裳者，上有火以尚之，其上尚有火之謂也；
will be great good fortune.” As stated by Confucius in his Great Treatise, Section 2, “the ancient emperors, Huang Ti, Yao, and Shun, allowed their upper and lower garments to hang down, and good order was secured in the world. The idea of all this was taken, probably, from the Ch‘ien and K’un hexagrams.”

Yellow Lower Garment

In the Chou dynasty only the queen had the privilege of wearing a yellow undergarment, it being one of her six articles of official dress (周禮：內司服春王后之六服・曰鞠衣・註・黃裳也) In the Book of Poetry there is the expression “yellow undergarment and green coat” (詩經：緑衣黃裳), the former referring to the dress of the queen and the latter to that of the concubines. The idea was that the queen occupied a comparatively inferior position to that of the king, playing a complementary role corresponding to that of Earth. The colour of the king’s official dress was dark blue, and was evidently meant to correspond to that of Spirit. It can thus be seen that in the Golden Age of Chinese civilization, even the designing of the court-dresses of the royal couple was rooted in Spiritual Significance. In fact, the principle of correspondence between Macrocosm and Microcosm was applied to all things pertaining to the life of the king, from the regulation of his official activities in different seasons of the year and at different periods of the day to the choice of colours for his palace walls and roofs. Now, yellow being the colour corresponding to the centre of the Cosmos, a yellow upper garment with yellow jade to match was also considered a proper dress for the king (禮記：中央土天子衣黃衣・服黃玉). But, when the Duke of Chou administered the government of the empire as regent to his young nephew Prince Ch‘eng Wang (成王), he realized that it was not proper for him to wear a yellow upper garment. So he put on a yellow undergarment instead. This was to show the world that he had not forgotten his original inferior position and all the moral attributes corresponding to it, although he was functioning as the supreme ruler at that time. For six years he ruled the empire, giving audience to princes from the various feudal states at the Ming T’ang Palace (明堂), instituting ceremonies, composing music, and standardizing the weights and measures to be used by the people. There was peace and order in the empire and all the people submitted to his influence. In the seventh year of his regency he handed back the reins of government to the rightful ruler Ch‘eng Wang, and retired to his original position as a minister.

Now the position of regent, once occupied by the Duke of Chou, was exactly represented by Line 5 of K’un, because this is a Yin line occupying the central Yang position on the plane of Spirit. It represents the case of a Yin subject, Yin either in sex or in rank, established in the seat of supreme authority. The difference between Line 5 of K’un and Line 5 of Ch‘ien is that while the latter represents a sage-ruler, the very embodiment of spiritual initiative and freedom, the former has to function under certain limitations of his or her Yin nature. The very name of “queen-regent” or “prince-regent” is a limiting and handicapping factor. It is obvious that in order to fulfil their “dharma” and meet with “great good fortune”, they must accept their limitations and confine themselves within their allotted sphere of activities, taking special care not to abuse the powers and privileges which their position brings to them. They should exhibit the Yin attributes of humility and loyalty, respectfulness and tender-heartedness. Symbolically speaking, they should wear yellow undergarments.

Historical Illustrations

In explaining the meaning of Line 5, Kan Pao (干寶) writes:

A Yin power rises to the fifth position. A weak subject occupies the position of supreme honour. As the symbol of a young ruler, Line 5 of K’un represents Ch‘eng Wang of the Chou dynasty or Chao Ti (昭德) of Han. As the symbol of a minister, it represents a regent, the Duke of Chou or General Ho

1. 嵇璜周易注：五居下中・故取象於黃裳也・降二承乾・位當位正・故元吉・謂承陽之吉也.
2. Ch. II.
Kuang (霍光). These two prince-regents were each the supreme head of the government, the sole authority that made decisions on important state affairs. Although their thoughts and feelings commanded the confidence and acquiescence of the people, yet, in outer appearance, their actions closely resembled those of a usurper. Thus, even the Sage-Duke of Chou could not safeguard himself against false rumours. How much more then was General Ho Kuang exposed to ungrounded suspicion! Hence they must be faithful and sincere in what they said and extremely respectful in what they did before they could win the confidence of the gods and free themselves from blame throughout the four seas.

The case of Ch'eng Wang and the Duke of Chou has been described in a previous paragraph. A word should be said here about Chao Ti and General Ho Kuang. As recorded in the History of Han (漢書), Chao Ti was only eight years old when his father, Emperor Wu Ti, died. He was proclaimed emperor, and General Ho Kuang was appointed his regent. A few years later, one of the high officials, named Shang-Kuan Chieh (上官桀), caused a memorial to be submitted to Chao Ti in the name of Tan, Prince of Yen, alleging that Ho Kuang had made secret military plans to seize the throne. The emperor, then fourteen years old, discovered that it was a false report and gave no credence to it. Later, when another attempt was made to incriminate Ho Kuang, the emperor became indignant and cried, “General Ho is a loyal minister of the state. My late father showed the deepest confidence in him and chose him to be my prime minister. Whoever dares to slander him again will be imprisoned.” Since then no one dared utter a word against Ho Kuang. He was thus able to continue his loyal and devoted service to his emperor.

According to Chu Chen (朱熹), Line 5 of K’un also represents the situation of I Yin (伊尹) after he had deposed T’ai Chia (太甲) and established himself on the throne. The facts of his case were recounted by Mencius as follows:

I Yin had assisted T’ang (湯) to become sovereign over the empire. After the demise of T’ang, T’ai-ting (太丁) having died before he could be appointed emperor, Wai-ping (外丙) reigned two years, and Chung-jen (仲壬) four. T’ai Chia, who succeeded them as King, was then turning upside down the statues of T’ang, when I Yin confined him in T’ung for three years (and he himself held the reins of government). T’ai Chia repented of his errors, was contrite, and reformed himself. In T’ung he came to dwell in benevolence and moved towards righteousness, during those three years, listening to the lessons given to him by I Yin. Then I Yin again returned with him to Po, (and handed back to him the government of the empire).¹

Although I Yin ruled the empire during the period of T’ai Chia’s detention in T’ung, he never regarded himself as the emperor. He occupied the supreme position as the prime minister and he retired to his original position as soon as T’ai Chia was fit to rule again. Had he been a usurper, his situation would not have been represented by Line 5 of K’un.

Yin and Yang, negative and positive, are relative terms. A queen and a prime minister are negative in relation to the king whom they serve, and their official rank is lower than that of the king. Thus, the concept of a yellow undergarment in connection with a Yin line in the Yang position of supreme honour signifies that the queen or the prime minister is to rule only on behalf of the king. Thus, according to some commentators — Cheng K’ang Ch’eng (鄭康成), for instance — Line 5 represents the situation of Emperor Shun when he occupied the throne as regent during the last years of Emperor Yao. The essential point is that the subject of this line must be Yin either in sex or in rank. In this connection, it may be noted that Line 5 of K’un corresponds to Line 5 of the Po hexagram 剝, in which all the five lower lines are Yin lines similar to those of the K’un hexagram. According to the text, Line 5 of Po symbolizes the queen leading with tender affection all the lady officials of the palace to receive favours from the king who is represented by the sixth Yang line (削六五，曹魚以宮人當然，無不利).

¹ Mencius: Book V, Part I, Ch. VI.
Lesser Symbolism

From the above, it is clear that in the circumstances denoted by Line 5 of K’un, it is the expression of passive virtues that leads to “great good fortune”. In elucidating the meaning of passive virtues that leads to “great good fortune”, Confucius writes in his Lesser Symbolism: “Inner beauty is in the right and central place” (文在中央). This sentence may, in its turn, be explained by realizing that K’un is a symbol of beauty as illustrated in a previous commentary (坤为文), and Line 5 occupies the central position of the upper K’un trigram. But there is a deeper metaphysical meaning underlying the Master’s words. By “central place” is meant the centre of one’s being, the soul which is the reflection of Spirit; and by “beauty” is meant the beauty of the soul which is attained through the perception and realization of Spiritual Significance. This spiritual realization is consummated by a process of self-interiorization whereby the physical body is reduced to pure quiescence, the desires and emotions stabilized, and all mental activity brought to a standstill. The intellectual faculty remains at rest, while the power of spiritual intuition manifests itself. This condition is well described by Chuang Tzu in his chapter on “Man among Men”. He says, “Cultivate unity. You hear not with the ears, but with the mind; not with the mind, but with your soul. But let hearing stop with the ears. Let the working of the mind stop with itself. Then the soul will be a negative existence, passively responsive to externals. In such a negative existence, only Tao can abide.”

When this passive state of the soul is attained, the power of the Tao will express itself through the personality into the phenomenal world outside. The inner beauty of Spirit will radiate forth in creative activities of an appropriate kind and with far-reaching consequences. This, in essence, is the idea of Confucius when he further elucidates the meaning of Line 5 in his Wen Yen Treatise. He says, “The superior man embodies the attributes of Earth within himself” and is capable of direct comprehension of Significance. He occupies the correct position of supremacy, but that position corresponds to the lower part of his person. His beauty is in the centre of his being, but it gives freedom to his four limbs and is manifested in his accomplishment of great tasks. This is the perfection of beauty (文在中央, 美在其中, 来惕于四支, 覺于事業, 美之至也).

It is therefore clear that the perfection of beauty which leads to the accomplishment of great life-tasks (美在其中, 覺于事業) is the result of a passive humble state of the soul. In connection with Line 5, it may be stated that such a passive state is the inner condition sine qua non of all success and well-being of prince-regents and queen-regents. The whole of their conscious life should be centred in the realm of Significance (貞中通理), and all their activities should be the expression of that Significance and not of wild and selfish desires. It is this creative understanding of Significance which safeguards them against the temptation of abusing the powers and privileges which their position of supremacy brings to them. Should they fail in this understanding, or to realize the meaning of their loyalty to their sovereign, they would become supercilious instead of being humble, and would be carried away by their wild ambitions far beyond the limits of moral propriety, even to the extent of usurping the throne for themselves. Instances of usurpations are not lacking in history. Among the most notorious ones may be mentioned those of Ts’ao Ts’ao (曹操) and Wang Mang (王莽) of the Han dynasty, and Empress Lu and Empress Dowager Wu of the T’ang dynasty. Those ambitious characters were not content with their “yellow lower-garments” but wanted to appear in “purple gowns”. The result was not “great good fortune” but disaster to their own person and to the whole empire.

Further Historical Illustration

It is recorded in the Tso Chuan that in the twelfth year of Chao Kung (B.C. 530) Nan K’u’ài (南蒯), who was contemplating a rebellion for the overthrow of his sovereign, consulted the I-Ching by divination and obtained Line 5 of K’un. He thought that the phrase “great good fortune” was a prediction of his success, and he showed the prognosis to his counsellor, Tzu Fu Hui Po (子服惠伯). The latter, however, advised him to desist from such dangerous enterprise, saying, “Success will be yours only...
if what you are contemplating is a matter of loyalty and faithfulness, any matter of a contrary nature will certainly result in failure” (忠诚之事则可，不然必败). Tzu Hui Po proceeded to define the meaning of loyalty and faithfulness, of yellow, of undergarment, of real greatness, and of the three corresponding grades of beauty, and he concluded that any dangerous enterprise which lacked the characteristics of gentleness (温), harmony (和), and sterling excellence (上善) would be doomed to failure. Now, why loyalty and faithfulness (忠诚) should be associated with those of other people. Further, a man who cherishes a sense of awe is not.

Transformation of Line

It will be of some interest to note how the meaning of Line 5 is borne out by the effect of its transformation. Its change into Yang converts the upper trigram into K’an 緋, and the entire figure into the Pi hexagram 比. Now K’an is the symbol of danger, signifying here the danger of desiring to wear “a purple gown” instead of a yellow lower garment. Then, the Yang line in the fifth place of the Pi hexagram 比 signifies the occupation of “the correct position of supremacy”. Pi 比 means attachment, affiliation, i.e., loyalty and allegiance. The Yang line occupying the place of authority in that hexagram represents the ruler to whom the subjects of all the other lines offer a ready submission. This submission is analogous to the loyalty of the regent to his sovereign. According to Ou Ta-tien, an authority on the I-Ching, the Pi hexagram is the result of the interchange of Line 5 of K’un and Line 2 of Ch’ien, the former being transferred to the lower but correct position 2 of Ch’ien, thus indicating the submission of a Yin subject to a Yang one, and confirming the idea of “a yellow lower garment” (乾二升坤五，坤下而順從乎乾，黃裳所以吉也).

Analyses and Correspondences

In accordance with the Law of Analogy or Correspondence which has been applied to all the individual lines we have so far studied, Line 5 of K’un corresponds to Line 5 of the Ta Yu hexagram 綾 (No. 14), the symbol of “possession in great measure”. This hexagram consists of the Ch’ien trigram below and the Li trigram 緋 above. The yielding element that receives the position of honour is the Yin line in the fifth place. This line occupies the great central position, and all the other lines, strong as they are, respond to it obediently and with sympathy. In other words, all the five strong lines are possessed by the one Yin line in the honoured place, just as all the people of a kingdom are subjects of the sovereign who occupies the position of highest honour. Hence the idea: “possession in great measure”.

Let us now consider the analogies between the two corresponding symbols in question. They are four in number.

I. There is a verbal similarity between the text of Line 5 of K’un and that of the Ta Yu hexagram, the character yuan which means “great” or “supreme” appearing in both cases. In the former case the phrase yuan chi (元吉) means “great good fortune”, while in the latter the phrase yuan hong (元亨) means “great progress and success”. This shows that the ideas, too, are more or less the same.

II. Line 5 of Ta Yu, according to its text, shows the sincerity of its subject reciprocated by that of the subjects of all the other lines of the hexagram. Let him cherish a sense of awe, and there will be good fortune. (六五，有孚於吉，威如，吉). How can these ideas of “sincerity”, “reciprocity”, and “awe” be associated with those of “yellow” and “lower garment” represented by the corresponding Line 5 of K’un? We have learned that yellow is the colour of the centre, signifying not only the central position in any special arrangement, but also the centre of man’s spiritual being. We infer from this that only genuine sincerity, which is manifested from the centre of a man’s spiritual being, is reciprocated by that of other people. Further, a man who cherishes a sense of awe is not
likely to assume an attitude of superiority to the rest of mankind but is inclined to be meek and modest, even to the extent of condescending to place himself in a comparatively lower and humbler position. In other words, he will play in the world of men that part which "the lower garment" plays in the domain of dress.

III. In the T'uanhuan of Ta Yu there is this sentence: "The attributes of its component trigrams are strength and vigour mingled with elegance and brightness" (其德剛健而文明). The Lesser Symbolism of Line 5 of K'un reads: "Beauty is in the right and central place" (文在中也). Are not the qualities of "elegance and brightness" attributes of "beauty"?

IV. The Wen Yen Treatise on the K'un hexagram, apropos Line 5 of K'un, reads in part: "His beauty is in the centre of his being, but it gives freedom to his four limbs, and is manifested in his accomplishment of great tasks--this is the perfection of beauty" (美在其中，而揚於四支，發於事業，美之至也). This idea of the manifestation of man's inner beauty in the form of outer activity is elaborated in a passage from the Canon of Emperor Yao in the Shu Ching, which reads as follows:

He (Emperor Yao) was able to illustrate his noble virtues and to love all the nine classes of his kindred. When the relations of the nine classes had been harmonized, he proceeded to regulate and polish the people, who thus became brilliantly intelligent. He then united and harmonized the myriad states, and so the black-haired people were transformed. The result was peace and harmony in his empire!!

Now, if the subject of Line 5 of K'un has expressed the beauty of his soul in the accomplishment of his great life-task, can we not say of him, in the words of the text of Ta Yu, that he enjoys "possession in great measure" and that "he, the yielding subject, has the place of honour, is seated right in the middle, and receives support from high and low?" (大美

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1. The text is written in Chinese characters.
2. The text is written in Chinese characters.
3. The text is written in Chinese characters.
cates "great good fortune". This signifies that the consulting merchant is going to have doubly good fortune and that much help will be given to him to facilitate his transactions. Since Line 5 suggests the idea of beauty and of yellow undergarments, the consulting party may flourish more in silk or embroidery business.

About Illness: Since K'un represents the belly and yellow colour, the reading may be interpreted as indicating abdominal troubles or jaundice.

About Childbirth: Line 5, being a Yin line in a hexagram that represents the feminine aspect of Nature, clearly indicates the birth of a baby-girl.

Yaotz'u of Line 6 of K'un Hexagram

上六，龍戰于野，其血玄黃。

THE TOPMOST LINE, YIN, MEANS: DRAGONS FIGHTING IN THE WILDERNESS. THEIR BLOOD IS BLACK AND YELLOW.

象曰：龍戰于野，其道窮也。

LESSER SYMBOLISM: "DRAGONS FIGHTING IN THE WILDERNESS." THE ONWARD COURSE HAS BEEN PURSUED TO EXTREMITY.

It has been pointed out that to the Duke of Chou each individual line of a hexagram was a living thing suggesting either some phenomenon in nature or some kind of human experience from which the wisdom or folly indicated by it can be inferred. Now in Line 6 of K'un the Duke of Chou perceived the phenomenon of dragons fighting in the wilderness, resulting in the shedding of blood, the colour of which is black and yellow. As in the case of the previous lines, this living phenomenon in itself represents some metaphysical meaning, a potential language in which some spiritual message is delivered; for the essence of life is meaning. Every symbol, every phenomenon, in itself illustrates another deeper one, and so on unto eternity; for all things in life are inwardly connected, and their depths have their roots in the eternal Tao.

Therefore, in order that the inner layers of spiritual meaning may be clearly understood, it is feasible as before to break up the ideas embodied in this paragraph into the component concepts and percepts such as "dragons", "fighting", "the wilderness", "blood", "black", etc., and study them one by one as follows;
The Chinese Term for Dragon

In the commentary on Line 1 of Ch’ien much has been written about the special characteristics of a dragon, which distinguish it as a fit subject for the various lines of that hexagram. The allusion to dragons here under this topmost line of K’un requires some further elaboration. The Chinese term for dragon is lung 龍. According to the Shuo Wen (說文), the standard etymological dictionary of Chinese words, by Hsu Shen (許慎), the word lung 龍 is composed of two radicals, namely, t’ung 童 and fei 飛; the former means a boy or son, and the latter, flying. The sound t’ung is derived from t’ung, but t’ung itself has a signification which contributes to the meaning of the word dragon. The connection between these two characters lung and t’ung — a dragon and a boy — lies in the Chen trigram ☶ which, in the I-Ching, is the symbol both of a dragon and of the eldest son. Why is it that Chen is used to represent both! Because, as explained before, Chen comes into being as a result of the first interaction of Ch’ien and K’un ☰☷ = ☢; it is the first child born as a result of the interrelation between father and mother. And as Chen partakes of the first Yang line of Ch’ien, it represents the first male child, i.e., the eldest son.

As regards the dragon symbolism, it should be noted that a dragon is distinguished from other creatures by its complete masculinity and its power of periodic transformation. Now Ch’ien ☰ is the masculine aspect of Ultimate Reality and stands for the principle of change, and Chen ☢, as pointed out just now, partakes of the first line of Ch’ien. Hence it is a fit symbol for dragon. In this way the ideas of a dragon and the eldest son — of the Ch’ien, K’un and Chen trigrams — are associated. As regards the other radical sign of the character lung, it may be pointed out that lung 龍 is the ancient form of the word fei 飛, meaning flying. This word fei 飛 is made up of the word sheng 升 meaning “rising” or “ascending”, and such signs as 飛 and 飛 which resemble the wings of butterflies. All these component parts suggest the idea of “flying” or being “on the wing”. Thus all these percepts of “flying”, “the eldest son”, “masculinity”, and “transformation” go to make up the meaning of the word lung or “dragon”.

The Chinese Mind

All Chinese words, especially those used in poetry and decorative prose, and more especially in the text of the Book of Changes, contain an image which may be broken up into radical signs or combine with other images to form complex ideographs. This faculty of synthesising different concrete images to form complex sense-images is one of the distinctive characteristics of the Chinese mind, a characteristic which has been most judiciously dealt with by Dr. Lin Yutang in his book “My Country and My People”. In his chapter on “The Chinese Mind” he writes:

The Chinese mind thinks in terms of concrete analogy...
The Chinese way of thinking is synthetic, concrete.....
The Chinese language reveals concreteness of imagery...

With the Chinese as with women, concrete imagery always takes the place of abstract terminology.¹

This profuseness of imagery and paucity of abstract terminology has an influence on the style of writing and consequently on the style of thought.² (My italics)

The entire text of the I-Ching is a testimony to the accuracy of these insights. Other illustrations may be found in the names of different literary styles. In this regard, the following passage from the same chapter of Dr. Lin’s book may be noted:

Thus in Chinese literary criticism there are different methods of writing called “the method of watching a fire across the river” (detachment of style), “the method of dragon - flies skimming the

¹ P. 83
² P. 84
water surface" (lightness of touch), "the method of painting a dragon and dotting its eyes" (bringing out the salient points), "the method of releasing a captive before capturing him" (playing about a subject), "the method of showing the dragon's head without showing its tail" (freedom of movement and way wardness of thought), "the method of a sharp precipice overhanging a ten-thousand feet ravine" (abruptness of ending), "the method of letting blood by one needle prick" (direct, epigrammatic gibe), "the method of going straight into the fray with one knife" (direct going), "the method of announcing a campaign on the east and marching to the west" (surprise attack), "the method of side-stabs and flanking attacks" (light raillery), "the method of a light mist hanging over a gray lake" (mellow and toned-down style), "the method of layers of clouds and hilltops" (accumulation), "the method of throwing lighted firecrackers at a horse's buttocks" (final stab towards conclusion) etc., etc.

Symbolisms of Dragons

First Explanation.—

Coming back to the topic of dragons, the question arises: since dragons are Yang powers and have been chosen to be the subjects of the Yang lines of the Ch'ien hexagram, how is it that they are now introduced as the subject of Line 6 of K'un, which is a Yin line occupying a Yin place in a hexagram which in itself represents the Yin aspect of things? Several explanations of this apparent incongruency have been advanced by commentators. In the first place, it is held by Tu Hou-t'ien (杜鵑鳥) that K'un symbolizes a snake or serpent while Ch'ien represents a dragon; but just as Yin in its fullest development may resemble Yang in potential power, just so a serpent, when fully developed, may resemble a dragon or manifest the characteristics of a dragon (陰陽相應，蛇龍似龍). Line 6 obviously indicates the highest point in the development of Yin or in the growth of the serpent, a point at which the subject of Yin thinks himself equal either in outer form or in inner vitality to the subject of Yang. Hence the symbolism of a dragon in connection with Line 6. This explanation is considered incorrect by Yang Chien-hsing (楊巽殤), the living authority on the I-Ching, his contention being that if a fully-developed serpent can be called a dragon, then an inferior man, when he has fully developed his sinister nature, may be given the honoured title of a superior man. The above-mentioned explanation of Tu Hou-t'ien is based on the meaning of the last paragraph of the Wen Yen Treatise, which is supposed to be Confucius's commentary on Line 6 of K'un. It must, however, be pointed out at the same time that the paragraph in question is—as will be fully shown later—capable of at least two different interpretations, of which the one offered by Tu is the least satisfactory.

Second explanation.—

Another explanation of the above-mentioned incongruity between "dragon" and Line 6 of K'un is advanced by Meng Hsi (孟喜) and Kan Pao (甘寳), who held that the power of Yin, when developed to its fullest extent, may clash with the power of Yang (陰陽相搏). Similarly, evil forces when allowed to grow to their full limit may clash with good forces. Thus, a nation which stands for deception, hatred and destruction, when developed to its full strength, may bring pressure to bear and even wage war upon a nation which stands for honour, justice and peace. Thus the German Eagle which, according to Keyserling, stood for the principle of Evil (judged from the standpoint of Spirit),\(^1\) after attaining the highest point of its flight, darted upon and sought to overcome the British Lion. Similarly, a dragon may find an active antagonist in a full-grown snake. The same principle of analogy applies to the growth of one's lower desires and emotions as against one's spiritual aspirations, of the rise of woman's influence as against that of man, and of the influence of inferior men as against that of the superior and the great. When a certain limit is reached, a clash between the two polar opposites is bound to occur. In the present case of K'un, the topmost line clearly indicates the highest point in the development of Yin, the extreme limit at which the Yin forces begin to clash with the Yang forces as symbolized by "a host of dragons" (華龍). Hence the allusion to "dragons" in connection with this line.

\(^{1}\) Keyserling, From Suffering to Fulfilment, P. 132.
Third explanation

The third explanation is based on the Principle of Enantiodromia, or Reversion to the Opposite, whereby one pole, either Yin or Yang, automatically changes into its opposite at a certain point, just as night begins to change into day and day into night at a certain moment. Here in the case of the K'un hexagram, the topmost line clearly indicates that the Yin forces have in their development and accumulation from Line 1 attained their utmost limit at which Yin begins to change into its polar counterpart, Yang. It marks the climax at which Yang forces symbolized by a host of dragons begin to manifest themselves. It suggests the meeting of the two opposing forces, Yin and Yang, the latter coming apparently from outside (but, in reality, from out of a different dimension—that is, from inside outward), thus giving rise to the idea that the dragons are fighting "in the wilderness" (于野). The relationship between Lines 1 and 6 is this: If Line 1 represents the formation of hoarfrost, Line 6 suggests the culminating point of the freezing process—that is, the formation of ice. If the former indicates the beginning of a woman's influence or that of an inferior man, the latter indicates the maturation of that influence. Correspondingly, Line 6 may be understood as the condition of absolute Darkness as distinct from Light, absolute Rest as distinct from Motion, the material form as distinct from Spirit or force.

The important point to note here for understanding the significance of associating the idea of "dragon" with Line 6 is that the different conditions represented by that Line are not permanent and unchanging conditions. In the first place, there is no such thing as complete rest or everlasting peace in an unequivocal and absolute sense. At a certain point motion or activity will surely set in, because motion is the ultimate irreducible datum of all reality; since not matter but force in the widest sense of the term is the ultimate reality in nature. A body of the greatest apparent solidity is in fact a system of particles revolving and oscillating with frantic speed; these particles in themselves are only centres of energy. A dead calm is usually the prelude to a violent storm. Thus, from the profoundest depths of darkness, of stillness, of materialism, will inevitably begin the manifestation of light, of motion, of Spirit. This recovery of light, this recurrence of motion, this rebirth of Spirit, based as they are on the cyclic return of Yang and symbolized by the periodic reappearance of the dragon, are all indicated by the Fu hexagram ideo, which shows one Yang line re-emerging from the bottom, and contains the Chen trigram which is the symbol of thunder, of motion, and of dragon (震為雷, 爻為動, 爻為龍). The truth illustrated here is that, through rebirth, the world continually renews itself. The same holds good of life. Whatever is born must also die, but death does not mean absolute annihilation or the end of evolution; it means only the threshold of rebirth and resurrection. Life as life is essentially undying. It is one with Eternal Reality, which manifests itself only by renewed incarnation in the Transitory, and maintains its identity within the flux of time by means of a continuous change of appearance in harmony with the spirit of the times. Life is thus an endless process, a continuous transformation in time, a being born, a dying away, and a being reborn. The process of birth and growth may be symbolized by the Fu ideo, Lin ideo, T'ai ideo, Ta Chuang ideo, Kuai ideo, and Ch'ien ideo hexagrams, while the process of passing away and ceasing to be may be symbolized by the Kou ideo, Tun ideo, Pi ideo, Kuan ideo, Po ideo, and K'un ideo hexagrams. This explains why all life is a synthesis of Eros and Logos, an alternation of death and birth, of Yin and Yang. After Yang comes Yin; and after Yin comes Yang. Ch'ien ideo is followed by Kou ideo, and K'un ideo by Fu ideo. Thus Line 6 of K'un is most intimately connected with Line 1 of Fu ideo, the symbol of Rebirth, the inner trigram of which is the dragon symbol Chen ideo.

It may be briefly stated that if Line 6 of K'un represents the complete disappearance of Yang, it also indicates its nascency. Hence the idea of the dragon. It may be added that the Po and Fu hexagrams, ideo and ideo, showing respectively the last Yang line to pass away and the

1 Cf. Kerserling, Recovery of Truth, p. 112.
first Yang line to reappear, and the Kuai and Kou hexagrams, 
and 

showing respectively the last Yin line to pass away and the first Yin line to reappear, have a special significance and are closely related with each other as well as with the two parent hexagrams Ch’ien and K’un, inasmuch as they represent the beginning and the end of the alternate cycles of Yin and Yang. In connection with the former couple of hexagrams Po and Fu, 

it is said by Chu Hsi that the appearance and disappearance, the growth and passing away, of Yin and Yang is a gradual process, so that if the elapse of a month is represented by 

one-thirtieth portion of the Yang-force represented by the topmost line, will, symbolically speaking, have passed away in the course of each day; so that when the last portion has entirely disappeared, changing Po 

into K’un 

the first one-thirtieth portion of the Yang-force in Fu 

is automatically and without any break beginning to manifest itself, and so on. This is the reason why the tenth month was called by the ancient Chinese a Yang month although it is represented by the K’un hexagram which consists of all Yin lines. Thus, it may be said that Yang never ceases to be. In other words, Life as life never dies; if it comes to a stop, it has merely detached itself from the phenomenal world, just as a truth only becomes lost when estranged from the minds of men but does not lessen its validity for that reason. The end of one cycle is merely the beginning of another. There is no “dead end”. Death leads to rebirth and resurrection. It is therefore clear that the utmost limit in the manifestation of Yin as represented by Line 6 of K’un marks the beginning of the manifestation of Yang, i.e., the appearance of the dragons.

The Cyclic Process of Creation

The cyclic law of periodicity is the fundamental law of the universe; it operates in all spheres of existence. We infer from this that the progress of mankind goes on, not in a smooth straight line, as some think-

ers of the nineteenth century believed, but in alternate cycles of regeneration and degeneration, successively rising to the heights of culture and power and then falling to the depths of chaos and decay. The end of each cycle is the beginning of a new one. Owing to this overlapping of the two cycles, both the decaying and the nascent phases of civilization exist for a time side by side. The conflict between them precipitates a state of peculiar confusion and sharp crisis. Such a state may be said to have existed during the Second World War, and it is this state that is symbolized by “the fighting of the dragons in the wilderness” as represented by Line 6 of K’un.

It seems that we are still confronted by such a terminal period, the closing of a Yin cycle of planetary history. At the same time, the ascending Yang cycle has also started its career, so that we are really standing in a transitional phase between the two cycles. Hence the simultaneous presence of two contradictory currents in our civilization: on the one hand, an insensate desire for war and sensuous pleasure; and on the other, an earnest desire for peace and spiritual understanding. If the majority of the people of the world follow the latter way of life, the way of peace and spiritual understanding, then the fighting of dragons with all its bloodshed and violence will cease, and peace among nations and goodwill among men will be established.

The Emergence of Great Sages and Saints

The meaning of Line 6 of K’un will be more clearly understood if we examine for a while the circumstances of the times surrounding the emergence and rise to power of the great sages and saints who become incarnate from time to time to save and teach mankind. Such High Beings are usually regarded as the embodiment of dragon-morals (龍德). Now history shows that such human dragons always appear at a time when humanity has sunk to the lowest depths of spiritual darkness, when false doctrines or superficial ideas hold sway over the masses, when the right path is not trodden, when “superiors do not observe the rules of propriety and inferiors do not learn, when seditious elements spring up...........” (上
It was in such times as are described above that Jesus Christ, Confucius, and other Divine Teachers were born. When the Cosmic Hour struck they made their appearance and exerted themselves with all their dragon powers against the dark forces of the age. If, therefore, we find vast communities where there are ignorance and darkness and utter materialism, and at the same time apparently unsatisfied yearnings for spiritual light, we should know that there will eventually appear here and there great men of dragon virtues to teach and guide the people. This will surely happen; it is the law of Nature, the law of Entantiodromia. The history of mankind is, and will ever be, a history of alternating day and night, of the ebb and flow of materialism and spirituality, corresponding to the alternate manifestations of Yin and Yang. One remarkable fact is that when those sages appeared, they usually pursued their task of preaching the higher life and the inner light "in the wilderness" among the ordinary common people, and they were often the victims of wicked men who sought to persecute and remove them. But the more they suffered, the more they struggled. From the wild regions these spiritual dragons fought their battle against the dark powers and so laid the foundation of the citadel of light which was to illumine the whole world.

Dragons Fighting

(a) First Meaning of Chan (戰) Fighting

In the original text the Chinese word for fighting is Chan (戰) which has two meanings, namely, (a) fighting and (b) meeting or encountering. The first meaning is emphasized by Meng Hsi (孟喜) and Kan Pao (干寶),1 who point out that "when Yin attains its highest degree of manifestation as indicated by Line 6 of K'un, it inevitably clashes or fights with the opposite forces of Yang." It is held by several authorities that the blame for this clash must be laid on Yin, because it has violated its inherent submissive nature and become inimically antagonistic to Yang. This attitude of equality or even superiority assumed by Yin as soon as it

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1 Mencius, Bk. IV, Pt. I, Ch. I.
attains ultimate ascendency can hardly be tolerated by Yang. It is, therefore, only to be expected that the host of dragons (Yang forces) will rise and join in what may be called a punitive expedition against the forces of Yin. Hence the expression “dragons fighting”, signifying that the Yang powers have taken the initiative to launch an attack on the powers of Yin, when the latter has, as a result of its development and expansion, assumed an aggressive attitude instead of a submissive one.

The essence of the foregoing interpretation is given by Yang Chi’-hsing (楊錢形) in his commentary on the same text published in the philosophical journal called Hsueh to yu p’ien (學術評論). He writes:

夫陰從陽者也。本不敢與陽抗，然盛極而勢敵干陽，則意相抗而爭，復進逼不已，終必至陰陽交戰。開蒙之端，陰實其咎，而獨稱龍戰者，說卦傳曰：戰乎乾，係戰乎乾，故稱龍戰。若曰：陰犯順而龍戰之，非陰與陽戰，乃陽不容姑息而來戰，以討陰之義實與陽，不許陰為體也。

This may be translated as follows:

Yin is by nature the follower of Yang. As such it hardly dares to defy Yang. But in the present case, the power of Yin is at its highest, being equal to that of Yang. Hence its defiant and pugnacious attitude. With this attitude Yin advances and presses on Yang, leading eventually to an outbreak of war between the two opposing powers. The expression “dragon fight” signifies that the initiative of launching the attack is taken by Ch’ien, the idea being that Yin has violated its submissive acquiescent nature, thus provoking the dragons to attack. It is not a case of Yin launching an attack on Yang, but one in which Yang, finding Yin intolerable, comes to fight Yin. Thus Yang is credited with the righteousness of carrying out punitive measures against Yin, and Yin is denied the credit of that righteousness.

A more or less similar explanation is given by Teng Tzu-pin (鄭子賓) in his commentary on the I-Ching called Wen Hsin Lu Chou I Chieh (問心錄周易解).

Historical Illustration

Perhaps the most striking historical illustration of “dragons fighting the wilderness” is furnished by the Second World War, Germany, Italy and Japan, in the meridian of their military power, were appropriately symbolized by Line 6 of K’un. The “dragons” that rose to attack them were the Allied Powers of the United States of America, Britain, Russia and China. This war may indeed be understood as one of the most severe struggles between Yin and Yang, between the forces of destruction and those of construction, between barbarism and civilization. Just as the Yang Power invariably emerges triumphant from the conflict, so the Dragons of the Allies eventually emerged as the victors.

Another well-known illustration, this one from ancient Chinese history, is given by Kan Po in his commentary on the I-Ching. According to him, Line 6 of K’un represents the height of the wicked life of the tyrant Cheo of the Shang dynasty. Before Cheo reached that darkest phase of his iniquitous life, he had been served loyally by King Wen who, as “Chieftain of the West” (西伯), was then already lord of two-thirds of the empire. King Wen, with all his dragon -virtues of a sage, did not rise against the tyrant, hoping all the time that the latter might reform himself and so prolong the destiny of the Shang dynasty. But Cheo never turned back from his evil path. According to the Shu Ching (書經), he was “without principle, cruel and destructive to the creatures of Heaven, injurious and tyrannical to the multitudes of the people, lord of all the vagabonds under heaven, who gathered about him as fish in the deep and beasts in the jungle.”

1. Cf. 魚龍飲泉。 Shu Ching: Successful Completion of the War.
The I-Ching

With such iniquities, the tyrant Cheo reached the utmost limit of his evil life. The dragon that rose to attack him was King Wu (武王), son of King Wen. After making solemn declarations setting forth the reasons for his enterprise, he "led his army across the ford of Meng, and drew it up in battle array on the borders of the Shang kingdom............Cheo brought forth his troops, so numerous as to look like a forest, and assembled them in the wilds of Mu (牧野). But they offered no opposition to King Wu's army. Those in the front turned back their spears and attacked those behind them; and the blood flowed all over the battlefield. Thus did King Wu don his armour, and the kingdom was settled. He overthrew the rule of Shang and restored the old regime............He dispersed the treasures of the Stag Tower (鹿臺) and distributed the grain of Chu-ch’ao (鉅橋), thus conferring great benefits on all within the four seas, so that the people joyfully submitted to him."

As regards the growth of the influence of wicked women, much has been written in the commentary on Line 1 of K’un about the ascendancy of Empress Wu Tseh-tien and Empress Tz'u-Hsi. It may be added here that when their iniquitous influence attained its highest degree of expression, counteracting influences of a beneficent kind began to be exerted by the great men-dragons, one in the person of Ti Jen-chich (狄仁傑) who overthrew the regime of Empress Wu Tseh-tien and restored the T’ang dynasty, and the other in the person of Dr. Sun Yat-sen, who overthrew the regime of Empress Dowager Tz'u Hsi and founded the Republic of China.

Lesser Symbolism

All these historical illustrations of the significance of Line 6 serve to clarify the meaning of the "Lesser Symbolism" of that line, which reads: "The dragons are fighting in the wilderness—the onward course purported by K’un has been pursued to extremity" (象曰，龍戰于野，其道窮也). The moral lesson here is that malevolent influences (Yin) should never be allowed to grow unchecked either in an individual or in a family, or in a nation, or in the world at large, for the growth of evil forces invariably signifies the passing away of beneficent forces (Yang), leading in the end to the outbreak of conflicts with disastrous consequences. This applies, of course, to the growth of one's lower desires and passions as dealt with in the commentary on Line 1 of K’un. It is indeed true that the dark power of Yin, being one of the two aspects of Absolute Reality, can never be entirely eradicated from the universe, and as a result the inimical antagonisms between Yin and Yang, between Good and Evil, can never be completely conquered by compromises or other devices. Nevertheless, the spiritual man can always rise inwardly superior to these antagonisms, adjusting and ruling them, counterpointwise, from a higher plane of being through the agency of creative understanding. In this way, Yin and Yang, instead of conflicting with each other, would function in unison as counterpoint complements. This means that Yin should always play a passive subordinate part under the positive directing influence of Yang, and should never exceed the limit of its particular mode of being by endeavouring to function in the capacity of its polar counterpart. A Chinese saying has it that a hat, however old, should not be put on the feet; and the shoes, however new, should not be put on the head (冕雖新，不加足；履雖新，不加首). There is for everything a correct place and a corresponding correct function consonant with its inherent nature. Thus, in a given situation, Yin may be extremely strong, and Yang extremely weak, yet the relative superiority of the latter to the former can never be disregarded. It follows therefore that a serpent, however strong and full-grown, should not consider itself equal in power to a dragon and fight with it.

This analogy applies also to war between nations. Aggressive war invariably mars the harmony between Spirit and Earth, engendering pernicious influences on all living creatures. Mencius says, "When contentions about territory are the reason for which they fight, they slaughter men till the fields are filled with them. When some struggle for a city is the reason for which they fight, they slaughter men till the city is filled with them. This is what is called ‘leading on the land to devour human
flesh'. Death is not enough for such a crime. Therefore, those who are skillful in fighting should suffer the highest punishment' (善戰者，策上). Again, "only he who has no relish in killing men can unify the world" (不嗜殺人者能一之). Hitler should have learned a lesson from the Book of Changes!

(b) Second Meaning of 竭 (戰): Meeting or Encountering

This second meaning of the word 竭 is given by such authorities as Hui Tung (惠棟), Yi Fan (虞翻), and Hsun Shuang (荀爽), who all maintain that there is no actual fighting in the real sense of the word between serpents and dragons, but merely the meeting or contact of Ch’ien and K’un at the “Hai” (亥) sign of the Zodiac in the tenth month. To facilitate understanding of this interpretation, it is necessary to touch upon Chinese cosmology. In the Chinese calendar there are twelve Zodiac signs, the first six being Yang signs and the last six Yin. Their names are Tzu (子), Ch’ou (丑), Yin (寅), Mao (卯), Ch’en (辰), Ssu (巳), Wu (午), Wei (未), Shen (申), Yu (酉), Hsu (戌), and Hai (亥). Now the twelve signs correspond to the twelve months of a year, the first one, Tzu (子) (Yang) to the eleventh month in which the creative power of Yang makes its first appearance, while the last sign Hai (亥) (Yin) corresponds to the tenth month which, as explained before, is represented by the Yin hexagram, K’un. K’un, therefore, stands for what is called the “Hai” month (祿爽曰，消息之位，坤在于亥，十月是也). Furthermore, the six Yin lines of K’un correspond to the six Yin signs, so that the topmost line corresponds to the last Yin sign Hai. These twelve signs are usually arranged in circular order to correspond to the eight points of the compass and the “Hou T’ien Pa-Kua” (後天八卦), i.e., the Eight Primary Trigrams as arranged by King Wen, thus:

The above diagram shows that the Ch’ien trigram (Yang — Dragon) happens to be in north-west exactly under the sign Hai. Thus Hai may be said to correspond to Ch’ien in point of place, and to K’un in point of time (坤于消息在亥，乾于方位在亥). In other words, Ch’ien and K’un both fall under the same sign Hai. As Ch’ien stands for dragons and K’un for serpents, and as north-west suggests the wild mountainous regions of China, the whole idea behind Line 6 of K’un — i.e., the point of contact between Yin and Yang — may be expressed in a pictorial manner as “a host of dragons encountering in the wilderness”. In other words, Yin and Yang forces meet at the Hai sign in the north-west. This is the true meaning of the sentence in the Tsa Kua Appendix (雜卦); “Chan hu Ch’ien” (戰乎乾) — “the encounter takes place in Ch’ien.”

In the Wilderness

Of this concept two explanations have already been given above. The first is that, inasmuch as no Yang line is found in K’un, the host of dragons is supposed to have appeared outside the hexagram, that is, outside the realm of communal life, or in the wilderness. This conception was held by K’ung Ying-ta (孔穎達). The second explanation, given by
Ching Fang and Li Tao-p'ing, that Ch'ien, the symbol of dragons, is placed on the north-west corner of King Wen's diagram, corresponding to the north-western region of the "Central Kingdom", which region is generally mountainous and barren. Now the third explanation, given in Yao P'ei-chung's commentary, is based on the K'un hexagram which is the symbol of Earth, or kingdom, or district and the Chen which signifies the distance of a hundred li. Chen is in this interpretation because this trigram is, as pointed out before, after the first meeting or intercourse between Ch'ien and K'un. The combination of Chen and K'un gives rise to the idea of a region situated a hundred li from a kingdom or district, i.e., the uninhabited uncultivated wild region far away from the metropolis. Thus, the meeting of Ch'ien and K'un resulting in the formation of Chen suggests the idea of "dragons fighting in the wilderness".

A fourth explanation is given by Teng Tzu-pin in his Wen Hsin Lu Chou I Chieh. Teng points out that if the K'un hexagram is the symbol of a kingdom, then the two central lines, 2 and 5, should be regarded as the centres of political life, i.e., the capitals, so that Line 6 may be understood as the wilderness outside the capital city. Moreover, it may be mentioned that the Ch'ien trigram, being placed on the north-west corner, has itself become the symbol for "wild regions". This symbolism is often referred to by Yu Fan and Hui Tung and actually occurs in the T'ung Jen hexagram, which embodies the Ch'ien trigram on top, and of which the text reads: "Tung Jen or 'Union of Men' takes place in the wild regions of the country". Line 6 of K'un indicates the extreme point at which Ch'ien begins to struggle for manifestation. Hence, again, the idea of "dragons fighting in the wilderness".

Blood

In the light of the teachings of the I-Ching, blood is always considered as distinctly Yin in nature in contradistinction to the life-force (気) which is Yang. It is the common belief among Chinese physicians that the quality and the circulation of blood depend mainly on the condition of the life-force which vivifies the plexuses and flows along all the nerves of the body. In their application of medicine for the general improvement of a man's health, Chinese physicians aim more at the strengthening of his life-force than the direct improvement of his blood, being convinced when the former (Yang aspect) is secured, the latter (Yin) will follow as a matter of course. A violent passion—anger, for instance—at once upsets this nervous energy which in turn affects the blood. When a man dies, his death is regarded as being due not so much to the cessation of his pulse as to the exhaustion of his life-force. It may be pointed out here that whenever blood is mentioned in the I-Ching, it is in connection with a Yin line in a Yin position. Thus, Line 4 of the Hsu hexagram (No. 5) indicates "waiting in the blood".

The mention of blood as a Yin element under Line 6 has two purposes. One is to indicate that actual injury has been done to the dragons and serpents, to Yin and Yang, as a result of their struggle. The other purpose is to indicate that Line 6, despite its resemblance or
proximity to the dragons, and despite the possibility of its transmutation into Yang, is still a Yin line occupying a Yin position, and belonging to a hexagram which consists of all Yin lines. This is the precise significance underlying Confucius’s remark in his Wen Yen Treatise on K’un: “The subject of Line 6 has not yet left his class, and hence we have ‘blood’ mentioned.” In other words, Line 6, despite its impending metamorphosis into Yang, is still a member of its Yin class. The meaning of this sentence and its application to human life has been elucidated by Yang Chien-hsing in his commentary on Line 6. He emphasizes that Line 6 indicates the attainment by Yin of its greatest strength, or the highest point in its development at which it considers itself the equal of Yang. When applied to human life Line 6 signifies that the inferior man (Yin) has developed himself physically and materially to the highest degree, and thinks he is now equal or superior to the best type of man on earth. Now the introduction of the idea of “blood” is to show that however great may be the material heights he has attained, he remains an inferior man first, last, and all the time; for the superiority of a man depends not on the full development of his Yin nature, but on the culture and refinement of his Yang qualities — on the depth and sublimity of his spiritual nature. The sages of old were most particular in discriminating between men of inferior type and those of the superior. They abhorred the contamination of a superior influence by an inferior one. Confucius is credited with the saying: “I hate a semblance which is not the reality. I hate the darnel, lest it be confounded with the corn. I hate flippancy, lest it be confounded with righteousness. I hate sharpness of tongue, lest it be confounded with sincerity. I hate the music of Cheng, lest it be confounded with the true music. I hate the reddish blue, lest it be confounded with vermilion. I hate your good careful men of the villages, lest they be confounded with the truly virtuous.” This is why the sages found it absolutely essential to set right the designations of all things (必也正名乎), and their corresponding status and sphere of activities. Thus, a snake remains a snake however much it may pose as a dragon. Thus, the Yin subject of Line 6 may entertain the delusion that he has left the class of his own folks and attained the rank of Yang spirits, but the sage says he is still a Yin subject, still belonging to the category of “blood” and not that of vital spirit. Should he desire to distinguish himself really from his class and align himself with the sage and the worthy, he must leave the high road of material aggrandizement and follow the much narrower path of spiritual perfection.

In the I-Ching the proper symbol of blood is K’an (坎為血卦), which consists of a Yang line at the centre. Why is blood considered as Yin when its symbol has a yang line? There are two answers. Yang Chien-hsing replies that the significance of K’an does not depend exclusively on its central Yang line, but on its relation to the two adjacent Yin lines. This symbol shows the central line being entrapped between two Yin lines — a sign of danger, of oblivion, of obscurity, of mental anxiety (坎為陷，為暗為憂), all belonging to the dark side of things. Furthermore, in King Wen’s diagram K’an occupies the place originally assigned by Fu Hsi to the K’un trigram which means darkness, blindness “losing one’s way” (失道), etc. On the other hand, K’an’s opposite symbol is Li (離), which stands for the sun, light, enlightenment, etc., and occupies in King Wen’s diagram the position of Ch’ien, the symbol of Spirit. All this shows that the meaning of K’an is quite compatible with the nature of blood.

The other answer which appears more convincing is given by Chi Ta-k’uei (紀大奎) in his I Wen (易問). He points out that Yin and Yang only denote a relation. In relation to the vital energy of the body, blood is distinctly Yin, just as the atoms which constitute the physical body bear a Yin relation to the centre of consciousness which evolves through it. But blood in itself is a synthesis of Yin and Yang elements (血固屬陰，合陽而後成血), just as an atom in itself consists of a positive proton and negative electrons around it. And, just as man’s centre of consciousness is in itself a unity of Yin and Yang, Soul and Spirit, just so the vital energy of the body, although Yang in relation to blood, is in itself a synthesis of Yin and Yang elements.

1. 纪大奎·易問·卷二。
An interesting explanation of the symbolisms of "blood" and "black-yellow" is suggested by Li Tao-p'ing in his Chou I Chi Chieh Ts'uan Ts'uan. The point is that Lines 6 and 3 of K'un, being both Yin, are "antagonistic correlatives". Their clash inevitably produces change. The one line that is most likely to undergo transformation is Line 3, because it is incorrectly placed and should change into Yang. After transformation the hexagram becomes Ts'ien, of which the lower intermediate trigram becomes K'an, the symbol of water and blood (water flows on land as blood flows in the body), and the upper intermediate trigram becomes Chen, which, as explained before, is the symbol of "black and yellow" (上貳反應，敵則戰，戰則變，三變為坎，坎為血，上互變震為玄黃，故其血為玄黃).

In the Wen Yen Treatise of K'un it is written: "Black - yellow" signifies the intermixture of Spirit and Earth. Spirit is black in colour and Earth yellow." The particular mention of these two colours in connection with the blood clearly indicates that actual injury has been suffered by Spirit and Earth as a result of the clash. This view regarding definite injury and bloodshed is held by Wang Pi and K'ung Ying-ta and the living authority Yang Chien-hsing who also points out another profounder meaning in the combination of these two colours. It shows that though the two kinds of blood are mixed up, yet their distinctive colours can easily be discerned, thus suggesting that the spiritual element is easily distinguishable from the earthly element. In ordinary cases, white and black when mixed up would lose their identity and form a new colour, grey; but it is not so in the present case of black and yellow. The analogy is that when two objects, one fragrant and the other offensive, are placed together, the odour of one is easily distinguishable from that of the other. Likewise, in a congregation of superior and inferior men, the former may easily be distinguished from the latter, The wicked man may, by associating with the good, deceive people for a time and succeed in giving the impression that he is as good as his conferees, but in due time his true nature will reveal itself; he will be "found out".

Symbolically speaking, Line 6 of K'un may show a degree of potentiality equal to that of Yang, yet in due course, when the latter has advanced to form Fu, Lin etc., the ascendancy of the spiritual over the earthly will be readily recognized. This is one of the reasons why it is wise and right to cultivate good qualities and identify oneself with the spiritual side of life. He may be a mere tiny ray of light in the midst of millions of other rays, yet the purity of his colour, the intensity of his vibration, will at once be recognized by those who have the inner eye to perceive the true nature of things. It is with such understanding in mind that the noble man sticks to his ideal of the True, the Good and the Beautiful despite all temptations to the contrary and despite all seeming possibility to shield his dark nature from public notice. His inner light will show him forth and establish his superiority over the common crowd in which he may find himself.

As regards the question of injury or non-injury, it may here be added that while some authorities hold the "mutual injury" interpretation, others maintain that there is no actual injury or bloodshed at all, blood being only a symbol of a Yin element, and the fighting of the dragons only a symbol of the meeting of Yin and Yang. Among the authorities who hold this "non-injury" view are Hui Tung, Hsu Shen, and Yu Fan, but their contentions need not be dealt with here. Finally, there is the authority of Teng Tzu-pin who in his Wen Hsin Lu tries to establish the point that there is actual injury but that it is sustained by Yin only and not by Yang. To support his view, he quotes that part of the Wen Yen Treatise of K'un which mentions "the murder of a ruler by his minister, and of the father by his son" as the state of affairs that would come to pass under Line 6 if the first appearance of evil under Line 1 were allowed to grow and develop to the full. His arguments, too, in favour of his "one-sided injury" interpretation need not be considered in detail here.

Transformation of Line

As in previous lines, the meaning of Line 6 may be borne out by
the effect of its transformation. When it has changed itself into Yang, the upper trigram becomes Ken, the symbol for mountain, which shows the top Yang line stopping the advance of the lower two Yin lines just as a mountain stops an onward movement. The result is most probably a clash, thus bearing out the idea of a clash or fight between the serpents in Line 6 (卦變兌艮，一陽止二隂，龍戰之象). Furthermore, the whole hexagram becomes Po, the symbol of demolition, the five Yin lines combining to overthrow the Yang line at the top. Hence, again the idea of a clash or fight (卦變兌艮，陰陽相剝，亦龍戰之象). Finally, when the Ken trigram referred to above is inverted, it becomes Chen, the symbol of dragon (變艮綜震，亦龍之象也).

**Analogies and Correspondences**

By the Law of Analogy or Correspondence Line 6 of K'un corresponds to Line 6 of the Kuai hexagram (No. 43). This Kuai hexagram is linked with the third month (April - May), when the last remnant of winter, represented by the sixth line, is about to disappear before the advance of the warm and bright days of the approaching summer. In the Yin line at the top King Wen saw the symbol of an inferior man or a bad minister, lending his power to maintain a corrupt government; and in the five Yang lines he saw the representatives of good order, endeavouring to remove the culprit above them. The hexagram therefore indicates a condition of conflict between the one Yin line and the five Yang lines.

Let us now compare the text of Line 6 of K'un with that of the corresponding Kuai hexagram, and see how their ideas corroborate and reflect one another.

**I.** We have endeavoured to explain in various ways why Line 6 of K'un indicates "dragons fighting in the wilds" and why "their blood is black and yellow". The difficult question is why a dragon with all its masculine power is symbolized by a Yin line in a hexagram that consists of all Yin lines. The most convincing explanation is now found in the present corresponding hexagram Kuai, because here, in the five Yang lines, are perceived the host of dragons fighting with the subject of the Yin line at the top. This idea of conflict between Yin and Yang generally agrees with (to) King Wen's interpretation of this hexagram as a whole. Furthermore, in the T'uanchuan of this hexagram, there is a sentence which reads: "it will not be well to have recourse at once to arms" (不利即戎). This again corroborates the idea suggested by Line 6 of K'un that the fighting of the dragons is an inauspicious affair, resulting as it does in the shedding of blood.

**II.** The Lesser Symbolism of Line 6 of K'un reads: "The course is pursued to extremity" (其道路也). That of the corresponding Line 6 of Kuai reads: "It marks the end at which he cannot continue any longer" (終不可長也). Are not the meanings of these two Lesser Symbolisms analogous to each other?

**III.** The warning given in the T'uanchuan of Kuai that "it will not be well to have recourse at once to arms" signifies that it is not advisable for the superior men (Yang) to bring undue pressure too hastily to bear on inferior men (Yin). In the history of the Han dynasty we have the well-known case in which two upright ministers, Ch'en Fan (陳蕃) and Tou Wu (窦武), ignored this warning and took overhasty steps to overthrow the corrupt eunuchs who were in power, with the result that they (the ministers) lost their lives and their blood actually flowed in the very palace of their sovereign. On the other hand, the Yoat'u of Line 6 of Kuai, to wit: "The subject (of the Yin line at the top) has no helpers on whom to call. His end will be evil" (上六‘無號，終有凶) is an intimation that it is dangerous for inferior men to resist stubbornly the growing influence of superior men. In the same case cited above, the corrupt eunuchs, including the notorious Chang Yang (張敞) and Tuan Kui (段珪), ignored this warning and resisted the influence of these upright ministers who had set themselves in earnest to save their sovereign
from downfall. The result was that all those eunuchs together with their relatives were ruthlessly executed. While such warnings are separately given to superior men and inferior men in separate passages in the text of the K'UN hexagram, the Yaotz'u of Line 6 of K'UN, in one passage of two terse sentences, gives the same warning to both Yang and Yin subjects alike. This is an interesting point in the study of the analogies between corresponding hexagrams and their individual lines.

DIVINATION

Prognosis about War: The fighting of dragons and the shedding and intermixture of blood clearly indicate that there will be heavy casualties on both sides.

About seeking Worldly Honours: The man is at the extreme end of his Yin cycle—the end of his tether. He has to struggle against superior influences. Failure of his efforts is clearly indicated.

About Business: "The onward course has been pursued to extremity." There is no more room for progress. This indicates the sluggishness of his business and the end of his resources.

About Illness: The man is overwhelmed with Yin influences. Deficient in vital energy and life-force, he is spiritless and struggling. Blood-vomiting may be indicated. He has run his race. His days are numbered.

About Childbirth: Although Line 6 is Yin, it is about to be transmuted into Yang. This should hold out the hope of having a male child.

CHAPTER X

On the Use of Yin Lines

使用六。利有貞。

USE OF YIN LINES: ADVANTAGE WILL ARISE FROM INCESSANT CORRECTNESS-FIRMNESS.

象曰：用六有貞。以大終也。

LESSER SYMBOLISM: "USING YIN LINES IN THE RIGHT WAY, THUS BECOMING INCESSANTLY CORRECT AND FIRM". IN THIS WAY GREAT ENDS WILL BE ATTAINED AND THERE WILL BE A GRAND CONSUMMATION.

As stated before, the texts of the Ch'ien and K'un hexagrams have each an extra paragraph by the Duke of Chou, the former dealing with the use of Yang lines (or the number Nine) and the latter with the use of Yin lines (or the number Six). These are, as usual, followed by two extra "Lesser Symbolism" paragraphs by Confucius explaining their meaning. In the present case of K'UN, as in that of Ch'ien, these extra paragraphs are capable of at least five different interpretations.

First and Second Interpretations

According to Lai Chih-teh (來之德), Liu Yuan (劉元) and Wang Chieh-fu (王介甫), the extra paragraphs are part and parcel of the Yaotz'u and Lesser Symbolism of the topmost line of K'UN and embody the advice given by the Duke of Chou to those who find themselves in the extreme

1. Cf. Commentary on corresponding paragraph of Ch'ien.
position represented by that line. Liu Yuan points out in his *Chou I
Heng Chieh* (周易恆解) that it is the nature of Yin to follow Yang as its
passive complement, — to "give birth" to all things under Yang's fecundating
influence. Accordingly, the subject of the topmost line of K'un has
violated its Yin nature by opposing and clashing with the Yang forces of
Ch'ien. What then would be the right course of action for the subject
in that extreme position? How should he "employ" or conduct himself?
In what way will advantages accrue to him? The answer is that he should
incessantly follow and firmly adhere to his correct path of submission and
acquiescence. Only thus can K'un complete or bring to a grand consump-
tion the tasks initiated by Ch'ien (坤終世事).

Although both Liu Yuan and Lai Chih-teh associate this couple of
extra paragraphs with Line 6, a somewhat different interpretation is given
by the latter in his *I-Ching Lai Chu T'u Chieh* (易經來註解). He writes:

When Yin attains its utmost limit of manifestation, it automatical-
ly transforms itself into Yang. But having hitherto been weak and soft, it may lack the spiritual strength to preserve firmly and permanently this transformed state, and it may thus lose the great advantages arising from it. It becomes, therefore, imperative for Yin to perpetuate its essential attribute of Correctness-Firmness so that, after its transformation, it may no longer yield itself to domination by perversive influences, or betray its weakness by committing other errors. This transformation in extremis is, indeed, a great consummation, because it signifies conversion from the Darkness of Yin to the Light of Yang, from the way of an inferior man to that of a superior man. But only incessant and unwavering firmness-correctness can lead to such a grand fulfilment of life (用六永貞，以大終也).

**Third Interpretation**

The third interpretation is set forth by Jen Ch'i-yun (任啓運) in his
*Chou I Hsi Hsin* (周易洗心). According to Jen's interpretation, this extra
paragraph explains "the use of Yin lines" (i.e., the number Six)
as ruling lines or "lords" of a hexagram, just as the corresponding extra
paragraph of Ch'ien is meant to explain "the use of Yang lines (i.e., the
number Nine) for the same purpose. About this much has been
written in the commentary on the corresponding paragraph in Ch'ien.
Suffice it to recapitulate here that the three feminine trigrams — Sun ☸, Li ☸, and Tui ☸ — which contain one Yin line each and represent "the three daughters", are produced by the "use of Six" — i.e., as a result of the projection of a Yin line from the Mother-Symbol, K'un, to the Father-Symbol, Ch'ien. These "Sixes" are thus diffused among various hexagrams of the I-Ching, and wherever they appear, they are generally recognized as the lords of the hexagram and are given special value and significance. Now, the question arises: On what essential attributes do the special value and significance of those Yin ruling lines depend? The answer is, on the correctness-firmness of a mare, which is the distinctive characteristic of the K'un hexagram. The important point is that this correctness-firmness must not be of a transient or temporary nature liable to give way to laxity or impropriety, but it must be incessant and lasting, steadfastly holding on to the ideal of Righteousness from the first unto the last. This essential quality of incessant correctness-firmness (永貞) is specially emphasized in K'un, because, as explained in the commentary on the T'uan of Ch'ien, *Li Cheng* (利貞 — Harmony - Utility and Correctness-Firmness) denote the passive aspect (K'un) of the Absolute, signifying the involutionary process of integration from Multiplicity to Unity — i.e., the withdrawal from Activity to Rest. On the other hand, the attributes of Origination and Penetration (元亨) are specially emphasized in Ch'ien, because they denote the active aspect (Ch'ien) of the Absolute, signifying the evolutionary process of differentiation from Unity to Multiplicity — i.e., the going forth from Rest to Activity. In other words, Ch'ien originates the evolutionary process and K'un completes it (乾坤始終). There is a saying in the Great Treatise: "Ch'ien directs the great beginning of things; K'un brings them to their completion" (乾坤大始，坤作成物). Again, from the Wen Yen Treatise on K'un: "The way of Earth is not to claim the merit of achievement, but on behalf of Spirit to bring things to their proper consummation" (地道無成，而代有用也). But only by in-
cessant correctness - firmness can Earth bring things to their grand consummation on behalf of Spirit. The simplest analogy is the case of a woman in relation to her husband. According to Chinese ethics, her greatest virtue is chastity, the Chinese word for which is Cheng 貞, exactly the same word used for correctness - firmness in the I-Ching. The point is that the cheng t'sao (貞操) or chastity of a woman must be permanent if she is to succeed in grandly completing the life-task of her husband and finally fulfilling the aim and purpose of her marriage with him. One single act of unfaithfulness will at once destroy the meaning and validity of the marriage; it spells disaster and failure, not advantage and great consummation.

Fourth Interpretation

The fourth interpretation is advanced by Chu Hsi (朱熹) and those authorities quoted in the Chou I Che Chung (周易折中) and the Tu I Hui T'ung (讀易會通). According to them, this extra paragraph has to do with a special rule of divination. The general rule is that when a hexagram is drawn up in divination, only those lines which are represented by the numbers 9 and 6 are to be transformed and used as the symbols for the prognosis in question, and the texts corresponding to those lines and their transformed counterparts are to be studied and interpreted as the given instructions to the consulting party. Thus the “use of Sixes” signifies the adoption of Yin lines for consideration. Now, there are different modifications of this rule, and one of them is that if the K'un hexagram is obtained and all its lines are to be transformed, then this special paragraph of K'un must be considered as part of the given prognosis besides the T'uantz'us of Ch'ien and K'un; for the transformation of K'un into Ch'ien in divination signifies that the weak subject of K'un, while retaining his soft and acquiescent nature, should be capable of positive assertion and creative activity (自坤而乾，則順而健之義也), and this special paragraph of K'un advises the consulting party to “continue his correctness - firmness” and attain his goal by complementing his passive and acquiescent nature with some creative activity of the right kind (永守其貞，而以大終，順而健故也).1

Fifth Interpretation

The fifth interpretation concerning the use of Yin lines is a symbolical one suggested by such authorities as Hsun Shuang (荀爽) and Hui Tang (惠謙). They point out that since Yin lines are negative in relation to Yang lines, their subjects should play only passive roles, fulfilling their nature through submission and acquiescence. They should therefore follow the subjects of Yang lines instead of clashing with them. In other words, they should occupy only Yin positions arranged counterpointwise with Yang positions. There will be advantage only as long as Yin lines occupy Yin positions and Yang lines Yang positions. Accordingly, Lines 1, 3 and 5 of K'un are not correctly placed. The same applies to Lines 2, 4 and 6 of Ch'ien. There should be a sort of interadjustment between Ch'ien and K'un through an inter-transposition of incorrectly-placed lines to their correlative correct positions. Thus the three Yang lines 2, 4 and 6 of Ch'ien should be transposed to the three correlative Yang positions in K'un — i.e., to its fifth, first, and third positions respectively. Similarly, the three Yin lines 1, 3 and 5 of K'un should be transposed to the three correlative Yin positions of Ch'ien — i.e., to its fourth, sixth, and second places respectively. As a result of this inter-transposition, the two hexagrams are transformed into the Chi Chi hexagram ䷀, in which all lines are in their correct positions, the Yin following the Yang in their proper relationships. This Chi Chi hexagram with its perfect symmetry and balance, with the perfect harmony and correspondence of its individual lines, at once gives the impression of lasting correctness in form as well as in mutual relationships — the realization of an ideal state of affairs. The name of this hexagram, Chi Chi (既濟), means completion or fulfilment, thus corroborating the idea of “grand consummation” in the Lesser Symbolism of this special paragraph.

1. Cf. Commentary on corresponding paragraph in Ch'ien.
2. Cf. 周易折中
Sixth Interpretation

What appears the most philosophical interpretation of the text is advanced by several authorities, including Takashima (高島) and Chi Ta-k'uei (紀大奎). According to the former, this extra paragraph embodies a general rule regarding the right use of Yin lines—i.e., the general principle governing the conduct of life or the mode of being of Yin subjects who play passive roles, such as ministers in relation to their rulers, and wives in relation to their husbands. The essential attributes congruent with the passive nature of such Yin subjects may well be summed up as docility, obedience, submission, acquiescence and correctness-firmness. The last-mentioned quality, which is the one virtue advocated in the text in question, is specially difficult of attainment, the reason being that the very individuals in whom it is inculcated are, on account of their Yin nature, supposed to be relatively soft, weak, pliable, ready to yield, susceptible to external influence and, therefore, not likely to remain constantly correct and firm; and yet the acquisition of this quality is of paramount importance if such individuals are to fulfil perfectly the respective roles which their positions have conferred on them. Incessant correctness-firmness on the part of a minister or wife implies the other qualities of devotion, loyalty, faithfulness, single-mindedness, and tenacity of purpose. It is necessary to be impervious to temptations, and possessed of the dogged determination “to bring things to their grand consummation”. There have been numerous cases in which one moment’s incorrect and loose behaviour on the part of a wife has brought her married life to an untimely end, and many cases in past and present history of a minister, who has been serving the ruler of one state, suddenly turning away for selfish reasons to serve the ruler of another state or, what is worse, resorting to subtle strategies to seize power for himself. On the other hand, much good has been done in the world at large simply because of “correctness-firmness” on the part of wives and ministers. Penelope would have jeopardized the life of her husband, Ulysses, more than all his adventures had ever done if she had deviated for one moment from her correct path of honour and faithfulness by accepting the pressing proposals of any one of her suitors. The Duke of Chou and Minister I Yin would have been branded as usurpers if they had not given up their regency and returned the government of the empire to their respective monarchs as soon as the latter had reformed themselves and become competent to rule again. Other illustrations include Minister Fang Hsiao-yü (方孝孺) of the Ming dynasty and Minister Wen T‘ien-Isiang (文天祥) of the Sung dynasty, the former firmly and correctly refusing to serve the usurper of the throne King Yen (燕王) even though he had to sacrifice the lives of all the nine generations of his family, and the latter heroically giving up his life rather than serve under the new emperor who had overthrown the Sung regime. “A loyal minister does not serve two masters and a faithful wife does not serve two husbands” (忠臣不事二君，烈女不事二夫). Such is the spirit in which noble ministers and noble wives preserve their “correctness-firmness” unto the last.

Meaning of “a great end”

In commenting on the precept of incessant correctness-firmness” in this extra paragraph, Confucius writes in the Lesser Symbolism: “In this way great ends will be attained and there will be a grand consummation.” The literal translation of the phrase ta chung (大終) is “a great end”. In explaining the meaning of this idea, Chi Ta-k’uei (紀大奎) points out in his I Wen (易問) that in reality there is neither first beginning nor ultimate end of anything in the universe. Everything is involved in cycles. Even the Cosmos itself exists by a principle of cyclic change, according to which the end of one cycle of World-creation means the beginning of the following cycle. Conversely, it may be said that the beginning of one cycle marks the end of the previous one. Thus the beginning of a Day of Brahma means the end of the previous Night of Brahma, and the present Day of Brahma must come to an end however remote it may be before another Day can dawn in the endless succession of Cosmic Days and Nights, of Manvantaras and Pralayas. Thus, in terms of the I-Ching, the First Cause of Ch‘ien does not start from Ch‘ien itself but from K’un which symbolizes the condition of “Darkness”.

1. From the great-great-grandfather downwards.
that “brooded over the face of the deep” before the Spiritual Light of Ch’ien began to manifest itself. This is why the Kuei Ts’ang Book of Changes, which belonged to the Shang dynasty, began not with the Ch’ien hexagram but with the K’un hexagram. Thus, if yuan heng li cheng denotes one complete cycle of creation from beginning to end, then it may be stated that after cheng, yuan arises again (貞下起元). In other words, there is no ultimate end in the sense of a final conclusion of Eternity. There can only be great ends and small ends depending on the duration or magnitude of the cycles to which they belong. Thus, the end of a day, of a week, of a month, and even of a year may be considered as small in relation to the “great end” of a century, of a millennium, of a yuga, and of a mahayuga. In the text in question, the “great end” signifies the end of a great cycle either of life or of world-creation. In the case of the former, it signifies that the man must live his life in a correct manner and adhere firmly to his ideal of rectitude in order that he may attain that “great end” — that grand finale — which alone leads to Rebirth and Resurrection.

In concluding this commentary, it may be of interest to point out that the Chinese word for “end” — chung 㪃 — is composed of two radical signs, namely tung 冬, which means winter, i.e., the end of a year, and mi 桑, which means floss silk. The combination of these two percepts signifies that from the deepest night of winter the Yang forces of Ch’ien Yuan begin to manifest themselves again, at first vibrating faintly and gently like silk filaments which are ever so fine and minute and yet so continuous and tenacious. This phenomenon marks the “great end” （大終）of one annual cycle of creation and the “great beginning” （大始）of another annual cycle.
CHAPTER XI

Paragraphs 1–4 of Wen Yen

文言曰：坤至柔而動也剛，至靜而德方，
後主而有常，含萬物而化光，
坤道其順乎，承天而時行。

1. K’UN, THE RECEPTIVE PRINCIPLE, IS MOST GENTLE AND SOFT, BUT, WHEN SET IN MOTION (BY CH’IEN), IS HARD AND STRONG. IT IS MOST QUIESCENT, BUT IS ABLE TO GIVE EVERY DEFINITE FORM.

2. “BY FOLLOWING, IT FINDS ITS PROPER LORD,” AND PURSUES ITS NORMAL COURSE.

3. IT CONTAINS ALL THINGS IN ITSELF AND ITS TRANSFORMING POWER IS GLORIOUS.

4. WHAT DOCILITY MARKS THE WAY OF K’UN! IT RECEIVES THE INFLUENCES OF SPIRIT, AND ACTS AT THE PROPER TIME.

This Wen Yen Treatise is a supplementary explanation by Confucius of the T’uan by King Wen and the Yaotz’us by the Duke of Chou on the K’un hexagram. The nature and purpose of this treatise and the different meanings of its title have been dealt with in the commentary on the Wen Yen of the Chi’ien hexagram. It may be fitting to add here that the original Chinese text is written in grand poetical style, the sentences being mostly rhymed and appearing in antithetical couplets, balanced, parallel sentences of three, four, or six characters each. A high emotional tone rings throughout this “Song of Life”, and every chapter recalls the beauties of the “Divina Comedia” and the “Bhagavad Gita”.
THE I-CHING

According to Teng Tzu-pin, it is this distinctive feature of the treatise that explains the choice of the term "Wen Yen" as its title, because this term means "Literary Remarks". Although it cannot be denied that the texts by King Wen and the Duke of Chou and the other appendices by Confucius are all written in literary style, yet the fact remains that, in beauty of expression, the Wen Yen Treatise excels them all.

This Wen Yen treatise is divided into two chapters: the first consisting, in some editions, of four paragraphs, in others, of three, and in still others, of only one; the second consisting of six paragraphs. The first chapter explains King Wen's judgment on the K'un hexagram as a whole, while the six paragraphs of the second chapter explain the text by the Duke of Chou on its six individual lines. This Wen Yen of K'un is, therefore, much shorter than that of Ch'ien, which consists of as many as thirty-six paragraphs. One commentator of the Han dynasty, Ho To (何妥), who has been quoted in an earlier chapter, attempted to explain this arrangement of one single chapter for the hexagram and one single paragraph for each of its lines as signifying the necessary single-mindedness with which a Yin subject should serve his or her lord. But, obviously, this is too far-fetched, if not fantastic. The correct explanation seems to be that the K'un hexagram occupies a secondary place in relation to Ch'ien, and so a briefer treatment may suffice for it, whereas a much longer treatise has to be devoted to the Ch'ien hexagram.

Paragaph 1: "K'UN IS MOST GENTLE AND WEAK, BUT; WHEN SET IN MOTION (BY CH'IEN), IS HARD AND STRONG. IT IS MOST QUIESCENT, BUT IS ABLE TO GIVE EVERY DEFINITE FORM."

Nature of K'un

In regard to the meaning of paragraph 1, much has been written in previous commentaries to set forth at least two truths about K'un: first,
Illustrations

This underlying truth may be better understood if illustrated by a few material phenomena; machinery for instance. The generating plant of a power-station, however elaborate may be its structure, is in itself but a mass of dead matter, perfectly still, and weak in the sense of incapability of producing anything; but when set in motion by the force of electricity, it becomes a living agency of limitless productive power. Likewise, the physical body of man, when dissociated from his life-force, would be but a mass of inert matter, motionless and feeble, but when animated and actuated by the life-force or creative energy, it becomes capable of prodigious physical feats. In China there is a more or less esoteric system of spiritual development based on the I-Ching, and corresponding to the Raja Yoga of the Hindus and the "Divine Alchemy" of the Rosicrucians, the process consists in the transmutation and sublimation of the vital forces of the body into higher forms of creative energy. With the aid of that transformed creative energy the silver of the soul can be transmuted into the gold of Spirit. Now the essential point in this context is that during such meditations, when this process of sublimation is being practised, the physical body (K'un) is absolutely relaxed, still, quiescent and reposed, straight-backed, cross-legged, and cross-handed, while in the great void within, definite motion and transforming activity is incessantly going on, with the immediate result that tremendous inner strength and vital energy is generated and absorbed into the system to vivify its different organs. In this way, the physical body, itself so soft and weak, becomes tense and strong.
from the Treatise on the Trigrams: “The principle of establishment in regard to Earth is ‘weakness’ (softness) and ‘strength’ (hardness)” (立地之道柔與剛).

As regards the capacity of Earth to give definite forms to things, the character fang (方) in the text literally means “square” or “side” or “direction”. This is why the sentence may also be translated thus: “K’un is most still, but, in its nature, is square.” The idea of forming a square and other forms on the basis of a straight line (Yang) and what it signifies in life has been dealt with in the commentary on Line 2 of K’un.

Hsun Shuang further explains this idea of “squareness” by asserting that the Yang forces of Ch’ien, which are expressed through the instrumentality of K’un, are disseminated “in all four directions” (荀爽曰：坤性至靜，得陽而動，布於四方也). When applied to man, this signifies that the subject of K’un, being soft and pliable, tender and gentle, can meet every situation in life “squarely” without having to bend himself, or resort to crooked ways to achieve his purpose. His quiescent and receptive nature enables him to bear insult and effrontery with magnanimity (大方). As suggested in the Greater Symbolism, the superior man with his lofty virtue supports men and things” (君子以厚德載物). Finally, when applied to things in general, the truth seems to be that many products from the bosom of the earth assume definite crystalline forms corresponding to geometrical and trigonometrical figures.

**Paragraph 2:** “BY FOLLOWING, K’UN FINDS ITS PROPER LORD AND PURSUES ITS REGULAR COURSE.”

This paragraph shows that K’un’s correct course of action lies in playing a passive, secondary role, not a leading one. It requires “the correctness-firmness of a mare”. “If he leads, he will lose his way; if he follows he will find his proper lord and meet with advantage” (先迷後得主·利). K’un must follow Ch’ien at any cost, even to the extent of having to sacrifice his friends (東北喪朋). In other words, Earth must follow Spirit, the minister his ruler, and the wife her husband. For the truth is that Spirit is essentially out-pouring, *i.e.*, creative and positive, while Earth is essentially receptive. Therefore, there must first of all be the “outpouring” of creative energy from Ch’ien into K’un before the latter can become productive. Chao Yu-pei (趙汝棟) says, “If K’un does not owe its beginning to Ch’ien, who is there to give it a beginning? The leading part must be played by Ch’ien. There must first of all be the outflow of creative energy from Spirit into Earth before the latter can produce things. ‘Yang leading, Yin following’ epitomizes the first grand principle of the eternal creativeness of Spirit and Earth.”

The Treatise on the T’uan of K’un (No. 42) also reads: “Spirit dispenses, Earth produces” (益象傳：天施地生). A detailed explanation of the significance of all this with all its correspondences to human life has already been given in the commentary on the T’uan and needs no repetition here.

**Paragraph 3:** “IT CONTAINS ALL THINGS IN ITSELF, AND ITS TRANSFORMING POWER IS GLORIOUS.”

The containing and transforming capacity of K’un or Earth is referred to in many passages in the *I-Ching*, for instance:

“Its containing capacity is wide, and its brightness great. Through it the various things obtain their full development” (益象傳：含宏光大，品物咸亨).

“K’un makes things up” (說卦：坤以藏之).

“K’un brings things to their fruition” (繫上傳：坤作成物).

A detailed explanation of the all-containing capacity of K’un has already been given in the commentary on the Treatise on the T’uan.

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1. 趙汝棟曰：坤德載以馬始，武德載以馬始，先迷後得主·利，天地蠻生之厚德·應．
2. Treatise on the T’uan of K’un.
3. Treatise on the Trigrams.
4. The Great Treatise, Section I.
5. Cf. Commentary on the Treatise on the T’uan of K’un (d).
However, a few more ideas may be added here. In the Great Treatise, Confucius points out the rather mysterious truth that "when K'un rests, it closes up; when it moves, it opens itself" (天坤其靜也翕，其動也辟). Perhaps, the clearest illustration of this truth is found in the womb of a woman. At the very beginning of procreation, the womb receives the germ of life, contains it, and then closes up. Then transformation begins, and a most wonderful transformation it is — the embryonic development from a tiny spermatozoon to a complete physical body with the light of creative intelligence. And when the process is completed, the womb moves and opens, and the child is born. Such is the great containing and transforming capacity of the womb, which is distinctly Yin in nature, occupying the Yin position of the body of a Yin subject. As it is with the womb of a woman, so is it with "the earthly womb of all life". In Winter, Mother Earth seems to close up with the germs of vegetable life, and creatures of many kinds hibernate and undergo transformations within. When Spring returns, under the fecundating influence of the Yang Principle, "the earthly womb" opens once more and Nature is reborn. This analogy may be extended to the ultimate source of creation and applied to "the Universal Womb of all Life". During Pralaya, the Light of Spirit (Yang) was enveloped and closed up by Primordial Matter (Yin); but at the dawn of the following Manvantara, when Creation commenced once again, the "Heart" of First Matter, — in symbolic terms, the Womb of the Magna Mater — opened like the Bud of the Lotus, and out flashed the Light of Spirit in all its glory. As the light of the Soul shines forth through the face of its physical body in pure joy and lofty aspirations, so the Light of Spirit shines forth through the Earth in the beauty of Nature and the glory of her human, animal, vegetable and mineral life.

**Paragraph 4: "DOCHILITY MARKS THE WAY OF K'UN. IT RECEIVES THE INFLUENCES OF DIVINE SPIRIT AND ACTS AT THE PROPER TIME."**

The ideas of "docility" and "receptivity to spiritual influences" as expressed above in two sentences have appeared in the earlier Treatise on the T'uan in one single sentence: "K'un receives obediently the influence of Divine Spirit" (天顺承天). In the commentary thereon special stress is laid on the matter aspect of the Absolute, K'un being understood as the Primordial Matter or Root-Substance which underlies all objective planes of Nature, while Ch'ien is understood as representing Divine Spirit and its Creative Energy which ensouls and maintains matter in all its modes of differentiation and aggregation. Matter is therefore receptive to the infusion of creative energy. Likewise Earth, which is but an aggregation of matter, is constantly receiving an influx of this creative force from Divine Spirit. Now, corresponding to Cosmic Matter and Earth as the Yin aspect of things is the physical body of man — and not only his physical body but his whole personality including his faculties of thought, emotion, and action. These are all passive and receptive in relation to his Higher Self which is one with Spirit, and is the "most profoundly masculine" aspect of his complex being. They require for their sustenance a constant supply of life-power from that Higher Self. If this were not so, man's body would fall dead to the ground, an insentient piece of matter. It follows from this that man should completely organize his personality (K'un) so that it obeys the inmost impulses unremittingly and receives an ever-increasing direct flow of creative energy from his Spiritual Self (Ch'ien). Hence the traditional practices of meditation and worship wherein the fervent devotee polarizes himself with Divine Spirit.

All the great religions rightly teach that it is only by throwing himself completely open to divine influences (docile and receptive) that man can grow in spirit and ultimately transcend the human condition. Since man constitutes a "plurilateral" relation, he cannot grow or enrich himself by limiting his development to the element which represents his ego in isolation from the All. The whole of experience shows that this is indeed so. All those men whose lives mark an epoch and continue through the centuries to help humanity on its upward march, have been first and foremost skilled in polarization. The great Greek philosophers before Plato lived more than thought; their ideas arose from a marvellously vast ex-

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2. Cf. Paul Brunton, The Secret Path, Chapter on "The Awakening to Intuition".

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The sages of the Orient aspired to realize in their lives the metaphysical Reality which transcends the individual. The thinkers of the Christian age proper were all pre-eminently practitioners of spiritual progress, that is to say, of the progress which leads man to union with God. And in most cases such aspirants were taught to begin their practice by placing themselves in a devotional, receptive attitude in living relationship with their divine object. In other words, they were taught to "receive obediently the influences of Divine Spirit".

Now, the deeper the influences or forces received by a man and representing the direct means of his expression, the greater the number of forces to which he is psychologically superior, and the depth of the forces again is proportionate to that of the region of Spiritual Significance. If a man centred his consciousness in the profoundest depth of Spirit and completely organized his being from the surface down to this depth, he would be perfectly free. For then he would no longer be subjected to the laws of Nature; on the contrary, Nature would be subservient to him on all planes, just as language as a fully mastered means of expression is subservient to the poet. He has mastered Nature's processes from the height of superior understanding. Then, not only his own personality but Nature itself becomes receptive to his beneficent spiritual influences and all creation is uplifted and accelerated thereby. This is the reason why the perfect sage is, as taught in the *Doctrine of the Mean*, "able to assist the transforming and nourishing powers of Spirit and Earth". (中庸：可以贖天地之化育，則可以與天地參矣) And this is why "when the sage makes his appearance, all creatures will look up to him." (聖人作而萬物備).  

**"K'un acts at the proper time" (時行)**

Since saints and sages are such beneficent influences to the world, why do they not appear in every generation so that humanity may continually benefit by their presence? Because the appearance of sages, the emergence of world religions, and the initiation of spiritual movements are all governed by the Law of Periodicity, according to which great events that produce far-reaching consequences occur only at particular historical moments. It may be true — and this has been attested to be so by the inner experiences of mystics and metaphysicians — that in the World of the Absolute, Past and Future merge into one, all events occurring at the same time in the Eternal Now. "Time" is only an illusion produced by the succession of our states of consciousness as we travel through Eternal Duration, and it does not exist where no consciousness exists in which the illusion can be produced. However, when we leave the world of the Absolute and come down to this world of relativity, we find that, in every one of its domains, the "time" factor is of capital importance. Thus, the different phases of the activities of Earth within an annual cycle of creation are determined by the four seasons. As for the vegetable kingdom, it may generally be stated that things begin in spring, grow in summer, ripen in autumn and wither in winter. According to the Chinese calendar, a year is divided into twenty-four terms (二十四節) and seventy-two "periods" (七十二候), all corresponding to the different stages in the progression and retrogression of the Yin and Yang forces throughout the twelve months of a year. These terms and periods govern the changes of weather and the metamorphoses of certain creatures, but details need not be given here. Suffice it to say that this bears out the meaning of the sentence, "K'un acts at the proper time."

With further reference to the four seasons, some commentators give a symbolical explanation of this concept of time on the basis of the T'ai hexagram (泰) and the Chi Chi hexagram (既濟), which clearly show the harmonious interaction and co-operation between Yin and Yang — in other words, the harmonious adjustment between Ch'ien and K'un. As explained in previous commentaries, the Li and K'an trigrams (離 and 坤), embodied in Chi Chi, are the symbols of summer and winter, while the Chen and T'ai trigrams (震 and 震), embodied in T'ai, are the symbols of spring and autumn (震春・兌秋・離夏・坎冬).
This “time” factor is also an important determinant in the physical life of man, as illustrated by that of the Hindu who lives up to the ideals of his religion. In regulating his main activities on the basis of the Caste System, the Hindu fulfils his Dharma by first achieving material success, then setting up his family, then dedicating his service to society, and finally, retiring from the world as a Sanyasi. More or less the same precept is given by Lao Tzu in the Tao Teh Ching. Chapter IV concludes with this sentence: “When success is achieved and your name established, then retire.”

This Law of Periodicity holds sway even in the life of a planet. The “Great Age” of the earth is divided into different periods called yugas in Hinduism or Yun Hui (延會) in Taoism, and it is believed that during each yuga certain distinctive phenomena are destined to materialize and that the general world conditions corresponding to future yugas can more or less be predicted on the basis of certain calculations. Thus, in one of his three books called The Initiate, Cyril Scott, the author and musician, made public the occult teaching which he had received, namely, that the world, at the time of his writing the book in question, was going through a “dark cycle”, and that after the expiration of that cycle, the world would present a brighter state of affairs. Thus, in this sense, too, K’un may be understood as “acting at the proper time”.

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1. Author of “Music & its Secret Influences throughout the Ages”. 

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CHAPTER XII

Paragraph 5 of Wen Yen

積善之家，必有餘慶；積不善之家，必有餘殃。臣弑其君，子弑其父，非一朝一夕之故，其所由來者遠矣，由辯之不早辨也。易曰，履霜堅冰至，蓋言順也。

THE FAMILY WHICH ACCUMULATES GOOD DEEDS IS SURE TO ENJOY SUPERABUNDANT HAPPINESS, WHILE THAT WHICH PILES UP EVIL DEEDS WILL INEVITABLY SUFFER SUPERABUNDANT MISERY.

THE ASSASSINATION OF A RULER BY HIS MINISTER, OR OF A FATHER BY HIS SON, IS NOT THE RESULT OF EVENTS OF A SINGLE MORNING OR A SINGLE EVENING. ITS CAUSES HAVE GRADUALLY ACCUMULATED—THROUGH THE ABSENCE OF EARLY DISCRIMINATION. THE WORDS OF THE I, “HE IS TREADING ON HOARFROST; SOLID ICE WILL BE FORMED IN DUE COURSE,” SHOW THE NATURAL ISSUE AND GROWTH OF THINGS.

In this paragraph the theme of Line 1 is developed and applied to the realm of man’s moral life. The causal relations between the first appearance of hoarfrost and the formation of solid ice are understood as being analogous to those between the initial harbouring of evil thoughts and the eventual commission of serious crimes. The paragraph begins with a general statement of the moral law of cause and effect whereby “superabundant happiness” will be bestowed on the family that “accumulates” good thoughts and good deeds, while “superabundant misery” will
be inflicted upon the family that "accumulates" evil thoughts and evil deeds. And it concludes with the lesson that crimes such as regicide and patricide, with all their disastrous consequences alike to the evil-doers and their victims, would never have been committed if the person concerned had exercised due discrimination from the very beginning and eradicated any evil tendency as soon as its existence was detected.

Good and Evil

Good and evil, like Yang and Yin, are relative terms. We cannot label anything as good or evil other than in relation to the particular circumstances of a particular person at a particular time. Thus the same moral code which lifts the savage man into civilization and is therefore "good" and helpful to his evolution, will later become for the civilized man a hindering, retrogressive, and "evil" code. The code has not changed but it handicaps him and keeps him from advancing further. Similarly, it cannot be said that a thing is Yin or Yang in itself; it can only be Yin or Yang in relation to something else, and it is only Yin or Yang in relation to that particular thing or group of things. The very thing which is Yang to the lesser reality will be Yin to the higher; we who are Yang with regard to the cells of our body are Yin with regard to some greater Being to whom we are but as cells in his body. It is therefore appropriate that in the Book of Changes, Yang and Yin are generally understood as corresponding to good and evil, so that the Yang symbol, Ch'ien, or a Yang line in general is taken to represent the good side of life, while the Yin symbol, K'un, or a Yin line in general is taken to represent the evil side. This is why Line 1 of Ch'ien indicates the "accumulation of good qualities" (蓄積 : 乾初為積善), while Line 1 of K'un indicates the beginning of an evil tendency. And this is why Confucius in explaining the meaning of Line 1 of Fu 復, which indicates the "return" or "appearing again" of Yang after the completion of the Yin cycle, writes in his Great Treatise, "The superior man, if he has done anything that is not good, is sure to become conscious of it; and when he knows it, he does not do the thing again," —i.e., he returns at once to the good path (有不善未嘗不知，知之未嘗復行).

Now, since Paragraph 5 of the Wen Yen Treatise, which explains the meaning of Line 1 of K'un, deals with the effects of both the "accumulation of good deeds" and that of evil deeds, it includes Line 1 of Ch'ien as well, since the I-Ching, which starts with contemplation of the beginning of Creation, lays great emphasis on the beginning of movements or tendencies, especially those which may produce far-reaching effects, whether good or bad, on mankind at large (易道肇始). Thus, when the beginning of an evil tendency is the subject to be discussed, that of a good tendency is also brought into the discussion.

The beginnings indicated by the first lines of Ch'ien and K'un are but slight and indistinct, but when allowed to continue and develop they lead to most momentous consequences. This tendency bears a close analogy to the extension of the two lines of an angle which are close to each other near the point of contact, but become farther and farther apart as they extend themselves. A sentence from an ancient edition of the I-Ching (周易逸篇) reads: "At the beginning their distance from each other may be that of one-hundredth or one-thousandth of an inch, but in the end they will be one thousand li apart." In other words, in the region of cause the infinitesimal shifts correspond to the most tremendous effects. Thus Ch'ien denotes the accumulation of good qualities (積善) in Line 1, moral-cultivation (修德) in Line 2, moral advancement (進德) in Line 3, moral-perfection (成德) in Line 4, and grand spiritual consummation (德臻於極，大行其道) in Line 5; while K'un indicates the beginning of an evil tendency (the first appearance of hoarfrost) in Line 1, and its culmination in regicide and patricide (the formation of hard ice) in Line 6. It is all a question of "qualitative and quantitative relation of cause and effect". Confucius says in his Great Treatise:

If good deeds be not accumulated, they will not be sufficient to establish one's good name; if evil deeds be not accumulated,

1. Cf. Commentary on Ch. II, para. 6, Wen Yen Treatise of Ch'ien.
they will not be sufficient to destroy one’s life. The small man thinks that small acts of goodness are of no benefit, and does not do them; and that small acts of evil will do no harm, and does not abstain from doing them. Hence his wickedness becomes daily piled-up till it cannot be concealed, and his guilt becomes greater and greater till it cannot be pardoned.

The Law of Karma

Is there really a moral law or providential power which confers happiness for good done and inflicts misery for evil perpetrated? This problem has been the subject of debate by philosophers and religious teachers throughout the centuries; and many volumes have been written for its discussion. According to the I-Ching, this law is immutable and infallible, and this is supported by such classics as the Shu Ching and the Doctrine of the Mean, not to mention other less authoritative works. In the Shu Ching there appears this sentence: “The way of Divine Spirit is to bless the good, and chastize the bad” (天道昌善，禍淫). In the Doctrine of the Mean is found the following discourse:

The Master said, “Great indeed is the filial piety of Shun: his virtue was that of a sage; his dignity was the throne; his riches include all within the four seas......

Therefore having such great virtue, it could not but be that he should obtain the throne, that he should acquire riches, that he should achieve fame, that he should enjoy long life.

Thus it is that Divine Spirit, in the production of things, is sure to be bountiful to them, according to their qualities......”

In the Book of Poetry, it is said.

The admirable, amiable prince displayed conspicuously his excelling virtue, adjusting his people and his officers. Therefore, he received from Divine Spirit the emoluments of dignity. It protected him, assisted him, and decreed him the throne, sending

PARAGRAPH 5 OF WEN YEN

him these favours, as it were repeatedly.

We may say therefore that he who is greatly virtuous will be sure to receive the appointment by Divine Spirit.1

It would seem that the moral law is nothing profound in itself and is a question of natural law; it is closely related to the law of the equality of action and reaction in the domain of physics, which fact has hitherto been best accounted for by the Hindu doctrine of Karma, which the Hindus consider as belonging to natural science.

Karma is a Sanskrit word, literally meaning “action”; as all actions are effects flowing from preceding causes, and as each effect becomes a cause of future effects, this idea of cause and effect is an essential part of the idea of action, and the word action, or Karma, is therefore used for causation, or for the unbroken linked series of causes and effects that make up all human activity.

Karma is, then, the law of causation, or cause and effect. If was put pointedly by the Christian Initiate, St. Paul: “Be not deceived: God is not mocked: for whatsoever a man soweth that shall he also reap.”2 Again, by St. Luke: “For with the same measure that you mete withal it shall be measured to you again.”3 Man is continually sending out various kinds of force on all the planes on which he functions; these forces — themselves in quantity and quality the effects of his past activities—are causes which he sets going in each world he inhabits; they bring about certain definite effects both on himself and on others; and as these causes radiate forth from himself as centre over the whole field of his activity, he is responsible for the results they bring about. As a magnet has its “magnetic field”, an area within which all its forces play and whose size is determined by its strength, so has every man a field of influence within which play the forces he emits.

Thus, “the family which accumulates good deeds” is constantly

1. The Doctrine of the Mean, Ch. XVII.
2. Galatians, vi, 7.
sending out streams of beneficent forces to the world and these return to it in due time in the form of happy circumstances, while the family that accumulates evil deeds is constantly emitting pernicious forces which react on it in due time in the form of miserable circumstances. Broadly speaking, the favourable or unfavourable nature of the physical surroundings of an individual or a family depends karmonically on the effect of his or their previous actions in spreading happiness or unhappiness among other people. Each seed bears its appropriate harvest. Truly, the ways of Karma are equal.

**Regicide and Patricide**

The causal relations between the initial harbouring of evil thoughts and desires and their eventual expression as criminal actions have been dealt with at length in the commentary on Line 1. However, according to Yü Fan, all the main ideas embodied in this part of the text—ideas of the murder of a ruler by his minister and of a father by his son and ideas of “morning” and “evening”—are based on the symbolisms of K’un and its individual lines. For instance, Ch’ien is the symbol of “ruler” and “father” (乾為君，為父). To be exact, the inner trigram of Ch’ien 乾 stands for father, and the outer one for ruler. Now the Yin element which signifies the dark power of evil sets in, showing its appearance in Kou 姥. Evil has taken root in the mind. If it is not checked, but allowed to grow and develop, the Yin element will advance and force Yang to recede as indicated by the Tun hexagram 順 亨. At this stage, the Ken trigram which represents the youngest son 艮 (児為少子) has been established and the original Ch’ien trigram which represents the father is on the verge of being removed (only one Yang line remains). One more move by Yin as shown in P’i 否, and the whole Ch’ien symbol will disappear. The establishment of the son-symbol through the annihilation of the father-symbol gives rise to the idea of “the murder of his father by a son” (児子弑父). At the stage represented by P’i 否 the lower trigram has become the symbol of minister, a wicked one 異為臣), and the upper trigram remains the symbol of a ruler. Now, if the dark power of Yin, i.e., the power of the wicked minister, further extends itself, it will encroach upon the sphere of influence of his ruler. When this penetration of Yin attains the stage represented by Po 劈, the ruler-symbol, Ch’ien, has ceased to be. This suggests the idea of “the murder of the ruler by his minister” (異為弑君). All these symbolic ideas are more or less borne out by Confucius’s Treatise on the T’uan of the P’i hexagram which reads: “P’i shows a bandit, or rascal, or the want of good understanding between the different classes of men. It indicates that the high and the low [superiors and inferiors, i.e., ruler and minister, father and son] are not in communication with one another, and there are no well-regulated states under the sky” (異之臣人，上下不交，天地无邦). This means that disorder is caused everywhere as a result of the murder of the ruler by his minister.

**Remote Causes of Crime**

Now, in this gradual rise of Yin from small beginnings to tremendous heights through various stages, it can be perceived that “the murder of a ruler by his minister and of a father by his son is not the result of events of one morning or one evening,” but the culmination of a long chain of causation extending over a considerable length of time. Their original causes have to be traced to a remote past and to the low strata of the subconscious mind where, through “the absence of early discrimination”, they remain in oblivion, but nevertheless potent and active. The pernicious mental and emotional energies, which have accumulated as a result of repeated evil thoughts and desires, have aroused physical energies of a corresponding nature, and these in turn have become impulses which are liable to break out in murders or other crimes. “As a man thinketh in his heart, so is he.” The evil deeds which can be seen are but the lengthened shadows cast by the real sins in the thoughts of men. The
real war is inward; the outer action is but the echo and reverberation. The only way to destroy sin in the beginning is to resist its attempted entrance into the thoughts, — to refuse to think about it. But it is difficult to overcome the impulse to express in action a thought which has been granted the habitual right secretly to occupy the mind. If, however, the remote causes are detected and eradicated from the very outset, then the delinquent himself, as well as his victims and society at large, will be saved from disaster. This is why religious teachers of all countries are careful to recommend extreme caution at the beginning of every course of action or thinking. Bridgemen says, "Let sin be resisted at the threshold, and thus the way is blocked against the commission of greater sins." A poetic passage from an ancient edition of the I-Ching reads:

Set right the root, and all affairs arising therefrom will be in order. The superior man, therefore, is cautious in starting a movement. At the beginning the point of deviation from the right path may be one-hundredth or one-thousandth of an inch, but in the end it will be a thousand li. (周易逸篇：正具本·万事理，君子慎始·差之毫厘·谬以千里).

Obviously, the process of rectification of an evil tendency is much easier at the beginning than at an advanced stage. This is one of the reasons why the first line of Fu 徐 (which indicates the return or first appearance of Yang) shows its subject "returning from an error before going so far as to give rise to repentance. There will be great good fortune" (不迂復，无至悔，元吉). Commenting on this Fu hexagram, Confucius writes in his Great Treatise: "Fu indicates a small beginning but shows a nice discrimination of the qualities of things" (復小而辨於物). Conversely, the absence of early discrimination leads eventually to serious transgressions, even heinous crimes such as regicide and patricide.

Textual Difference

The poetic passage quoted above is no longer found in present-day editions of the I-Ching. However, the passage has definitely been quoted in the Record of Rites, in the 1 T'ung Kua Yen (易通卦验), and in Ssu-ma Ch'ien's Autobiography in his Historical Records (司馬通史記自傳). The ideas expressed in that passage are essentially similar to those embodied in the text under consideration. In this connection it is interesting to note the alteration of this text by Chu Hsi on the basis of the quoted passage. Toward the end of this text is the word Shun 順 which Legge has translated as "the natural issue and growth of things". Chu Hsi held that this word was incorrect, and in his commentary on the I-Ching he actually altered it into Shen 順, a word of more or less the same pronunciation but of entirely different signification — it means "cautiousness", the very same word which appears in the poetic passage quoted above as signifying that "the superior man is specially cautious at the beginning of his movements." But this act of Chu Hsi has been criticized by several authorities, among whom are Teng Tzu-pin and Ou Ta-tien, who point out that the original word Shun 順 is used in this text to bear out the meaning of another word Hsun 聠 in the Lesser Symbolism of Line 1, on which the present text is a commentary. The clause containing the word hsun may be translated thus: "Allow it to go on quietly according to its nature............" This shows that the signification of the two words Shun 順 and Hsun 聳 are the same. In fact these two words are interchangeable — even identical, though written in slightly different forms, for the latter word hsun 聳 has actually been used by Sze-ma Ch'ien in several passages of his Historical Records in exactly the same sense as the word Shun 順. Chu Hsi's alteration of the text is, therefore, not justified. There is no doubt that he was influenced by the meaning of the poetic passage referred to above.

Commenting on this last part of the text Lu Tung-lai (呂東萊) writes:

This sentence may be considered as a serious warning. Wrong thoughts and unclean desires should not be nourished and

2. Great Treatise, Ch. VII.
allowed their natural growth and development. If allowed to grow according to their nature, what ends will they not lead to? It is necessary for a man to make great efforts to suppress them and dissociate himself entirely from them.¹

CHAPTER XIII

Paragraph 6 of Wen Yen

直其正也，方其義也，君子敬以直內，義以方外。敬義立而德不孤，直方大，不習无不利，則不疑其所行也。

BEING "STRAIGHT" MEANS CORRECTNESS (OF THE INNER LIFE), AND BEING "SQUARE" MEANS RIGHTEOUSNESS (OF EXTERNAL ACTS). THE SUPERIOR MAN PRACTISES SELF-RESPECT TO STRAIGHTEN HIS INNER SELF AND RIGHTEOUSNESS TO SQUARE HIS EXTERNAL ACTS. HIS RESPECTFULNESS AND RIGHTEOUSNESS BEING THUS ESTABLISHED, HIS VIRTUES WILL NOT BE ISOLATED INSTANCES. "STRAIGHT, SQUARE, AND GREAT, (THE SUPERIOR MAN) CARRIES OUT HIS OPERATIONS NATURALLY WITHOUT REPEATED EFFORTS, AND THINGS WILL BE IN EVERY RESPECT ADVANTAGEOUS." THIS SHOWS THAT HE HAS NO DOUBTS AS TO THE CORRECTNESS OF HIS ACTIONS.

This paragraph is Confucius's special commentary on the Yaotz'u of Line 2. It begins by explaining the significance and implication of the two qualities, "straightness" and "squareness," which are associated with that line. Straightness is understood as indicating the uprightness of the inner self, while squareness indicates the righteousness of the external act. The idea is that man's inner nature is originally upright, not "crooked" or evil as some philosophers, Hsun Tzu for instance, think. His inner self is the Yang or masculine aspect of his pluralistic constitution, and Yang, as explained before, "goes straight forward when exerting its power"
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(夫乾其動也直). This upright and straightforward nature manifests itself externally in the form of righteous activities, and this righteousness enables him to treat his superiors, equals and inferiors in an absolutely "fair and square" manner. It is said in the Great Learning (Ch. X):

The superior man has a principle with which, as with a measuring square, he may regulate his conduct.

What a man dislikes in his superiors, let him not display in the treatment of his inferiors; what he dislikes in inferiors, let him not display in the service of his superiors; what he hates to receive on the right, let him not bestow on the left; what he hates to receive on the left, let him not bestow on the right; — this is what is called "The principle with which, as with a measuring square, to regulate one's conduct."

Respectfulness and Righteousness

Now the above interpretation of the first part of the text, with the conception of uprightness of inner being and righteousness of outer activity, is held by Ch'eng Tzu, Chu Hsi, and Ts'ai Chieh-fu, who followed Wang Pi's edition of the I-Ching. This explanation, however, is not congruent with the meaning of the second and third sentences, because in both of the latter sentences the same virtues, respectfulness and righteousness, are repeatedly referred to as corresponding to "straightness" and "squareness", while the virtue of "uprightness" which appears in the first sentence is not alluded to at all. This incongruency has given rise to a great deal of controversy among commentators throughout the centuries. According to Jen Ch'i-yun (任啟運), Hui Tung (惠棟), Teng Tzu-pin (鄭子真), and Ou Ta-tien (區大典), the word for "uprightness", cheng 正, in the first sentence should have been ching 敬, meaning "respectfulness", — the two words being of more or less the same sound but of different significations. In his Chou I Hsi Hsin (周易洗心), Jen Ch'i-yun points out that the word for "respectfulness" — ching 敬 — appeared originally in the first sentence of all ancient texts, showing the perfect coherence and relevance of the ideas of the whole passage; that the incorrect word cheng 正 appeared first in Wang Pi's edition, and that still another error was made by one of the Tai brothers when quoting this first sentence in his Record of Rites, namely, that instead of the word for "respectfulness" or "uprightness", another word of the same sound, cheng 政, meaning government or politics, is used. Of course, cheng 政 in the sense of government is meaningless in the context, but it shows the intermediate stage through which the error had crept into Wang Pi's edition and all subsequent ones. It follows from this that the word for "respectfulness" should be re-introduced to replace the word for "uprightness" in the first sentence (正當作敬). After the rectification the passage should read:

"Straightness" indicates respectfulness (直其敬也), and "squareness", righteousness (方其義也). The superior man by his respectfulness maintains his inward "straightness", and by righteousness maintains his outward "squareness". His respectfulness and righteousness being thus established, his virtues do not stand alone as isolated entities of a single class.

Correspondences of Respectfulness and Righteousness

Why is it that respectfulness corresponds to straightness and righteousness to squareness? And what is the spiritual meaning behind all these analogies and correspondences? There are at least two answers to this question. The first, given by Ou Ta-tien and Jen Ch'i-yun, is based on Yu Fan's theory that Ch'ien stands for straightness and respectfulness and K'ün stands for squareness and righteousness. The symbolisms of straightness and squareness and their respective representations by Ch'ien and K'ün have been explained in detail in the commentary on Line 2 of K'ün, while that of respectfulness has been dealt with in the commentary on Line 3 of Ch'ien, the subject of which shows his respectfulness by being "active and vigilant all the day, and in the evening still careful and apprehensive" (日乾夕惕). It remains only to explain why K'ün is understood as the symbol of righteousness. According to the Treatise on

1. 參見 漢書 華陽恆者，以正其敬，方其義也。
the Trigrams, K'un suggests the idea of cloth and of a turning lathe. Now cloth is associated with the idea of "cutting" or "dividing" besides being usually of a rectangular shape, while lathe has much to do with turning things into the proper form. The Chinese word for "lathe" — chun (均) — means also "equal portions" which are again connected with the idea of cutting and dividing. Now, as pointed out in the commentary on the Wen Yen Treatise of Ch'ien, the function of righteousness is to distinguish (i.e. divide) right from wrong or justice from injustice, and to discipline man's conduct in the proper form. In these respects K'un, the symbol of squareness of cloth, and of a lathe, is understood as the emblem of righteousness. Hence the saying: "straightness indicates respectfully; and squareness, righteousness."

In addition to these correspondences, Ch'ien is also the symbol of man's vital force, Chi 氣, as opposed to his blood, and it represents man's mind or Inner Self as opposed to his physical body. The superior man, therefore, holding up Ch'ien as his ideal standard, maintains a reverential or respectful attitude as a means of cultivating his mind and straightening his Inner Self 君子敬以直内. Similarly, following the standard of K'un, he practises righteousness as a means of training his physical body and giving the proper form (square) to his external conduct (守義以方其外). His external righteousness is based on his internal respectfulness, just as the squareness of K'un is rooted in the straightness of Ch'ien 乾直為坤方. Having thus established his respectfulness and righteousness, he has set himself right both internally and externally, and his virtues will complement each other as the two aspects of a complete whole instead of standing apart as isolated entities devoid of any mutual relationship. Perhaps it was with this idea in mind that Confucius said in his Analects: "Virtue is not left to stand alone — it has its neighbours". (德不孤，必有鄰).

Truthfulness and Benevolence

The second explanation given by Teng Tzu-pin in his Wen Hsin Lu 溫心錄 is that respectfulness and righteousness are both attributes of K'un, not complementary qualities belonging to Ch'ien and K'un respectively. When it is said that the superior man cultivates respectfulness to maintain his inward uprightness, it signifies that he is trying to embody a K'un attribute in his person, the idea being that a reverential state of mind is the one prerequisite for the effective reception of the divine influence of Spirit. Furthermore, Line 2 of Ch'ien stands for truthfulness (誠邪存誠), and it is only by cultivating the K'un attribute of respectfulness that the spirit of truthfulness can be preserved (乾二言誠。坤二言誠): Line 2 of Ch'ien also stands for benevolence (仁以行之), and only righteousness as indicated by Line 2 of K'un is the complement of benevolence (乾二言仁，坤二言義，義所以輔仁也). There is a mutual correlation between respectfulness and truthfulness and between righteousness and benevolence, which correlation is a reflection of the inter-relationship and co-operation between Ch'ien and K'un. In other words, the virtues represented by Line 2 of K'un are not isolated entities but the polar counterparts of those masculine qualities as represented by the corresponding Line 2 of Ch'ien.

Straightness and Squareness

There is a third explanation given by Jen Ch'i-yun in his Chou I 蠋易洗心, which may be summarized as follows: K'un shows an empty space in the middle, which suggests the capacity to receive the (straight) sceptre of spiritual authority represented by Ch'ien. This signifies respect or reverence for authority. Then, each Yin line of K'un is divided at the centre, giving rise to the suggestion that the two component parts can be folded as with a hinge to form a right angle or other angles. This angularity indicates righteousness in contradistinction to circularity which indicates all-embracing love.

2. Cf. 閻心錄文專條
3. Wen Yen Treatise, Ch. VI, Par. 81.
4. Remarks on the Trigrams, Ch. XI, "Ch'ien suggests the idea of a circle."
5. "坤中虛而外剛，中虛故柔，外剛故剛，外剛故剛，內為而義義。"
Following Ch‘ien and K‘un as his ideal standard, the superior man “contemplates and studies the illustrious decrees of Spirit” (顧問天之詔命), and cultivates respectfulness to maintain his inward “straightness” so that his vital forces and high aspirations are not sapped through degeneration and indolence (敬以庶內，而志氣不以頹隴而昏). Externally, he is cautious about his demeanour, his words, and the exercise of his sense-faculties, expressing them all in proper form through the cultivation of righteousness, thus adopting a “fair and square” attitude towards all people and all things, and maintaining an all-round vigilance, like the “square formation” in military strategy, through which no insubordination or desire for ease may encroach upon his inner being (又謳於約言覲聽，則義以方外，而漫易自無縫而入). Being internally straight and externally square, he achieves greatness and exhibits a harmonious synthesis of his various Yin and Yang qualities. With the conquest of all illusions and the removal of all doubts, he becomes the embodiment of creative understanding, so that he lives and moves spontaneously and effortlessly in an absolutely right manner at all times and in all circumstances. In the words of the text, “no practice of morals is necessary on his part, and yet things are in every respect advantageous to him” (不習元不利，則不疑其有所行也).

**Chinese Term for Doubt**

As regards the symbolism of “doubt” in the last sentence of the text, an explanation has been given in the commentary on Line 2 of K‘un and will not be repeated here. What should be pointed out here is that the Chinese word for doubt, i 疑, has also been the subject of much controversy among various commentators. According to the K‘ung Shih Ching Hsueh Chih Yen (孔氏經學卮言), the word i 疑 should have been ai 疑, signifying “obstruction”, the idea being that the subject of Line 2 of K‘un, being “straightforward, fair and square, and great” (直方大), can manifest his powers and abilities spontaneously and free from obstructions of any kind (不疑其所行也). Similarly, it is held by K‘ung (孔氏) that the same word i 疑 in the last paragraph (Para. 10) of this Wen Yen Treatise should also be ai 疑 with the same signification, that is to say, “Yin obstructing Yang, there is sure to be a clash (陰礙於陽必戰). This character i 疑 occurs in at least eight passages of the I-Ching, in some of which it should obviously be ai 疑 in the sense of obstruction, and in others it should remain i 疑 in the sense of doubt, as in Para. 33 of Ch. VI of the Wen Yen Treatise of Ch‘ien (乾文九曰：或之者疑之也……疑者，疑惑也).
ALTHOUGH THE SUBJECT OF THIS YIN LINE HAS QUALITIES OF BEAUTY AND EXCELLENCE, HE DOES NOT DISPLAY THEM, BUT KEEPS THEM UNDER RESTRAINT. "IF HE ENGAGES WITH THEM IN THE SERVICE OF THE KING, AND IS SUCCESSFUL, HE WILL NOT DARE CLAIM THAT SUCCESS FOR HIMSELF." THIS IS THE WAY OF EARTH, OF A WIFE, OF A MINISTER. THE WAY OF EARTH IS "NOT TO CLAIM ANY MERIT OF ACHIEVEMENT", BUT ON BEHALF OF SPIRIT TO BRING THINGS TO THEIR PROPER CONSUMMATION.

This paragraph is an amplification of the text of Line 3. Its meaning and the symbolisms on which its component ideas are based have been dealt with in detail in the commentary on that line. However, a few supplementary ideas may be added here.

Concealment of Beauty

It has been pointed out that the idea of "hiding one's beauty" is based on the symbolism of a Yin line occupying a Yang position — "Yin enfolding Yang" — Yang being related to the True, the Good, and the Beautiful. Why is it that Line 5, which is also a Yin line occupying a Yang position, does not suggest the same idea? Because, although the significance of Line 5 is not exactly the same as that of Line 3, yet it does suggest the idea of beauty as can be evidenced by its Lesser Symbolism which reads: "His artistic beauty shows forth from the centre" (文在中也), and also by the corresponding paragraph (9) of this Wen Yen Treatise which contains a sentence reading: "His beauty is in the centre of his being" (美在中也). The main difference between the two lines is this: the subject of Line 3 is neither in the supreme nor in a central position, but is still looking for an opportunity to serve his ruler. Therefore, although he possesses in a high degree many kinds of sterling excellence due to his inherent spiritual nature, yet before his proper time comes for their manifestation, he should not display them, but keep them in reserve (陰雖有美含之). On the other hand, the superior man of Line 5 is already established in his correct, central position of supremacy, at least two ranks above Line 3. His time has come. Therefore, he allows his inner beauty to radiate from the centre of his being, "give freedom to and manifest itself in his conduct of affairs" (發于四支，發于事業).

Self-Conceit and Boastfulness

Thus the subjects of both Lines 5 and 3 possess qualities of beauty and excellence, but while the former shows them forth, the latter keeps them under cover. According to the principle of correspondence, they bear to each other the relationship of ruler and minister (三為三公，五為天子). The moral is that should the minister have occasion to engage in the service of his ruler, and be successful, he should not claim success for himself but attribute it to his ruler. He should merely fulfill his mission just as Earth fulfils the creative work of Spirit without claiming the merit of achievement. The significance of all this will be clearly understood when we consider the effects upon his character if, instead of following this right course, he does the very opposite. If, in the first place, instead of hiding his excellence, he makes a great and unnecessary display of it, he would be guilty of pride or self-conceit; if he refuses to offer his services to his monarch when an opportunity arises for him to do so, he would be guilty of parsimoniousness; finally, if, having completed his mission, he claims success for himself, striving for recognition from his ruler or from
the public, he would be guilty of boastfulness. Now, self-conceit, parsimony, and boastfulness are faults of character which all men of moral culture are particularly anxious to avoid. Confucius said, "Though a man may have abilities as admirable as those of the Duke of Chou, yet if he be proud and niggardly, his other qualities are really not worth recognition." Thus, before his master, Yen Hui expressed the wish "not to boast of his excellence, and not to make a display of his meritorious deeds". Lao Tzu is particularly noted for his admonitions against these faults of human nature and for his praises for the man who is free from them, as can be seen in the following passages from his Tao Teh Ching:

The sage embraces the Primal Unity, and becomes the model of the world.

He does not reveal himself, therefore he is luminous.

He does not justify himself, therefore he is far-famed.

He does not boast of himself, therefore people give him credit.

He does not pride himself, therefore he is the chief among men.

Inasmuch as he does not contend, no one in the world can contend with him.

He who reveals himself is not luminous;

He who justifies himself is not far-famed;

He who boasts of himself is not given credit;

He who prides himself is not chief among men.

These from the standpoint of the Tao are like remnants of food and "tumours of virtue", which all creatures reject in disgust.

2. Confucian Analects, Bk. VIII. Ch. XI. 知其萎然而不知其赤也矣。
3. Confucian Analects, Bk. V. Ch. XXV. 瞻其言而知其誠也。

Therefore the man of Tao spurns them. A good general........

Effects his purpose and does not glory in it;

Effects his purpose and does not boast of it;

Effects his purpose and does not take pride in it......

The superior man of Line 3, therefore, avoids self-conceit by keeping his excellence under cover, avoids parsimony by dedicating his services to his ruler at the proper time, and avoids boastfulness by refraining from claiming merit for his achievements. In the text under consideration stress is laid on the point that the minister "dare not" claim success. This term "dare not" is specially significant. It shows the spirit in which his duties are fulfilled. It signifies his realization that after all he is only the medium through which a certain task is carried out. In reality, it is not he who has done it, but his ruler who has done it through him. Without the ruler as the creative power and active influence behind him, his activities would have lost their meaning. Therefore, he has no right to claim any credit. In this respect the way of the minister corresponds exactly to that of Earth, because, in the words of the text, "the way of Earth is not to claim the merit of achievement, but on behalf of Spirit to bring things to their proper consummation.

It is said in the Great Treatise that "Ch'ien directs the great beginning of things; K'un brings them to their completion" (乾知大始，坤作成物). In a similar sense the way of the minister corresponds to that of a wife, for, as previously mentioned, it is supposed to be the duty of a wife, as the passive aspect of a spiritual unity, to play a complementary role to complete the life-task of her husband. This is why Line 3 represents "the way of Earth, of a wife, and of a minister".

Historical Illustrations

The spirit in which the minister of Line 3 should serve his ruler is
most clearly expressed in a passage from the *Shu Ching*, in connection with the advice given by the king to prince Chen. The king said, "When you have any good plans or counsels, enter and lay them before your sovereign in the palace. Thereafter, when you are acting abroad in accordance with them, say, 'This plan or this view is all due to our sovereign.' Oh! if all ministers were to act thus, how excellent would they be, and how distinguished!" In this way the minister's personal beauty and excellence become the beauty and excellence of his sovereign and the merit of his achievement goes to him too. It is only thus that his beauty and excellence, and, withal, the merit of his achievement become really conspicuous and outstanding. This truth is well expressed by Emperor Shun in his counsel to Yu the Great. He said:

Come Yu. I was in dread of the great flood, but you have relieved me from my anxiety by accomplishing your task. You are indeed a worthy minister, capable of diligent service for your country and of care in your family life. And you have no sense of self-importance or self-satisfaction. Inasmuch as you do not pride yourself, no one in the world can contend with you for the show of ability. Inasmuch as you do not boast of yourselves, no one in the world can contend with you for the credit of achievement. I see how great is your virtue, how admirable your vast achievements.¹

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1. *Shu Ching*, Bk. XXI, The Chun-Chen (沈存中译)．
Interplay of Yin and Yang

One of the metaphysical truths underlying the teachings of the I-Ching is that "this entire world, the vast universe and the panorama of life which moves across its face is the interplay of two cosmic forces," called good and evil. These two forces are always at work and will continue to be till the Universe disappears. This fundamental truth is also touched upon by Count Keyserling when he writes in his Recovery of Truth that on the plane of true unity beyond the uniqueness of man, "events occur as function of the co-operation between the masculine and the feminine." In terms of the I-Ching it may be stated that all the ever-changing phenomena of the Universe are the result of the interaction and co-operation of Yin and Yang, of Spirit and Matter or Spirit and Earth. Spirit (i.e., the Logos principle) in itself signifies Meaning. From the standpoint of the recipient it means creative understanding, and in its outpouring or radiating quality it means change. Thus all changes in the phenomena of Nature, and of human, animal, and vegetable life, are due to changes in the interrelationships between Spirit and Earth. When these mutual relationships manifest themselves in a harmonious manner, a happy and harmonious order of things will prevail, in which even rainfall will occur at the right time and "plants and trees will grow luxuriantly," and "all things will be nourished and flourish." If, on the other hand, the reciprocal influences of Spirit and Earth were shut off from each other, then chaos and disorder would be brought about, giving rise to a condition of affairs in which not only plants and trees would fail to grow and develop but human beings themselves would be in danger of being involved in cataclysmic upheavals of all kinds. At such times men of virtue and ability will seek refuge by retiring from office and living in obscurity.

In the history of the world, there have, indeed, been such periods when, as a result of the operation of the law of periodicity, a "dark age" intervened in which the Light of Spirit, which had been illumining and transmuting things, seemed to have been withdrawn from Nature or, in other words, Nature seemed to have closed-up against the light of Spirit. Such minor periods usually set in after periods of prosperity and peace, while major ones, called Pralayas, will in due time be introduced as a result of Cosmic evolution, when, with the coming of the "Night of Brahma," and the consequent dissolution of the Universe, Creative Spirit will withdraw itself to rest "for seven eternities" before re-emerging at the dawn of the following Manvantaric Day. When that remote "Night of Brahma" comes, as come it will, men of spiritual understanding will follow a similar course by withdrawing their consciousness from the "three lower worlds" (三界) — the physical, the emotional, and the mental worlds — and resting in the inner world of Spirit which corresponds to the buddhic and the nirvanic planes of the Buddhist Bodhisattvas.

A Dark Phase of Creation

Why is it that line 4 of K'un represents such a dark phase of creation in which Spirit and Earth are closed up and men of virtue retire into obscurity (天地間，賢人隱)? There are at least five answers to this question. The most important is that Line 4 represents the point at which the T'ai hexagram 泰，the symbol of Success and Prosperity, begins to be transformed into its polar opposite, viz., the P'i hexagram 否，the symbol of Obstruction and Separation. But, before dealing with these solutions, it is necessary to repeat briefly what has been written about Line 3 in previous commentaries. It has been pointed out that when the gradual transformation of K'un, which starts from its first line, reaches its third line, the hexagram becomes T'ai, the symbol of Prosperity and Success. Thus Line 3 corresponds to T'ai. T'ai consists of the Spirit-symbol, Ch'ien, below, and the Earth-symbol, K'un, above, signifying that the influence of Earth rises while that of Spirit descends, resulting in the idea of intercommunication between Spirit and Earth. It may be noted that King Wen sees in T'ai the symbol of "good fortune with progress and success" (吉亨). Commenting on this symbol Confucius

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1. Paul Brunton, Inner Reality.
3. Ibid., P. 226.
writes:

T'ai shows us that Spirit and Earth are in communication with each other, and that all things consequently have free intercourse. It shows also that the high and the low, superiors and inferiors, are in communication with one another and are possessed by the same aims and aspirations. Thus, the way of the superior man appears to be waxing, and that of the small man waning.

This commentary of Confucius bears out the meaning of the first part of the text under consideration, for it signifies that Spirit and Earth are not shut off from each other but are exercising their transformative influences in such a harmonious manner that, as a result, all things attain their full growth, and the superior men, instead of retiring into obscurity, are coming forth to serve their ruler in an increasingly effective manner. The idea of "the luxuriant growth of plants and trees" is further borne out by the upper intermediate trigram of T'ai, i.e., the Chen trigram, which, according to the Treatise on the Trigrams, suggests the idea of bright young bamboos; of sedges and rushes; of what in the end becomes the strongest; and of what is the most luxuriant (最為茂盛之竹・為茂盛之謂・為最齡) Chen also corresponds to the primary element of Wood, and a sentence from Chapter V of the same Treatise reads, "All things issue forth from Chen" (萬物出乎震). Hence, again, the idea of plants and trees issuing forth from the earth. Finally, Chapter V quoted above begins with this passage:

"God comes forth in the sign of Chen;
He brings all things to completion in the sign of Sun." (帝出乎震・齊乎巽).

The point to be noted in this connection is that Sun, as well as Chen, suggests the idea of wood (為木). Hence, again, the idea of plants and trees being produced under God's creative power. All the above passages corroborate the ideas of the first part of the text in question: "through the changes and transformations produced by Spirit and Earth, plants and trees grow luxuriantly." In this way all the ideas which are perceived in T'ai and in its component trigram, Chen, are associated with Line 3 of K'un which, as explained above, is correlated with T'ai. Now, by the principle of cyclic change, a condition of prosperity and success (T'ai) is inevitably succeeded by one of obstruction and misfortune (P'i). Symbolically speaking, T'ai must be followed by P'i (泰極否來), and this is actually so in the sequential arrangement of the sixty-four hexagrams by King Wen. It follows from this that since Line 3 corresponds to T'ai, Line 4 which succeeds Line 3 must correspond to P'i. According to Yü Fan, it represents that point at which T'ai begins to be transformed into P'i (連翻：六三陽息坤成泰・六四泰反成否・坤四為否初). Is there any analogy or correspondence between the meaning of the P'i hexagram and that of Line 4 as described in the present text? The answer is that the correspondence is a very close one, because while the text of Line 4 says that "the reciprocating influences of Spirit and Earth are shut off from each other and men of virtue retire into obscurity," Confucius's Treatise on the T'uan of P'i reads:

"The want of good understanding between the different classes of men in P'i, and the unfavourable influence of P'i to the firm and correct course of the superior man..............all this springs from the fact that in it Spirit and Earth are not in communication with each other, and all things in consequence do not have free intercourse. P'i also shows that the high and the low are not in communication with one another, and that there are no well-regulated states in the world..............Thus, the way of the small man appears to be waxing, and that of the superior man waning."

The Chief reason for this interpretation is that P'i consists of the
Spirit-symbol above and the Earth-symbol below. This arrangement of the two symbols signifies total lack of intercommunication and interpenetration between Spirit and Earth, which, on the plane of human life, corresponds to the entire absence of free intercourse between ruler and the people. In such circumstances no good government can be expected to prevail. Influential positions become accessible to inferior men, while the chances of superior men to serve the state become more than ever limited. The only safe course open to men of virtue and ability lies in retiring from public service and living in obscurity. This idea of retirement and seclusion is further borne out by the Greater Symbolism of Pi which reads:

The trigrams of Spirit and Earth, not in intercommunication, form Pi. The superior man, accordingly, restrains the manifestation of his virtue, and tries to avoid the calamities that threaten him. There is no opportunity for him to secure glory and emolument.

The implication of this passage is quite obvious. The lack of intercommunication between Spirit and Earth, the threat of impending calamity, and the absence of glory and emolument are equally important factors that impel men of virtue and ability to retire from office and live in seclusion. All this synthetic reasoning serves to show that the meaning of Line 4 of K’un is corroborated by that of the hexagrams to which it is correlated. This applies to all other lines without a single exception, for the sixty-four hexagrams and their component symbols are all organically connected and interrelated, just as the organs of the body are harmoniously related to one another, and just as all physical, psychic and spiritual phenomena are interconnected in some way. It may be stated once again that the sixty-four hexagrams and their 384 individual lines together represent a coherent whole, and that in them and through them the profound mind may perceive a whole world of ideas and meanings all of which are closely and minutely related to one another. Such is the unique and wonderful system of the I-Ching.

Different Interpretations of Text

As stated above, the text in question, like most other texts, is capable of multiple interpretations, a few of which may here be introduced from different commentaries. A simple explanation is given in the I Ching Tʻing Hua (易經箋解) that Line 4, being a Yin line occupying a Yin position, indicates a condition of "twofold darkness" (重陰) devoid of any Yang element, thus suggesting the idea of the primordial state in which Darkness filled the boundless void and the Light of Spirit had not yet begun to manifest itself. Creation had not started and it appeared for a time that Spirit and Matter had shut themselves off from each other. This condition suggests that men of virtue and ability are hiding themselves in retirement (六四重陰無陽，天地閉塞之象也，則雖賢人，且隱蔽其用而不施矣).

Another explanation, advanced by Ch‘eng Tzu, is that the subject of Line 4 is in the upper sphere, next in position to the ruler of Line 5, but not harmoniously adjusted to him. Being near his ruler and yet out of touch with him, he is exposed to perils which may be escaped by those who are farther away. Evidently his one safe course lies in retiring from office.

The third explanation is given by Jen Ch‘i-yun in his Chou I Hsi Hsin (周易洗心). He writes:

When Spirit and Earth are harmoniously communicative with each other, even plants and trees grow luxuriantly. How much more happy and prosperous are the relationships between ruler and minister! But, if the reciprocal influences of Spirit and Earth were shut up and disconnected, then men of virtue and ability should retire and adopt the good policy of a ‘tied-up bag’. Line 4 represents such a situation, for it symbolizes the first stage after the transition from the lower to the higher, and, besides being "doubly Yin", it is "non-central". Hence it suggests extreme caution.

Pointing out the differences in meaning between Line 4 of K’un and
the corresponding Line 4 of Ch'ien, Jen Ch'i-yun further writes:

Line 4 of Ch'ien is associated with two "Nos" — "no permanent place either above or below" (乾四无常无位) and "no constancy either in advancing or in retreating" (退进无恒). This denotes uncertainty of movement and the probability of progressive transformation (乾四无常无恒，身為變化). Line 4 of K'un, too, is associated with two "Nos" — "no blame and no praise". This denotes certainty of movement and the desire for self-preservation only (坤四无咎无誉，保身而已). Both Line 1 of Ch'ien and Line 4 of K'un denote retirement, but while the retirement of the former is temporary, being undertaken in anticipation of better and more peaceful times and, consequently, opportunities to emerge into the world, that of the latter is permanent, being undertaken as a refuge from chaos and calamity (乾初隠治也，坤四隠，已侷也). The subject of Line 4 of Ch'ien wants to advance at the proper time, while that of Line 4 of K'un wants to restrain himself and avoid the adversities that threaten him (乾欲進以及時，坤四務僉德以避難).

The fourth explanation is given by Teng Tzu-pin in his Wen Hsin Lu (問心錄). He points out that Line 4 is midway between the two earth-symbols, being above the lower one and at the bottom of the upper one. This denotes concealment between different levels of earth. Furthermore, all the lines above and below Line 4 are Yin lines, signifying darkness above, darkness below, and darknes all around. On the historical plane, this corresponds to a dark age when evil principles prevail in the country (國無道)，and men of virtue hide themselves for personal security. At such times men of virtue and ability refrain not only from action but from speech as well. In other words, they make "a tied-up bag" of themselves, thus agreeing with the teaching of a passage from the Doctrine of the Mean which reads: "When the kingdom is ill-governed, superior men are sure by their silence to command forbearance to themselves" (國無道，其默足以容). Living thus in non-activity and silence, they show "malice towards none" — hence their freedom from blame; and they withhold their good work and their good name — hence their freedom from praise (不與物忤故无咎，功名不願故无誉). This extreme caution saves him from injury (慎不害也).

It is clear that the above is an exposition of the significance of a "tied-up bag" which is the subject-matter of Line 4. Now a "tied-up bag" does not only mean keeping one's mouth shut; it also means tying up the "bag of wisdom", and this signifies that the man of virtue and ability restrains the manifestation of his wisdom for the guidance of the world. In other words, he cherishes his wisdom in his heart and refrains from expressing it. In this connection, it is well to point out that Line 4 represents the heart just as the lowest line represents the feet, and the topmost line the head. This is corroborated by the Yaotz'u of Line 4 of the Ming I hexagram 明夷，which reads:

He is able to attain his heart's desire in the condition indicated by Ming I, quitting the gate and courtyard of the lord of darkness (獲明夷之心，于出門庭).

It is believed that in the centre of one's heart resides the spirit of wisdom, and that when the heart is closed upon the world, the "bag of wisdom" is closed as well. The idea of the heart is also borne out by the transformation of Line 4 which converts the upper intermediate trigram into K'an 离，a symbol of heart disease (說卦：坎為心疾).1 It may be of interest to mention in conclusion that in Chinese history there were several distinguished personages who, on account of their sagacity and talents, were actually given the title of honour Chih Nang, i.e., "Wisdom-Bag". They are Shu Li Tzu Chi (蜀里子疾) of the Ch'in dynasty, Ch'ao Ts'ao (曹操) of the Han dynasty, and Huan Fan (桓範) of the Tsin dynasty. So happy and peaceful were the conditions of their time that they had no need to tie up their bags of wisdom, but poured them forth in great abundance for the enlightenment of their country and their people.

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1. Cf. Treatise on the Trigrams, Ch. XI.
CHAPTER XVI

Paragraph 9 of Wen Yen

君子黃中通理，正位居體，美在其中，而暢於四支，發於事業，美之至也。

THE SUPERIOR MAN BY THE "YELLOW" COLOUR OF HIS INNER BEING, IS POSSESSED OF DIRECT COMPREHENSION OF SIGNIFICANCE. THOUGH OCCUPYING THE CORRECT POSITION OF SUPREMACY, HE DWELLS IN A HUMBLER SPHERE OF ACTIVITY CORRESPONDING TO THE LOWER PART OF HIS PERSON. HIS BEAUTY IS IN THE CENTRE OF HIS BEING, BUT IT GIVES FREEDOM TO HIS FOUR LIMBS, AND IS MANIFESTED IN HIS CONDUCT OF AFFAIRS,—THIS IS THE PERFECTION OF BEAUTY.

This paragraph is Confucius's special commentary on the Yaotz'u of Line 5 of K'un. It explains the significance of "the yellow lower-garment" as symbolized by that line. As already elucidated at length, yellow is the colour of Earth, and corresponds to the central point of the cosmogonic plan and the compass. It may be added here that in Esotericism yellow is understood as a sublime colour which appears only in the "auras" of advanced souls. It signifies intelligence or wisdom as opposed to dull green which signifies jealousy, to lurid red which signifies passion, to grey which signifies fear, and to black which signifies malice. It is also believed by Esotericists that yellow represents the principle of "Buddhi" in man, i.e., the principle of Intuition. It may therefore be concluded that the phrase "yellow centre" or huang chung (黃中) in the text in question signifies the centre of consciousness of the superior man, the centre of his individuality or the core of his personality. It is through this centre of his inner being, beyond the realms of mental and emotional activity, that the mystic begins his process of interiorization whereby he realizes ever deeper ranges of Spiritual Significance leading ultimately to his perfect union with Eternal Truth and his comprehension of all things pertaining to his life in particular and to the universe as a whole. Thus, the superior man cultivates himself by purifying his inner nature, transforming the duller and more morbid colours of his lower desires and emotions, which blur and obscure the Image of God within, into the golden yellow colour of Divine Wisdom which reflects that Image with perfect clearness. This is what is meant by the first sentence of the text, "The superior man by the yellow colour of his inner being, is possessed of direct comprehension of Significance." (君子黃中通理). It reminds one of some pictures of saints or founders of religions showing their heads encircled with sacred haloes of golden light which permeates their bodies and streams forth through their hands and feet. One explanation of this phenomenon is furnished by the text in question: that the saint has restored the original golden colour of his inner light, has acquired direct understanding of Ultimate Significance, and has attained supreme beauty within himself.

On the plane of man, Line 5 represents the supreme position attained by a minister when he acts as regent or prime minister to his young king. Although his position is the highest attainable, yet he realizes that he is still a subject to his ruler and, as such, he has to submit to his sovereignty. Thus, though occupying the highest position, he confines himself to his relatively humbler sphere of ministerial activities. Like the Duke of Chou when acting as regent to King Ch'eng Wang, he dons a yellow lower garment to show his inferior rank, thus avoiding suspicion on the part of his ruler and jealousy on the part of his fellow ministers. This is the meaning behind the second sentence of this text, "Though occupying the correct position of supremacy he dwells in a humbler sphere of activity corresponding to the lower part of his person." Now, by assuming such a humble attitude and resolving all doubts regarding the propriety of his motives and actions, he attains peace of mind and satisfaction of soul. He becomes correctly adjusted to his ruler above, to the masses of people below, and within the cosmic scheme of things in general. He attains that inner equilibrium through which the True, the
Good and the Beautiful spontaneously manifest themselves, illumining his inner being and "giving freedom to his four limbs". His intuitive and executive faculties are given full play, thus expressing themselves for the accomplishment of great life-tasks. The richness of his inner life well up and transfigures his whole personality. Mencius has given a more or less similar description of such a superior man:

Inherent in the nature of the superior man are benevolence, righteousness, propriety, and knowledge. These are rooted in his heart; they grow and manifest themselves as a mild harmony in the countenance, a rich fullness in the back, and a spontaneous freedom in the four limbs. As a result, the four limbs understand how to arrange themselves without being told.1

Such is the perfection of beauty of the superior man represented by Line 5 of K'un.

Yellow Court in Taoism

The expression huang chung (黄中), i.e., yellow centre, has also an esoteric meaning well apprehended by the high initiates of the Chinese Taoist School of Occult Meditation. At a certain stage of discipleship, they are initiated by their master into the secret mysteries of what is called the "Yellow Court" or "Yellow Chamber" (黄庭), at which they rest themselves in their daily meditation and contemplation. This "Yellow Chamber" is, indeed, the secret of all secrets, being regarded by enlightened Taoists as the "Master-key" to Self-realization. Symbolically speaking, it transforms the disciple from a point into a straight line, and then from a straight line into a triangle and a circle, thus bearing out the meaning of Goethe's profound saying, "God geometrizes." Through-out the meditation, the disciple remains in an absolutely correct position and posture (正位居官), straight-backed, cross-handed and cross-legged, physically co-ordinated, emotionally calm, and mentally quiescent, while his life-forces pulsate along distinct channels through his nervous system, permeating his whole body and radiating even beyond its periphery through his head centres and his four limbs (赐於支支). To those whose "mind's eye" has been opened, it presents an object of peculiar loveliness (美在其中, 美之至也), vibrating in all directions from the centre of his Inner Being. Having thus enthroned himself in that secret "yellow court", that "Holy of Holies", his perception of Spiritual Significance becomes direct and spontaneous (黄中直理), and tremendous creative energies are released from his Higher Self for the accomplishment of his life-work (發於事業). Blessed indeed is the man who is found worthy for that highest stage of spiritual development. As the direct vehicle of manifestation of the metaphysical Reality within himself, he is most aptly represented by Line 5 of K'un.

A more or less similar truth has been hinted at in other religions or schools of divine wisdom. For instance, in a Buddhist manual of ethics called The Voice of the Silence, are mentioned "the Three Halls" which "lead to the end of toils".

A passage in Chapter VII reads:

Three halls, O conqueror of Mara, will bring thee through three states into the fourth, and thence into the seven worlds, the worlds of rest eternal.

The name of the third hall is Wisdom, beyond which stretch the shoreless waters of Akshara, the indestructible fount of omniscience.

Another passage in the same chapter reads:

Seek for him who is to give birth in the Hall of Wisdom, the hall which lies beyond, wherein all shadows are unknown, and where the light of truth shines with unfading glory.

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1. BK. VII, Ch. XXI, para. 4.
2. 十二经・十五络・三百六十一穴
In the commentary on the above passages, it is pointed out that the person here spoken of, who leads the disciple to his spiritual birth, is the Master, the Teacher; and the Hall of Wisdom represents the highest stage of progress in human development, the stage of contemplation at which the disciple begins to realize the subjective significance of all things. Jesus Christ also spoke of the “inner chamber” and He taught His disciples to enter that chamber when they prayed: “But thou, when thou prayest, enter into thine inner chamber, and having shut thy door, pray to thy Father which is in secret, and thy Father which seeth in secret shall recompense thee.”

The “inner chamber” here referred to properly signifies the inner shrine of the heart, the secret temple of Spirit, at which the devotee should say his prayers. That praying devotee naturally assumes a passive attitude (K’un) to his Father in Heaven (Ch’ien).

Historical Illustration

In history, the text in question may be understood as a description of the Duke of Chou when he was acting as regent to his nephew, King Ch’eng Wang (正位居極). He is described by historians as a man of strong physique and magnificent personality (公孫歸魯·赤舄几几—皆於四支), his physical beauty being a pure reflection of the beauty of his soul. At the height of his political career, he had completed his great task of composing music and establishing an elaborate system of rites and ceremonies on the basis of Spiritual Significance which he understood most thoroughly. Naturally, the beauty of his music and the solemnity of his ceremonies exerted refining and elevating influences on the behaviour and emotions of his people. It is said that by virtue of his lofty virtues and brilliant talents (周公之才之美), he introduced a “golden age” in the Chou dynasty. This supreme phase of his life is borne out by the transformation of Line 5 of K’un which symbolizes his situation, for the transformation of that line converts the whole hexagram into Pi 比, which shows five Yin subjects owing allegiance to one Yang ruler, and of which the “Greater Symbolism” reads:

Pi is formed by placing the trigram representing water over that representing the earth. The ancient kings, influenced by this symbolism, established the various states and maintained affectionate relations with their vassals (地上有水, 比, 先王以建萬國, 至諸侯).1

The expression “perfection of beauty” (美之至也) signifies that Line 5 represents the highest pinnacle of fortune that can be attained in the career of a minister. The transgression of that limit would at once produce the very opposite results as indicated by Line 6 which, being placed at the extreme height beyond Line 5, represents “the fighting of dragons in the wilderness” — a disastrous state of affairs (姚配中, 臣之極也, 故美之至, 言不可過也, 遇則頥陽必戰矣).

The symbols of some of the ideas in this text are of much interest. Line 5 of K’un is correlated to the Kuan hexagram 晉 whose upper trigram, Sun 晉, is the symbol for “thighs” (箕為股), and whose upper intermediate trigram, Ken 晉, is the symbol for “hands” (箕為手). Hence the idea of “the four limbs” in the text. The four limbs are to the body what virtuous ministers are to the ruler. They support the body and make motions just as the ministers support their ruler and carry out his instructions. Thus, according to the Shu Ching, Emperor Shun once said to his ministers:

Alas! what are ministers? Are not ministers my associates? What are associates? Are not associates my ministers? ... My ministers constitute my legs and arms, my ears and eyes. I wish to help and support my people, — you give effect to my wishes.

2. 賢中譯理·魁配中：此周公頌政創祿作卿之象——設於事業.
3. 1. Ibid. These symbolisms have been explained in the Introduction.
I wish to spread the influence of my government through the four quarters, — you act as my agents.\(^1\)

The minister of Line 5 of K’un naturally “dwell in a relatively humbler sphere of activity” than the ruler of Line 5 of Ch’ien (正確處). Now the idea of “dwell” (居) is based on the Ken trigram 口口口 referred to above, which, according to the same Treatise on the Trigrams, suggests the idea of a door or gateway of a house (其為門闕). The form of the Ken trigram 口口口 with the open space at the middle and below something solid bears a close resemblance to a door or gateway. Besides, the Ken trigram denotes the “arrestation of movement” (閉以止之), thus bearing out the idea of a closed door which prevents entrance into a house.

**The Superior Man of Line 5**

Jen Chi-yun points out in his *Chou I Hsi Hsin* (周易洗心) that, throughout the text of the K’un hexagram, there is no mention of the sage or “the great man”, but that in this Wen Yen Treatise the “superior man” (君子) is the subject treated under Lines 2 and 5 (唯不言聖人，惟二五言君子). He further points out that the superior man of Line 5 is more outstanding than that of Line 2, because, whilst the latter, being “inwardly straight and outwardly square”, is distinguished only by his moral qualities of reverence and righteousness (二直內方外有其德), the former is distinguished by his perfect beauty, by his direct understanding of Spiritual Significance, and, above all, by the success of his life-task (五積中發外有其業). The superior man of Line 5 excels also the subject of Line 3, because the former is in a position to allow a full revelation of his inner beauty through his personality (his four limbs) (暢於四支), whereas the latter has “to keep his beauty and excellence under cover (含章), and “hardly dares to claim any success for himself” (不敢成也). (三合未盡於暢，五嘗不止於含).

Much has been written about the interconnection of the hexagram and its individual lines. These individual lines are, in reality, different aspects of an inner unity just as the various human situations in life and the changing phenomena of the Universe are but different aspects of the same interaction between Yin and Yang. But it is difficult for a man of average intelligence to perceive the interrelated meanings underlying the different symbols and the heterogeneous phenomena of the Universe. To do so requires the exercise of what may be called the “symbol-comprehending” faculty just as the perception of beauty behind all forms involves the exercise of the “aesthetically-receptive” faculty.\(^1\) Now Line 5 of K’un is closely correlated to Line 2 and to two other lines of the Ch’ien hexagram, and this correlation has been traced by the editor of the Chou I, Che Chung, (周易折中) whose views may be summarised in the following section.

**Moral Qualities Represented by Ch’ien and K’un**

Of the six lines of Ch’ien two deal with the moral culture of man. They are lines 2 and 3. The former deals with “sincerity of speech” (庸言之信), “cautiousness of conduct” (庸行之謹), and “the preservation of truthfulness” (守邪存誠); and the latter deals with the cultivation of “faithfulness and sincerity” (忠信進德), the “cultivation of correct speech and the establishment of truthfulness” (修辯立誠以居業). Likewise, there are two lines of K’un which have to do with the same subject of self-culture, namely, Lines 2 and 5, the former dealing with the cultivation of respectfulness as the way to maintain “inward straightness” (敬以直內), and righteousness as the way to maintain “outward squareness” (義以方外), and the latter dealing with the direct comprehension of Spiritual Significance (義中道理). When considered separately, they appear to represent four different ways of moral culture; when understood synthetically, however, they are all interrelated. For both Lines 2 and 3 of Ch’ien are associated with the qualities of sincerity and truthfulness. As sincerity in itself is but a form of truthfulness, it may be stated that the Ch’ien hexagram stands for only one virtue — truthfulness (在乾之兩爻，誠之意

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On the other hand, the respectfulness and "inward straightness" of Line 2 of K'un correspond in truth to the "yellow centrality" of Line 5, both having to do with one's inner being, while the righteousness and "outward squareness" of Line 2 correspond to the "correct position" of Line 5, both having to do with one's external appearance. Now, as external appearance is but the expression of inner being, it may be said that the one fundamental quality for which K'un stands is respectfulness (敬之義多). Of the two fundamental qualities of truthfulness (Ch'ien) and respectfulness (K'un) the former is positive, causing a fullness of heart (實心), thus corresponding to the undividedness of a Yang line, and the latter is passive, causing an emptiness of heart (虛心), thus corresponding to the dividedness of a Yin line. It should be noted also that truthfulness and respectfulness, being analogous and correspondent to Yang and Yin respectively, are correlated and mutually dependent, for there never has been a man filled with the spirit of truthfulness who is not reverential to his elders (未有誠而不敬), and there never has been one trained to reverence who is not truthful to people (未有敬而不誠). The acquirement of one quality automatically leads to that of the other. The heart must be filled before it can be emptied, for without being filled with Spiritual Significance it cannot empty itself of all worldly desires (非實則不能虛，天理為主，然後人誠退賢也); and conversely, it must be emptied before it can be filled, for without emptying itself of all worldly desires it cannot fill itself with Spiritual Significance (非虛則不能實，人欲屏息，然後天理流行也).

Thus, full-heartedness and empty-heartedness, truthfulness and respectfulness, the creative and the receptive, the positive and the negative, are all essential attributes of a complete life, corresponding to the Yin and Yang or the K'un and Ch'ien aspects of the Absolute. The sage who has attained union with Eternal Truth is naturally and spontaneously reverential in his attitude towards things; on the other hand, the superior man who practises respectfulness with conscious and strenuous efforts will eventually be led to the realization of Eternal Truth (在聖人則純乎誠矣，其敬也自然之敬也，其次則主敬以至於誠). Thus, Ch'ien stands for the way of a sage, and K'un stands for that of a superior man (程子曰，誠
CHAPTER XVII

Paragraph 10 of Wen Yen

When the subject of Yin considers himself equal to the subject of Yang, there is certain to be a struggle. Lest one should think that nothing of Yang remains, the dragon is mentioned. But since the Yin subject has not yet left his own class, “blood” (Yin) is also mentioned. The mention of blood as being both black and yellow indicates the intermingling of spirit and earth. Spirit’s colour is black and earth’s yellow.

This paragraph is Confucius’s special commentary on the Yaotz’u of Line G of K’un. It explains the reasons why the ideas of “fighting”, of “dragons”, of “blood”, and of “black and yellow” are mentioned and embodied in that text.

Textual Differences regarding the Character  妖 (妖)

There is perhaps no passage in the I-Ching which has been subject to more divergent interpretations than this last paragraph of the Wen Yen Treatise. Considerable controversy centres around two words, namely,  妖 妖 in the first sentence, and  妃 妃 in the second sentence of the paragraph. They seem to constitute the two foci of an ellipsis of ideas and ideals. They are found in different forms with different significations in different editions of the I-Ching, with the result that scholars have, throughout the centuries, been arguing with one another over their possible and probable meanings, each trying to establish that his particular interpretation is the correct one, i.e., the one originally meant by Confucius. It may be of interest, first, to point out the different forms in which the two words have appeared; secondly, to explain their different significations and their bearings on the meaning of the text; and, thirdly, to try and determine, if possible, the correct interpretation of the meaning conceived by the Duke of Chou.

With regard to the first word in question, it appears in nearly all common editions of the I-Ching in the form of  妖, meaning “doubt” or “suspicion” as in  妃 妃, and “resemblance” or “equality” as in  妫 妫. In this sense of the word, the first sentence should be interpreted as signifying that the dark power of Yin, when it attains its highest degree of manifestation as indicated by Line 6, bears a resemblance to Yang, or considers itself equal to it (疑：陰既盈極與陽倣矣，是疑於陽也)，thus arousing the suspicion on the part of Yang that the Yin subject which has hitherto been of a complementary and receptive nature has become an aggressive opponent of equal strength (陰盛盈陽，見疑於陽，猶臣亢則違君，而見疑於君子). This presumption on the part of Yin and the suspicion which it arouses on the part of Yang lead to conflict. Hence the fighting of the dragons in the wilderness (龍戰於野).

As has been pointed out and explained in the commentary on Line 6, Ch’ien and K’un, or Yin and Yang, meet under the same zodiac-sign Hai (亥方陰陽雜居故疑). This signifies that, according to certain arrangements of the eight trigrams, K’un may be understood as occupying the same position which belongs to Ch’ien, thus suggesting the idea of a minister occupying the supreme position which belongs to his ruler. This assumption of equality on the part of a Yin subject and its apparent encroachment upon the sphere of influence of a Yang subject lead inevitably to conflict. Hence, again, the idea of the “fighting of the dragons”.

1. Chu Hai, 疑，鈞敲頑如大小之盤曲。
535  THE  I-CHING

The word *i* (*疑*) appeared originally in the ancient edition of Meng Hsi (孟喜),1 and it is from that ancient text that the word has been adopted in nearly all common editions. But some textual alteration was introduced by Yu Fan and Hsun Shuang who maintained that the word should be *ning* (*凝*), meaning “condensation”, thus tallying with the same word in the text under Line 1 (*堅凝*) (*疑凝也*). This alteration was supported by the modern authority, Yao Pei-chung (姚配中), who in his *Chou I Yao Shi Hsieh* (周易姚氏學) argues that Line 6 of *K’un* represents the tenth month of the lunar year in which the Yang forces of Nature are hidden in the depths of the earth below, while the Yin forces have attained the highest degree of manifestation above. In other words, the process which begins as condensation with the appearance of hoarfrost under Line 1 has reached its ultimate stage, causing the formation of ice which seems to block up completely all outlets for the ascent of the hidden Yang forces. In their struggle for manifestation, these Yang forces have to break through the ice which resists and so causes a clash—in other words, a fight. But this interpretation, based as it is upon the alteration of the text, has been denounced by Ou Ta-tien, who maintains that the ancient edition by Meng Hsi must be more authentic than later editions by Yu Fan and Hsun Shuang. However, apart from these two above-mentioned interpretations, there are at least two others both based upon different alterations of the word *i* (*疑*). First, it is held in the *Ching I Shu Wen* (經義述聞) that the word in question should be *ai* (*疑*) (different intonation), meaning “progressing from below to the top” (*疑之言疑也，自下及上之辭，陰盛上疑於陽也*), the idea being that, in its advancement from the bottom to the top, the Yin power comes in contact with Yang, resulting in a clash which is described pictorially as the fighting of the dragons. Secondly, in the *K’un Shih Ching Hsieh Chih Yen* (孔氏經學卮言), it is held that in ancient texts words often dropped their side-radicals for the sake of simplification (古文當省多省) so that in the present case the word *i* (*疑*) should have been *ai* (*疑*) which shows its side-radical *shih* (石) and which means “hindrance” or “obstruction”. In the present context, the word *ai* signifies that

1. 孟喜：《易經通論》第三篇。
The Character Hsien

Similar hair-splitting textual criticism has been passed on the word *hsien* in its second sentence, which first appeared in its present form in Wang Fu-suan's edition and has since been adopted in all common editions. As is expressed in the translation, this word *hsien* signifies dissatisfaction, resentment, indignation. In this sense of the word, the text is interpreted to mean that the sage is dissatisfied with the extreme position of Line 6, that is, Line 6 is entirely devoid of the Yang influence. Such a state of absolute rest (Yin) is non-existent inasmuch as the creative activity of Spirit (Yang) never ceases. So he introduces the idea of a dragon (Yang) under that line to bear out the truth that at that extreme point which marks the completion of Yin, the dragon-powers of Yang are already coming into manifestation. Now, in other editions, the word in question appears in at least two different forms with more or less different significations. In one edition preserved by Cheng K'ang Ch'eng, it appears as *Ch'ien* (備) which bears the same meaning as *hsien* (備), i.e., dissatisfaction. In another edition used by Yü Fan and Hsun Shuang, it appears in the form of *chien* (備), meaning “include”. In the same edition, the word *hsu* (虜) is omitted. The second sentence then becomes “為其虜於陽也” and is taken to mean that the K’un and Ch’ien trigrams are included under the same zodiac-sign Hai. It is because of this inclusion that Line 6 becomes associated with the idea of a dragon.

Of the three interpretations the first, which stresses the idea of indignation, is considered by Teng Tzu-pin as the correct one. His contention is that Lines 1 and 6 of K’un represent the beginning and the culmination of the dark power of Yin, i.e., the first appearance and the final completion of an evil tendency. Thus, Line 6 symbolizes the formation of ice, “the murder of a ruler by his minister, and the murder of the father by his son”. Now, in situations such as these, there is no recognition of sovereignty or fatherhood, or, in the words of the text, “no acknowledgement of the superiority of the subject of Yang”. This utter disregard of morality naturally provokes the intense, righteous indignation on the part of the sage, and this it is which summons up the *dragon-powers* of spiritual men in a struggle to overcome the prevailing evil forces and usher in a new cycle of peace and righteousness. It is for this reason that the idea of *dragons* is associated with the topmost line of K’un.

The present writer wishes to introduce yet another explanation based on the Law of Analogy or Correspondence. In accordance with this Law, Line 6 of K’un corresponds to Line 6 of the Kuai hexagram (No. 43). We notice at once that although there is not a single Yang line in the K’un hexagram, there are five Yang lines in the corresponding hexagram Kuai. Therefore, when it is said that the increasing power of Yin arouses the suspicion (疑) of Yang, we may understand it as meaning that the increasing power of the Yin subject at the top of Kuai arouses the suspicion of the five Yang subjects below, resulting in fighting and shedding of blood. Furthermore, we may assume that when the Duke of Chou, being *dissatisfied* (備) with the condition of absolute rest or darkness represented by Line 6 of K’un, which is entirely devoid of the Yang element, used the term “dragons” in his Yaotz’u on that particular line, he had in mind the five Yang lines of the corresponding hexagram Kuai. Most assuredly, the deliberate reference to the dragon-idea on the part of the Duke of Chou in connection with that line was to drive home to the student of the I-Ching this Principle of Analogy or Correspondence which is of paramount importance in the interpretation of the text of the Book.

**Mixed Colour of Blood**

With the clarification of the meaning of the first two sentences, the meaning of the rest of the text becomes clear. Line 6, despite its association with the idea of *dragons* is, after all, a Yin line, occupying a Yin position, and being part of a group of Yin lines. In other words, the Yin subject of that line has not yet left his own Yin class (纔未離其類也). Hence, as a correspondent to it, the idea of blood is introduced which is distinctly Yin in contrast to the vital force (Yang) of the body. The joint reference to “black and yellow” as the colours of Spirit and
Earth has been dealt with at length in the commentary on that line. In the struggle between Yin and Yang, between snakes and dragons, between bad and good men, blood is shed by both parties, indicating injury on both sides. The intermixture of good and bad blood is indicated by the blending of the two colours, black and yellow. But, though blended, the two colours are easily distinguishable from each other, thus suggesting the idea that spiritual and earthly elements of life, the superior and the inferior types of men, are easily distinguishable from each other, so that the greater values of the former are never completely lost in their mixture with the lesser values of the latter. Similarly, the ways of Spirit, of a ruler, of a father, or of a husband should be distinguished respectively from those of Earth, of a minister, of a son, and of a wife in spite of all manners of interrelationship and union among them.

CHAPTER XVIII

EPILOGUE

We have now come to the end of the commentary on the two fundamental hexagrams — Ch'ien and K'un — of the Book of Changes. Much has been written to expound their spiritual significance as perceived by the ancient sages; but much still remains to be said, for there is no limit to the depth of meaning underlying the hexagrams, just as there is no limit to the development of the inner life of man. In concluding this first section of the task, it may be well to recapitulate briefly some essential truths which have so far been expounded.

Constantly in operation is an Omnipresent, Eternal, and Infinite Principle which is the Causeless Cause of “all that was, is, or ever shall be”. This Principle has been called by various names, among which are “the Absolute”, “Ultimate Reality”, “the Tao”, “Significance”, “Truth”, “Unity”, “the Self”, and “the Oversoul”. In the Book of Changes it is referred to as the “T'ai Chi” or “Supreme Ultimate”; in Buddhist sutras and sastras it is called Cosmic Mind or Bhutatathata; and in the Enneads of Plotinus it is simply called “the One”. The conscious realization of identity with this Principle corresponds to what is called “the ecstatic union with God” in Christian mysticism and to the attainment of Nirvana in Buddhist metaphysics; and, in Chinese philosophy, it constitutes the ultimate goal of the sage or “great man” who, in his moral excellence, is “in harmony with Spirit and Earth”.

According to the I-Ching, Absolute Reality of which our phenomenal universe is the objective manifestation is understood as having two aspects, Yang and Yin, or Ch'ien and K'un, or the Creative and the Receptive, corresponding to such dualities as Spirit and Matter, the Male and Female Principles, the positive and negative poles of electricity and magnetism and so on. For all forms of creation, the interaction and co-operation of...
these two polar opposites is absolutely essential. In the sphere of man, when Yin and Yang are harmoniously related with each other, they will manifest themselves as Understanding and Love and produce a harmonious and correct order of things; but when they are in disharmony, they will produce states of chaos and conflict, as between good and evil and between constructive and destructive tendencies. These conflicts do not necessarily arise to retard or frustrate the progressive evolution of mankind. They are not decrees of inexorable Fate, but can be avoided by right understanding and proper conduct on the part of all concerned. If we adjust ourselves correctly to one another within the cosmic relation of things, fulfilling our destiny according to our respective positions and responsibilities as taught by the I-Ching, and if we co-operate harmoniously and correctly with one another and dedicate our infinite Yin and Yang potentialities to the culture of essential Being as well as to the development of the sciences, then it is possible for us to direct our high aspirations to the establishment of a better world.

However, many thinkers in western countries emphasize only the positive aspect of Reality and become exclusively active and individualistic. The results are inevitably what might be expected. The natural sciences are developing wonderfully. One mathematical possibility after another has been elaborated. Scientific imagination has brought forth one invention after another. Consequently, in times of war, millions of lives might be destroyed on the basis of a calculation, and more and more formidable weapons of destruction are being invented. But, while technological efficiency progresses by leaps and bounds, man’s essential Being becomes all the more inadequate. In other words, while external conditions show great improvement, life itself fails to become the expression of deeper understanding but instead tends to be more and more superficial and materialistic.

While this has been the case with the West, in the East there are religions which lay emphasis on the passive aspect of Reality only, with the result that those who profess them are reduced to a state of inertia or resignation to Fate. Among these schools of thought may be mentioned Taoism. In the Tao Teh Ching there can be found many precepts on the virtues of passivity, simplicity, softness, weakness, quiescence, non-action and non-resistance. Thus, Chapter III advocates “emptiness of heart” and “weakness of the ambitions” (虛其心·弱其志); Chapter X asks, “In concentrating your vital force and achieving the highest degree of weakness, can you not become as a new-born child?” (專氣致柔·能嬰兒乎); Chapter XIX advises, “Reveal your simple self, embrace your original nature, check your selfishness, and curtail your desires” (見素抱朴·少私寡欲); Chapter XXVI states that “The quiescent is the master of the hasty” (靜爲躁君); Chapter XXVIII teaches us “to maintain meekness while being conscious of virility, and to be placed in the shade while being conscious of brightness” (知其雄·守其雌·知其白·守其黑); Chapter XXXVI says that “The soft overcomes the hard, and the weak overcomes the strong” (柔勝剛.弱勝強); and, finally, Chapter LXVII reads: “Here are my three treasures. Guard them and keep them safe! The first is love; the second is frugality; and the third is not to dare to be ‘foremost of all things under heaven’”（夫我有三寶。持而保之：一日慈；二日儉；三曰不敢為天下先）.

It is hardly necessary to point out that the Taoist outlook on life is a negative one. Of course, the teachings of Lao Tzu have a profound metaphysical meaning and are intended for those ascetics who are bent on attaining liberation from the fetters of life, but the fact remains that many scholars of later ages, like those of the famous Bamboo Grove of the Tsin dynasty, fell under the influence of those teachings and consequently withdrew themselves from the outer world and simply lived out their lives in quiet, effeminate blissfulness.

The profound significance of the Book of Changes lies in the fact that it lays emphasis on both the creative and the receptive sides of life, corresponding to the Yin and Yang aspects of Absolute Reality. Through the medium of the 64 hexagrams and their 384 individual lines, the Book shows that Yin and Yang are in operation in everything and every situation and suggests ways as to how to bring about and maintain harmony between the two primal forces so as to create and preserve a harmonious personality, a harmonious family, a harmonious state, and a harmonious
world. It seems likely that, when the metaphysical truths of the *I-Ching* are sufficiently understood and practised by the people of the world, a new universal order, in which all things are harmoniously interrelated, will become a living reality. At present the world has not yet awakened to a realization of the wisdom of the *I-Ching*, but the day will come when this wisdom will be better understood and appreciated.

In this treatise which I humbly send forth to the world, a new effort has been made to reveal and elucidate the essential truths of the *I-Ching*. I fervently hope it will at least serve the purpose of encouraging and helping other scholars to study this wonderful but rather mysterious classic and to co-operate in spreading far and wide its essential truths, so that, just as a little acorn will develop into a big beautiful oak tree, just as a single spark can kindle a conflagration over the prairies, the faint rays cast by this treatise will in time flash forth as the Light of China to lead suffering humanity

"From the unreal to the Real,
From darkness to Light,
From death to Immortality."

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ERRATA AND CORRIGENDA

Page 76: For “Hsiang Wang” read “King Hsiang”.
Page 144: line 29: For “plns” read “plus”.
Page 136: line 21: For “Wu Wang” read “King Wu”.
Page 156: line 16: For “Chuang Tsu” read “Chuang Tzu”.
Page 176: lines 6-7: For “and the fourth the subject” read “while the fourth is the subject”.
Page 412: line 7: For “hierachy” read “hierarchy”.
Page 416: line 18: For “sense-connexions” read “sense-connexions”.
Page 429: line 23: For “the source” read “the source”.
Page 529: line 4: For “the earth” read “Earth”.

Yüan Chieh, 425
Yüan Shih-k'ai, 215