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The Dance of Qian and Kun

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The Dance of Qian and Kun

By Denis Mair

Seattle, Washington

Foreword by Victor H. Mair

"The Cosmic Dance of Qian and Kun."

Woodcut by Daniel Heitkamp.

ABSTRACT

This collection of papers and interpretive essays reflects my interest in structuralism as practiced by ancient Chinese thinkers who devoted their study to the symbolism of a fertility dance. I point to evidence that the authors/compilers of the oracle used a dance of contraries as a matrix to provide context for archetypal life situations. Some of the papers present empirical evidence of architectonic, dance-like features in the overall formal matrix: oscillations, rhythms, symmetries, and gradients of integration. In other essays I present plausible readings of individual symbols. My aim in doing so is to demonstrate that the symbols contain dense patterning and conceptual seeds that encourage symbolic elaboration. For instance, I show that centrality, ebb-and-flow, rapprochement of contraries, fertility worship, and many other ideas are implicit in the text. Such implicit ideas give the text a wide range of applicability.

The interpretive essays touch upon the question of how human sacrifice, used as a display of competency by late Shang-era elites, eventually tapered off in the early to mid-Zhou era. In that period the Zhou swerved off in a new direction toward civil religion and a concern with intrinsic values of human self-understanding, which pointed the way to the teachings of a humanistic educator like Confucius. Although the internecine wars of the Zhou were violent, the act of killing was no longer put on display as an apex ritual, as it earlier had been, used, for example, to commemorate the building of construction projects in the late Shang. My analyses of specific symbols give evidence of a distinct turn toward humanistic thinking in the early to mid-Zhou.

To my admired teachers and poet-mentors—

Li Tse-yi 李子弋, for encouraging my private studies in the Yi;

Pan Baishi 潘栢士, for talks on the Yi to get me started;

Yan Li 嚴力, for conversations that struck a vein of poetic ore;

Jidi Majia 吉狄馬家, for showing me a black tribe following a white road;

Luo Ying 駱英, who uplifted me with grand mountaineering poems.

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FOREWORD: A UNIQUE EXPLORATION AND EXPOSITION OF THE *BOOK OF CHANGES*

By Victor H. Mair

> —I guess you could say that a thread running through my arguments on Yi studies is "in defense of implicitness." I think implicitness requires a kind of rigor that earns my respect.... Mechanistic reasoning can never arrive at it. Start by noticing the dragon's scales, then soon one will see the whole thing move.
>
> Denis C. Mair

The Players and Their Infinitely Changeable Stage

Before introducing the playwright of the drama that unfolds in this volume, allow me to say a few words about the two main members of the cast: Qian and Kun. The pronunciation of these names (especially the former) will undoubtedly prove challenging for those who are not familiar with one or another of the Sinitic languages. For the purposes of this book, we will use Mandarin, as represented by Hanyu Pinyin ("Sinitic Spelling"), the official romanization of the national language of the People's Republic of China, Modern Standard Mandarin (MSM), as the usual phonetic representation of the Chinese characters (Hànzì 漢字; Jap. kanji, Kor. hanja, Viet. Hán tự, i.e., "Sinograms; Sinoglyphs") given herein. In other romanization systems, the same sounds would appear as Ch'ien and K'un (Wade-Giles) or Chyan and Kwen (Yale), etc. As English "spellers" for non-initiates, following Neil Kubler (p.c.), I recommend "tchyen" and "kwoon" as close approximations of the sound of these two syllables in MSM.

Qian ("tchyen") and Kun ("kwoon") are the names of the first two (out of 64) hexagrams of the *Book of Changes*. A hexagram is a block of six stacked, horizontal lines (each of them unbroken [—] or broken [--] in the middle. Each line is pregnant with meaning, spelled out in short texts attached to

them (these we call "line statements"), which add to the implications of the hexagram as a whole. Since Qian and Kun are positioned as the first two hexagrams in the *Book of Changes* and are the only two hexagrams that consist entirely of unbroken or broken lines, they are obviously of tremendous importance for the work as a whole. There is more about ䷀ Qian 乾 (Heaven/King/Male) and ䷁ Kun 坤 (Earth/Queen/Female) later in this Foreword, but first a few words about the *Book of Changes* as a whole.

The *Book of Changes*, also known by many other names (e.g., *Zhouyi* [Zhou Changes], *I-ching* [Classic of Changes], and, in its most primitive form, simply as *Yih* [Changes]), is universally recognized as an ancient (Bronze Age) work of divination. "Zhou" is the name of the second historically attested Chinese dynasty (1046–256 BC) (see Appendix 1 for a complete listing of Chinese dynasties), when the *Yih* began to agglomerate into a coherent body of wisdom, lore, and divination technology.

I will momentarily discuss the nuances and implications of the different names for the *Book of Changes*, but I will first focus on the simplest and most basic: *Yi* 易 ("change" or collectively "changes"). That is to say, this work grapples with the ceaseless flux of all phenomena in the universe. Sinitic has other words that fall into the same semantic field, e.g., *bian* 變 ("transformation") and *hua* 化 ("metamorphosis"), and they are also operative in the *Book of Changes*, though not so centrally as *yi* 易 ("change").

Traditionally, it was thought that the earliest form of the character *yi* 易 ("change") was a picture of a lizard or chameleon, but more recently there have been other proposals (e.g., "a filled container") for what the original graphic form represented. To my mind and in the view of other paleographers, whether on the oracle bones (first stage of Sinitic writing, circa 1200 BC), bronze inscriptions (circa 600 BC), or bamboo slips and silk script manuscripts (circa fourth c. BC), the shape of the character displays a roundish (ovoid / oblong) head, wispy limbs, thin, curvilinear body, and tail. This consistent impression of the construction of the glyph is buttressed by what I consider to be compelling etymological (phonological plus meaning) evidence whereby 易 was the primitive form of Old Sinitic (circa 600 BC or earlier) *leg 蜴 ("lizard"). Note that the Old Sinitic reconstruction of 易, viz., *leg, is identical with that of the Old Sinitic reconstruction for *yì* 蜴 ("lizard; chameleon"). It is remarkable that, after two millennia, the Modern Standard Mandarin pronunciations of 易 ("change") and 蜴 ("lizard; chameleon") are still identical, both *yì* now (both were *leg more than two millennia

ago). Furthermore, 蜴, with the insect / bug radical added, is a late character for "lizard; chameleon." In BC times it was written without the insect / bug radical, and was just 易, the same as for "change."

Regardless of what the archaic shape of the glyph was meant to depict, as used in the title of the *Book of Changes*, it came to stand for an etymon that connoted change or alteration from one state or form to another.

What is the *yìness* of the *Yih* like?

The composite symbols in the *Yih* are made up of impressionistic flashes of experience, but they are laid out ready to be linked by creative imagination. They remind one of scales on a dragon. When the dragon starts moving, we no longer watch individual scales; we see the movement of the whole beast; we can sense its muscular fluidity of movement, even though the surface we see is all scales. This is the quintessential nature of the *Yih*, and our earnest engagement with it should be to grasp the quiddity of *yih* 易 ("change") in all of its ramifications.

As such, unless there is a particular or compelling reason to denote some other aspect or implication of the text, in this Foreword I will generally refer to the *Book of Changes* simply as the *Yih* ("Changes"). The "h" at the end of the syllable is to distinguish it from the many other homonyms that denote quite different things ("righteousness, justice; meaning, idea," etc.). Conveniently, in tonal spelling—Gwoyeu Romatzyh 國語羅馬字 (lit. "National Language Romanization"), abbreviated GR—this "h" also stands for the fourth or "falling" tone, which it has in MSM.

Historically, *Yih* is the oldest name for the *Book of Changes*. It was called *Yih* in the earliest accounts of this type of divination in the *Zuo Zhuan* (Commentary of Zuo; ca. late fourth century BC). It was called *Yih* when it was mentioned in the Confucian *Analects* (ca. early second c. BC). It was called *Yih* in the Treatises (roughly around 300–150 BC, commentaries on the *Yih* that became attached to it when the work was canonized as a *jing* 經 ["classic"]; see below for more on the Treatises). It was called *Yih* when the philosopher Xunzi (third c. BC) mentioned it in the "Dàluè 大略" ("Great Summary") chapter.

Not all the line statements quoted in the *Zuo Zhuan* divination accounts are the same as the line statements we see in the received text. The *Yih* that was quoted in the *Zuo Zhuan* may not have settled into the fixed form of the received text we see now. The accretionary (*pace* E. Bruce Brooks) received text we have now was codified by Han scholars, based on texts they got from the Warring

States period (ca. 475–221 BC), but the Confucian lineage must have got it from somewhere, and the diviners mentioned in the *Zuo Zhuan* must have got it from somewhere, so the antecedents of the received text we have go way back.

Here are two names for the *Book of Changes* and what they signify and imply:

1. *Zhouyi* 周易 (Zhou Changes) is the bare bones oracular text, including the hexagrams, names of the hexagrams, and short hexagram judgments (*tuanci* 彖辭) on the hexagram as a whole, with six line statements (*yaoci* 爻辭) attached to each hexagram. It is noteworthy that the only additional components of the Changes at this stage are two short statements attached to Qian and Kun, showing their special importance for the work as a whole. This is the core of the Changes as it existed during the Zhou period roughly tenth–fourth centuries BC.
2. *Yijing* 易經 (The Classic of Changes) includes Treatises that were added later. This version of the *Book of Changes* is also commonly called *I Ching* (Wade-Giles romanization) / *Yijing* (Hanyu Pinyin romanization) in English. When I refer to the "Treatises," I am speaking primarily of these later portions, also called "Ten Wings" (more about them below, where they are identified by name and nature). The Treatises were circulating by the mid-Warring States period (roughly mid-fourth century BC) and used as an interpretive aid. There's a consensus that the Ten Wings emerged from Confucius' lineage, so they probably reflect discussion of the *Zhouyi* in his school. They frequently use the phrase "*zi yue* 子曰" ("the master said"). They were not formally attached to constitute the classic until the Han, probably by the erudites (learned Confucian court scholars [*boshi* 博士]) of the Latter Han period (roughly the first two centuries AD) who specialized in the *Yijing*.

Edward Shaughnessy thinks that at least one passage in the Wenyan Treatise dates back to the fifth century BC, but he says that the Treatises in general "may well have been written by people who took their intellectual inspiration from Confucius."[1]

A serious problem with *Yijing* studies, both in China and in the West, both with Chinese editions and English editions, is that editors and translators, as well as explicators, do not distinguish

1 Shaughnessy, *The Origin and Early Development of the Zhou Changes*, p. 499.

clearly between the core *Yih* and the classic *Yijing* with all the other, later parts (the Ten Wings / Treatises) added in. In terms of the intellectual integrity of the *Yih*, this is confusing and misleading. Of course, the *Yijing* with all of its components has its own history and influence, but readers need to be aware of the great distance and difference between the core *Yih* and the Confucian classic that was canonized centuries later. In this book (*The Dance of Qian and Kun* [DQK]) and in its two companion volumes (described below), the authors focus primarily on the core *Yih*, though we also introduce many later commentaries and annotations to gain historical perspective, we are always careful to identify their date and heritage. I am convinced that the central ideology of the *Yih* is pre-Confucian and unencumbered by the moral ideology of the sage and his followers.

There are other embedded features of the *Yih* that took a while to come out in interpretation, and we maintain that the same is true of the trigrams. As to the role of the trigrams, we cannot say when the trigrams were "added" to the system, because we believe they were part and parcel of the symbolic apparatus when the line statements and hexagram names were composed. As for when they were explicitly recognized and used in interpretation, maybe that did not happen until the Ten Wings, but this does not mean that they were not embedded in the symbolic superstructure of the *Yih*. We present evidence of this fact in the "Core and Periphery" section below and in Denis' Preface.

> The trigrams were always there. Each hexagram is composed of two trigrams; just as each hexagram is composed of six lines. Both statements can be true. This is a massively over-determined system, with densely interwoven components. There were six-line numerical hexagrams on a few early Zhou bronzes, but we do not know what kind of line statements if any were attached to them, so we cannot judge whether trigrams were an embedded feature at that time or not. The complete set of hexagrams we have in the *Zhouyi* includes statements that show evidence of embedded trigrams. In the chapters of this book and in our annotations to our forthcoming complete translation of the *Yih*, we show many instances of the background presence of the trigrams. Our treatment of hexagrams #11 ䷊ -#12 ䷋ as an example of proto-yin-yang symbolism definitely relies on upper and lower halves (i.e., trigrams). There would be no way to talk about the

> importance of #11–#12 as a marriage (and further union) of #1 and #2 if we could not talk about trigrams. [**][2]

There is one other name for the *Yih* that I love, viz., *Mutandia*, one that we ourselves invented, to evoke a realm in which the only constant principle is change. In the annotations and commentary to our complete translation of the *Zhouyi*, we will show how this is an appropriate name for the text.

Whatever its name may have been through time and space, in my estimation the *Book of Changes* was, and remains, notable for two perduring reasons: 1) it laid the intellectual foundations for Chinese thought from its inception in the Bronze Age up to the present day; 2) it is the best known and most influential Chinese book in the world. Yet despite its great influence and prestige, the *Book of Changes* is, in terms of how it works and what it means, not well understood. In order to grasp the ins and outs of the *Book of Changes*, one must be intimately familiar with the core *Yih* and thoroughly immersed in the commentarial tradition that it spawned, while possessing the good judgment that enables one to separate the one from the other.

Although the *Book of Changes* is extremely well known and is even actively consulted by countless people around the world when making important decisions, through cleromancy (casting lots), its deeper philosophical and cosmological core is poorly understood, even by scholars of ancient China. Consequently, it is often set aside as an impenetrable, unapproachable volume of hocus-pocus and woo-woo. Nothing could be further from the truth. Properly approached and comprehended, the *Book of Changes* is profoundly revelatory of the deepest levels of Chinese thought. As such, it has contributed substantively to the intellectual tradition that includes the Confucian *Analects* (collected by his disciples and later followers), the *Daodejing* (attributed to a shadowy congeries of "Lao Tzu" ["Old Masters"]), and a host of other thinkers throughout the ages. But the *Book of Changes* does not readily yield its guarded treasury of wisdom. To plumb its ratiocinative web of images and intimation, one must grasp its every nuance and the multiplicity of interwoven threads that tie it all together in an intricate tapestry of tenebrous telepathy.

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2 Here and elsewhere, the symbol ** marks quotations taken from Denis Mair's personal correspondence.

How best to gain entrance to the gates of the *Changes*? Qian and Kun shall be our guides, and we shall follow them dancingly into its depths.

䷀ Qian 乾 can be referred to in English as "Creative Heaven." Its inner (lower) trigram is ☰ Qian 乾 ("heaven") and its outer (upper) trigram is the same. A double dose of heavenly creative power.

Qián* 乾, cf. Old Sinitic **gran*, circa 600 BC or earlier: this reminds us of the PIE root **gene-* ("give birth; beget"), with derivatives referring to procreation and familial and tribal groups > "kin; king," also "gene; gender"; "(en)gender" will be a key term in our trilogy, though not at all in a modern, trendy, socio-political way, but in a deep, Jungian, collective unconscious manner.

䷁ Kun 坤 can be referred to in English as "Receptive Earth." Its inner (lower) trigram is ☷ Kun 坤 ("earth"), and its outer (upper) trigram is the same. A double dose of earthly receptive potency.

Kūn* 坤, cf. OS *kʰuːn, circa 600 BC or earlier: this reminds us of PIE root **gwen-* ("woman") > "queen; gynecology"; cf. Greek *gunē* ("woman") and Germanic **kwēniz* ("woman").[3]

Inspired by the comparative etymological research of Julie Lee Wei, we may think of Qian as "king" and Kun as "queen." See her series of etymological studies in *Sino-Platonic Papers* (SPP).[4] Surprisingly, Wei has identified hundreds of words in Old Welsh that uncannily resemble Old Sinitic in both meaning and sound. She continues to work on this captivating linguistic phenomenon by extending the Old Welsh side back to Proto-Celtic and, in the not-too-distant future, will publish a combined list of all her findings. I do not know quite what to make of Wei's astonishing discoveries (i.e., how to fully explain them), but, for the present, they at least serve as convenient mnemonics for grasping the implications of Qian and Kun.

So much for the two main "characters," as it were, of this book, who have given their names to its title, whose graphological forms grace its frontispiece, to whom an entire chapter is devoted, and who are also invoked in other chapters.

Another key essay is on the theme of macranthropy ("The Macranthropic Couple in the

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3 I am indebted to the *American Heritage Dictionary of the English Language,* "Appendix of Indo-European Roots for PIE" (Proto-Indo-European reconstructions and etymologies).

4 Julie Wei, *Sino-Platonic Papers* (SPP) 161, 162, 163, 164, 165, 166 suppl. (all September-November, 2005), and 324 (March, 2022). (All issues of SPP are easily available online as free PDFs at https://sino-platonic.org/)

Zhouyi"). There's no doubt but that the Macranthrope is a major theme, a looming presence in *The Dance of Qian and Kun* (DQK), and he fittingly has his own eponymous essay in this book. How to balance off Macranthrope with the cosmic couple Fuxi-Nüwa (the First Man and Woman) is a challenge that the author meets well.

No matter what else DQK may be, this book overall is about the elemental, cosmic constituents Qian and Kun. They transcend even such binaries (subtly present though they may be) as yin and yang. They constitute the cosmos in action. They are not static entities or fixed concepts. They dance, they frolic, they jump, they shuffle.

The Playwright and His Pilgrimage

Now, who is the dramaturge who created all of the transformative, terpsichorean scenes that are about to unfold before our eyes? That would be Denis Christopher Mair, my youngest brother. It just so happens that, like me, he is a Sinologist. People are often amazed that two members of the same rural, northeast Ohio (Osnaburg / East Canton [Dōng Guǎngdōng 東廣東], Stark County) worker's family would become members of the identical rarefied calling. The simplest explanation is that Denis noticed that I, as a graduate student in medieval, vernacular Chinese literature (talk about a rarefied subject!), was a happy fellow, and he attributed my general joy to my field of study. I told him that people could be happy (or sad!) in any field of endeavor. Nonetheless, Denis declared his intention to switch from Biology to Chinese literature. As to how I became immersed in Chinese studies in the first place, that is spelled out in a Language Log post titled: "Five old, white men."[5]

It was not an easy path that Denis chose. He began his college studies at Kent State University Stark County branch campus, spending his freshman and sophomore years there. After that, he transferred up to the main KSU campus in Kent, where he took first-year Chinese in 1972–1973. The problem was that, at the time, KSU had no formal courses in Chinese. Instead, he enrolled in something called the Critical Languages Program. This was a federal government-sponsored curriculum that provided sets of tapes and outside examiners, so that important but unavailable languages (Arabic, Chinese, Japanese) could be offered through the Linguistics programs of participating universities.

5 Victor Mair, "Five old, white men" (6/24/23) (https://languagelog.ldc.upenn.edu/nll/?p=59388).

After entering the program, Denis attended a small assembly where Prof. Gerald Manley gave a talk about language learning to all participants at the main KSU campus. (Denis also took an Intro to Linguistics course from Prof. Manley and enjoyed it very much. Manley reminded Denis of Rex Harrison in "My Fair Lady.") Denis signed out tapes from the Linguistics Department office. The tapes were based on the famous John DeFrancis's (1911–2009) conversation books and readers. He usually signed out three or four tapes at a time. He became so familiar with the dialogues that he ordered the Chinese character versions of the textbooks, although it was not recommended at that level (the course was supposed to be strictly oral-aural at that stage, a pedagogical approach of which I heartily approve).

Denis would go through the dialogues first in pinyin (romanization), then he would go over them again in characters. He listened to the tapes assiduously and met once a week with a native speaker for two or three hours. The native speaker had no training in language pedagogy. (She was an art grad student from Taiwan, making an extra buck.) The tutoring sessions had four or five students. Later, the program pulled Denis out of the group tutoring session and arranged one-on-one tutoring for him, with a physics graduate student surnamed Ma, who was tutoring as a work-study job. Ma had a very clear Dongbei (Northeast) accent.

A side note: Denis remembers Ma telling him that Kent State was making royalties from liquid crystal displays on wrist watches, because the inventor of liquid crystals had done his research under the auspices of Kent State University. Later, Denis read that major corporations brought a class action lawsuit against Kent State to loosen its proprietary hold on liquid crystals.

Denis saw the great John DeFrancis three times, once at the end of each quarter, when he came to Kent State to give exams to participants. The exams were one-on-one. Think of how much traveling and testing John DeFrancis had to do, since he visited programs similar to the one at Kent scattered across the country. (Denis remembers having the impression that the secretary in the Linguistics Department was charmed by him.) Prof. DeFrancis invited Denis to dinner one of those times. He asked Denis about his plans and conversed (on Denis' level) about his interests. As far as Denis remembers, they didn't talk about me, though I knew John DeFrancis. That's understandable, because this was the early 1970s, and we didn't become close friends until the early 1980s.

Denis left Kent after his junior year. He spent that summer at Middlebury studying second-year Mandarin, then went to The Ohio State University (OSU) in the fall of 1973 and graduated with a B.A. as

a Chinese language major in June of 1974. He continued his studies at OSU, receiving an M.A. in Chinese language and literature. After that, he got a second M.A. there in English and American Literature.

Here Denis explains what got him started looking into the *Book of Changes*:

> Thrown back on my own resources, I spent lots of time alone. Our mother decided to end the marriage with our father; she and sister Heidi moved to a distant town when I was twelve. I did not have a churchgoing habit: my mother had taken me to a series of churches, but that tapered off before she left. My father worked a second job, so I spent afternoons and long weekend days by myself. Every other Sunday he would take time off and go for a drive, sometimes to visit my mother and sister. I read books, but not systematically. I was much given to daydreaming and taking long walks. I remember going into an almost formless reverie after climbing to the top of a maple tree at age 14. The breeze brought intimations of vast forces that were in play through the world, at an incalculable remove from me, yet coming across a gulf of distance to connect with me intimately. The inferred forces I felt presented themselves as the breath or heartbeat of an extended cosmic metabolism. (By then I was getting interested in biology.) Those grand animating forces were maintaining the pulse of life that ran through everything, At the same time, they were also imbued with purpose that was beyond my understanding. Just by that gulf, I felt challenged or called upon to fathom that purpose, and I felt that to fathom that would also be to fathom my own purpose. My stirring thoughts and fidgeting movements struck me as terribly miniscule. I thought of how slim my chances were of figuring out how my purpose was connected to that larger purpose. I recognized that this was not really a problem of knowledge, because I would probably feel a similar perplexity no matter how much knowledge I could amass. But I did not for a moment write my perplexity off as absurd or ridicule the whole business of figuring things out. I thought it was a good thing to be bewildered: at the very least it was a stimulating state of affairs. The faculty for fathoming things and being bewildered had somehow been instilled in me, and it was my job to get on with it. I was being called. It is strange that I never used the concepts I had learned in church to categorize my

inklings and my mission. I didn't categorize it in any way, but some kind of provisional connection across the gulf was bestowed on me. I had an epiphany that there would never be absolute separation, that my negligible momentary stirrings would always be in intimate, secret accord with the dynamo of forces driving the world from deep at the source. My reverie was rounded off by a sense of reassurance and perhaps even conviction. It is strange that not for a moment was any of this cloaked in theistic terms. But it was inspiring, and I can remember directing that sense of connection toward my future self, as if to say, "Be aware of this in the future; don't let a sense of worthlessness creep in." Thus I gave my future self a pep-talk. It really was like Wordsworth saying, "The child is father to the man." I can remember telling myself I should recall the things I had just thought about. In a strange way, I felt a kind of proleptic compassion, as if my future self would someday need reassurance or bucking up. [**]

So I've always been drawn to touchstones of reflection, because they reactivate the themes that came alive during those adolescent sessions. I've been drawn to temple atmospheres. I've been drawn to things in which big questions and sweeping perspectives are condensed. I've been drawn to mysterious unknowns in biology. I liked Darwinism because the evolutionary tree it drew was an evocation of life's panoply, not because of the matter-of-fact answers it could provide. I always was more drawn to the enigma of life than to ready explanations. [**]

There had to have been some sort of tectonic shift in the cultural background that impinged on me. Maybe Western civilization put a wanderlust in our soul because we were the feelers that would confront the other. Maybe I felt that my own civilization was brittle and endangered, and it needed to consider its place in the world. On a personal level, all I know is that I felt my curiosity about Asia had become insatiable. Of course, this was partly piqued by my older brother's gallivanting off to Nepal and then Taiwan. But also, because I read two Lin Yutang books: *The Art of Living* and *My Country and My People* during high school. These were books that Dad took out from

> the library on his day off. I read a series called "The Four Seasons of Haiku." Then I took Chinese as my foreign language, and I began to spend inordinate amounts of time practicing with language tapes and reading grammar. It was as if another space were beckoning, that I was getting ready to break through into a different conceptual universe. Then, when our mother was on her deathbed, it was in the works of Laozi and Zhuangzi that I found consolation—not in the Bible. Zhuangzi conveyed the sense of death as a part of nature, and that was the message I needed. I was grappling more with the question of our place in nature, not with the salvation of souls. And Nature, as presented by Zhuangzi, seemed to absorb my mother's beginning and ending into itself, so my mother's death was not an ultimate separation. That is when I vowed to put enough time into Chinese that I could read Zhuangzi in the original. I wanted to grapple with that philosophy head-on. [**]
>
> Later I found that the cosmology of the *Yih* was a distillation, a reflection-inducing guidebook to the view of life / Nature that had consoled me. I started to realize that my inquiries into the *Yih* would radiate out and touch upon issues in philosophy that concerned me. It would be the trellis for my vines of thought. It has been a seminal source in Asian philosophy, but paradoxically it has always been situated at the margins of scholarly discourse. It was a looming object in my search for knowledge, and I kept going back to it for nuggets of reflection. The reflection was the point, as much as the knowledge of a field. [**]

I asked Denis, as an American securely, yet probingly, embarked on the path of *Yih* studies from a young age, if he had any inkling of the difficulties and imponderables that he would face. He replied:

> I am very aware that the *Yijing* is not easy to write about. It puts you in the habit of weaving threads. It ends up being like fine-needle embroidery. To write about it, you must get into its habit of allowing a great deal of its content to remain implicit. Even at

> a remove, when you write about someone who wrote about it, you may grapple with its difficulty. Otherwise, how can one convey a true account? [**]
>
> I couldn't believe how difficult it was to write "The Macranthropic Couple in the *Zhouyi*." I thought I had a main thread on which it would be no trouble to elaborate. It ended up making me grope around for an approach that would tie things together in a way that did not sound pompous or clunky. I am embarrassed by how long it took. Luckily, circumstances gave me a chance to persist. (Heaven be thanked.) So I know it's not easy to work with. The word *Yi* in the sense of "free and easy" is surely an ironic joke. [**]

After graduate school, Denis spent a lot of time living in temples and had many memorable experiences, of which here are a few:

> During a meditation at Tianren Seminary, I became convinced that there was a value to tasting moments of time as they passed. I felt there was value in achieving an elevated vantage point from which to re-conceive the world. I believed there was benefit in climbing a ladder of abstraction and tasting pure thought. Sitting in the meditation room with eyes closed, I surveyed everyday things that happened in the temple. That morning, I had been doing kitchen chores when a truck came with a delivery of rice and other food items. I helped to unload the truck and put the bags of rice away. Now as I sat on my cushion, I felt that the prayer chants we had just done were a kind of currency. By doing our prayer chants, we were participating in a non-monetary form of exchange. The prayer chants and meditations were the currency, and because we spent it, someone was motivated to deliver a truckful of rice to the door of our kitchen. Our temple was an economic concern, and our business was to produce elevated thinking or spiritual states of existence. Owing to an alternative avenue of exchange, someone thought that what we offered deserved to be compensated. I felt that even in our commodified society, things that people exchange in life cannot be crudely boiled

down to money. Although I thought that way at that moment, I am also discomfited by my own impecuniousness. [**]

Tianren Seminary 天人學院 is located in Yuchi Township (Nantou County, in the center of Taiwan), which is the home of Sun Moon Lake. The words "*tianren*" refer to the relation of heaven and humankind. Between humans and the heavenly realm there are levels of striving and attunement. Heaven is a sphere that encompasses human life and extends far beyond it. Its role in a person's life depends on realization. It is the natural cosmic setting of human life, but it can also be explored as the moral ground of human action. It has transcendent / ethereal dimensions, all of which belong to the universal natural order. [**]

During prayer chants at Tianren Seminary, I wondered how I, who had once described myself as an atheist, could now be reading prayers to the Birthless Holy Mother and other immortals. Why did I willingly chant Amitabha Sutra when I stayed in a Buddhist monastery? It struck me that I had arrived at belief by the back door. By "coming in the back door," I mean that I did not directly embrace theistic belief. During my biology studies and my personal reading of poetry, I always wanted to delve into the wonderment and awe that life and nature inspired in me. I felt that the cosmos has a telos that provides resources for intelligent beings to thrive. It didn't want to assume that blind, brute stuff is the source that intelligent beings emerged from. That would be like saying that the seedbed that engendered us is stupider than we are. It would be like saying that we intelligent beings are superior to the natural world. Our mechanistic world view has convinced us that the substrate our intelligence arose from is inane, brute and blind, an arena for nothing but random collision. But all around me, the evolution of life looks like the crystallization of intelligence. The basic elements of matter interact in life-fostering ways. The way that sunlight focuses benefits for life in the visible spectrum but does not inflict an excess of harmful rays on us. The way our planet's magnetism and atmosphere shield us from gamma rays. The way water fulfills

multiple roles for supporting life. There are massively distributed systems for processing information in our immune system; there is processing of information in the epigenetic control networks that switch coding for proteins on and off; there is information processing in an embryo where gradients of chemical signals are timed just right, letting each cell differentiate in the right way. All these things happen by massively distributed processing of information. So you don't necessarily need brain cells firing to have crystallizations of intelligence. In fact, the embryonic formation of the brain is a mind-boggling display of such a crystallization, even before the brain begins to think of what it wants to do. So I began to see information everywhere in nature (including the collective properties of carbon, oxygen, and hydrogen). Together they make up the *daoti* 道體 ("Dao-body"), and the laws of *daoti* mesh in such a way that we could extract information from it if we knew how. I began to think of information in nature as a spiritual matter. Information plays the role of spirit in matter. It is the immaterial side of matter that makes life possible. So when I was reading scriptures, I would insert the spiritual role of information into my understanding of the *daoti*. In that sense, a spirit-entity's level of being depends on the level of natural laws it is able to harmonize. All through nature, you have regimes of information that harmonize the forces of nature, to animate matter and impart a telos to it. I found I could use prayers to immortals as the language in which to encapsulate my awe for the massively distributed, exquisitely tuned mesh of patterned interactions underlying life. And we are far from knowing how to get at the fundamental question of how material elements can have the collective properties they do. We would have to go down to the level where matter is spun out of sheer energy fluctuations and transcendental numbers, and still that would not tell us any final answers about how the life-telos got instilled in our material world. So I use "immortals" as hooks on which to hang my provisional understanding of information in the cosmos. An "immortal" is a big loom of information threaded through matter that provides a life-fostering dispensation at a certain level, and it deserves my awe and recognition to that degree. I had arrived at that understanding in my meditations and my reading, so I felt at home doing religious ceremonies. That realization made me feel

at home in my dual role as one who seeks humanistic knowledge and one who seeks the immaterial source that informs matter. [**]

I once had a sudden insight while meditating at the City of Ten Thousand Buddhas in Ukiah, California. I entered into a meditative state that situated me in an abstract three-dimensional grid. The grid's lines were skewed toward a vanishing point, as if I were in a matrix of more than three dimensions. I had no idea how or why I could occupy such a place, because I had never learned about mathematical graphing. But it did not feel it was just a flight of imagination. I became aware of a new set of dimensions that emerged relative to the set I was already in. Suddenly I found myself inside that emergent set of dimensions, and everything in this higher-level matrix seemed to summarize or reiterate the previous space. Then suddenly there was a new set of dimensions, with me inside it, again reprising what had been in the previous set. The dimensional sets started emerging in succession, until I felt as if I were "kiting" on a succession of abstract operations. The notion of entering what Buddhists call *fēi xiǎng fēi fēi xiǎng tiān* 非想非非想天 (Skt. *naiva-sajjñānāsajjñāyatana*, "sphere of neither-perception-nor-non-perception") popped into my head. I was amazed and bewildered, as if I were gliding on a wind caused by abstractions being subsumed by other abstractions. Then suddenly the series came to a stop, because the set I was in turned itself inside out. My stomach did a flip-flop. I could sense the elasticity of the grid as its coordinates reversed themselves. Every part of me went along with the turning and reversal of the space. It did not shake me up, but it made me tingle. The flip-flop happened quickly, but before I could assess my condition, the space quickly flip-flopped a second time, and I felt myself re-entering a normal space, sitting in a normal way. But just before the surrounding space settled into its normal state, the matrix of coordinates made a little bounce. It seemed to flounce in a puckish way, which made me chuckle. It was as if it were concluding a demonstration with a flourish. After that, I never experienced any dimensional shenanigans again, even though I meditated many times. Evidently, that single demonstration was sufficient. On a few occasions I did experience levels of

abstraction that subsumed other levels, without any intention on my part, but there was no sense that space itself was altered. [**]

My teacher Lee Yu-chieh passed away at age 93. I arrived in Puli (a little over 11 miles north of Yuchi) two days after his death. I immediately signed up for vigil periods next to the coffin. Every hour all night there were people filling slots to sit next to the coffin. For a whole week, I had a slot from 2:00–3:00 am. Before I tell what happened, I should give some background about the "Touch of Dao." [**]

When members of Tiandi-jiao[6] are initiated at a meditation session, they receive the Touch of Dao from the head of Tiandi-jiao. While I lived and worked at Tianren Seminary, I saw many participants in weeklong sessions come through the retreat center. I especially enjoyed seeing the gatherings where members received the Touch of Dao and received their Dao-names. Lee Yu-chieh would talk to each person. In a few questions, he would bring out something specific and individual about each person. Sometimes he would let a person tell his story, about what had brought him to this session. People filled the audience room, wanting to soak up some of those stories, because they were often memorable. And Lee Yu-chieh would always give a Dao-name that somehow encapsulated their story or their character, sometimes with a twist that would encourage pondering, kind of like a Zen koan. He was already ninety, but he had a phenomenal memory. He always remembered if a word had already been given to someone else as a Dao-name. It wouldn't do to duplicate the names. [**]

The Touch of Dao is an initiation which involves the transmission of a secret prayer verse to be said before meditation, followed by the teacher touching your third eye with the tip of his finger. His finger is actually pointing inward toward the pineal gland. When

6 Tiandi-jiao (天帝教) is the Chinese name of a Daoist-Confucian syncretic religious organization based in Taiwan. As an organization, its name in English is "Lord of Universe Church"; as a body of teachings, it is called "Tienti Teachings."

> I received my Touch of Dao, I felt a tingle. My teacher told me to keep going back to what I felt right after the Touch, because I could keep reaping benefits from it, as long as I could keep it in my memory. [**]
>
> I had the name Xù Méi 緒媒. The word Xù 緒 (literally, "thread") was a generational name; the word Méi 媒 (literally, "medium; intermediary") had to do with my role as a translator. Later I found out that the word Méi 媒 was also used in folk religion to refer to spirit intermediaries that bridge the gap between the highest immortals and people in the dusty (mundane) world who are facing calamity. There was a man in Taizhong named Xù Méi 緒媒, but this was not a duplication, because he was "Taiwan-緒媒" and I was "American-緒媒." [**]
>
> Anyway, I kept the vigil every night for a week, alone in the funerary chapel. Several times I felt that my teacher was present. On the last night, I had a strong sense that he was only two feet away from me. I kept my eyes closed, but I "watched" him in my mind's eye. He was standing in front of me; his body was luminous and bigger than in life. He extended his hand to give me the Touch of Dao again, but his finger reached right through my forehead until the tip was touching the "Mud-Pellet Palace" in my brain. Then he drew his hand back, and the apparition went away. I had a tingle that lasted for a couple of hours after that, and I'll never forget it. [**]

Denis' poignant mention of the "Mud-Pellet Palace," which is an important element of Tienti Teachings, reminds me that, in a Daoist context, this is called the *niwan-gong* 泥丸宮. We see it mentioned in Daoist and Tiandi-jiao materials, but Denis never linked it in his mind with *nihuan* 泥洹. After I pointed out the similarity to Denis, he realized that it was an interesting tie to an early Chinese rendering of "nirvana," commonly transcribed as *niepan* 涅槃.

The *niwan-gong* is sometimes described as the Daoist "third eye," but it is not actually located at the front of the face, as the term "third eye" would indicate. When the head of Tiandi-jiao gives the

"Touch of Dao," he points to a spot between the two eyebrows. He is actually pointing toward the *niwan-gong* inside the skull.

Here are a few other memorable experiences Denis had while living in and out of temples in Taiwan and elsewhere:

> My study of the *Yi* was strongly influenced by my time at Tianren Seminary and at the Lord of Universe Church's Los Angeles Hall.
>
> 1) I led a contemplative life, which was conducive to studying a book like the *Yijing*. The atmosphere in the seminary was studious after working hours. I had informal discussions with Way-friends. The seminary's library had a great collection of works on traditional religion. I read a few books and articles on Daoism and popular Chinese religion by Taiwan scholars like Zheng Zhiming 鄭志明, Li Fengmao 李豐楙, and Wang Bangxiong 王邦雄. I read the biography of Xiao Changming 蕭昌明 (a significant figure in early twentieth century syncretic religion). There was a set of volumes of Mircea Eliade's *History of Religious Ideas*, which I read cover to cover. There were also useful scientific texts, and there was a simple laboratory next door to the library with an electro-encephalogram recorder. I worked as translator, interpreter, and staff member during conferences on comparative religion and religious dialogue. In that capacity, I met Buddhist scholars, Mainland Chinese specialists in religious studies, and even specialists on religious dialogue sent by the Vatican. All these opportunities kept my mind engaged with eschatological, cosmological, and soteriological themes. [**]
>
> 2) I regularly took part in meditation sessions and read prayers to deities including the Three Pure Ones, Lord of Heaven's Vault, the Mystic Goddess of Ninth Heaven, and the Birthless Holy Mother. I also regularly read the Twenty Watchwords Scripture (written by Lee Yu-chieh's teacher Xiao Changming) and a breviary of immortals. These activities were integrated into a calendar of seasonal and festive observances, so that I could see how spiritual concerns were a part of everyday life. Over the door of the meditation hall at Tianren Seminary was a plaque bearing the words

Canji-Zhengdian 參機正殿 ("Partake-in-Workings Hall"). Behind the altar was a simple screen of golden-brown silk, and above it was a cloth banner bearing the words *canzan huayu* 參贊化育 ("Partake in Wondrous Gestation"). These words, and the couplets posted on walls in the corridors, were touchstones of Confucian spirituality. [**]

3) Being situated at the nexus of clashing cultural waves (East-West, ancient and modern, secular and devotional, scientific and spiritual), I chose the *Yijing* as my personal field of study to strike a balance with the religious books I was reading. The inputs of my senses and my conversations with Dao-friends stimulated my imagination, which helped on my path of reading the *Yi* as a hermeneutic exercise. Sometimes I would talk about my interpretation of a symbol with friends like Guangzheng 光證, Guanggang 光罡 and Guangshe 光赦. Sometimes the challenge of getting my point across reminded me of sutra debates in a Buddhist context. I also had chances to hear lectures on the *Daodejing* and *Analects* by Lee Tse-yi (son of Lee Yu-chieh), and I had several long talks with him, during which he showed interest in my personal studies. [**]

4) The contemplative space that was provided by the seminary was fertile ground to pursue my *Yi* studies in a spirit of day-by-day advancement. In meditation and reflection, I felt encouraged to build on what had gone before. One of Lee Tse-yi's sayings was "*yi bu yi ge yindi zou* 一步一個腳印地走" ("leave one footprint for each step forward"). He also talked about the unbroken tie from empirical scholarship of the Qing down to what he called the "spiritual pragmatics" (*tianren shixue* 天人實學) of the syncretic religious organization his father had founded. I believe the perspectives on nature and human purpose which were embraced at the seminary fit together organically with my personal studies. Life at the seminary was a catalyst to read and reflect more deeply. [**]

For pure academicians, few of these—dare I say it?—religious experiences would seem germane to research on the *Yijing*, but I am convinced that they are part and parcel of Denis' singular ability to grasp what the classic means for Chinese civilization writ large. Naturally, they have to be combined

with and tempered by sober, scholarly investigation, of which Denis certainly brings a large amount to the table. The problem in the field of *Yijing* studies is that exponents fall either to one side or the other, and consequently lack the fine balance necessary to make sensitive sense of the whole. It is for this reason that I have emphasized Denis' *sui generis* immersion in syncretic Taoist-Confucian religious practices which are relevant to the *Yijing*, and in philosophical precepts (principally Buddhist). All these intellectual and esthetic realms (including art and literature) were incorporated into Denis' purview of the *Yih*.

POETRY AS A PATH TO INSIGHT

Denis continues:

> I forgot to mention that I also had a teacher in Taipei whom I used to go visit on vacation weekends, Pan Laoshi. I was introduced to him by the poet Huang Liang 黃粱. Teacher Pan was a former professor of philosophy at Donghai University. He held informal talks on Confucian and Buddhist texts (and on the aesthetics of Chinese poetry). Sometimes his talks were at Wisteria Teahouse and sometimes one-on-one in coffee shops or in his living room. His wife was an accomplished *guqin* ("zither") player. He spent several sessions giving me an orientation to the *Yi*. [**]
>
> My meetings with the poet Guan-guan 管管 were also very important to me. Of all the Taiwan and Mainland Chinese poets I've met, he was the person who most embodied the qualities of a folk artist (*minjian yiren* 民間藝人). He sang snatches of folk songs and folk operas. He came from a dirt-poor Shandong village and stood at least 6'2". He had been a scholarship boy at a middle school run by a fraternal organization in his home district. When he visited the office of the Red Swastika Association 紅卍字會 out of curiosity, the people there told him they hoped he would concentrate only on his studies. He joined the army and went to Taiwan (had to part with his village sweetheart because of the war). He was an autodidact, and as a poet he turned into a home-grown surrealist whose references to folk sources went deeper than any other poet I knew. [**]

Here we start to get into how important poetry has been for Denis' approach to and appreciation of the *Yijing*. He has told me that, although Du Fu (712–770) lived a millennium after the crystallization of the *Yih*, had it not been for immersing himself in the great Tang poet's oeuvre, he would never have been able to grasp the essence of the *Yijing* as thoroughly as he has. It was through the lens of the poet's verse that Denis could perceive the deepest levels of the *Yih*. It is not that Du Fu was explicating the *Yijing*, but that the poet had imbibed the spirit and the soul of the *Yijing* and conveyed it through his images and ideas.

And it wasn't just Du Fu. Many other premodern poets, such as Wang Wei (699–759) and Su Shi / Dongpo (1037–1101) spoke through the ages to Denis and provided *Yih* enlightenment. But Denis' intimate connection with poetry has continued to the present day. He has been friends with and translated works by the following contemporary poets, sometimes for anthologies or for festival volumes, sometimes as a personal favor when the poets were invited abroad, etc.

> Yan Li, Meng Lang, Yisha, Beiling, Maicheng, Xin Hong, Liang Xiaoming, Xiaohai, Li Li, Bei Dao, Li Yawei, Qi Guo, Guan Guan, Ji Xian, Yaxian, Jiao Tong, Li Minyong, Walan, Chen Zhongcun, Mo Mo, Wang Mingyun, Ling Yu, Luo Zhicheng, Tian Yuan, Luo Ying, Jidi Majia

> 严力，孟浪，伊沙，贝岭，麦城，辛虹，梁晓明，小海，李笠，北岛，李亚伟，祁国，管管，纪弦，亚弦，焦桐，李敏勇，瓦兰，陈忠村，默默、王明韵、零雨、罗志成、田原, 駱英, 吉狄馬加 [**]

As for American poets, Denis has been in touch with a number of Northwest poets: Gary Snyder, Paul Nelson, Steven Thomas, Charles Potts, to name only a few. Paul Nelson was president of the Washington State Poets Association when Denis was a member. Denis traveled with him to several places in China.

Yan Li and Denis took an eight-day road trip together. They also stayed in a mountain house belonging to the patron Diana Wong for a ten-day writing retreat.

During his L.A. period, when he was living in a rental room, Denis met the Buddhist teacher

Yuan Miao and went to many of her public functions. He translated her autobiography, published by Spiritual Research Books in L.A. He also translated the memoir of a Tibetan Lama who used to travel with her and give dharma lectures at her events.

I remember when Denis sent me a passage from a Tibetan tantra text that links the alphabet to sexual symbolism and cosmic energies. It is a wonderful passage from the Kālacakra "Wheel of Time" (*shilun* 時輪) tradition. Denis translated it as part of the Tibetan monk's memoir, but he does not disseminate the passage because the book was never published.

As with poetry, so with art. During the last four decades or so, Denis had close connections with many eminent Chinese artists and art critics. I remember him lugging around their enormous albums, such as those by Zhu Zhu and Lü Peng, and translating them into English. Yet, as long as I have known him, Denis has always been a pauper. I guess that fits the image of a poet, art connoisseur, and *Yijing* scholar.

A Consummate pas de deux

In some respects, we may conceive of Qian and Kun as inchoate precursors to yang and yin. Denis ponders:

> I think yin and yang are rationalized concepts, and in China's long medieval period, they even took on a tinge of scholastic thinking. One would never say that yin or yang "plays a role" or "faces a situation." All the qualities of yin are abstract or general: coalescent, soft, dark, sinister. But Kun's darkness is like the elemental appeal of a woman's basic black dress. And it goes so well with yang's white in the taiji symbol. As Laozi said, "...*Zhi qi bai, shou qi hei, wei tianxia shi* 知其白，守其黑, 为天下式... ("...Know whiteness, / maintain blackness, / and be a pattern for all under heaven..."). [**]

> You cannot say that yin "plays a role," but you can say that Kun plays a role. With her earthiness, she plays the role of nurturer. All of Kun's associations are crucial to her roles. All of her attributes partake of earthiness or flesh and blood. For instance:

#2.1/ She maintains constancy even when walking on solid ice. *Lü shuang jian bing zhi* 履霜堅冰至 ("She treads on the first frost that presages thick ice").

#2.2/ She maintains internal consistency as she extends her scope, and thereby provides a substrate for living things: *Zhi fang da, bu xi wu bu li* 直方大, 不習无不利 ("Direct, regular, and great; without rehearsing external patterns, there is nothing that is not benefitted").

#2.3/ She harbors precious jades within and incubates their perfection. *Han zhang, ke zhen* 含璋.可貞 ("Holding [beautiful] formations within and able to carry through")...and she is like the devoted official who works selflessly in a king's service, during which she carries things through to completion: *Huo cong wang shi, wu cheng you zhong* 或從王事，无成有終 ("If perhaps one is engaged in the king's service, claim no achievement for bringing things to a [good] conclusion").

#2.4/ She has a pouch (womb) and she keeps secrets in it; nobody can judge her for what is in her "pouch": *Nangkuo wu jiu wu yu* 括囊无咎无譽 ("Close something up in a pouch; no blame and no repute").

#2.5/ She is helpmeet of the king, standing beside him in a position of rule. (As Confucians said of the legendary emperors, they "trailed their sleeves and ruled [without interference].") She wears a modest yellow tunic showing that her sympathies and attributes are identified with Earth: *Huang shang yuan ji* 黃裳元吉 ("Earth-colored summer robe, fundamental good fortune.") [Note also that the mention of fabric comes in here. Fabric is one of Kun's important associations, because it is something that females make with their work, and it is also a metaphor for nurturing Earth.][7]

#3.6/ She will fight for the place she is attached to, and her blood will show the colors of her union with Qian: *Long zhan yu ye, qi xue xuan huang* 龍戰於野, 其血玄黃 ("Dragons fight in wild country, their blood has colors of dark sky and earth"). [This

7 Elizabeth Wayland Barber, *Women's Work: The First 20,000 Years, Women Cloth and Society in Early Times* (New York: W.W. Norton & Company, 1994.

> "fighting" is not necessarily a violent battle. It could be rousing herself to an ultimate effort, maybe even the heroic efforts of a commoner.] [**]
>
> Kun's other attributes and associations can be seen when her lines rotate out from #2 to become part of other hexagrams. Many of her attributes are mentioned in the "Treatise of Trigram Explanations." Kun is associated with the cow, with the stomach, with cooking in a kettle. Kun is a mother. She has the wildness of her fertile union with Qian; she joins in the movements of a dance. Kun has such multifaceted fecundity that it is hard to think of her simply as the feminine principle yin. But besides all these flesh and blood attributes, she has all of yin's abstract qualities. She has the coalescence and the yielding receptivity. She is everything that yin is and so much more. The ancients were lucky that they had Kun's cluster of images and not just yin. [**]
>
> This is an exploratory interpretation of but one single hexagram. Multiply that by 64 hexagrams, and then consider that there are additional interactions of the parts of the hexagrams and connections among the hexagrams, resulting in a richness of substance and symbolism whose hermeneutic possibilities are endless. [**]

I queried Denis on whether the entwinement of Qian and Kun were reflected in Fuxi and Nüwa, where it is palpable, but perhaps the latter are not to be viewed as cosmic. The essay in which he talks about Fuxi and Nüwa starts out talking about them, but then steers away to focus on Macranthropus.

Denis responded:

> There are places where the *Yijing* seems to focus on the Macranthrope, such as #1.5 IT "...*daren zao ye* 大人造也" ("The great man does the work of creation") and #3 JT "...*tianzao caomei* 天造草昧..." ("Heaven's work of creation is chaotic and dim"). And the landscape-like and chromosome-like extended-body features of the *Zhouyi*'s symbol matrix are most conveniently discussed in terms of the macranthrope's body (singular). But in terms of the derivation of #3–#64 from the template hexagrams #1 and

> #2, this is best brought out by speaking of fertility symbolism and a macranthropic couple. Also, the idea of immanent transcendence stresses the rotation of lines from the templates out to the concrete occasions. And the talk about tantricization and crucifixion-in-the-body all have to do with a couple. I hope to evoke the macranthropic, cosmic scope of this couple. So I have tried to bring the themes of macranthropy and fertility-cult couple together. The macranthrope was also frequently called "cosmic man" in Western mystical tradition. I was tempted to go back to my original title, "The Cosmic Couple," but decided against it, because I am aiming to make the point that macranthropy in the *Zhouyi* is unique. Instead of mere mythic characters remembered by a fertility cult, Qian and Kun are macranthropic in their scope or resonance. The human dimension is still strong because of the interior world reflected in so many lines that are derived from #1 and #2. (Thus it is fitting that the idea of human-heartedness in Confucianism emerged from such antecedents. I make this point in "Storehouse.") I also close the "Macranthropic Couple" paper with a summary of Li Shuo's ideas on the decrease of human sacrifice during the transition from the Shang to the Zhou era.[8] I actually believe that in the early Zhou there was an increase of human-centered thinking, with cultural pride in the poignancy of human experience as an important value. Bronze inscriptions do not record this, but the *Zhouyi* is a rare text that documents this shift in thinking. [**]

Nonetheless, in response to my questions, Denis has rewritten his description of Fuxi-Nüwa and the tie-in with Qian-Kun in his essay on the "Macranthropic Couple." This involved adding or moving several sentences. This is a very sensitive, complex matter.

> In the fully developed versions of the image, dating from the Eastern Han onwards, Fuxi is portrayed with a carpenter's square in his raised left hand; Nüwa is portrayed with a

8 Li Shuo,《翦商：殷周之變與華夏新生》(The Overcoming of the Shang: The Shift from Shang to Zhou and the New Life of Sinitic Civilization). See "Revelation: Scythians and Shang" (https://languagelog.ldc.upenn.edu/nll/?p=58846).

protractor in her raised right hand; and their free arms are wrapped around each other. Constellations are shown in the open space around them; above their heads is a circle of small suns, representing months of the year; below their feet is a circle of small moons representing the lunar cycle. Clearly this mythic couple are being portrayed as creators of the cosmic order. We can see that they exist on a macranthropic scale, with their heads among the stars, and the entwinement of their lower bodies shows that their creative work involves desire and fertility. Of the 1000+ tombs in the ancient Astana Cemetery (370–755 AD), at the western-most section of the Silk Road under Chinese influence, every tomb that contains a married couple features either a ceiling mural of Fuxi and Nüwa or a silk painting draped over the interred couple's coffins.

It is remarkable that the mythic male deity most closely associated with the *Zhouyi* symbols is shown in a procreative embrace with the mythic goddess who created humanity. What is more, the most fully developed Fuxi-Nüwa images commonly show the snake tails of the two deities coiling around each other three times. It is not too great a leap to say that a cosmic dimension of the procreative act is being portrayed in the murals of Fuxi and Nüwa. Let us hypothesize that the union of Fuxi and Nüwa is a personalized, anthropomorphic representation of the forces which are symbolized by Qian's entwinement with Kun in the *Zhouyi*. What is more, we can draw an intriguing parallel between the threefold coiling of the lovers' tails and the threefold exchange of lines between Qian and Kun hexagrams—a process by which any hexagram can be derived from the pure yin and pure yang of the two template hexagrams. If the union of Fuxi and Nüwa in the murals can reasonably be associated with the interchange of Qian and Kun in the *Zhouyi*, it would not be unreasonable to say that Qian and Kun's union can also evoke the act of procreation by male and female deities. [**]

They need not be cosmic, but they can be cosmic. When I say cosmic, I mean embracing the full range of life's adventure in the cosmos. They embrace the full range of human experience, and humankind is the crown of creation. What is more, the hexagrams are

> generated out of them. One can see that they generate these fundamental situations that all humans go through. So they partake of a different order of being than particular individuals. That is why I say they are cosmic. [**]

THE CORE AND THE PERIPHERY

Following Qian and Kun / Heaven and Earth / King and Queen, as our guides, let us embark on a direct quest to find what lies at the core of the *Zhouyi* and what lies at its periphery. For the novice in *Yih* studies, I recommend that they concentrate on mastering the message of the first essay, "A Storehouse of Changes." In the "Storehouse," Denis attempts to encapsulate the text's life-affirming search for complementarity and equilibrium in the midst of ceaseless transformation. He aims to show how that message is sheathed in symbols rather than argued discursively.

The question of what is explicit / implicit is an important issue in his approach to the *Yijing*. Denis finds the gist of the classic's Ten Treatises embodied in the system of the hexagrams and the attached oracular lines.

As he says:

> Just because yin-yang philosophy was made explicit in the "*Xici zhuan*" 繫辭傳 (Treatise on the Appended Phrases) and "*Wenyan zhuan*" 文言傳 (Treatise of Discourses), that doesn't mean it wasn't already deeply grounded in the original content of the oracle. [**]

> Just because the symbolism of the King Wen Sequence was made explicit in the "*Xugua zhuan*" 序卦傳 (Treatise on the Hexagram Sequence), that doesn't mean it wasn't already deeply embedded in the structure and content of the oracle. Actually, the amount of symbolism covered in the "Treatise on the Hexagram Sequence" is piddling compared to the symbolic depth of the sequence itself. This symbolism includes significant relations between neighboring hexagrams and dance-like rhythms, as well as the progressive mingling of yin and yang. [**]

> Just because the symbolism of trigrams was made explicit in the "*Shuogua zhuan*" 說卦傳 (Trigram Explanation Treatise), "*Xiang zhuan*" 象傳 (Image Treatise), and "*Tuan zhuan*" 彖傳 (Judgment Treatise), that doesn't mean such symbolism wasn't already deeply interwoven in the oracular text. [**]
>
> Just because yin-yang cosmology, sequence, and trigrams were discussed explicitly in the Treatises, that does not mean those ideas can only be understood as interpretive accretions. They were already there. In my view, it is harder to make something implicit than it is to make it explicit. In the present collection, I think "Seeds of the Yin-yang Worldview" is worthy of especially close attention, because it shows how yin-yang cosmology was articulated in an oracular context. [**]
>
> As far as embeddedness of the trigrams go, here's another point: The names of #63–#64 present a very clear contrast: Already-Across ䷾ and Not-Yet-Across ䷿. There is a clear contrast between the two due to which trigram is on top and which is below. The manifest contrast in top-bottom placement of the two trigrams is clearly connected to the opposite meanings of the names. Moreover the symbolism of "getting across" *ji* 濟 has to do with water, and both hexagrams have a water trigram. [**]

Above I mentioned the Ten Treatises, which form a part of the received text of the *Yijing*. What is the received text? It is the text of the classic as it was handed down since the Han. One thing that makes it "received" is that it has the order of the hexagrams with which we are now familiar, namely, the King Wen Sequence. As you might have expected, there are other possible sequences, and even other reworkings of the King Wen Sequence. For example, see Stephen McKenna and Victor Mair, "A Reordering of the Hexagrams of the I Ching."[9]

> As for the earliest documented appearance of hexagrams, if you count the numerical

9 *Philosophy East and West*, 29.4 (October, 1979), pp. 421–41.

hexagrams on late Shang and early Zhou bronzes and bones, then something related to the *Yi* already existed then. As for a verifiable text, the earliest thing you have are the snippets (line statements) quoted in divination accounts in the *Zuo Chronicles* and other Spring and Autumn-era chronicles. They were quoting from something, so we can assume an *Yi* text existed then. As for the text that came down to us, according to the "Biographies of Scholars" in the *Han shu* 漢書 (History of Han), Confucius' disciple Shang Qu transmitted the *Yi* to his disciples, after which it was handed down six generations to Tian He, and from there to the major scholars of the latter Han who wrote commentaries on it. That is the line of transmission that brought the received version down to us. [**]

There are also the recently excavated texts including the silk manuscripts from Mawangdui and the Guodian bamboo slip version. Both of them use sequences other than the King Wen Sequence. The King Wen Sequence is the "received" sequence because it is the order found in the text used by major commentators like Zheng Xuan. It was also carved on Han stone tablets that still existed in the Tang. We have a collection of passages about calendrical correspondences based on a different sequence used by the erudite Jing Fang, but the actual text codified by Jing Fang has not come down to us. There are versions excavated from graves that used different sequences, but they did not generate extensive commentarial activity. The Han scholars used the sequence when they added the Ten Treatises to make the classic. Commentators since then have used this sequence in their commentaries. [**]

It is "received," because it is referenced many times in the Ten Wings, and the oracle + Ten Wings is the version handed down to us (the *Yijing*). The Ten Wings were added onto the oracle by the Han erudites who specialized in the *Yih*, but the Ten Wings actually date back to the Warring States, and they were based on discussion of the text. The King Wen Sequence was the sequence that scholars in the Confucian lineage

referred to in their discussions. The King Wen Sequence is mentioned in the Treatises, so it must have been in existence well before the Han. [**]

The *Fei shi Yi* 費氏易 (Fei's *Yi*) is the sole textual tradition to which the Ten Wings were added. Aside from excavated manuscripts, it is the sole version that has come down to us intact. Fei's version had roots outside of the court, and it was closely tied to what was called the *Yinshi yi* 隱士易 (Hermit's *Yi*), because it was used and commented on by people outside of the court. There were a few other versions that circulated for a while in the Eastern Han, including the *Meng shi Yi* 孟氏易 (Meng's *Yi*) and the *Jing shi Yi* 京氏易 (Jing's *Yi*). These were the traditions that were followed by the specialist erudites at court.[10] [**]

Although the erudites followed other textual traditions, Master Fei's version won out. It became popular in the Eastern Han probably because it was studied by a broad spectrum of people in society (hermits and fortune tellers). Many of the important Han commentators that we know about followed this tradition: Zheng Xuan 鄭玄, Ma Rong 馬融, Xun Shuang 荀爽.

In my opinion, it is a good thing that the other textual traditions of the erudites did not come down to us. Without a court setting to guarantee the status and authority, the master-student transmission of classic texts can only happen in enclaves. The proprietary mastery of classic texts can easily lead to a fragmentation of textual traditions, with a proliferation of variants. Paradoxically, it takes a free and open flow of information, among people from different walks of life, to maintain the vitality of a consistent textual tradition. The version organized according to the King Wen

10 Guo Hejie 郭和杰, "*Lun chuan Yi* zhi ren 論傳易之人" ("On the Individuals Who Passed Down the *Yi*"). His account of the textual tradition refers to classical sources, including Liu Xiang 劉向: *Han shu* "Rulin zhuan" (Biographies of Scholars, *History of Han*) 漢書, 儒林傳. See www.eee-learning.com/article/5701 .

Sequence had that advantage, and that is why it came down to us with so many commentaries. When I visited an archive of minority language texts in Kunming, the director Pu Xuewang 普學旺 (author of 中國黑白崇拜文化) told me that the weakening of proprietary textual traditions in the classical language of the Yi people had led to outlandish variants. Even the writing system suffered from this particularization. [**]

As I say, the other *Yi* versions used by the erudites did not come down to us intact. All we have are variants in snippets quoted in commentaries. The Guaqi system devised by Jing Fang, which uses a different hexagram sequence, has been influential for fortune telling and calendrical correspondences. But the surviving variants from his version are hard to work with, because we don't have an intact text to help us put them in context. Besides, the Guaqi system doesn't depend on developing an interpretation of the oracular text. Sorry to say, I'm not interested in the snippets that survive from Jing Fang's textual tradition, because following their lead takes one into mostly thorny philological territory, and then I can't see the forest for the trees. The forest of the symbol matrix is what holds my interest. The alternate text on which Jing Fang wrote his commentary did not come down to us. I surmise that this is because the former used a sequence that breaks up the thematic hexagram pairs. In contrast, Master Fei's version uses the King Wen Sequence, which is faithful to the thematic pairs and significant transitions among pairs. As I have said before, what kind of self-respecting hexagram sequence would choose not to put the Qian and Kun (the Ur-father and Ur-mother) in the place of honor at the beginning? [**]

Where is the King Wen Sequence discussed in my book? It is implicit in many places. Anywhere I say something like "The macranthropic dance partners (#1 and #2) line up at the beginning..." or "yin and yang go from separate clumps at #1–#2 to complete interspersion at #63–#64..." then you can darn well bet the King Wen Sequence is implicit in that statement. The King Wen Sequence decides which hexagrams are next

> to which hexagrams, so it implies synchronic structure as well as diachronic progression. [**]
>
> Because there are so many moving parts in the symbol matrix, I do not often highlight the King Wen Sequence for discussion. I treat it as a given. As I discussed in our conversations, the *Yijing* text came down to us with the hexagrams in that order. Commentators follow that order when presenting their reflections on hexagrams. The King Wen Sequence is the temporal frame. I felt it was best to handle it as I handle the concept of "change." Rather than discussing it in the abstract, I prefer to include it in concrete descriptions of how the symbol matrix operates. The functioning of the symbol matrix brings out grist for reflection by means of specific relations. I like to talk about things in the language of reflection, which notices associations and correspondences. I try to let the characteristics of the symbol matrix inform my method. The symbol matrix does not single abstract concepts out for discussion. [**]

The King Wen Sequence is visually presented in Fig. 1 of the chapter "The Dance of Qian and Kun," and may be explained thus:

> The condensed King Wen Sequence is a diagram first drawn by Hu Yigui 胡一圭 (Song),[11] showing which hexagram pairs are made up of yin-yang opposites (such as #1–#2 ䷀, ䷁) and which pairs are made by inversion (such as #3–#4 ䷂, ䷃). Each hexagram figure has been rotated 90 degrees: when you view #1 and #2, imagine you are looking from the upper right margin, so you see them from below (along their longer axes). When viewing the second pair (#3–#4) from the right of the Upper Classic column, so that you see #3 ䷂ from below, you will see that it has a Water ☵ trigram over a Thunder ☳ trigram. Viewing the same figure from an imagined position to the left of the Upper

11 Hu Yigui 胡一桂, "Diagram of the King Wen Sequence · The Changes of King Wen," *Accessory Treatise on Introduction to the* Zhouyi 《周易啓蒙翼傳·文王易·文王六十四卦次序圖》, pp. 43–54.

> Classic column, so that you see #4 ䷃ from below, you will see that it has a Mountain ☶ trigram over a Water ☵ trigram. The diagram makes it clear that #4 is an inversion of #3. This diagram is also a convenient way of showing oscillations of yin-yang ratios and other symmetries which are otherwise hard to visualize. For instance, although the numbers of hexagrams in the Upper Classic and Lower Classic are different (30 and 34, respectively), the two sections achieve a certain balance, because they have an equal number of hexagram *figures*. (Note that the two-way hexagram *figures* in this diagram are not supposed to suggest that actual hexagrams are read two different ways; the diagram of the "condensed sequence" is not intended to supplant the straightforward sequence of 64 hexagrams in Fig. 2b.) Another interesting feature is the positional correspondence between #1–#2 (Qian and Kun) at the beginning of the first half and #31–#32 (Feeling and Duration) at the beginning of the second half: the former pair represents the relation between the ur-father and the ur-mother; the latter pair represents two aspects of worldly relationships—wooing and endurance. For an in-depth inquiry into how the hexagram sequence works, see the "The Architectonics of the *Zhouyi*" in this volume. [**]

So much for the hexagrams and their sequence. Now, what about the trigrams? Denis is a strong advocate of the position that the trigrams are integral to the text:

> I don't think the trigrams were added on later; in my book, they are not an interpretive accretion. Consider the hexagram name Ming-yi 明夷 for #36 ䷣, literally "The Light Laid Low" or "Wounding of the Light." The upper and lower halves go together to make the symbolic theme, which is a veiled light. The line statements elaborate on it by describing people who have to go on the lam or go underground. Also consider "Well" #48 for ䷯. The water is being brought up (by wood), so the symbolic theme emerges from the upper and lower halves. Another piece of evidence: all hexagrams made of doubled trigrams have gnomic names; all other hexagrams have situational names. There is also the evidence based on the distribution of "good fortune" (*ji* 吉) and

"misfortune" (*xiong* 凶). The central lines of the upper and lower halves clearly have better outcomes, statistically, in the overall text, which I take to be evidence for embedded trigrams. I wrote about this in my Preface. I cannot say when the trigrams were "added," because I think they were part and parcel of the symbolic apparatus when the line statements and hexagram names were composed. As for when the trigrams were recognized and used extensively in interpretation, then maybe that didn't happen until the Ten Wings. But there are other embedded features of the *Yi* that took a while to come out in interpretation, and I think the same is true of trigrams. I think each hexagram is composed of two trigrams; at the same time, each hexagram is also composed of six lines. I think both statements can be true. This is a massively over-determined system, with densely interwoven components. As I mentioned elsewhere, there were six-line numerical hexagrams on a few late Shang and early Zhou bronzes, but we don't know what kind of line statements if any were attached to them, so we can't judge whether trigrams were an embedded feature or not. The *Zhouyi* presents a complete set of hexagrams, and the line statements show evidence of embedded trigrams in that set (in my opinion). [**]

ARCANUM ARCANORUM

Neither Denis nor I are enamored of esoterica.

The hexagrams are vivid, vital, and vibrant. These qualities are what attract our attention. We want to see how they interact and extend out into the real world. When it comes to the *Yih*, we are not mystics, though the *Yih* provides an entrance to the mysteries and verities of the universe.

There are a lot of technical arcana surrounding traditional *Yijing* studies and applications. From time to time, Denis may mention some of it in this book, but for the most part he will keep it in reserve for another occasion more suitable for specialists. Here's a little taste of what it sounds like:

"Beginning six" (初六) is a yin line in the bottom (first) place. "Nine in the Third" (九三) is a yang line in the third place. "Top six" (上六) is a yin line at the top.

> Readings of the *Yijing* are replete with such expressions. What exactly does *liu* ("six") mean? It means a yin line. It has been a way of referring to a yin line since the numerical hexagrams appeared on early Zhou bronzes. Aside from the fact that six is an even number, we're not sure why this was the way of indicating a yin line on the bronzes. But when we're talking about the yarrow stalk divination method, we have a reason to say that 6 means a yin line. If your remainders add up to 6, then you've gotten Old Yin, which is yin that is ready to change. If your remainders add up to 8, you've gotten Young Yin, which means a yin line that isn't going to change. If your remainders add up to 9, then you've gotten an Old Yang, which is a yang line that is going to change. If your remainders add up to 7, then you've gotten Young Yang, which means it's a yang line that isn't going to change. These numbers are produced by combinatoric possibilities in the process of sortilege. The math that tells the odds of getting different combinations is pretty challenging. If we're not doing yarrow stalk divination, then all we need to know is that 6 and 9 are conventional designations for yin and yang lines respectively. [**]

Denis does not concentrate on doing divinations, being more interested in discussing symbolism. Even so, it is useful to know that 6 and 9 refer to changing lines in the divination process, because changing lines are the lines you actually consult.

> For instance, suppose I do a divination with yarrow stalks, and I get 7 in the First Place, 9 in the Second Place, 7 in the Third Place, 7 in the Fourth Place, 7 in the Fifth Place, and 7 in the Top Place. Because all the lines are yang, that means I've gotten #1 The Creative in my divination. The changing line is in the Second Place, so that's the line text that I will consult. Then I'll also consider where that line change takes me. The new hexagram that results when a line changes is called the destination hexagram (*zhi gua* 之卦). The change of #1.2 from yang to yin will take me to hexagram #13, which has a yin line in the second position. Even when commentators are not doing divination, they identify yang lines as Nine and yin lines as Six (purely as a matter of convention). That

> comes from the old diviners' habit of consulting the changing lines. Of course, when you are reading a commentary, you are considering EVERY line. So, commentators refer to EVERY line by the numbers 6 or 9, indicating that "this is a line to be considered." [**]

I could go on for page after page giving examples of this type of usage, which is quite common in *Yijing* practice and much of which is far more complicated than what I've given here. Too much detail on these points can be confusing. The great Song Neo-Confucian scholar, Zhu Xi (1130–1120) had a very methodical mind. In his commentary you can see that he explains special terms when they first come up. After giving an explanation for something like 9, he says "*hou fang ci*" 後放此, which means "no explanation will be given for this term the next time it appears."

Inspired by Heaven, Rooted in Earth

Denis Mair is a master of the *Yi*. He knows it inside and out, backwards and forwards. He knows the texts associated with each and every line of the classic. He is intimately familiar with quotations of and commentaries on the *Yijing* from the Warring States period through the medieval era and late imperial times till the present day.

Denis reads the *Yih* in a completely different way than conventional practitioners. For him, each line relates to all other lines. When Denis cites one line of the *Yih*, he evokes all the other lines, which—in his mind—are part of a massive, reticulated array of information-carrying threads. It is a matrix of symbols, all of which relate to and refract each other. For Denis, the *Yih* is not something to be mechanically manipulated. When you read it, you have to think very hard. The sagacity it imparts does not come automatically simply because you went through a succession of operations.

During the Han dynasty, the *Yijing* was mentioned first when the Five Confucian Classics were enumerated. In the conventional phrase, it is "the head of the classics." Through his devotion to the *Yih* and his dedication to acquiring all the knowledge and skills necessary for understanding it, Denis has proven that he is worthy of writing about it in an enlightening way.

This book is the distillation of a lifetime spent studying and contemplating the *Yih* and all that it implies for Chinese civilization. The papers collected in this volume were written over a period of more than two decades (1991–2023), but their gestation began much earlier than that.

Why do I consider all of this significant, even essential for understanding how Denis could write the unique study of the *Yih* embodied in DQK and other works? Because I believe his enormously insightful and illuminating approach to the *Yih* is the result of his unusual background and life experiences.

The *Dance of Qian and Kun*, composed of deeply reflective essays, is the first volume of a grand trilogy which will also consist of 1) an annotated translation of *Yi quan* 易筌 (A Fishtrap for the Changes), by the Ming scholar Jiao Hong 焦竑 (1540–1620), and 2) a translation of the *Zhouyi* with notes.

The *Yijing* is not for the faint of heart. It is a formidable, highly cerebral work that requires tremendous patience and great effort to penetrate to its inner core. Most Sinologists I know simply disregard it because they considerate it to be abstruse hocus-pocus. Denis, au contraire, identifies with the *Yih*, he lives the *Yih*, in a sense, he has become the *Yih*.

I called him "a master of the *Yi*," but he humbly demurs:

> I do not know the Han commentators well. I don't know the history of its transmission from Confucius' grandson's disciples to the Latter Han. I don't know the fortune-telling systems. These are all shocking omissions. But numerological systems don't offer the philosophic grist I'm looking for. For me the Han commentators were too obsessed with contrivances like lines jumping around within one hexagram to make another hexagram. To me, this kind of manipulation does not shed any light on the hexagram's symbolic theme. I have my emphases within mainstream commentary: I need to see contemplative ties to experience. So my approach has been personal, without attempting to be all-embracing. [**]

I still say that he is "a master of the *Yi*." For decades, Denis has devotedly lived, not just intensely studied, the *Yijing*. I have tried to incorporate his religious experiences and poetic practice into understanding his sensitivity to and comprehension of the *Yijing*. Because of his exceptional background and extraordinary motivation, Denis has been able to give the *Book of Changes* what may well be one of the truest, most sympathetic, holistic readings it has ever received.

Victor Mair
Swarthmore
September 2023

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PREFACE: A CONTEMPLATIVE ROUTE TO EMPIRICAL FINDINGS[12]

My overall intention in writing these essays is to trace the contemplative path I followed while studying the *Yijing*, and to show that such a path has enabled me to discover certain empirical features in the symbol matrix. The text is like a many-sided crystal that catches light with its anfractuosities as one holds it before the mind's eye and rotates it this way and that. This does not mean that all interpretations are equally valid or that they exist only in the eye of the beholder. The text is a coherently structured artifact. There are features in the text that invite the reader to take a hermeneutic approach, whether in a contemplative, poetic, or fanciful vein. The text is not a platter upon which images lie scattered like loose grains of sand. It is a rigorous multi-level array of composite symbols, allowing for variable juxtapositions. In these essays, I intend to show that the text has empirical features that are hidden in plain sight, requiring no more than a fresh perspective to be noticed. It also has features which can only be found by those who read searchingly, and such features could only have been discovered after a long process of collective interpretation.

We have no way of knowing why a text should be set up in such a way, but to write off its implicit features would be a failure of empirical scholarship. It would also be equivalent to dismissing the text's philosophical depths, which played a significant role in classical Chinese thought. In Richard Rutt's work *The Book of Changes* (*Zhouyi*)*: A Bronze Age Document*, we are told that the hexagram names in the *Zhouyi* convey no thematic content "that we can know." We are also told that the *Zhouyi* is "not a spiritual book," because its content is "all in the head" of the reader and has no connection to ultimate reality.[13] According to his assumptions, readers who find philosophical depth in the *Zhouyi* are indulging in an interpretive game based on commentarial accretions around the text. I find this to be an example of occidental chauvinism. Perhaps we should give Rutt a pass because, as an Anglican bishop, he was carrying the cross of his own religious passion. After all, he lavished much study on the *Zhouyi* and brought a great deal of fascinating lore to our attention. He concedes that the text "shows

12 Translations of the oracle differ widely. Because the following essays emphasize my own interpretation of the symbol matrix, all translations of lines and passages from the *Yijing* are my own, except where otherwise indicated. References to the Chinese text are to the Zhonghua Shuju 2009 edition with commentary by Zhu Xi.

13 Richard Rutt, *The Book of Changes* (London: Routledge Press, 2002), pp. 44–60.

signs of having been edited," so at least he is not claiming that it is a random word salad, but for all his commitment to empirical rigor, he does not specify what evidence he found of the text having been edited. As for his estimation of the text's spiritual value, I beg to differ. I have read a fair number of commentaries that approach the text devotedly, for instance *The Meaning of Symbols in the* Zhouyi (周易象義) by Zhang Huang 章潢 (1527–1608), which is one of my favorites. When using the word "sage" in his commentary, Zhang's attitude is no less reverent than a Buddhist commentator's would be when using the word "bodhisattva." On the grounds of this reverent approach, I believe that Zhang's commentary deserves to be counted as a work of Confucian spirituality.[14] If we were able to go back in time and explain the meaning of the word "spiritual" to Zhang Huang, I doubt that he would agree that the *Zhouyi* is not a spiritual text. The *Zhouyi* has a distinctive idiom of reticence and allusiveness; it is structured as a dense matrix of symbols, but this does not mean that it does not grapple with ultimate reality just as earnestly as Western philosophical and religious books do.

In my study of the *Yijing*, I have found that trigram symbolism adds richness to the interpretive process. Looking at two trigrams turns a hexagram into a composite symbol, wherein the halves shed light on each other and expand the significance of a theme. The primary source for my early understanding of trigrams was of course the Ten Wings, especially the Image Treatise and Judgment Treatise. According to "Treatise on Appended Statements," the eight trigrams were invented by the legendary sage-ruler Fuxi. Of course, skeptics dismiss that as hearsay. The problem is, the skeptics link the Treatise's dubious claim to ancient authority with the question of whether trigrams have any

14 Zhang Huang 章潢, *Zhouyi xiangyi* 《周易象義》(The Meaning of Symbols in the *Zhouyi*). This is one of my favorite commentaries because of its vivid interpretations of the oracular imagery. I became his fan because of the poetic sensibility with which he unpacks the oracular language. The modern Confucian thinker Mou Zongsan 牟宗三 touched on this in his senior thesis at Peking University. (《周易的自然哲學與道德函義》 *The Natural Philosophy of the Zhouyi and its Moral Implications* [Taipei: Lianhe Press, 2003]). In the Preface of his thesis, Mou writes that Zhang Huang immersed himself in imagery at the expense of philosophical rigor, to the point that he "mistook symbols for Heaven." This was precisely what piqued my interest in Zhang's book. What is more, I believe there can be rigor in the understanding of symbols. Matteo Ricci's journal also mentions Zhang Huang as a highly respected scholar/lecturer in Nanjing, but Ricci disagreed with Zhang's willingness to tell white lies to smooth over social difficulties. (See Huang Wenshu 黃文樹, 陽明後學與利瑪竇的交往及其涵義 "Matteo Ricci's Contacts with Adherents of the Yangming School and Their Significance," in 漢學研究 [Sinological Research], vol. 3, 2003, p. 131).

function at all in the original text. They end up throwing the baby out with the bathwater. Thus Richard Kunst comes out and says, "There is certainly no evidence of trigram thinking reflected in the *Yijing* text itself." And Kunst's view on this is buttressed by other trigram skeptics.[15]

Over time, I found internal evidence of implicit trigrams in the original oracular text, even where the treatises added during the Han (i.e., the Ten Wings) did not call attention to it. For instance, in hexagrams that have three yang lines at the bottom, an impetus toward upward and outward movement is embodied in the lower lines. For instance, the wagons mentioned in #9.3 ䷈ and #26.2 ䷙ and the horses in #26.3 ䷙ are all trying to move forward, even when this impulse is curbed. The impulse to move ever closer toward danger can be seen in #5 ䷄ in the progression of lines One, Two and Three. So the expansive impulse of three yang lines when situated below is a demonstrable feature of the Heaven trigram (even though this feature is not mentioned in the Ten Wings). For me, this fits with the embryonic yin-yang thinking in hexagram #11 Peace ䷊, which is composed of an Earth trigram over a Heaven trigram. Having found that evidence for trigrams was hiding plain sight, I was surprised to encounter skeptics who hold that trigrams play no role in the original text and say they are an interpretive accretion added on by the authors of the Ten Wings. But where else would the trigrams in the Ten Wings have come from, if they had not been implicit in the oracular layer? Aside from clumps of three yang lines that function as expansive segments, the line progressions in some hexagrams show a sudden shift of focus between the third and fourth lines. For instance, the bottom three lines in #31 Feeling ䷞ are correlated with the foot, calf and thigh respectively, then in Line Four the focus shifts to a non-anatomical, emotional perspective. Regardless of what the trigram skeptics say, I have evidence that the trigrams were implicit in the text from the beginning. Here are some items in my ammo chest: (1) Some hexagram names clearly imply an inter-trigram dynamic. For instance, the two characters in the name of #36 明夷 ䷣ (The Light Laid Low) correspond to the upper and lower halves of the hexagram (showing Fire veiled by an obstruction of earth). This fits with the theme of going

15 See Richard Kunst, "The Original *Yijing:* A Text, Phonetic Transcription, Translation, and Indexes, with Sample Glosses" (Dissertation, Berkeley: University of California, 1985), p. 40. Kunst's position on this issue is supported by Edward Shaughnessy, in *The Origin and Early Development of the Zhou Changes*, p. 399 n.1. For another angle on the late appearance of trigrams, see E. Bruce Brooks, "Jou Evidence for Yi Divination" in *Warring States Papers*, vol. 2, pp. 69–74 (Warring States Project, 2018).

underground or hiding one's light under a bushel, which is precisely what the line statements are about. Another example is #48 Well ䷯, which has three upper lines that clearly represent water. Thus the inter-trigram dynamic, with *kan* ☵ over *xun* ☴, clearly fits the gist of its line statements—that water is being brought up for use. (2) Among all 64 hexagrams, only the eight pure hexagrams (composed of doubled trigrams) have cryptic names, but all the other hexagrams have situational names. This shows that the pure hexagrams partake of a different order of meaning. This comes as no surprise, because pure hexagrams exemplify the features of their constituent trigrams, and the meanings of trigrams are often carried along when the trigrams combine to make other hexagrams. Consider the role of the Heaven trigram in #13 ䷌ (Fellowship), where members of a brotherhood meet outside of narrow social boundaries (i.e., beneath heaven) and recognize their common ground. (3) The names of #63–#64 present a very clear contrast: Already-Across ䷾ and Not-Yet-Across ䷿. The clear contrast in the top-bottom arrangements of the two trigrams is clearly connected to the opposite meaning of the two names. What is more, the word "across" (*ji* 濟) in the names clearly relates to water, and both hexagrams have a water trigram. These examples are only a drop in the bucket with respect to evidence for embedded trigrams.

Instead of believing that a feature of a text cannot exist until it is attested in some other text, I faced the *Zhouyi* head-on and tried to ferret out its embedded features. My paper "Thoughts on Centrality" takes a hard-headed empirical approach to the question of whether the trigrams were embedded or not. I look at the distribution of the words *ji* 吉 ("good fortune") and *xiong* 凶 ("misfortune") in all the lines, to show that outcomes for lines Two and Five are quite different from those for the other lines. These two lines happen to be the central lines of upper and lower trigrams. According to a random distribution, 33% of the occurrences of *ji* 吉 should be in lines Two and Five, because central lines make up one third of the total number of lines. Compared to random distribution, the actual distribution of *ji* 吉 in central lines is close to 50% of all its occurrences. Thus, its distribution of "good fortune" deviates (away from randomness) toward the central lines by roughly 17%. My close count also revealed that *xiong* 凶 deviates away from central lines, also by roughly 17% (which is half of 33%). So obviously these two prognosticative words were thoughtfully placed with an eye to the projected outcomes of central vs. non-central lines. This is strong evidence that "centrality"—a much discussed feature in the Wings and later commentaries—was actually an integral feature from the

beginning. It is also strong evidence for the embeddedness of trigrams. At the same time, it is evidence that embedded, veiled features of the text require time to come to light. There are seventeen accounts of *Zhouyi* divination in the *Zuo Chronicles* (compiled from Spring and Autumn era materials). These accounts refer to hexagrams and lines from the received text of the *Zhouyi*. They only mention trigrams glancingly, and they do not make use of centrality. Only when the Ten Wings (i.e., the Treatises) took form 100+ years later in the Warring States Period, were trigram symbolism and centrality recognized as significant features. Therefore, we can conclude that it took time for significant, inherent features to be recognized.

A more recent example of the long periods needed to bring out veiled features can be seen in the observation by Ming commentator Lai Zhide 來知德 (1525–1604) that the Heaven ☰, Earth ☷, Fire ☲, and Water ☵ trigrams (which he calls the "cardinal trigrams") are relatively important in the text's first half—a weighting which is balanced by the relative importance of Marsh ☱, Mountain ☶, Wind ☴, and Thunder ☳ (inter-cardinal trigrams) in the text's second half. (Note that three-quarters of hexagrams made by combining cardinal trigrams appear in the text's first half, and three-quarters of hexagrams made by combining inter-cardinal trigrams appear in the second half. I discuss this fact and give sources in "Architectonics of the Symbol Matrix.") To my knowledge this weighting was seldom discussed in *Yi* commentaries prior to the Ming. Another example is the observation by Hu Yigui 胡一圭 (1247–1314; late Song–early Yuan) that 18 hexagram figures yield 30 hexagrams in the text's first half, but 18 figures yield 34 hexagrams in the text's second half.[16] This is because the first half has more hexagram figures like #1䷀ and #2䷁ that remain the same when inverted. After the text had been worked over by commentators for 1000+ years, Hu Yigui in the Song was the first to point out that the upper and lower halves of the text are verifiably symmetrical, despite having different numbers of hexagrams. (See Fig. 1 in the essay "The Dance of Qian and Kun in the *Zhouyi*.") What is more, when the hexagrams are converted to binary numbers and laid out in sequence on an 8×8 grid, there are rhythms, undulations, and symmetrical regions to be discovered. Immanuel Olsvanger and Edward Hacker[17] did

16 Hu Yigui 胡一桂, "Diagram of the King Wen Sequence: The Changes of King Wen," *Accessory Treatise on Introduction to the Zhouyi*, pp. 43–54.

17 Edward Hacker, *The Yijing Handbook* (Baltimore: Paradigm Press, 1993). Immanuel Olsvanger's binary number

not discover the symmetrical regions in the binary number matrix until the twentieth century! I present symbolic reflections on these once-veiled yet actually prominent features in "The Dance of Qian and Kun in the *Zhouyi*" and "The Architectonics of the Symbol Matrix." I show how symmetries and rhythms are intertwined to allow for shifting hermeneutical perspectives.

Symmetries are a feature of advanced abstract thinking. We can see this in the mathematics that undergirds modern cosmology and particle physics. Unlike the symmetries in cosmology, which quickly take us far away from life-situations, the interwoven symmetries of the *Zhouyi* form an armature which allows for the variable juxtaposition of symbolic components. Thus the abstract symmetries in the *Zhouyi* are used in the service of contemplating life situations.

I could not have verified the importance of centrality as an embedded feature had I not realized that many central lines embody desirable qualities like balance, moderation, and inclusiveness. To realize this required contemplative engagement with the text. I had to build up an inductive understanding of the text and take it on its own terms. That is what prompted me to seek proof by tallying up the distribution of "good fortune" and "misfortune" in central and non-central lines.

Something similar happened when I was grappling with the questions of 1) whether there is a logical thread in the hexagram sequence and 2) whether the philosophical dimensions of the text are implicit or added on. When the veil of the text first parted for me, I realized that there was something intriguing about the sequence passed down in the *Yijing* (often referred to as the "King Wen Sequence"), though I could not pin it down. For one thing, I noticed intriguing bridges between adjacent symbol pairs. For instance, the learned man who tames restive beasts and sums up the lessons of history in #26 ䷙ can look back on a series of endings, beginnings, and naive impulses in #23–#25. Despite tantalizing links like this, I never thought that the hexagram sequence was supposed to be a consecutive ordering of life situations. Instead, I thought of it as an array which provides thought-provoking serial juxtapositions between hexagram pairs.[18] I intuitively sensed the rhythm of a dance in the hexagram

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symmetries are discussed in Rutt, *The Book of Changes*, pp. 111–113.

18 For one thing, the first two hexagrams are pure yang and pure yin. Their placement at the beginning is significant, because it casts them in the role of progenitors from which all the other hexagrams are derived. Although other sequences have been found in Zhou-era excavated manuscripts, and sequences were subsequently devised by scholars interested in calendrical correspondences and numerology, none of them featured a progression from pure yin and yang to fully-mixed yin and yang.

sequence. When I began to investigate the meta-theme of a fertility dance, I worried that vivisecting the sequence to demonstrate its oscillations and symmetries would reduce those vital patterns to a collection of formulae. Yet my survey of investigations by Larry Schulz,[19] Danny Berghe,[20] and Immanuel Olsvanger[21] did not reduce the text's interlinked patterns to a cut-and-dried formula as I had feared. Instead, studies by those scholars enhanced my appreciation of its subtlety. The hexagram sequence progresses from pure blocks of yin and yang in hexagrams #1 and #2 to the complete interspersion of yin and yang in #63 ䷾ and #64 ䷿. This has been observed by many commentators down through the ages.[22]

In "The Architectonics of the Symbol Matrix," I point out that the process of interspersion unfolds in precise increments throughout the sequence. This process provides a thread of abstract narrative, telling of yin's union with yang. But on the way to that culmination, there is a dialectic or contrast within each hexagram pair. There are also thought-provoking relations between one pair and the next, and even between the text's upper and lower halves.

With regard to the conceptual content, I found that the authors' way of cutting the pie of human experience into archetypal situations was an intellectual masterstroke which tapped into many rich veins of thought. In this respect, the *Zhouyi* was clearly more appealing to commentators than other divination texts also found in graves from the Warring States period.[23] Where there was so much

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The *gua-qi* sequence of Jing Fang has been influential in fortune telling, but only snippets of its associated textual tradition survive, which means that it did not attract widespread commentarial attention. This leads me to raise a question that I hope will put the burden of proof on those who would claim that the King Wen sequence has no more significance than others, and that it has no coherent, logical meaning. Here is my question: "What self-respecting sequence of symbols would fail to honor the ur-father and the ur-mother by placing them at the beginning, as the King Wen sequence does?"

19 Larry Schulz, "Hexagrammatics: Rules and Properties in Binary Sequences" (Atlanta, GA: Zizai, 2016). Also here: Academia.edu: https://www.academia.edu/33569337/Hexagrammatics_Rules_and_Properties_in_Binary_Sequences.

20 D. S. van den Berghe, "The Explanation of King Wen's Order of the 64 Hexagrams" (2001) in www.fourpillars.net.

21 Rutt, *The Book of Changes*, pp. 111–112.

22 See Huang Peirong 黃沛榮, *Zhouyi-qiankun* 《易學乾坤》 (Taipei: Da'an Chubanshe 大安出版社, 1998), pp. 23–32.

23 See the discussion of roughly contemporaneous divination texts in Edward Shaughnessy, *Unearthing the Changes* (New York: Columbia University Press, 2014).

commentarial smoke, there must have been a conceptually fascinating fire. The evidence for this lies in the works of later thinkers who were drawn to interpret and develop the seed-like concepts that appear in the *Zhouyi*. Take for example the hexagrams of Decrease ䷨ and Increase ䷩ (#41 and #42): these two themes trenchantly posit two contrasting approaches to life, as we can see from how they were used in Laozi's *Daodejing* centuries later. As elaborated in that Daoist classic, the "Way of Decrease" is a way of life (and of inner cultivation) that lets go of accretions and goes back to original self-nature. Hence it upholds primal simplicity, naturalness, and moderation of desire. Conversely, the "Way of Increase" seeks more of everything—power, possessions, sensory stimuli, knowledge, and external criteria of value. For the authors of the *Daodejing*, these two approaches are twin threads running through their text, with contrasts drawn between them at every turn. These ideas of Decrease and Increase are already implicit in the *Zhouyi*. Aside from the affirmation of simple rituals and relationships in Decrease ䷨ (#41.0 and #41.3), there are affirmations of simplicity and naturalness in other hexagrams, for instance #11.2, #14.4, #22.6, and #63.5. Clearly simplicity was a significant theme for the authors.

The first two hexagrams, #1 ䷀ and #2 ䷁, echo myths of union between Heaven as father and Earth as mother. I discuss their symbolism in "The Macranthropic Couple" and "The Storehouse of Changes." Heaven is mentioned and implied in the lines of #1 and earthiness is mentioned and implied in #2. The fact that the sprout of new life appears immediately afterward in #3 ䷂ tells us that the union of #1 and #2 is procreative. The complementary images of Qian and Kun are rich in fertility symbolism. The reader can appreciate their mythic dimension for its own sake, or he can follow their rational implications that later led to yin-yang philosophy. It is significant that the paired words "yin" and "yang" are not used in the *Zhouyi*, yet it is widely acknowledged that the *Zhouyi* is a source of yin-yang philosophy. The language of the *Zhouyi* is uncompromisingly oracular.

In my paper "Aureole and Oriole," I discuss the symbolism of Fire and Water in the hexagram pairs #29–#30 (䷜, ䷝) and #63–#64 (䷾, ䷿). I show that an Apollonian-Dionysian dialectic is implicit in the contrasting themes of Fire and Water, especially as they function in #63 Already Across and #64 Not-Yet-Across.

Another example of philosophical concepts emerging from symbols can be seen in the adjacent hexagram pairs #47–#48 and #49–#50. There is personal suffering at #47 ䷮ (Predicament) and a natural resource made available at #48 ䷯ (Well). At the same time, there is a collective struggle in #49 ䷰

(Revolution) and a product of human skill made available at #50 ䷱ (Cauldron). In other words, the first pair focuses on a private ordeal and the procuring of a natural resource; the second pair focuses on a public revolution and the founding of institutions. In terms of cultural theory, the two pairs juxtapose what Claude Levi-Strauss calls "the raw" with "the cooked."

I did not discover these ideas on my first reading. During my undergrad and early grad school years, I was fond of reading *Zhuangzi*, *Daodejing*, and the *Analects*. To get a better grounding in Chinese philosophy, I tried reading through the *Yijing* with a commentary, but the imagery did not come alive for me. I felt as if I were gnawing on rocks. Only later, after I had read the works of major Tang poets, did the door of the *Yijing* open for me. I think the Tang poets gave my imagination a workout. I enjoyed unpacking the trains of thought implicit in Du Fu's image clusters, and the special knack I gained from reading him carried over to reading the *Yijing*. I do not presume to say that the imagistic, associative thinking in the *Yijing* was the source of classical poetic discourse, but at any rate that poetic discourse is kindred to the kind of thinking condensed in the *Zhouyi's* symbols.

With Du Fu as my poetic go-between, I entered *Yijing*'s world. I repeatedly read commentaries by Zhu Xi 朱熹 and Ouyi Zhixu 藕益智旭 with fascination. Master Ouyi associated the symbol Qian with the Buddhist concept of *prajñā* ("transcendent wisdom") and the symbol Kun with *samādhi* ("meditative consciousness"). He associated the Mountain trigram with the dispositional formations of Buddhist psychology (i.e., the five *skandhas*/"aggregates"), and he associated the Fire trigram with discrimination. After careful reading, I found that his associations were not forced. The text is not so shapeless that sloppy interpretations will work. I concluded that the symbol system has an intrinsic rigor *and* flexibility, and that the thinking behind the *Zhouyi* shares common features with Buddhism. See my essay "Analogues of Karma," where I discuss homologies in pan-Asian thought related to moral causality.

I enjoyed reading commentaries because they helped me to interpret each symbol according to my own experience. The open spaces of each symbol (and connections between symbols) were waiting to be filled in. Each image embodied a dialectic between inner experience and empirical fact. Each symbol was a catechistic question that required me to search for an answer. While delving for answers to these questions, I was reminded of the long poem *Heavenly Questions*, written in the late Zhou by

Qu Yuan, the first Chinese poet whom we know by name. That long poem raises questions that can only be answered through contemplation of cosmological and mythic themes.[24]

During my years of living in syncretic Daoist-Confucian temples in Taiwan and Los Angeles, the *Yijing* became my sourcebook of humanistic thinking. For several years I participated in daily prayer chants, meditations, and chores. While working as a translator of religious texts, I also took part in conferences on interfaith dialogue and comparative religion. The *Yijing* was not included in the curriculum at the Tianren Institute, with which I was affiliated, but I chose it as my text for personal study, because it provided counterpoint to the devotional atmosphere around me. Its imagery guided me to seek my own answers to questions about human nature and existence. Its poetic approach to investigating the relations of mankind and cosmos provided threads of inquiry that I keep going back to even now. For me it has helped to break through the dichotomy between humanistic and spiritual paths.

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July 2023

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24 See *The Columbia Anthology of Traditional Chinese Literature*, ed. Victor H. Mair (Columbia University Press), pp. 371–386; also in *The Shorter Columbia Anthology of Traditional Chinese Literature*, ed. Victor H. Mair (Columbia University Press), pp. 192–208. The former includes notes by the translator, using mythological references to answer the questions posed in the poem.

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PART 1: ANALYSIS AND COMMENTARY

THE STOREHOUSE OF CHANGES[25]

The *Zhouyi* (Changes of Zhou) took form early in the Zhou dynasty, approximately 3000 years ago. The text builds upon an older tradition of ceremonial divination, which was used during the second millennium BC (during the Shang dynasty). In overall form, the *Zhouyi* is a collection of oracular statements which are attached to 64 six-lined symbols with thematic names called hexagrams. Consultation of the *Zhouyi* was documented in chronicles of the Spring and Autumn period (722–481 BC). Sometime during the Warring States period (475–221 BC), explication and philosophical discussion of the text crystallized into a number of treatises. During the Han era, these treatises (the Ten Wings) were attached to the core text, forming the *Yijing* (Classic of Changes). This classic was included among the Five Confucian Classics from the Han onward. During the Han dynasty, the *Yijing* was listed first when the Five Confucian Classics were enumerated. In the conventional phrase, it is "the head of the classics."

Since the symbol matrix of the *Yijing* presents no discursive arguments, it is difficult to prove any one interpretation of a symbol. Much of the original text's meaning (according to later strategies of interpretation) emerges from spaces of implication between symbolic elements. For those willing to probe such spaces, the *Yijing* presents a complex model of human experience in the face of universal change. It presents symbols within a matrix and invites us to consider the relations among them. Its laws as a relational system are designed to stimulate thinking about change, and its symbols refer to salient cruxes or junctures in people's experience of change. In this paper I will enumerate and briefly discuss certain resources offered by the *Yi*—a conceptual toolkit for thinking about change.

1. The structure of the *Yi* is clearly related to fertility symbolism.[26] The forces that knit the world together

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25 This paper was presented at the "Conference on Change and Transformation," organized by Arthur Waldron, Professor of History, University of Pennsylvania, in April 2008. A Chinese version appeared in *Shijie hanxue* 世界汉学 Issue 8, 2011 (Beijing: People's University). The English version was published in the *Journal of Daoist Studies*, vol. 8, 2015, pp. 179–192.

26 I make this statement based on numerous symbolic features of the first two hexagrams, which serve as a template for all the other hexagrams. One item of evidence is an alternate name for hexagram #1, *Jian* 建, used in the Mawangdui silk manuscript version of the *Yijing*. This term can be understood as a gnomon used to observe the angle of shadows. Edward

are portrayed as two primordial tendencies—heaven/expansion/creativeness versus earth/coalescence/receptivity. #1 Qian ䷀ and #2 Kun ䷁ line up at the beginning of the text, and the subsequent exchange of lines between them results in all the other hexagrams. In other words, the symbolic armature represents an intertwining which produces the myriad situations of life. It is a dance of attraction in which each entity is changed by its contact with the other.[27] The idea of passion for life is built into this system. It implies a world view in which each fiber of a living thing's being, each part of a dynamic system—however far down one goes[28]—exists in a relation of passion with other parts. (If the relation is not passion, it is at least an intense give and take, with commensurate effects upon the participants.) Since love is built into this matrix of symbols, it is no surprise that love would come back out during acts of interpretation. I have in mind traditional thinkers who viewed human affairs against the backdrop of a natural order animated by the life-fostering tendency called *ren* 仁 (benevolence). The Song dynasty philosopher Zhu Xi 朱熹 wrote in his "Discourse on *Ren*": "*Ren*, by its very nature, is the life-giving intention of heaven and earth. Its presence inheres in all beings, and as particular conditions arise, its function is without limit." The modern scholar Yang Rubin 楊如賓 explains this as follows: "Zhu Xi views *ren* as essential to the human heart/mind, and he also views it as the mind of heaven. More precisely, the distinguishing characteristic of the human heart/mind is 'love' or sense of 'fellow-feeling,' which is an expression of the 'life-giving intention' of heaven's mind."[29] It was also the

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Shaughnessy points out in his translation that *jian* is an ideograph for a wooden post, which presumably had phallic significance in ancient rites. I offer structural evidence for fertility rite symbolism in "The Dance of Qian and Kun," in this volume and in *Sino-Platonic Papers,* no. 152, June 2005.

27 The theme of ebb and flow (based on rationalized ideas of yin and yang which philosophers have found in the *Yijing*) is only a tiny part of the symbolism of the book as a whole. I believe that the relation of Qian and Kun in the *Yijing* are analogous to the world-creating dance of Shiva in the Hindu tradition.

28 A tension or dialectic between contraries is an unmistakable feature in the wording of many line statements. For instance, #11.3: "No level ground not followed by a slope; no going forth that does not return…"; #11.6: "The city wall falls into the moat." On a macrocosmic scale, the interplay of contraries is represented by hexagrams #1 and #2. To find this same feature within single lines suggests that the symbolic structure is holographic, and that certain symbolic features can be extended indefinitely along a vector of greater or lesser graininess.

29 Zhu Xi, "Ren-shuo" 仁說 (Discourse on *Ren*) in *Zhuzi yulei* 朱子語類 (Discussions of Zhu Xi), *juan* 107. Quoted and discussed in Yang Rubin, "Zhuzi lun 'ren,'" web-published at www.eastasia.ntu.edu.tw/chinese/data/broadcast/朱子論仁-

habit of traditional historians to evaluate human action according to *ren*. The modern scholar Zhang Qiang 張強 devotes the concluding chapter of his book on Sima Qian 司馬遷 to that ancient historian's ideas of *ren*. Zhang writes that Sima Qian "inherited Confucius' ideas on *ren* and used them to support his positions; he undertook a critique of *ren* and anti-*ren* as these played out in human society."[30] The phrase "benevolence of the heaven-mind," (*tian-xin zhi ren* 天心之仁), which is recurrent in Neo-Confucian ethical discourse, found its way into historical works. For instance, in the *Ming History*, the official Li Jun 李俊 is quoted as pleading with the emperor to cut back the gift-tribute system, so as to lighten the economic burden on commoners and "embody the benevolence of the heaven-mind."[31] The treatment of *ren* as the source of life is ultimately rooted in the kind of cosmology which is found in the *Zhouyi*.[32] Since the *Zhouyi* has traditionally provided a framework for viewing change, it is important to know that a bias toward this life-fostering virtue may be built into it.

2. The eight trigrams are composed of mingled broken and unbroken lines. Each trigram has a fundamental potency and image drawn from the natural world, by which it represents certain aspects of change.[33] For instance, the trigram *gen* ☶ has the potency of keeping still and is associated with the

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引言-楊儒賓. Another Confucian philosopher who spoke of *ren* in this sense was Zhang Zai: "Heaven is embodied in things without fail, just as *ren* is embodied in affairs and is nowhere missing.... You will nowhere find a creature that is without *ren*." From Zhang Zai, *Zheng meng*, Chapter 3 "The Way of Heaven" 天道篇.

30 Zhang Qiang, *Sima Qian xueshu sixiang tanyuan* (Beijing: Renmin Press, 2004), p. 467.

31 *Mingshi* 明史 (Ming History), #68, *juan* 180.

32 The *Yijing* is concerned with beings that exist in a web of relationships. It represents a spontaneous, ongoing cosmogony in which all entities, through their interplay with each other, act as agents of co-creation.

33 I have found the discussion of metaphor in George Lakoff and Mark Johnson's book *Metaphors We Live By* to offer insights that I can use to talk about the *Yijing*. Lakoff says that metaphor begins with formative perceptual experiences that people have during childhood. Generalizations formed from early perceptions form a source domain, which is mapped onto the target domain of various abstract concepts. I think the trigrams have a broad range of implication because their core concepts belong squarely to the perceptual source domain from which human metaphors are commonly formed. Each one of the trigrams is first of all "about" an experiential state. The natural images and potencies cluster around this as a way to broaden the sphere of correlation. Such a core concept is treated like a template—we can correlate the same symbol with multi-level referents. The really interesting things happen when two symbolic clusters interact, because the possibilities for

natural image of a mountain. It refers to a settled state or the result of an action. In terms of broader processes, it represents the formation of a stable structure, or the sedimentation of history. This meaning of *gen* is seen clearly in #18 Spoiled Legacy ䷑. The trial-and-error penetration (or circulation) of the *xun* ☴ trigram below comes up against the hardened formation of *gen* ☶ above, and the growth of *xun* ☴ is thereby stymied.[34] *Gen* derives its meaning from its configuration as a figure composed of broken and unbroken lines. If we assume that changes move from the bottom up (a rule which derives from the binary expansion of trigrams) then the single yang line at the top of *gen* can go no further. In contrast, the trigram *zhen* ☳, with the natural image of thunder, represents the inception of a process. Its single yang line is at the bottom, suggesting that its path of development is still open. In each trigram the descriptive meaning can be related to the binary figure.[35] Here is a list of the eight trigrams with the aspect of process upon which each focuses (based on my own inductive reading of the text). Trigrams are given in "family" order, with the parents first, followed by the sons and daughters. 1) *qian* ☰, the trigram of infinite relations; 2) *kun* ☷, the trigram of the nurturing substrate; 3) *zhen* ☳, the trigram of the triggering impulse; 4) *kan* ☵, the trigram of unpredictable flow; 5) *gen* ☶, the trigram of the residue of action [or settled formation]; 6) *xun* ☴, the trigram of the homeostatic field; 7) *li* ☲, the trigram of highlighted relations; 8) *dui* ☱, the trigram of self-offered richness. ☰, ☷, ☳, ☵, ☶, ☴, ☲, ☱.

3. Combining trigrams into hexagrams is a way of showing two aspects of change in light of each other. Each of the 64 combinations constitutes a hermeneutic unit made up of two mutually conditioning halves. That is, the two juxtaposed trigrams become a portmanteau symbol in which each trigram's significance is seen in light of the other. Associated meanings of the two trigrams feed into a hermeneutic loop like ingredients into a hopper. As mentioned above, the *xun* trigram takes on the meaning of stymied growth when it is situated below the *gen* trigram in #18 "Spoiled Legacy" ䷑. But this is only one way of looking at the symbol, i.e., the fallen or degraded meaning. The *xun* trigram, like

abstract reference are multiplied.

34 My discussion of #18 here and below is based on Zhang Huang 章潢, *Zhouyi Xiangyi* 周易象義 (The Meaning of Symbols in the *Zhouyi*).

35 See my essay "Associations on the Trigrams" in this book.

a wind that stirs things up, can bring its original characteristics of homeostatic circulation and exploratory growth to the situation. (Zhang Huang speaks of these characteristics as the "heavenly principle" of the trigram. His hermeneutic approach focuses partly on whether the fallen meaning or the ideal meaning of a trigram is operative in a given situation.) Hence Line Three speaks of "dealing with a spoiled legacy, if there is a [worthy] young one, then the elders will be without blame." The *gen* trigram can also contribute its "heavenly principle" in the form of resources available for use. The slopes of the mountain are rich in timber, ore, and game for hunting; the mountain itself makes a spectacular scene. One who is dealing with a stymied situation can avail himself of these things. From this we can see that although a trigram's characteristics contribute to making a situation what it is, they may have a further function of dealing with that situation.[36]

4. The two-trigram structure of the hexagram has a built-in implication of inwardness and externality. The lower, inner trigram is often used to indicate a subjective, inward state, while the outer trigram often indicates an external condition. For example, in #5 Waiting ䷄, many commentators say that the lower trigram represents strength that is capable of self-restraint, while the outer trigram represents a dangerous condition. Sometimes the inner and outer trigrams are seen on a time continuum. For instance, Wang Fuzhi says that the two trigrams in #3 Difficulty ䷂ (☳ Thunder below and ☵ Water above) represent the first two stages of yang's interaction with yin, as a lone yang line moves upward step by step. The Water trigram can be understood as clouds. Thus this hexagram portrays the chaotic beginnings of creation, after Qian has first collided with Kun.[37]

5. The six lines of a hexagram represent six aspects of a situation. Usually, as we move upward from the bottom, there is a progression that takes us deeper into the situation. Also, concurrently, there is often a progression from latent to manifest. But latent-to-manifest is only an idealized, abstract scheme.

36 The dual function (i.e., Janus-nature) of trigram characteristics is also seen in the Judgment Treatise of #36: "Brightness has gone into the earth: this is 'Wounded Brightness.' Patterned brightness is within while acceptance is without—and thus exposed to great adversity: such was King Wen." In other words, the upper trigram is both the obscuring circumstance and a person's acceptance of the circumstance.

37 Wang Fuzhi, *Zhouyi neizhuan* 周易內傳 (Beijing: Jiuzhou chubanshe, 2004), pp. 51–54.

Actually, each hexagram has its own particular scheme. For instance, in #5 ䷄ the first three lines represent "waiting" in settings which get progressively closer to something dangerous: 1) on the outskirts of town; 2) on the sand; and 3) in the mud. The next three lines represent three different attitudes which one takes while waiting: 1) grit your teeth and bear the danger, while looking for an exit; 2) practice conviviality to build communal ties; 3) hole up but try to be prepared for what may come.

6. Changes of polarity in lines lead to a new situation/hexagram. Knowledgeable commentators do not explain a line change as the result of a single cause. Instead, a line change is interpreted as resulting from a number of factors which come together and tip the line toward a change of polarity. Such factors include resonance, proximity, centrality, correctness, position, time, trigram potencies, inter-trigram dynamics, and the content of line statements (see the Glossary of Terms under Appendices). There must be a buildup of such impingements before a line changes polarity, and a line at the point of changing exists in a state of tension between changing and not changing. Good commentators characterize such tension as it would affect a person caught in such a situation.

7. A trigram is made of three lines, and three is the minimum number which includes a relation of "betweenness" or "centrality." A hexagram is thus a figure composed of two clusters of variables, both of which have centers. The concept of "centrality," which pertains to symbolic implications of the second and fifth positions, is the *Yijing*'s way of characterizing states of balance and equilibrium. The second line of a hexagram is the central line of the lower trigram, and the fifth line is the central line of the upper trigram. There are 128 central lines in the 64 hexagrams. Though central lines make up only one third of the total lines, approximately one half of the occurrences of the word *ji* (good fortune) appear in central lines. Thus centrality is seen as promising relatively good outcomes. A central line has access to more information than other lines: its betweenness lets it receive inputs from both lines in its trigram. If we read through all the central lines of the *Yi* inductively, we find that states of balance are being described in many situations. Without explicitly prescribing moderation and balance, the system makes a case for it by an accumulation of perspectives on centrality.

For example, Hexagram #11 ䷊ (Peace) depicts an ideal relation between yin and yang, where yang (the lower trigram) adjusts itself optimally to working within yin (the upper trigram). The

coalescence of yin contains the expansive activity of yang within it. "Heaven and Earth are in stable interchange." ("Judgment Treatise") This is not just Peace: it is being fully alive. The focal point of yang's activity is Second Yang, the central line of the lower trigram. The line statement at Second Yang reads as follows: "Embrace the uncouth, set about fording rivers on foot; do not forsake what is remote; let go of clubbish ties. Find [a higher] value in centered action." The Ming commentator Jiao Hong writes: "Line Two is firm yet able to yield…it connects with the yin outside and resonates with it, like one who fords a stream without misgivings. Though yin is distant he does not forsake it; though yang is near he does not stick together with it. He alone leaves his friendly ties and acts in accord with the centered action of Line Five above."[38]

The Ming commentator Zhang Huang writes, "Line Two is a firm line in a yielding place and holds the center, thus its capacious heart can be tolerant of others. It embodies the strength and firmness of the *qian* trigram, thus it can resolutely ford a river. It appears in the Peace hexagram, where inner and outer have interchange and utmost *ren* [benevolence] is without exclusion, hence it does not forsake what is remote….The firm second line is matched with the yielding fifth line, thus [a higher] value is found in centered action."[39] In other words, the strong line at Second Yang has humbled itself; now it recognizes worth anywhere it may be found. It reaches out, even to the "lesser ones" who are on the outside. In this way "heaven" and "earth" come into interchange. To take the interpretation a bit further, the superior man at Line Two can recognize a person of worth at a center point which originally seemed unlikely. The superior man may need to recognize a "new" center point that is hidden in humble trappings. When it is time for interchange, the unassuming stranger or plain object one finds may play a pivotal role in bringing about peace.[40] Hence this line in the *Yijing* is analogous to this passage in

38 From Jiao Hong's commentary to #11.2 in *Yi quan* (A Fishtrap for the Changes), p. 32.

39 The quotation from Zhang Huang is from his commentary *Zhouyi xiangyi*, republished in *Xuxiu siku quanshu*, Jing section, vol. 9, p. 309.

40 When I contemplate Second Yang of #11, I sometimes picture the floating focal point of a Chinese landscape painting (as opposed to the fixed focal perspective of Western painting). Somehow this fits the imagery of the line, in which one traverses distances toward a point which is not determined ahead of time. //There is another hexagram in which a central line takes on new importance in a shifting situation. Second Yang of #59 Dispersion reads: "In a time of Dispersion run to the platform." The word 机 in this line may be interchangeable with 機, so the line can take on many intriguing meanings: "In a time of

Zhuangzi: "Master Easturb inquired of Master Chuang, saying 'Where is the so-called Way present?' 'There's no place where it's not present,' said Master Chuang. 'Give me an example so that I can get an idea," said Master Easturb. 'It's in ants,' said Master Chuang. 'How can it be so low?' 'It's in panic grass.' 'How can it be still lower?' 'It's in tiles and shards.' 'How can it be still lower?' 'It's in shit and piss.'"[41]

8. As a whole, the *Yi's* symbol matrix is a model of complex interwovenness in nature. A hexagram can be read as two trigrams; it can be read as a progression of six lines; it can be read an intersection of vectors pushing towards various outcomes; it can be read as a binary number; it can be part of a symmetry of binary numbers (the received sequence has many of these); it can belong in this or that hexagram cluster. These perspectives do not rule each other out. There is no cornerstone or first cause or "ground-stuff" from which the whole system can be built up. Each element of the system, at whatever level, is conditioned both formally and semantically by its relation to other elements. The significance of each content-bearing element is over-determined. All the determinants of meaning are densely overlaid and interwoven. In this respect, the system resembles the order of complex systems like neural networks, genomes, and social systems.

The *Zhouyi* text was ahead of its time with respect to certain features of its structure, including the complexity of its interwoven symmetries. In the past there was no empirical language to describe such a feature. Many structural features were teased out and recognized only gradually down through the tradition.[42] For instance, only in the Ming and Qing eras did such people as Lai Zhide and Lai Jizhi

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Dispersion, run toward the X," where X could mean a nexus of change, a point from which events unfold, a crux of development, the most organically alive point of a system, the point in a chaotic system which most affects the outcome.

41 Quoted from the translation by Victor Mair of *Wandering on the Way* (New York: Bantam Books, 1994), p. 217.

42 The *Yi's* internal structural features were obscured by an overlay of numerological correspondences that proliferated since the Han era. The later numerological systems do not have the interwoven symbolism focused on human experience that the oracular text has. The numerology seems to work with numerous formulae that use numbers to generate other numbers and to derive five-phases correspondences. In such a system, a hexagram is conceived as a site for five-phase interactions (hence the relevance to fortune telling, which uses the numbers and corresponding five elements of one's birth date.) The oracular text of the hexagram and its thematic name are not even considered. For instance, the *guaqi* system strives to reconcile the 60-step cycle of earthly stems and heavenly branches with the 64 hexagrams. In order to fit in the

emphasize the weighting of *zhenggua* 正卦 (i.e., the trigrams *qian*, *kun*, *kan*, and *li*) toward the first half of the text.[43] Only in the twentieth century did mathematicians discover extensive numerical symmetries in the received hexagram sequence.[44]

The dense interlocking patterns in the text show a mode of organization that results when parts come together according to organic principles, without a single aim or fixed purpose. Whoever put this system together had no dogmatic axe to grind; if they had, their minds would not have been gardens wherein such a system could grow; it would never have come together. In this system, the multi-valence pertains to symbols; but at the same time, it mirrors the multi-valence of elements in massively connected natural systems. The best parallel I can think of is gender in the biological world. Why is there such a thing as male and female all through the animal and vegetable kingdoms? Why do the two genders show such markedly different physical and behavioral characteristics? Biologists have devoted some intriguing thoughts to this question. Matt Ridley, in his book *The Red Queen*, sums up some of their discussion on this issue. He brings up several different answers, each of which is supported by a great deal of scientific evidence.[45] The point he makes is that in complex natural systems, things do not happen for a single reason. It often happens that several purposes are served at the same time. It is intriguing that Ridley chooses the example of genders to make this point. The *Yijing* also deals with the strangely ubiquitous role of gender in nature. Like a good biology text, it complicates the idea of gender and shows it to be a composite construct, having no single purpose, emerging from interchange. For

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extra four hexagrams, a system of epicycles is introduced. The epicycles cannot be used to contemplate human experiences of change. In the original symbol matrix, everything refers to experience in some sense. Numerology marks a different direction of intellectual effort from the probing of oracular symbols.

43 See Lai Jizhi 來集之, *Du-yi ou-tong*《讀易偶通》. Lai Zhide's commentary contains discussion of the relative placement of the cardinal trigrams (*qian, kun, kan, li*) and the inter-cardinal trigrams (*zhen, gen, xun, dui*) in the hexagram sequence.

44 See the discussion of Olsvanger's symmetries in Rutt, *The Book of Changes*, pp. 111–112.

45 Matt Ridley, *The Red Queen* (Penguin Books, 1995), chapters 1–5. The hypotheses he proposes to explain gender include, for instance: the need to shuffle the genome, the need for regular transcription and correction of data on the chromosomes, the need to keep ahead of parasites, the need to avoid genetic warfare during exchanges of genes, the convenience of haploid packaging during exchanges, and the operation of positive feedback cycles under selective pressure.

the *Yijing*, gender is more than just male or female, it is a basis for extended metaphors that embrace many types of complementarities in the natural world. In other words, the *Yijing* uses gender to raise questions about the interplay of contraries in nature. It avoids a simple-minded position about the purpose or basis of gender. In this sense, it is an excellent symbolic, pre-scientific model of many things that science is concerned with. The *Yijing* is above all else a system of interlocking contraries (or complementary pairs). That makes it a plausible framework for describing change, because contraries in the natural world have a way of tipping—over time—into different phases, where other states of equilibrium or disequilibrium hold sway.

9. After years of reading the *Yijing*, I have found that the *Yi* also addresses experiences of change in a less obvious way, or rather I should say, in a way so obvious as to be hidden in the plain daylight of the reader's existential predicament. That is, the *Yi* deals in deeply personal terms with the experience of embodiment.

Embodiment can only happen to an individual, and because embodiment is an important subject of the *Yi*, the *Yi* presents a private world that other ancient texts do not touch upon. For example, #38 Divergence ䷥ deals with the dialectic of separateness vs. union in a relationship. One can neither escape the relationship nor give oneself fully to it. In this state of tension, one's thoughts and perceptions flit off in odd directions. Hence First Yang says, "go down a narrow alley to meet your master." Top Yin talks about mistaking people for muddy pigs and demons, and even being ready to shoot an arrow at them. This conveys a moment when rationality is not fully in charge, due to impulses of fear and revulsion. Another example is First Yin of #47 Predicament ䷮: "In a predicament with your buttocks on a fallen log, there in a secluded valley, for three years you will not rise up." Second Yang of the same hexagram says, "In a predicament at meat and drink; the official wearing a crimson sash is coming." A sense of powerlessness makes the person in First Yin sit on that log, not any external coercion. Moreover, for many people it is enjoyable to sit at meat and drink, and to meet with officials would be seen as an opportunity. But for the person in Second Yang there are reasons, based on his own private history, to feel oppressed by what is happening. The second half of the *Yijing* is full of poignant phrases that relate to a person's bodily, perceptual, emotional involvement in a situation: "flayed in the buttocks" (#43); "walk with a halting stride" (#43); "laughing wildly and then wailing" (#37); "a bond of

trust like clasped hands" (#61); "bound as if by oxhide" (#49); "riding and carrying baggage at the same time" (#40); "changing one's stripes like a tiger" (#49); "shooting at prey, down in a burrow, with a tethered arrow"(#62), and many more.

The *Yijing* can be read as a framework for describing the vicissitudes of an embodied being as it makes its way through the *daoti* 道體 (the Dao as a fabric of unfolding relations).[46] The themes of some hexagrams bear directly on embodiment. For instance, #24 Renewal ䷗ shows a spark of yang acting within a material (all yin) body to animate it.[47] The hexagram #11 Peace ䷊ shows an ideal configuration of yang within yin, which also relates to this theme. Here is what Zhang Huang has to say about #11 in contrast to #12 Stagnation ䷋: "*Kun* below and *qian* above make the hexagram Stagnation, which gets its meaning because heaven and earth are cut off and do not have interchange. The hexagram Judgment speaks of 'the inhumanness of stagnation.' It does not say that heaven and earth are stagnant, but lays blame on people who are inhuman.…To say that the superior ones depart and the inferior come is to say that yang goes outward and yin comes inward. This refers to the hexagram structure with *kun* below and *qian* above. What makes people human is that they 'bear yin like a burden and embrace yang within.' But now this hexagram has yin inside and yang outside, which is an image

46 The term *daoti* 道體 was mentioned by the Song thinker Zhu Xi in his discussions of the Tai-ji (Great Ultimate). The Great Ultimate is always in process, always expanding. The cosmos has an overarching Great Ultimate, and each thing has its own lesser Great Ultimate. The former subsumes the latter, and this subsumption implies relationality. Since the constant creation of the Dao subsumes the ten thousand things, it must subsume their inherent laws. For me, the idea of Daoti is tremendously exciting. Because laws of different domains and levels mesh together in the Daoti, it is possible for entities to uplift themselves and have relations of cross-domain resonance. This is an approach that I believe follows naturally from Zhu Xi's discussion of Tai-ji. It is also a way of looking at Dao that follows from traditional Daoist teaching of a cosmology of resonance. I believe Daoti in this sense is a synonym of Dao, with an emphasis on the Dao (道) as a fabric or system (*ti* 體) within which resonance is possible. I believe that this understanding the word of the word *ti* 體 does not contradict its commonly understood meaning as "substance." This model of Daoti was implicit in the discourses of Li Tseyi 李子弋, my teacher in Puli, Taiwan. On this foundation of his discussions, I developed an explicit interpretation in the course of my Yijing studies.

47 The name of this hexagram, and the overall theme, anticipates a passage from the *Daodejing*: "Far into emptiness, grounded in quietude, the myriad beings rise up, and in this way, I observe renewal" (Verse 16, my translation).

of being inhuman."[48] Notice that Zhang Huang refers to a passage of the *Daodejing* which relates to embodiment.[49] Living things actualize themselves to the extent that they embrace their true nature within and bear the burden of their material endowment. This is like saying that they stay pliant and mild outwardly but keep their true nature (yang) centered inwardly. If one's yin, material tendencies take over inside and yang converts to mere external strength, one becomes "inhuman" or a "tyrant." The crucial hexagram #11 evokes the possibility of an ideal interchange of yin and yang—the marriage of Qian and Kun, but this ideal is dogged by a shadow, namely hexagram #12, which is failure to such an interchange.

10. When we consider something, we tend to hold that thing up in front of our mind's eye and look at it first from one side and then the other. When the thing is juxtaposed with another thing, we also examine the relationship between the two from one side and then another. When this process is continued, our minds tend to work out a tree structure of possibilities. Since we have our own favored pathways of thought, a pruned tree of characteristic thoughts will eventually be inscribed in our mind. Likewise, out of the welter of impingements acting on any given element in the symbol system, we can sculpt our own interpretation of why a change happens. We can "discern the signs" of latent trends that will become actual. Whether by hindsight or foresight, our understanding of the course of change is an act of interpretation for which we are responsible. If the "medium is the message," then the *Yi's* reticence in prescriptive matters can be viewed as encouragement to face that responsibility.

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48 From Zhang Huang's *Zhouyi xiangyi*, p. 311.

49 *Daodejing*, Verse 42: "The myriad creatures bear yin like a burden and embrace yang within. They bridge the space between with qi-energy and thereby achieve harmony. That which all under heaven hate most is to be orphaned, destitute, and hapless. Yet kings and dukes call themselves thus. Things may be diminished by being increased, increased by being diminished.... 'The tyrant does not die a natural death.' I take this [sentence] as my mentor." (my translation)

SHADES OF FAITH

The habit of turning a thing about and considering it from various angles is natural to the *Zhouyi*. We see it at the most obvious level when two hexagrams stand in contrast, as in the pair Qian and Kun. But we also see it when a concept is set forth in various hexagrams, allowing us to consider it from several angles. The word *fu* 孚 names a many-faceted concept that is important in the *Zhouyi*. Some scholars believe that it means "battle prisoner," and they point to this usage on Shang oracle bones and early Zhou bronze inscriptions as evidence.[50] Because of internal evidence to be discussed below, I believe that by the time the *Zhouyi* (Changes of Zhou) was compiled, the meaning of *fu* 孚 had shifted, and that it can be translated as "sincerity," "trust," "faith," "bond of understanding," or "heart-to-heart resonance." By looking at the contexts of *fu* 孚 in different hexagrams, we can see how sensitive the original authors were to the nuances of this concept. There are clear signs that the authors purposefully riffled through many possible nuances of *fu* 孚 to explore what faith can mean in life's vicissitudes.

The word appears in the text thirty-nine times: it is used thirteen times in the Upper Classic (hexagrams #1–#30) and twenty-six times in the Lower Classic (#31–#64). This weighting in the distribution of *fu* 孚 places it among many hexagrams dealing with emotional complexity and problematic human interactions, which are predominant in the second half. This implies that faith is called into play increasingly as we proceed along life's path.

The word *fu* 孚 can be interpreted as an ideograph depicting a bird's foot, 爪, over the word *zi* 子 ("offspring"). Thus the root meaning of *fu* 孚 relates to a mother bird brooding over her eggs—i.e., an intent, nurturing focus upon another living thing. This was the pictographic interpretation given in the *Shuowen-jiezi* 說文解字, a Han-era dictionary. *Fu* 孚 was used to mean "trust" in other early-to-

50 Edward Shaughnessy and other philologically minded scholars point to the "original" use of *fu* 孚 as meaning "battle prisoner" on late Shang bronzes and oracle bones. (See Shaughnessy's state-of-the-field book *The Origin and Early Development of the Zhou Changes (*New York: Ballantyne Books, 1997), pp. 383–385, and Richard Kunst's dissertation "The Original *Yijing*" (University of California, 1985), quoted in Shaughnessy, pp. 384–385. According to their view, the meaning of "sincerity/faith" did not belong to the oracular layer of the *Changes*; instead, it was added on later, in the Warring States Period (471–275 BCE) or the Former Han (206 BCE-204 CE), by writers of the Treatises, who injected their own interpretations into the text. They point to the late-Shang/early-Zhou inscriptions as evidence of what the word *fu* 孚 must have meant in the *Zhouyi*.

mid Zhou texts besides the *Zhouyi*. It was used three times in the "Greater Elegantiae" (dynastic hymns) of the *Book of Songs*, a collection of poems dating back to the early Zhou, referring to confidence in the dynastic center.[51] It was also used in the ancient book covering the history of the Spring and Autumn Period, the *Zuo Chronicles*. In one passage of the *Zuo Chronicles*, a distinction is made between *fu* 孚 and the synonymous word *xin* 信 ("trust, belief").[52] This passage tells us that mere trust (*xin* 信) is not enough when making offerings to the gods; only perfect sincerity (*fu* 孚) will earn blessings. The latter is not simply trusting or believing; rather, it is full assurance based on a heart-to-heart connection. The sympathetic connection conveyed by *fu* 孚 is similar to a later, Buddhist-derived word, *ganying* 感應, meaning "resonance from heart to heart."

Perhaps the philologically-minded scholars who claim *fu* 孚 meant "battle prisoner" in the *Zhouyi* should consider those early uses of *fu* 孚 to mean trust, keeping in mind the word's pictographic ambiguity. Perhaps they should consider the possibility that there was a shift or repurposing in the meaning of *fu* 孚 in the early Zhou (at a time when the Zhou people were eschewing the Shang custom of sacrificing battle prisoners as a display of competency by elites). They should also consider that the use of *fu* 孚 as "battle prisoners" appeared in early Zhou bronze epigraphy because that was a relatively conservative medium that was more likely to retain an imprint of Shang culture, but the oracular text of the *Changes* was suited to the new format of milfoil divination, a Zhou innovation. What is more, the oracle's content was in keeping with the transformation in the Zhou people's world view towards propriety, civil religion, and a moral conception of humankind's role.[53] Perhaps the pictograph *fu* 孚 is fundamentally ambiguous. It may depict a hand grasping a prisoner, but it may also depict a bird's claw resting upon its offspring (note that the word 子 "child" can also mean "egg" in rural dialects even today). There is no question that the meaning *fu* 孚 eventually shifted to the softer meaning. It seems rather

51 The word *fu* 孚 is used three times in the "Greater Elegantiae" section (大雅) of the *Book of Songs* 詩經: once in the poem titled "Wen Wang" (文王) and twice in "Xia-wu" (下武).

52 See Zuo Qiuming 左丘明, "Tenth Year of Duke Zhuang," 莊公十年 in *Zuo Chronicles* 左傳: https://zuozhuan.5000yan.com/zhuang/22254.html). The *Zuo Chronicles*, covering the Spring and Autumn Period (771–476 B.C.E.) is China's first work of general history.

53 This ethos can be summed up by a single word: *ren* 仁, the central value taught by Confucius.

arbitrary to claim that it must have shifted after, rather than before, the writing of the oracular *Zhouyi* text, especially in light of the early examples of *fu* 孚 as faith that we have in the *Book of Songs*.

I can think of several hexagram pairs which show a remarkable distinction in the use of *fu* 孚: that is, *fu* 孚 appears in one hexagram that has a Dionysian feel but is absent from the inverse hexagram having a more conservative tone. A good example is #58 Joy ䷹ versus #57 Adaptability ䷸. The word *fu* 孚 appears twice in #58, in the central lines Two and Five. Themes ascribed to #58 (and to the *dui* ☱ trigram) are joyful fruition and giving of oneself—both of which require faith. The *dui* trigram is also associated with a lady shaman—someone who expresses faith in the form of trances and incantations. By contrast, there is no *fu* 孚 in #57; instead, we read about a group of exorcists who are called to perform a ceremony at the foot of a bed in Line Two, and in Line Six about the loss of value tokens and/or weapons which were hoarded under a bed: "Adaptability under a bed; value tokens and axe heads are lost." In this line, *zifu* 資斧 means "value tokens and ax heads." Ax heads are an image of implied violence but were also formerly used as trade articles.[54] Note that ax head 斧 (*fu3*) is pronounced somewhat like 孚 (*fu2*). In #58, one summons up faith in lines Two and Five, before the eventual breaking open of the *dui* ☱ trigrams at lines Three and Six. Contrastingly, there is no mention of faith in #57, perhaps because the attempt to hide or find value tokens or weapons indicates an emphasis on redeemable value/power rather than understanding between people.

#61 Inner Faith ䷼ (*Zhongfu* 中孚) is *fu* 孚's eponymous hexagram, so all of its lines, in one way or another, describe open-heartedness in dealing with other living things. Cheng Yi 程頤 and Zhu Xi 朱熹 of the Song (orthodox commentators who were studied since the Song by civil service exam candidates), along with many other commentators, understand *tun-yu* 豚魚 to mean "pigs and fishes," a reading that found its way into Richard Wilhelm's translation. However, the late-Ming commentator Hao Jing 郝敬 notes that *tun-yu* refers "not to two animals, but to one," a view that is also supported by many commentators.[55] Hao notes that "*tun-yu*" 豚魚 (lit. "pig-fish") had long been a common term for

54 This is my own interpretation.

55 Commentators who back Hao Jing up on this interpretation, taking *tun-yu* to mean "river dolphin," include Wu Cheng 吳澄 (Song/Yuan), Liu Yuan 劉沅 (Yuan), Ouyi Zhixu 藕益智旭 (Ming), 章潢 (Ming), Zhang Cizhong 張次仲 (Ming) and Cha Shenxing 查慎行 (Qing). These commentators agree that the *tun-yu* is an aquatic animal that "likes to come to the surface and greet the wind," so the text is clearly not talking about pigs and fishes here. It is also not talking about the puffer

river dolphins (*jiang-tun*) in the Hanshui River and mid-Yangtze region, presumably because of their tender pork-like flesh. He also writes that dolphins love to "greet the wind," which fits with the upper Wind trigram. Besides, what image would better fit the shared understanding expressed in the line statements, given how dolphins love to swim alongside boats that are "crossing the great water"? The fascination of dolphins for men, and of men for dolphins, belongs to our collective memory—an expression of biophilia across the species barrier. In Line One, we are told that alertness or forethought brings good fortune, but if "there is anything ulterior, [the outcome] will not be felicitous."[56] In Line Two, a bird hidden in the shade calls out to its offspring, and a man invites someone to share the best wine. In Line Three, people cry and sing after finding each other. (The Dionysian flavor comes through strongly.) The ruling fifth line, which often presents the gist or thrust of a hexagram, speaks of a bond of faith "like clasped hands" (有孚攣如). The extreme of this hexagram, at the top line, shows a bird that pitches its voice too high, thus incurring the risk of being misunderstood. This segues into the next hexagram. All of these line statements fit with the general question of whether or not one's heart is open. If the leader in Line Five uses his clasped hands to hold a battle prisoner, while a bird calls for its offspring in Line Two, then the symbolic unity of the hexagram breaks down.

Contrastingly, #62 "The Small Get By" ䷽ (the yin-yang opposite of #61 Inner Faith) is the perfect example of keeping a low profile and making sure you don't take risks. There is no mention of faith here, because this hexagram is not about opening one's heart; it is about self-protection and avoiding grandiose gestures! The duke in Line Five takes this keep-your-nose-to-the-ground attitude to great lengths—he goes hunting with a harpoon arrow to shoot something in a burrow. At the extreme of Line

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fish, which only comes to the surface when its belly is distended (to scare away predators), not to greet the wind.

56 Here the word I translate as "felicitous" is literally 燕 (swallow-like), which could be fancifully translated as hirundesque. Nesting swallows are a time-honored motif in folk art, hinting at a time of felicity for newlyweds and growing families. Jiao Hong's comment on this line stresses the folklore of swallows and the folk etymology of fertility ascribed to *fu* 孚. It is significant that a bird's name is used to warn of infelicity for those of inconstant sentiment. For one thing, it fits with the hexagram's strong thematic tie to birds, which are mentioned in Lines One, Two, and Six (as well as being implied in the idea of "hatching," which is one of the senses of *fu* 孚.). For another, it supports the claim that the overall meaning of this hexagram has nothing to do with battle prisoners, and that the meaning of *fu* 孚 in this text has shifted to a bond of nurturance or understanding between living things.

Six there is danger for birds flying overhead (飛鳥離之), because the no-nonsense attitude is turning into resentment toward loftiness—the very opposite of faith.

In #64 Not-Yet-Across ䷿, the *fu* 孚 appearing twice in the culminating top line is very Dionysian—"have faith in drinking wine…and have faith when deviating from this [phase]" 有孚飲酒…有孚失是 (my translation). Such faith gives us reasons to dream of tomorrow and be intoxicated by prospects of life's eternally unfinished business. Now that we have reached the end of a cycle, we are challenged to make a new beginning. It takes faith to "to deviate from this [phase]" or "to miss what is correct" (失是) and push off into the new cycle. Such a departure is the main theme of Not-Yet-Across. Line Four mentions the culture hero Zhen, who led his people on a journey of cultural expansion before the Shang dynasty was founded. The enterprise of looking for new territory requires faith.

Contrastingly, #63 Already Across ䷾ does not contain the word *fu* 孚. This hexagram emphasizes a phase of arrival, settling in, and perhaps even entrenchment. We are supposed to rein in our attraction for the unknown, to forgo the spirit of adventure. We are reminded in Line Three of Gaozong, who defended the security of an already-established dynasty and tried to revive its fortunes. At Line Four, which marks the tricky transition from the inner to outer trigram, we see that fancy clothes are worn to tatters, which sounds a warning about the entropy that awaits any established enterprise.

In #17 Following ䷐, *fu* 孚 motivates us to follow our inner promptings (which are suggested by the inner *zhen* trigram). In Line Four, 孚 appears in a beautiful phrase: "You may capture something while following, but to persist would be unfortunate. *Keep faith along the Way*, and with clarity, what blame could there be?"[57] (隨有獲, 貞 凶. 有孚在道, 以明, 何咎.) Line Five, the ruling place, also uses 孚: "One has faith that things will come together well." (孚于嘉). Evidently, it is important to have faith while following something. But the extreme outcome of Following, when it reaches the top line, becomes hard to understand: a person leads the way to make an offering to the Lord of Heaven, on a mountaintop, yet he is bound and confined by the very person who follows behind him! How faith can lead to such a culmination is the thorny question implied by the text.

In #18 Work-on-What-Is-Spoiled ䷑, which is the inverse of #17, we are faced with the results of past actions (perhaps past acts of following). Faith is not the issue, for this hexagram poses the question:

57 My translation.

what can be done about the cumulative effects of historical causes? Here we become cautious about the chain of cause-and-effect, not eager to throw ourselves into a new phase. The word 孚, fittingly, does not appear, but perhaps a link of loyalty between generations is implied in Line One: "If there is a [true] son, the old ones will be without blame." (my translation) (有子考無咎)

There are several nuances of *fu* 孚 in #49 Revolution ䷰. The Judgment says: "At the end of the day you are believed" (己日乃孚). Even Line One, without mentioning *fu* 孚, seems to be about 孚, speaking of ties that are solidified as if "with cowhide" (鞏用黃 牛之革). In Line Three, bonds of faith are built up by consultation or "addressing the matter three times" (革言三就，有孚). In Line Four, 孚 is the precondition for "changing the mandate" (有孚改命). In Line Five, the great man wins trust through bold, dramatic change, as if "showing the stripes of a tiger" (大人虎變，未占有孚). Clearly, heart-to-heart faith is essential in all phases of a Revolution.

The inverse of Revolution is #50 Cauldron ䷱, when state institutions are stabilized. In the Shang and early Zhou dynasties, the casting of a cauldron was emblematic of state authority. Cauldrons were often patterned with totemic motifs, perhaps to imply that less civilized peoples had been brought within a new dispensation of power. (This reminds me of the carved wooden relief panels that decorate some American courthouses, where greenery is turned to a decorative pattern.) The lines of this hexagram, for the most part, deal with questions of whether a resource can be made available for people's use. One line even questions whether we will be able to "eat official gravy" (稚膏不食). Clearly, the Cauldron marks an Apollonian, rather than a Dionysian stage.

#11 Peace ䷊ and #12 Stagnation ䷋ make a special hexagram pair, because it is where the *qian* trigram appears together with the *kun* trigram in the same hexagram. As such, it is where the two idealized template-hexagrams, #1 Qian ䷀ and #2 Kun ䷁, actually enter into a temporal union. Unsurprisingly, #11–#12 is the first hexagram pair in the sequence where a wedding is mentioned. The symbolism of this pair is stated clearly in the hexagram judgments: #11 is the hexagram in which Heaven and Earth (i.e., yin and yang) are in peaceful interchange; #12 is the hexagram in which Heaven and Earth fail to have interchange. So the theme of the pair is the optimal interchange of contraries (or the union of partners) in #11, which is dogged by the failure to have an optimal union or interchange in #12. It is significant that *fu* 孚 appears twice in #11, but it does not appear in #12. To enter into a perfect union requires willingness to open one's heart and believe in the possibilities of a relationship. Note that lines

#11.3 and #11.4 are at the interface of the upper *kun* trigram with the lower *qian* trigram. This is an area that is vulnerable to turbulence: it is a critical interface where interchange happens, and as such, these two lines can be thought of as a pivot where #11 is at risk of pivoting and inverting to become #12. It is no wonder the wording of #11.3 points to the possibility of a reversal: "No level stretch not followed by a slope; no going that is not followed by coming." It is also no wonder that the word "faith" appears in #11.3 and #11.4, but not #12.3 and #12.4. Faith is essential to maintaining a peaceful interchange, but it is not likely that someone who has resigned himself to Stagnation will be able to summon up faith.

In all the pairs mentioned above, the hexagram containing *fu* 孚 involves open-heartedness and taking a leap of faith, while the inverse hexagram, lacking 孚, takes a more cautious, literal-minded, self-protective view of reality. These alternations indicate a systole-diastole in the symbolism, an in-breath and out-breath tied to expansions and contractions of human will. Such an alternation appears in the sequence in fits and starts, and it sometimes gets turned around. We cannot expect this breathing, on the scale of a cosmic dance, to keep a regular pace all the time!

Speaking of alternations, the steady, inevitable buildup of power from within, beyond external controls, is also related to 孚's meaning. This is partly a matter of faith, but also a matter of accepting what is inevitable. Thus 孚 is found in both #43 ䷪ and #44 ䷫, where the ebb and flow of power is a structural theme. The entrance of a single broken line from the bottom in #44 Encounter ䷫ comes with a sort of impact, like the appearance of a demon. So the imagery has a demonic touch. Here the structural motif of ebb and flow focuses on the advent of yin, which the other lines have to deal with. In Line One, "the sickly pig charges about with all its heart" (羸豕孚蹢躅)—i.e., like one possessed. This unique use of *fu* 孚 expresses the passionate intensity of the creature, true to its own need for free action. Possibly this creature's true character has been distorted by the observer (who may himself be lacking in *fu* 孚), but in any case the creature has *fu* 孚 of its own. (The suspicion in this line echoes the top line of #38 Divergence ䷥, where the observer believes he sees a cartload of muddy pigs and demons, but eventually puts down his bow and arrow at the last moment.)

Contrastingly, the 孚 in the Judgment of #43 Breakthrough ䷪ relates to an utterance, a heartfelt outcry (孚號), responding to a relentless onslaught or inevitable upsurge of power (thus fitting the ebb-and-flow theme). The cry uttered here also fits with the "speech" motif of the upper *dui* trigram. All

through the lines of the hexagram, someone presses onward resolutely through a host of hardships. This resolve makes breakthrough possible, and it takes faith to summon up such resolve.

The use of "孚" at #58.2 ䷜ and #58.5 also relates to the structural motif of ebb and flow, but in this case indicates confidence that yang will rise within each the two *dui* trigrams. Both lines come just before the mouths of the two *dui* trigrams (at #58.3 and 58.6), where The Joyful is about to break open. Line Two speaks of "giving your heart to *dui* [fruition]" (孚兌). Line Five speaks of "giving your heart to what splits away" (孚于剝). Here there is promise of joy in what *splits away*, though we did not find it in #23 Splitting Away ䷖. In #58 the splitting happens at a fruitful time, right near the culmination of autumn. In this case it is yin that breaks open at the top, to let the fruition happen. This is the fertile side of yin. (In #23, the yin tendency is decadent, so faith is lacking. A giant fruit is mentioned in #23.6, but it is doomed to be wasted.)

It is intriguing how faith *fu* 孚 is subverted and deliberately denied in #47 Predicament ䷮. You would expect *fu* 孚 here, since the superior man needs faith to get through a tough predicament. Instead, the Judgment tells him "there is a dispute, and you are not believed." Apparently, difficulty in establishing trust is precisely what makes this a Predicament. Line Two and the ruling Line Five both have *fu* 紱 (a garment worn by officials), which is a pun on *fu* 孚 —"oppressed by the official in a red sash"—"oppressed by the official in the vermilion sash" (困于赤紱/ 困於朱紱). The expectation of faith is raised by the sound *fu2*, but dashed by the reality of *fu* 紱, i.e., the sash-wearing officials. There is also a denial of *fu* 孚 in Line One of #35 Advancement ䷢. You would think a man would need *fu* 孚 to advance in the world, but here "faith is put in abeyance [*wang fu* 罔孚]" (my translation). Evidently, simpleminded faith is something to guard against as you begin on the road to preferment among the elites. Another negation of *fu* 孚 is found in #6 Conflict ䷅: "Understanding [between them] is stifled, and they are on their guard… [有孚窒， 惕…]" (my translation).

In some hexagram pairs *fu* 孚 appears in both members, but different characteristics of faith are called for. Both #41 Decrease ䷨ and #42 Increase ䷩ contain the word *fu* 孚. In #41, it appears in the Judgment: "In [a time of] Decrease this one has faith….What should he use? Use two wooden bowls for an offering [損有孚…曷之 用？ 二簋可用享]." (my translation) The theme of this hexagram is getting back to fundamentals: living simply and staying close to one's essential nature. The offering is kept simple here, as a direct affirmation of self-nature. Thus the best expression of faith would be to keep

oneself pure. The line statements in #41 bear out this approach to life. For instance, one experiences Decrease in Line Three, having been rejected by others, but only through this decrease does one find the friend one was meant to have: "When three people walk together, one of them will experience decrease; when one person walks, he will find his friend [三人行則損一人，一人行則得其友]." (my translation) At the culmination of Decrease, in the top line, one stops looking at what happens in terms of increase and decrease (弗損益之); even if one is given an eminent position, one does not enrich oneself: "…the favored official does not have a home [得臣無家]." (my translation). This takes a special kind of renunciatory faith.

An offering is also made in #42 Increase, at Line Two, but it is not the simple affair mentioned in #41: Instead, it is an offering of an ox to the Lord of Heaven, performed in the king's name. The word *fu* 孚 in #42 occurs at Lines Three and Five. The theme of Increase is to amplify and augment one's capabilities and assets, to make progress while engaging with events in progress. In Line Three, one is called upon to deal with a famine. In Line Four one is called upon to deal with moving the capital, and one is counseled to have faith and act in a balanced manner. One is advised to acquire a credential (a jade plaque), so one's opinions will be given a hearing [益之用凶事， 無咎． 有孚中行， 告公用圭]. In Line Five, the best course is to behave generously and in good faith. Eventually other persons of good faith will reward you for your virtue (有孚惠心，勿問元吉．有孚惠我德). The approach here is to take positive action, to engage with the instrumental complexes of the world. It is an interesting question whether the faith required in #41 is fundamentally different from that required in #42.

As I interpret the symbols, there is also a Dionysian-Apollonian contrast between #29 Flux ䷜ and #30 Aureole ䷝. It is significant that *fu* 孚 appears in #29 but not #30. In #29, a person is challenged to plunge in and face an ordeal or an unpredictable, fluid series of events. The Judgment of #29 says: "States of Flux in succession. One with faith will hold to the heart's thread and make it through. In his actions there is something of higher value [習坎，有孚，維心亨，行有尚]." This is the only case where the word *fu* 孚 appears in the hexagram Judgment. The commentator Cheng Yi says that #29, with its doubled theme of a yang center between two yin lines, depicts the vicissitudes that happen when "the mind falls into a material body." Cheng Yi's view of #29 evokes the drama of incarnation, where one's essential nature (yang) is swept along by material circumstance, and one cannot know how

life will play itself out. To be swept along like this, while still "holding to the heart's thread" certainly is an act of faith.

There is indeed a contrast with #30, where the *li* (Fire) trigram's clarity reveals the distinct outlines of our predicament! This is the clarity of rational perception. But in truth, we cannot draw a hard and fast line between the two, since the clear picture shown us by #30 may be the very predicament we are living through in #29. And sometimes the representations we project in #30 can add to the karmic turbulence of #29. "As the years fly by, the man in #30.3 is encouraged to drum on his clay pot and sing, so he will not regret the passage of time [日昃之離，不鼓缶而歌，則大耋之嗟]." That sounds fairly Dionysian. And the water in #29.5, staying in low places and finding its own level, can provide a reflective surface [坎不盈，祇既平]. That sounds pretty Apollonian. Together #29 and #30 make a *taiji*, a symbol of contraries in close intertwinement, just as #1 ䷀ and #2 ䷁ do.

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THOUGHTS ON CENTRALITY

At the "Laozi and Daoist Studies" conference held by the Chinese Daoist Association in Zhengzhou, Henan (2009), Brook Ziporyn took an interesting approach to centrality in his presentation on "Body/Embodiment." He talked about the discussion of "master lines" in Wang Bi's commentary on the *Zhouyi*. Here is a passage from Wang Bi's "General Remarks on the *Zhouyi*" that states the importance of master lines, especially those that occupy a central position: "When the six lines of a hexagram intermingle, one can pick out one of them and use it to clarify what is happening, and as the hard ones and the soft ones supersede one another, one can establish which one is the master and use it to determine how all are ordered. This is why for mixed matters the calculation [*zhuan*] of the virtues and the determination of the rights and wrongs involved could never be complete without the middle lines."[58]

Although I prefer to translate the term *zhuyao* (主爻) as "presiding line," I have found that it is useful to look at key lines in hexagrams, because a key line is a focal point around which the symbolism of the other lines converges. I agree with Wang Bi that understanding a master line gives insight into the entire "substance" or "body" of a hexagram. In hexagrams having only a single yang or single yin line, commentators typically identify that singular line as the presiding line. (For instance, the presiding line of #24, Renewal ䷗ is Line One.) In many other cases, the presiding line is also the ruling line, which is at the fifth position. This is because the line positions often fit into a hierarchical scheme, and the fifth position is associated with kingliness, or with a consummate attribute of some kind. It is no accident that the ruling position is at the center of the upper trigram. Central lines (that is, Two and Five) tend to embody the theme or thrust of constituent trigrams more strongly than either the extreme lines (One and Six) or transitional lines (Three and Four). Extreme and transitional lines tend to be beset by turbulent circumstances, so they cannot embody a theme as purely as central lines can.

Centrality is quite a rich concept in the *Zhouyi*, probably because it is arrived at inductively out of a broad range of circumstances. It is also one of the key interpretive tools used by traditional commentators. Li Guangdi, editor of the imperial compilation of commentary titled *Zhouyi zhezhong*

58 Richard Lynn, trans., "General Remarks on the *Changes of Zhou*," *The Classic of Changes* (New York: Columbia University Press, 1994), p. 25.

周易折衷, has this to say about centrality: "Line Two is in a central position, and regardless of whether it is yin or yang, it attains [the virtue of] centrality. Centrality means not being partial or imbalanced, and neither excessive nor insufficient. Having such properties, its temporal significance [in the progression of lines] is that it is easy to unify [with other lines]. Since it represents a stage of unity, one can judge it as auspicious.... The fifth place is at the center of the upper trigram, which is the ruler's position. Among the virtues of all the lines, this one's are most highly developed. It is able to 'tower above the multitude of beings.' No matter what the temporal situation, it can deal with major events. This is what the 'Treatise' means by saying it is the place of 'much merit.'"[59] Each center line is a point of convergence for the overall action of a trigram. Thus it expresses the "principle of coherence" (*li* 理) of which Song era neo-Confucians liked to speak.

Actually there are 128 central lines in the *Zhouyi*, one each in the inner and outer trigrams of all 64 hexagrams. Thus there are 128 ways of expressing the principle of centrality. There are several ways to think about the importance of centrality in the hexagrams: 1) Central lines have more access to inputs (information) than other lines. An extreme line in the first or sixth place is only in contact with one other line, but a central line is in direct contact with two other lines. 2) Influence radiates out from central lines, more than other lines. They are like chaotic attractors, points where initial conditions have the greatest effect. This can be seen clearly in lines Two and Five of #59 ䷺. 3) Central lines are buffered from extreme circumstances, so they have a better chance of achieving some sort of balance. 4) They can resonate with their central counterparts, which share the above advantages. In contrast, transitional lines—at positions Three and Four—can only resonate with extreme counterparts—that is, One and Six. 5) Hence, outcomes for central lines are generally better.

Overall, lines Two and Five have better outcomes (both in terms of more "good fortune" (*ji* 吉) and less "misfortune" (*xiong* 凶). This is evidence that the composers of the original text took the upper and lower trigrams into account when choosing words, because Two and Five are central lines of the upper and lower trigrams. How is the symbolic system of the *Zhouyi* set up so that central lines have better outcomes? The word *xiong* 凶 ("misfortune") appears more often in extreme and transitional

59 See Li Guangdi, "Outline 2" 綱領二 , in *Yu-zuan Zhouyi zhezhong* 《御纂周易折衷》(Common Ground on the Zhouyi, Compiled by Imperial Commission) *Siku Quanshu Ru lei*, Yi subsection, Prefatory fascicle.

lines than in central lines. What is more, roughly half of the occurrences of *ji* 吉 ("good fortune") are found in central lines, even though they make up only a third of total lines!

To demonstrate the weighting of "misfortune" in this respect, we need only to count up the number of times that the word *xiong* 凶 appears in lines Two and Five compared to the number of times it appears in other lines. If *xiong* 凶 were evenly distributed among the six positions, then 33% of its occurrences would be in central lines (Two and Five), but it turns out that approximately 17% of its occurrences are in central lines. Furthermore, if it were evenly distributed, 66% of its occurrences would be in non-central lines (One, Three, Four, and Six), but in fact 80+% of its occurrences are in non-central lines.

By the same token, if occurrences of "good fortune" (*ji* 吉) were evenly distributed, then 33% of its occurrences should be in central lines, but the actual percentage of occurrences is close to 50%. It should fall in non-central lines 66% of the time, but the actual percentage is close to 50%. Thus the deviation of *ji* 吉 toward central lines is close to 17%.

It's remarkable that the deviation of *xiong* 凶 away from even distribution in central lines is close to 17 %, while the deviation of *ji* 吉 toward the central lines is likewise around 17%! The equal weighting of *ji* 吉 and *xiong* 凶 toward and away from the central lines shows deliberate word choice based on position. It proves that a positive value was attached to the central lines, and it gives strong evidence that embedded trigrams were considered when composing the line statements.

In "Musings on the *Zhouyi*," to be included in a subsequent essay collection, I talk about the abstract symbolism of the number three. Three is the smallest number of variables that allows a relation of betweenness: that is, in a set of three members, one member can be in the middle, sandwiched between the other two. We can think of a trigram as standing for a cluster of variables, however great the number of variables may be, as long as they have a center or focal point. In other words, a trigram is shorthand for a cluster with *n* number of variables. And a hexagram can be taken as the most bare-bones example of two clusters of variables, both of which have focal points. Thus even the formal, numerical structure of the system is shown to function symbolically, in a way that involves betweenness or centrality. And perhaps we can say that at this abstract level, the concept of "centrality" attains its most inclusive meaning. I hope to thrash out what that might be. As a tentative definition, I will call it "a force acting toward equilibrium" or the "tendency of any coherent system to maintain equilibrium."

In my essays about hexagrams, I like to discuss the situational relevance of centrality. There is such a variety of concrete meanings that I am led to question what kind of conceptual entity "centrality" is. Does it hang together, even if only as a description? I think it is helpful to contemplate all the central lines and try to arrive at what centrality might mean overall. A central line is a focal point that cannot be understood in itself: it can only be understood by looking at the action of the whole. (This goes beyond physical states of equilibrium and can be used to look at problems of psychic and conceptual coherence.)

Of course the action of the central line in the lower trigram is often relatively latent, and that in the upper trigram is relatively manifest. As an example, let us look at the two central lines in #30 Clinging ䷝. Line Two basks in a source of light that is "yellow," which was traditionally described as the color of centrality.[60] Thus it is spared the fitful comings and goings of First Yang and the dejection of Three. The yellow light blesses Line Two with the "fundamental good fortune" of its sustaining energy, in contrast to Three, who must bemoan his feebleness as daylight wanes and can only beat a drum to keep up his morale. The person in Line Four passes through a transient fire, only to be abandoned like a sacrificial victim of his own excess. It is up to Line Five to water Four's scorching misery with her tears; she must also bear with Six's expansionist impulse to slaughter an antagonist and leave his followers leaderless. Taken as a whole, these lines convey a search for clear understanding. The light of understanding and compassion is strongest in the central lines; at the same time, it is deepened by the tragedies of Three and Four, as well as by One's distraction and Six's drive toward aggrandizement. This interpretation applies the unique implications of centrality according to the specific situation.

The brilliant University of Pennsylvania student Justin Cheng wrote a short unpublished essay on the *Yijing* (spring 2006), in which he characterized centrality in hexagrams as a force working toward equilibrium in worldly situations. Furthermore, he embarked on an interpretation of such equilibrium in terms of religious Daoism, characterizing it as an emanation from the Daoist deity Shangqing Tianzun (上清天尊), who is the middle of the "Three Pure Ones" (三清).

Trying to find a basis for Justin Cheng's analysis, I looked into doctrines on the Three Pure Ones

60 The Wenyan Treatise at #2.5 confirms that yellow is the color of centrality: "The [earthy] yellowness of centrality puts the lordly one in touch with principle..." [君子「黃」中通理]. (my translation)

from Shangqing Sect Daoism. The Three Pure Ones are Yuqing Tianzun 御清天尊, Shangqing Tianzun, and Taiqing Tianzun 太清天尊. Among the Three Pure Ones, Shangqing (also called Lingbao Tianzun 灵宝天尊), occupies the middle palace in Daluo Heaven.[61] All three of the Pure Ones occupy transcendent positions; all of them initiate transformative processes. As the middle deity among "Three Pure Ones," Shangqing is important for presiding over states of balance and equilibrium in nature. The *Compendium of Laws of the Dao* records that Yuqing's inherent energy is blue-green, Shangqing's energy is yellow, and Taiqing's energy is white. According to Chinese color symbolism, yellow is the "central" color, so this reinforces the idea that Shangqing presides over centrality.[62] According to the *Diagram of the Primordial Forces of Three Realms*, "Of the heavenly sovereigns,...the one dwelling in the upper realm is at the source of a myriad heavens; the one dwelling in the middle realm is the root of a myriad of transformations; the one dwelling in the lower realm gives guidance relating to transformation."[63] So among the Three Pure Ones, the role of the upper one is connected with supra-physical realms, whereas the role of the middle one is more closely connected with balanced transformation in the natural realm. These references demonstrate that centrality was considered an attribute of a Daoist deity that could affect temporal affairs through resonance.

61 For a description of the relationships among the Three Pure Ones and their attributes, see Ge Hong 葛洪 (283–343 AD), *Yuanshi shangzhen zhongxian ji*《元始上真众仙记》(A Record of the Primordial Perfect Assembly of Immortals). *Zhengtong daozang*, Dongzhen section, Pulu subsection.

62 *Daofa Huiyuan* 《道法会元》(Compendium of Laws of the Dao), author and era unknown, in the "Zhengyi" section of the Zhengtong *Daozang*, *Zhengyi* section, vol. 1.

63 Du Guangting 杜光廷, 《三界混元图》("Diagram of the Primordial Forces of Three Realms") .

MOTHER-DAUGHTER RELATIONS OF THE EARTH AND FIRE TRIGRAMS

ABSTRACT

In the *Yijing*, the Kun hexagram, formed from two Earth trigrams, is a symbol for all that is motherly, earthy, and receptive. In this essay I explore associations on Kun within the *Yijing*'s symbol matrix as a way of elaborating a Daoist philosophical world view. It is helpful to view Kun in context because the whole matrix constitutes a composite symbol, which is well suited to participatory contemplation of the Dao. To demonstrate such a possibility in microcosm, I will focus on symbolic relations between Earth and Fire. The "Trigram Explanation Treatise" (one of the Ten Wings) tells us, "Qian is Heaven and is likened to the Father; Kun is Earth and is likened to the Mother. When the two parents seek offspring, they get a first son, which is *zhen* (Thunder)," and so on. In this account Fire is described as the "middle daughter." My paper shows that this "familial" relation is supported by a rich fabric of associations. By looking at meanings which Earth and Fire contribute to hexagrams, I show that the meaning of *kun*/Earth is foundational, and that the two trigrams have kindred qualities.[64]

1. POTENCIES OF THE FIRE TRIGRAM

Each trigram in the *Yijing* has a potency (*de* 德) and a natural image (*xiang* 象), which are used fairly consistently in the "Image Treatise" [IT] (象傳) and the "Judgment Treatise" [JT] (彖傳). The treatises use two natural images for *xun* ☴ (巽): wind and wood. For other trigrams the norm is to have one each. For ☲ *li* it is "fire," for ☰ *qian* it is "sky," for ☷ *kun* it is "earth," for ☱ *dui* it is "marsh," for ☶ *gen* it is "mountain," etc. Sometimes a figurative variant is used, for instance "rain" instead of "water" (referring to ☵ *kan*) in the "Image Treatise" of #3 ䷂. An exception also occurs in the "Image Treatise" at #21䷔ and

64 This paper was presented at the Ninth International Conference on Daoist Studies (organized by Livia Kohn), Boston University, May 2014.

#55 ䷶, where "lightning" is used instead of "fire" (in reference to *li* ☲). Strictly speaking, "lightning" is an association, not the main natural image of the *li* 離 trigram. Several other associations are also given for each trigram in the "Trigram Explanation Treatise" (說卦傳).

Potencies stand for the functional properties of trigrams, and they are used fairly consistently in the "Judgment Treatise":

Trigram Name	Potency	Natural Image
☳ *zhen* 震	moving (*dong* 動)	thunder (雷)
☴ *xun* 巽	penetrating (*ru* 入)	wood, wind (木、風)
☲ *li* 離	bright (*ming* 明)	fire (火)
☷ *kun* 坤	accepting (*shun* 順)	earth (地)
☱ *dui* 兑	joyful (*yue* 悦)	marsh (澤)
☰ *qian* 乾	strong (*jian* 建)	heaven (天)
☵ *kan* 坎	dangerous (*xian* 險)	water (水)
☶ *gen* 艮	unmoving (*zhi* 止)	mountain (山)

The main potency of *qian* ☰, namely 建 *jian* ("strong"), was also used as the name of hexagram #1 ䷀ in the Mawangdui silk manuscript. *Jian* 建 was originally written as a pictograph that is thought to represent an object similar to a maypole. The direction and length of its shadow could be observed at different times, so it could be used as a gnomon, and it was treated as a male fertility object.[65]

In the "Judgment Treatise" (JT) of #53 ䷴, the potency given for *xun* is the trigram name itself, *xun* 巽, rather than the main potency *ru* ("penetrating"). "*Xun*" is sometimes used in the treatises to mean something like "gentle" or "adaptable," but such descriptive use of a trigram name is an exception. If Richard Wilhelm had been consistent in his translation, instead of saying "Sun, the Gentle," he would have used the term "Sun, the Penetrating" for #57 ䷸, by analogy with "Tui, the Joyful" for #58 ䷹. (Note

65 See Qiao Zhongyan 乔忠延, *Zhouyi Mythology*《周易神話》 (Jiangsu Shaonian Press, 2002), preface.

that Wilhelm's "Sun" = *xun* and "Tui" + *dui*.) Although it is the norm to have one potency for each trigram, both *qian* and *kun* have secondary potencies, firm and soft (*gang* 剛, *rou* 柔), but these refer to single unbroken or broken lines more often than to whole trigrams or hexagrams.

Trigram names are normally not used to express descriptive meanings in traditional commentary. They are treated as gnomic, densely symbolic names, almost like magical formulae. Commentators such as Cheng Yi and Zhu Xi often used compound words like "*li-huo* 離火" (the fire of *li*) or "*kan-xian* 坎險" (the danger of *kan*) or "*dui-kou* 兑口" (the mouth of *dui*). This tells me that they viewed the trigram names as cryptic words. "*Li-huo*" is not a description of fire, but rather, it uses fire as a way to visualize the *li* trigram—"the fire of *li*."

Among all sixty-four hexagram names, only the eight pure hexagrams (i.e., doubled trigrams) have non-situational names, which are the same as their trigrams. The hexagram *Li* ䷝ (The Aureole) is composed of two *lí* trigrams. Trigram names are supposed to be at the edge of definability, so in order to be described they need to be linked with potencies and natural images (or expanded associations from the "Trigram Explanation Treatise"). Trigrams combine to make the hexagrams, and since they are constitutive of situations, their names have an order of meaning beyond the situational names of most hexagrams. *Lí* is one of those special trigram/hexagram names.

The trigrams represent whole idea-complexes, with many clustered associations, yet we have seen above that they are linked to single potencies. Why would that be? Perhaps the reason for sticking to one potency and one natural image is to respect the combinatorial discreteness of the idea-complexes behind the trigrams.

The big exception to this one-to-one norm is the *lí* 離 trigram ☲. Aside from "bright," it has two additional potencies (also used frequently in the "Judgment Treatise"), namely *li* 麗 ("clinging/connecting") and *wen* 文 ("patterned/cultured/refined"). The word *li* 麗 here does not carry its normal meaning of "beautiful"; instead, it takes on the meaning of its homonym *li* 隶, meaning "attached." The relationship between *lí* 離 and *li* 麗 makes me think of the old lexicographer's habit of giving one-word definitions using near-homonyms. Strangely enough, the three potencies of *lí* 離 are often used together. For instance, the Judgment Treatise (JT) of #38 ䷥ says "joyful and *clinging* to *brightness*." The JT of #30 ䷝ says "*brightness* doubled so that it *clings* to what is right." The JT of #13 ䷌ says "*brightly refined* so as to be strong." The JT of #22 ䷕ also uses two potencies: it speaks of the

"*patterns* of heaven," the "*patterns* of humankind," and "*bright refinement* coming to a rest."

It is intriguing that *lí* 離 has this meaning of "clinging" clinging to it, and one wonders how that is supposed to fit together with the other potencies of "bright" and "patterned." I think that the Fire trigram represents an especially hard-to-get-at idea, and the writers of the JT were trying to triangulate it.

The JT of #30 ䷝ speaks of the sun and moon "clinging" or "being connected" to the sky. It speaks of crops and trees and plants "clinging" to the soil. We have to find a pretty basic meaning of "clinging" before this will make any sense. After looking closely at all the hexagrams where the *lí* 離 trigram appears, I am beginning to get an inkling. I think *lì* 麗 ("clinging") means "in a web of connections with," with a nuance of beauty that comes from the other sense of *lì* 麗. Thus in #30 the sun and moon are not "clinging" to heaven, rather they are in a net of relations with other heavenly bodies. The crops and trees are in a web of connections with the land. (One of the associations given for the *lí* 離 trigram in the "Trigram Explanation Treatise" is "net.")

The picture becomes complicated when we consider that the character for the trigram name, *lí* 離, is used in some contexts to refer to a bird (oriole), which was the original pictographic meaning of the character. In other contexts, probably after the *Zhouyi* was compiled, it was borrowed for its sound to stand for "departure/separation." (There is also a homonym, *lí* 罹 with a "net" signifier, meaning "to encounter [disaster]."") I am usually reluctant to draw on descriptive meanings of the trigram names, and it seems hard to square the meaning of "separation" with the potency of "clinging/connection." Nevertheless, Brad Hatcher, Thomas Hood, and Scott Davis (members of the Yahoo Yixue Forum[66]) have argued sensibly that "separation" is the other side of the coin from "connecting," so the word *li* 離 can be understood as a contronym. My understanding of the paradox inherent in *li* 離 is that some things must be left out in order to create a pattern. Hence, when some things cling together, other things will be excluded, so exclusion is the downside of clinging.

I think that *lì* 麗 is about putting something in a web of *connections*, particularly at the focal point around which connections are constellated. That is where the potency of *patterned* (*wen* 文) comes in: when something is treated as a focal point, we *highlight* (明) the relations around it (with

66 Yahoo Yixue Forum, postings #360–366 (https://groups.yahoo.com/neo/groups/yixue/info).

brightness). Since relations around things are not exhausted by one particular pattern, the recognition tends to shift. Trying to get to the bottom of one thing, we may end up following the relational thread to another focal point. This kind of movement is suggested in #56 Traveler ䷷, where the "fire" of momentary consciousness exhausts the object of attention and moves onward.

In #55 Abundance ䷶ the "connections" of *lí* 離 may even go a step further, and we could be talking about "connectivity" (connections operating on top of connections). In our era, this hexagram's symbolism can be extended to a cybernetic *network*, where information from distant sources appears before the user instantly, and it may be hard to tell where the user is located. Lines Two, Three, and Four of #55 allude to a kind of tangential vision—a sudden perception of a remote object. Lines Two and Four allude to a person behind an "elaborate barrier" or "screen," and the top line alludes to a person who cannot be located.

2. The Cow in Hexagram #30

Another question is how "care of the cow," mentioned in the hexagram judgment of Aureole ䷝, fits with *lí* 離 as the trigram of highlighted relations. I think that the cow in #30 clearly harks back to #2 Kun ䷁, which has the association of "cow" as a trigram in the "Trigram Explanation Treatise" (TET). The fact that the judgment of #30 also mentions "cow" tells me that this hexagram's middle broken lines bring important qualities of #2 Kun along with them.

The *lí* 離 trigram has a broken line at the center, giving #30 two central broken lines. Thus hexagram #30 is likely to have properties that relate to the pure yin of #2 Kun. The "Trigram Explanation Treatise" tells us that *lí* 離 is a daughter of Qian and Kun—in other words, a yin trigram. Note that if you add up the numbers used to divine the lines, 7 + 8 + 7, you get an even number, so in the matter of even-oddness the minority (yin) line decides the gender of the trigram. In terms of symbolism, *lí* 離 brings some qualities derived from her "mother." As the *Yijing* scholar Steven Karcher might say, there is a secret cowpath leading from #2 to #30!

As I mentioned above, the shifting movement of #56 Traveler ䷷ reminds me of momentary consciousness which highlights a pattern in one place and then goes elsewhere. It also reminds me of care of the cow, with ruminants being driven to where pasturage is available. Sure enough, the cow is also mentioned in hexagram #56.

In the *Zhuangzi*, we see how much that Daoist philosopher admired the ancient sages who lived humble lives and took time to figure out the meta-patterns of reality. Such legendary sages had something cow-like about them: being absorbed in simple things, staying detached and humble, being satisfied with the plain flavors of what they were ruminating. Consider this passage from the *Zhuangzi's* final chapter "All under Heaven":

> To regard the source as pure and the things that emerge from it as coarse, to look upon accumulation as insufficiency; dwelling alone, peaceful and placid, in spiritual brightness, there were those in ancient times who believed that the "art of the Way" lay in these things. The Barrier Keeper Yin and Lao Tan heard of their views and delighted in them. They expounded them in terms of constant nonbeing and being and headed their doctrine with the concept of the Great Unity. Gentle weakness and humble self-effacement are its outer marks; emptiness, void, and the noninjury of the ten thousand things are its essence.[67]

Note this cow-like constellation of characteristics: being *peaceful* and *placid*, dwelling in *spiritual brightness*, having *gentle mildness and humble self-effacement*, and *non-injury of the ten thousand things*.

There is a plausible tie between the *li* 離 trigram's potencies and "care of the cow" in #30. Why? To recognize the really big patterns takes time, and in the meantime, one has to care for the capacity for vision within oneself, to give it nutriment and let it do its work of rumination. One has to "herd the ox" in the Chan Buddhist sense. At the beginning of the "Ten Ox-Herding Pictures," the ox is somewhat stubborn, but near the end of the series, the ox disappears into the expanses of Heaven, along with the cowherd. (See the famous verses commenting on the "Ten Ox-Herding Pictures" by Chan Master Puming 晋明禅師 of the Ming era).[68]

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67 Burton Watson, trans., "All under Heaven," *The Complete Works of Zhuangzi* (New York: Columbia University Press, 2013), chap. 33.

68 Chan Master Puming of the Ming era appended verses to the Buddhist-inspired "Ten Ox-herding Pictures." His verse for

Connections radiate out from here. Why is the cow so important in hexagram #30, which has the natural image of fire? Is the cow destined for sacrifice? Fourth Yang in this hexagram seems to allude to sacrifice and offering before a fire, then throwing the offering aside. Also, there is a communal celebration in Third Yang.

In a book on Ayurvedic medicine, I remember seeing a picture of a lingam used in Vedic rituals, and on it was inscribed a tripunta—three horizontal bars with an opening at the center of the middle bar. It looks just like a fire trigram: a broken line between two unbroken lines![69] What is more, traditional rituals which feature a lingam inscribed with a tripunta almost always include a fire offering. Evidently this symbol of illumination has been distributed widely.

3. Janus-Like Concepts

Having made this detour into the bovine associations on #30, we are now better equipped to examine certain properties of the *Lí* 離 trigram that are related to the mother, i.e., *Kun* 坤. I think it is safe to say that all the components of the *Yijing* are related to the other components. We can identify the *kun* trigram as a source of certain properties which feed into *li* and give it its problematic character.

The "Image Treatise" recognizes *li*'s trade-off between cohering and separation. In #13 Fellowship ䷌ it says, "The noble young one, according to kind and family, distinguishes the beings."[70] In #38 Division ䷥, it says, "The noble young one, accordingly, associates, and yet is unique."[71] The *Lí* 離

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the tenth picture reads as follows: "Person and ox are both unseen, gone without a trace / Under cold light of the moon the myriad forms seem deserted / You ask what all of this is supposed to mean / At each turn there are growths of night flowers and fragrant herbs." The series of ten pictures is available in downloadable form at Baidu Wenku: http://wenku.baidu.com/link?url=XUvWIQBXFsRLhXICrAPhw63rc86zy-btW0QBZrx4Zc-TXxGkugWGmSoXr99g4sA_9HzaLcbNJanT33JJTu-nsz61_b9buYApPq18v-GO9sO

69 See Bramacharini Maya Tiwari, *The Path of Practice: A Woman's Book of Ayurvedic Healing* (New York: Ballantine Books, 2000), p. 80. In this book there is an outline drawing of a lingam bearing a tripunta symbol that looks exactly like a Fire trigram.

70 This translation is by Brad Hatcher, available on his website: www.hermetica.info/. Richard Wilhelm translates this sentence a bit differently: "Thus the superior man organizes the clans and makes distinction among things." (*The I Ching*, translated by Richard Wilhelm and Cary Baynes [Princeton University Press, 1977], p. 57.)

71 Translation by Hatcher. The Wilhelm-Baynes translation is somewhat different: "Thus amid all fellowship, the superior

trigram in #36 Wounding of the Light ䷣ is associated with a theme of exclusion, and in #35 Advancement ䷢ it offers a chance for inclusion, but only among the elite. No wonder the "Trigram Explanation Treatise" gives "category" as one of the associations of *li* 離.

This makes me think of the "Treatise on Appended Phrases" 系辭傳, where it says that being incorporated into one particular group or another decides one's good or bad fortune: "Events follow definite trends, each according to its nature. Things are distinguished from one another in definite classes. In this way good fortune and misfortune come about."[72] In the "Image Treatise" of Hexagram #2, Line One, we find the words *yin shi ning* 陰始凝. I understand these words to mean that "yin is just beginning to coalesce."[73] This meaning of coalescence/accumulation is borne out by what the "Wen Yan Treatise" says on the same line: "A house that heaps good upon good is sure to have an abundance of blessings. A house that heaps evil upon evil is sure to have an abundance of ills."[74] A similar point is made in the "Treatise on Appended Phrases" (describing #21 Biting Through ䷔, which contains the *li* trigram): "If good does not accumulate, it is not enough to win repute for a man. If evil does not accumulate, it is not strong enough to destroy a man."[75]

Evidently coalescence or aggregation is an important feature of yin, and when it happens, you get an assemblage that is disposed toward good or bad fortune. The coalescence in #12 Stagnation ䷋ is not very good: it is the unleavened grouping of small people below, not uplifted or animated by the presence of spirit-yang. That is to say, the great clod clumps together in its lowly material way, and heaven is not involved. On the other hand, in #11 Peace ䷊, where the inner trigram is all yang, synergy can happen because yang is included in the clumping. Interplay makes for a good grouping, and the outcome is good.

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man retains his individuality" (*The I Ching,* p. 148).

72 Wilhelm and Baynes, p. 280.

73 Wilhelm translates the word *ning* 凝 here as "becomes rigid." However, this is a rare case in that the Image Treatise actually mentions "yin," so readers should be open to the possibility that the verb *ning* 凝 touches on a more fundamental property of yin.

74 Wilhelm and Baynes, p. 393.

75 Wilhelm and Baynes, p. 340.

The "Treatise on Appended Phrases" tells us that "…the Receptive closes in a state of rest and opens in a state of motion."[76] It also tells us that "Qian and Kun are the gates to the Changes," and that the authors of the *Zhouyi* "called the closing of the gates the Receptive, and the opening of the gate the Creative. The alternation between closing and opening is called change."[77] We can say that the coalescence of yin happens during this alternation of opening and closing. A lot depends on what gets included. Some seemingly contradictory aspects of yin have to do with the type of inclusion. Yin as #2 Kun is portrayed as nurturing, but yin can also be small-minded or even treacherous. It can be the obstacle that wounds the light in #36 ䷣.

I think that when yin clumps together without a spiritualizing principle being included, it can be treacherous and obstructing. When such a principle is brought in, then yin does positive things. The pure yin of #2 Kun, despite her foreboding start at Line One, exemplifies nurturance. Being lined up next to #1 Qian, she is still full of potential for interplay with Qian, so we do not think of Kun as small-minded.

The problematic side of yin appears when it closes itself around a limited purpose. It is not that yin itself is small-minded. It is that certain ways of coalescing are more limited than others. The *kun* in the lower half of #23 ䷖ would probably wish to have more interplay, but the hardened formation of the *ancien regime* above makes that unlikely. When a limited aspect of *qian* gets caught up in such a grouping, we see that *qian* also has its problematic side. In the *Zhouyi Chanjie* (a Buddhist-inspired commentary of the Ming era), Ouyi writes punningly about Qian's "arid" wisdom, which is not tempered by yin. He uses the graph 乾, which could either be read as "arid" (when pronounced *gan*) or "Qian," which is the name of the first hexagram![78]

The *li*離 trigram is not really about clumping together. Its coherence is subtler, based on mutual recognition or illumination, so it happens within the sphere of mind. But there is something yin about

76 Wilhelm and Baynes, p. 318.

77 Wilhelm and Baynes, p. 301.

78 Note that the character 乾 *Qian* (name of hexagram #1) is a "split-pronunciation character" that can also be pronounced *gan* (with the meaning "dry"). See Ou-yi Zhixu's comment on Hexagram #1, Top Yang: "The inexperienced mind uses Qian (or "arid") wisdom, so it needs to be tempered by the waters of absorption [i.e., *samadhi*] and should not be used one-sidedly." See *Zhouyi chanjie* (Yangzhou: Guangling Press, 2006), p. 4.

the way *lí* 離 makes things gravitate together. At the same time, there is a problematic side, whereby some things are brought into the highlighted circle, and some things aren't. There are certain groupings that don't come together fully: the mutual recognition or enkindling doesn't happen. So this is like an echoing of how *kun* acts. The potency of *kun*—"devotion/ acceptance"—brings about a union of purposes. The things with which *kun* clumps together make a world of difference.

PREDICAMENT IN A SECLUDED VALLEY

䷮

#47 Predicament

Marsh ☱ above, / Water ☵ below

The trigram potencies in Predicament #47 are combined to yield meaning in a straightforward way. Although a person may feel stymied inwardly, he is glad to give of himself outwardly; he still tries to offer the fruit suited to this life stage. Aside from joy and fruition,[79] the *dui* trigram ☱ is also associated with spoken words.[80] The hexagram judgment says, "There is an exchange of words, and one is not believed," and the Judgment Treatise explains this by saying, "One who overvalues speech comes to a dead end." By relying on mere words, one may easily go down a blind alley. When we find ourselves in a difficult predicament, we have a strong desire to communicate with others, but relying on words is perhaps one reason we fell into a predicament in the first place. When in a predicament, we are likely to feel dejected and hopeless, so the whole symbol does not lend itself to a systematic explanation. Instead, I will discuss the facets of this difficult predicament line by line.

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79 There is a commentarial basis for associating the *dui* trigram with fruition. Under a passage of the "Trigram Explanation Treatise" 說卦傳 about this trigram, the Han scholar Zheng Kangcheng 鄭康成 writes: "草木皆老, 猶以澤氣說成之." (Succulents and trees get old, yet by marshy fertility they are brought to joyous completion.)

80 The *dui* trigram's association with "words" is probably an extension of its association with fruition, because the unique fruits of human existence are expressed in language. Language is our uniquely human fruit, even if it does not hang from a sagging branch tip. *Dui* ☱ and *gen* ☶ (Mountain) have something in common because both signify a result, but *dui* has some of the Kun-mother's characteristics—giving and nurturing. *Dui* is the result of a living thing's existence; *Gen* is the end stage of a formative process. *Dui* offers sustenance or feelings; *gen* arrives at a fixed formation (which may subsequently be a basis for further development). *Dui* is the youngest daughter, born of the Kun mother's union with the Qian father. *Gen* is the youngest son, also born of their union. *Dui* is a yin trigram, and *gen* is a yang trigram. *Dui's* yin line is at the top, where it can rise no further; *gen's* yang line is at the top, where it can rise no further. Sometimes *gen* is also associated with "fruit," for instance in the top line of #23, where it says "the great fruit remains uneaten," but this is the "fruition" of a crumbling regime.

FIRST YIN: "PREDICAMENT OF BUTTOCKS ON A STUMP. ONE ENTERS A SECLUDED VALLEY AND IS NOT SEEN FOR THREE YEARS."

The imagery in this line is quite bizarre. It seems that the person's hindquarters are glued to a tree stump, so he can do nothing but sit there glumly. What is going on here? The person's hindquarters are plunked squarely on the growth rings of a chopped-down tree. And what does this cross-section signify? It stands for natural growth that was suddenly brought to a stop. That which once stood proudly erect has been cruelly cut down. But how do the person's hindquarters feel about this? This does not move them in the slightest. They only ache from sitting for a long time on a hard surface. They have no way to appreciate what the grain of wood signifies—the flourishing growth and the tragic end.[81] But when a person sits empty-mindedly for a long time, he will eventually think of this and that. He will harken back to the tree's firm, upstanding trunk, to that broadly spreading crown, and to thousands of leaves all ready to gather rays of light. These notions will remind him of himself, and he will think of scenes he passed on the way to this predicament. He will think of the "Rising" hexagram (#46) nearby. Perhaps the tree trunk here in #47 is all that remains of the burgeoning tree in Rising! As for the person sitting here now, he may be thinking of the complex pattern of that tree's branches and twigs. Somehow it reminds him of how human beings think about questions, from a concrete factual trunk to thousands of flexible branching possibilities. Maybe he will think of his own personal growth history, during which he probed the space around him for rays of light, and how such a history leaves behind a unique branchlike pattern inscribed in his mind. For all these reasons, a person can easily feel resonance with the life-force of a tree. As for the tree-diagram of thought taking shape as a person reaches for light, it too may suffer from axe-like blows; it too may be chopped down by someone who seizes upon an undefended moment. So

81 This image reminds me of an artwork installed by the conceptual artist Gu Wenda in a meeting room at the United Nations Headquarters in New York. Around a long table in the meeting room, he put chairs with little glass windows built into the wooden seats. Beneath each glass window was a recessed space in which he rigged a light bulb so it would light up whenever someone sat in the chair. The light from the bulb was directed right at the buttocks of whoever sat in the chair. In this conceptual artwork by Gu, the light bulb's "enlightenment" of someone's buttocks was without purpose because buttocks cannot see. In the same way, Line One of this hexagram is like a performance installation that could be given the title "Predicament of the Buttocks on a Stump," in which the message "confided" to someone's buttocks by the growth rings is useless because the buttocks are suffering in their own way.

a person who comes to the deserted valley of a difficult predicament, as he sits on the stump of a tree, may easily associate it with what he has gone through.

This is a spot cut off from everything else. In ancient times, the character *you* 幽 ("secluded") was associated with a place of confinement, or perhaps a hideaway. Your arrival at such a haunted spot seems to have been by force of circumstance, but it also may have been by your own choice. The crux of the matter is how you understand the word *you* 幽. You are tucked away in this deserted valley, and being here is an ordeal, but when looked at from a different angle, this *you* 幽 is distant from the dust and noise of mundane things. In a quiet, secluded setting, you can draw long breaths, think about in-depth problems, and enjoy the tranquility while healing your wounds. But you are likely to think of other people. Here in this unknown neck of the woods, you feel quite miniscule. You are an insignificant (*yao-miao* 杳渺) creature, and the word *yao* 杳 is similar in meaning to its homophone *yao* 幺, which is a component in the character *you* 幽. *Yao* 幺 is a pictograph for a skein of silk or flax, in which the fibers are so fine you cannot see where they begin or end. Your life is like a thread of silk situated in a secluded, hidden hollow, so remote that it can barely be discerned. But if you savor the character *you* 幽, it may bring you some comfort, because there is another mountain hollow that also has a *yao* 幺. Perhaps between the two *yao* 幺 there is a sense of togetherness in spite of distance. As the Tang poet Huang Tao 黃滔 wrote, "On a tree-clad ridge or a field's raised edge, / Will your roving dreams join mine under the moon?"[82]

In a secluded valley, there is probably a stream. The water in the stream flows down from the hills to carry its blessings to flatlanders. (Maybe this stream is the source of water that will be drawn from the Well in the next hexagram, #48!) The wording of the line statement is ambiguous: we do not know if it is a curse or a blessing to stay for a long time beside a stream in a secluded valley. However, a few hundred years later, Laozi placed a high value on a valley: "The valley spirit does not die; in this lies the mystic feminine. The gateway of the mystic feminine is the root of Heaven and Earth. It extends threadlike through time; it is poised at the edge of existence, yet inexhaustible."[83] Another verse says,

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82 Huang Tao 黃滔, "Missing My Past Companions in the North and South" (寄懷南北故人), in Jin Shengtan 金聖嘆, *Critiques on Tang Poetry*《唐詩評》(Chengdu: Sichuan Literary Arts Press, 1999), p. 403.

83 *Daodejing*, Verse 6 (my translation).

"Know maleness but hold close to femaleness, and be the streambed of all under heaven. Be the streambed of all under heaven, never to be separated from the potency to endure, and so going back to the [state of an] infant."[84] Precisely because you are situated in this secluded valley, you can be aware of what "extends threadlike through time and is poised at the edge of existence." This is what Wang Yangming (the most influential Ming philosopher) spoke of as "the moment between non-emergence and emergence" of a thought or impulse. Only by being attuned to this can you find a new starting point outside of conventional habit patterns. This is described this way in the *Vajra Sutra*: "*All conditioned phenomena / Are like dreams, illusions, bubbles, shadows, / Like dew drops and a lightning flash: / Contemplate them thus.*"[85] At the edge of a chasm of nothingness, the thing worth finding may be a sprout of creative life that is vulnerable but full of possibility. Only by tending and protecting it can one avoid the relentless pressures of instrumentalism; only then can one ensure that one's motives are pure. The large tree has been chopped down; this is an event that cannot be undone, but the hole in the canopy provides a chance for saplings to grow on the forest floor. The thing that Laozi describes as "extending threadlike and poised at the edge of existence" may be the trickle of air that is drawn in and expelled during the practice of breath control. It may be an upwelling state of mystical awareness. But how can a person situated in a difficult predicament experience such a state? The surface of the line statement does not mention such an experience, but the meaning of this oracular statement depends on the reader to draw out the meaning. In Zen Buddhism, there is a saying: "If you sit for a long time, you will enter Zen." Whether you're in a predicament or not doesn't matter. A person in a secluded valley who can sit for three years is performing an impressive feat. If he can sit without fidgeting, at least that proves that he has what it takes to weather a difficult predicament. If a person makes it through three years of sitting in a secluded valley, he will have experiences that other people have no way to encounter.

A person suffering through a predicament is like someone mired in a swamp: he is not sure when he can get out. But the *dui* trigram also has the potency of joy. Going through a predicament does

84 *Daodejing*, Verse 28 (my translation).

85 *Vajra Prajna Paramita Sutra,* chap. 2 (translated by the City of Ten Thousand Buddhas). Available at: City of 10,000 Buddhas—The Vajra Sutra with Commentary (cttbusa.org).

not rule out joy. Anyone able to weather a difficult predicament is probably sustained by joyful moments that steal up on him inexplicably. This secluded valley has the purling sounds of a flowing stream and the green shade of surrounding trees. People in mundane society may even think of it as a haven of blessed respite. In this place, one can see the fish-belly white of daybreak and the orange-pink afterglow of sunset; one can be aware of each breath and heartbeat. There are countless ways of marking time's passage, letting one sense its essence in the unfolding of natural things. In times of deepest duress, you can take comfort in one thing: precisely because you are mired to this extent, you are in closer contact with the elemental water welling up within this quagmire; the source of the river of life is closer than ever before.

SECOND YANG: "IN A PREDICAMENT OF FOOD AND WINE, THE SCARLET-SASHED MEN ARE COMING. IT IS BENEFICIAL TO MAKE A CEREMONIAL OFFERING. SETTING FORTH BRINGS MISFORTUNE. NO BLAME."

Is there anything wrong with food and drink? Many people look forward to the chance to eat at a banquet. To think of wine and food as a predicament means that this occasion offends a person's inner sensibility in ways he cannot mention openly. There is a saying to describe such a feeling: "A deaf-mute chewing on ephedra... (it is bitter, but he can't talk about it.)" This is not a problem with food and drink in and of themselves. Even if you feel stuck occupying a seat at a lavish social function, you still have firmness at the core (i.e., the yang line of the *kan* trigram).

The scarlet sashes are accoutrements worn by officials who conduct ceremonies. Most optimistic, upwardly mobile people would jump at the chance to socialize with high officials, but when you hear that "the officials are coming," your mood turns sour. Even so, you must find a way to dispel the shadows in your heart. All you can do is lay out flowers, fruits, and wine on an offering table for ancestors and minor deities. There is a saying: "Make offerings to human ghosts; set out treats for local deities." In society as we know it, there are ghosts of those who met an ill end, and they need to be comforted. If we look above at the words "maimed and disfigured" (in Line Five), applied to the position of leadership, we can get an idea of what has been happening around us. Perhaps by making a small offering, we can ease our gloomy mood.

After all, you have a passion for life, and you have a heart that knows gratitude. The marsh of

dui implies contributing and giving. The "Trigram Explanation Treatise" tells us that it also has a secondary association, namely "shaman." A shaman has the role of officiating at ceremonies. For now, you can fill in as a lesser shaman and preside over your own life-affirming ceremony. Now is not the time to undertake great deeds because your road is blocked.

THIRD YIN: "IN A PREDICAMENT AMONG STONES; PUT IN A POSITION AMONG BRAMBLES. GOING INTO HIS DWELLING, HIS WIFE IS NOT TO BE SEEN. MISFORTUNE."

This line is at the extreme of *kan*, the Water trigram. As the "Treatise on Appended Phrases" says, the third position is a place of "much apprehension," probably because it is in the transition zone between upper and lower trigrams. Here it is also situated in the nuclear *li* trigram ☲,[86] and the potency of *li* is brightness. Precisely because you see things too "brightly," everything looks a bit off kilter. As for stones, they can be put together to make a wall. But a stone is also a metaphor for absolute solidification; it is an irreversible fact, and it can be an emblem for the mood of someone in a dire predicament. (Note that this is a yin line.) As for brambles, they are normally not a "position" one can occupy, but you have no choice and must take a stand among brambles. (In the era when the *Zhouyi* was written, thorny hedges were used to imprison the future "King Wen" during his period of house arrest in the Shang capital.) Even so, in this adverse situation, some of the problems you are dealing with are of your own making. For instance, if you go into your house and don't see your spouse, that either means that she has gone away because of your deteriorating relationship, or you don't even notice her when she is present. In either case, this house has become too baneful to live in.

FOURTH YANG: "COMING SLOWLY AND STILL MORE SLOWLY, SUFFERING A PREDICAMENT IN A METAL CARRIAGE. HUMILIATION, BUT THIS ONE CARRIES THROUGH."

"Suffering a predicament in a metal carriage..." As modern people, don't we drive around in "metal carriages"? Could it be that the ancient authors of the *Zhouyi* had the gift of prophecy? Reading this

86 The nuclear trigram *li* is composed of lines Two, Three and Four. The nuclear trigram *xun* is composed of lines Three, Four and Five. The potency of *xun* is "entering," and Line Two mentions entering. Here, Line Three coincidentally carries the meaning of both nuclear trigrams. However, the profuse associations arising from nuclear trigrams often turn into a muddle, so I seldom use them in interpretations.

line, we may think that the ancients could foretell the mood of us moderns who get stuck in traffic—irritated and helpless!

In the fall of 2005, I visited a branch of the Shaanxi Province Museum next to the excavation site of the terracotta warriors, located east of the First Qin Emperor's tomb mound. In that museum, there was an exhibition of burial artifacts found in the graves of aristocrats dating back to the Western Zhou era. Among these artifacts was an impressive archaeological discovery: the ruling class of the early Zhou dynasty liked to be buried along with "metal carriages." These were carriages made over 2800 years ago and perfectly preserved. They were one-quarter-scale replica carriages made of bronze in exquisite detail: canopies, wheels, hubs, axletrees, crossbars, and even yokes and harness chains made of bronze. Clearly, the ancients wanted their deceased relatives to enjoy the use of imperishable carriages in the netherworld. After absorbing this background information from the period, that image in the line statement came alive for me! The predicament this line refers to is a feeling of being suspended in a bubble, like the infinitely slow advance a deceased person would make along a road in the underworld. Actually, for ancient and modern people alike, in China or the West, when a journey drags on too long, there are times that we think it will never end. A melancholy person may sometimes borrow a dead person's viewpoint to look at the world of the living. Even so, as long as you have somewhere to go and believe it is a place worth going to, you will gradually emerge from that feeling of being among the dead.

FIFTH YANG: "DISFIGURATION AND MAIMING. PREDICAMENT AT THE HANDS OF CRIMSON-SASHED MEN, YET SLOWLY ONE BREAKS AWAY. IT IS BENEFICIAL TO MAKE A SACRIFICIAL OFFERING."

In ancient society, there were cruel corporal punishments, including slicing the nose and chopping off the lower leg. We know this line is not addressed to someone who actually undergoes such punishments because one can "slowly break away." Perhaps it is addressed to those who are disgusted by the grisly punishments meted out by the ruling class. Perhaps these punishments are meant to be understood in a figurative sense here. Because disfigured amputees were often encountered in that society, the mention of such a person could convey something about the mental state of someone suffering through

protracted predicament. One who suffers through a predicament may borrow the image of a disfigured person as a way of describing his own self-image.

This is the ruling line, but the person addressed in the line is not necessarily a ruler. Perhaps he is a consummate sufferer who is in the direst of dire predicaments. In other words, he is the "king" of abjection. Or he has been rendered abject by proximity to a king. A ruler would never be subjected to corporal punishment, but if a ruler is truly concerned for the common people, then his empathy for their suffering would cause him discomfort as well. The book *Scholarly Discourses on the Zhouyi* quotes a comment on this line by Li Shizhen 李士珍: "The lowly person's predicaments have to do with bodily welfare.... The lordly one's predicaments have to do with the Dao. Thus they touch upon the setting of a banquet, on a carriage of metal, on a crimson sash. All of these are things that a lowly person would be proud of, but for a lordly one, they can become a predicament."[87] Precisely because of this, the lordly one does not emphasize the pleasures and pains of his fleshly body. He tends to magnify his bodily image so that the sufferings of all the people in the kingdom are included in his macranthropic physique. If the citizens are suffering, he will literally feel that he is being tortured.

"Predicament at the hands of the crimson-sashed men": again we meet with those holders of official power, and these are also wearing red ceremonial accoutrements. As for the person this line is addressed to, he has gotten to the point of considering the officials and official institutions as a cause of affliction. In one book that gives a historical account of symbolism in the *Zhouyi*, the author surmises that the red ceremonial clothing worn by officials in the early Zhou era was chosen for its intimidating effect. It was intended to indicate that the authorities would not shrink from using the bloodiest means to exercise authority.[88] If we were talking about late medieval Europe, perhaps we could believe that the red garments worn by inquisitors held an intimidating message. However, we have no sure way of knowing the symbolism of the red clothing mentioned in this line. It is probably better to suspend judgment and leave this unexplained.

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87 Ma Zhenbiao 馬振彪, ed., *Zhouyi xueshuo*《周易學說》 (Scholarly Discourses on the *Zhouyi*) (Guangzhou: Huanggang Press, 2002), pp. 450–459. This book is a compendium of trenchant comments by many hands, mostly Song through Qing, compiled by the modern scholar Ma Zhenbiao 馬振彪.

88 Wu Gang 吴钢 gives this interpretation of red garments in the preface of his book. *Zhouyi shimeng*《易经释梦》 (A Dream Interpretation of the *Zhouyi*) (Shanghai: Sanlian Books, 2005), pp. 1–5.

At any rate, this line is addressed to someone in a depressed mood, and the line statement counsels him to place offerings on a table. This time it is an offering to heaven. As the commentator Liu Wan puts it, "Line Two speaks of an offering to ghosts and minor deities, but this line speaks of an offering to Heaven, for such an offering was done only by rulers." Wang Yinglin 王應麟 writes, "Precisely because he is out of tune with the times, that is why he can feel a connection with Heaven. He does not seek to be understood by other people; he seeks to be understood by Heaven. This is the Way to deal with a predicament."[89]

TOP YIN: "IN A PREDICAMENT OF CLIMBING VINES, OF UNSTEADY FOOTHOLDS, IT IS ESPECIALLY REGRETTABLE IF ONE SAYS, 'EVERYTHING I ATTEMPT BRINGS REGRET.' MOVING FORWARD BRINGS GOOD FORTUNE."

"Creeping vines" offer scant purchase for one who tries to clamber upward; unsteady footholds cannot be trusted to bear a climber's weight. In sum, one has come to an extreme point where one stands on swaying branches. "Climbing vines" also makes us think of too many possibilities, of overly profuse or tentative connections, without a singular, reliable standpoint. Each move we make is liable to lead to something regrettable. We have come to the topmost extremity of a tree like the one mentioned in a poem I wrote, inspired by this oracular line: "The geomantic dial in my hands tells me / I am situated in the upper branches of Fusang / This world tree / Norsemen used to call it Yggdrasil / its branch tips around me are tossing in the storm./ In my ears are peals of thunder and the sound of axe blows. The tremor in my hands / Makes it difficult to pinpoint where the trunk's main column is. / Although we are perched on such an unsteady branch, / We want to keep growing…"

We were once at the bottom line, sitting on a stump that remained from a chopped-down tree. That was a tree that once grew with vigor and hope; its growth embodied an ideal. Now we are situated at the branch tips that offer an unsteady foothold—an unsteady replacement for the sturdy tree that was switched out from under us. Here we are situated at the mouth of *dui* ☱, and *dui* is often associated with "spoken words." In such a context, all we know is that language is riddled with built-in indeterminacy, with no absolute foundation to be grasped.

89 Quoted in Ma Zhenbiao, ed., *Zhouyi xueshuo*, pp. 450–459.

A predicament is always experienced by an individual. First of all, we have to drop or slide down from these tossing branches; we have to conclude this dangerous swaying; only then can we move toward the Well (#48), in the next hexagram, that offers moisture to us and our fellow living things.

Chinese version, Nanjing, 2007

Translated and revised, Seattle, 2023

CHANGING LIKE A TIGER, CHANGING LIKE A PANTHER

1

The Revolution hexagram (#49) ䷰ is composed of the *dui* trigram ☱ over the *li* trigram ☲. In the traditional way of describing hexagrams, this is "Marsh over Fire." (This description of #49 was alluded to in the title of Frances Fitzgerald's history of the Vietnam War, *Fire in the Lake*.) The *li* trigram's potency is "brightness," and here brightness indicates our ability to visualize better prospects. Our eyes are clear-sighted. The fruition associated with *dui* indicates that we will offer up this ideal vision; we will gladly offer what we have to give. The *li* trigram has an additional potency, namely "patterned." By virtue of patterning, revolutionaries can display a recognizable style so that like-minded persons will have something to identify them with. Line Five and Line Six mention changing like (the coat of) a tiger and changing like (the coat of) a leopard, which has to do with the patterning of the *li* trigram.

In the Judgment and line statements of #49, the word *fu* 孚 is used a total of four times, more than in any other hexagram. Evidently, *fu* 孚 is very important in a revolution. *Fu* 孚 means "good faith" or "sincerity"; it connotes heart-to-heart resonance or a bond of mutual understanding. When people commit themselves to revolutionary change, they can no longer rely on entrenched, clan-determined relationships. It is important to establish bonds of faith among people in general so that all hearts are ready for concerted action.

Lines One and Three both touch on the question of how to reach a consensus. Line One says, "Hold him fast [as if] with the hide of a yellow ox." This means holding people together using bonds as sturdy as ox hide. Perhaps this is done in the spirit of a sworn brotherhood, or by the compelling influence of collective will. At the same time, such a bond shares the ox's attributes of devoted service (and perhaps the earthiness of the color yellow). Line Three says, "Views on revolution are addressed three times; there will be [a bond of] faith"; this refers to a process of consensus building. Line Three is close to the *dui* trigram above, and according to the "Trigram Explanation Treatise," the *dui* trigram is associated with "oral discourse."

These basic themes are not hard to understand, but there are some images that resist easy analysis. Here I would like to quote from a letter I wrote on this subject to the American poet Gary Snyder:

Dear Gary,

I have been working on another *Yijing* essay. I was thinking about hexagram #49 Revolution and wondering about the pattern of the panther's skin in the top line. The top line says that the superior man's changes are like those of the leopard or panther. The Image Treatise for that line says that "its/his patterning is *wei* (蔚)." I'd been wondering about how to translate *wei* 蔚.

Then I remembered your essay about "Tawny Grammar," and your phrase gave me some insight. You talked about the well-tuned protocols and signals in a healthy natural system—variegated and elegant.

The fifth line of #49 Revolution says that the great man's changes are like those of a tiger, and the Image Treatise says that his/its pattern is *bing* (炳, "brightly delineated").

I was trying to grasp the contrast between *bing* 炳 and *wei* 蔚.

In the fifth line, the great man is in the ruling position, so he is a revolutionary. He has to make bold moves and paint in bold strokes.

In the top line, the superior man has gone to the extreme of revolution or beyond it. He is involved in making finer adjustments, so that revolutionary changes can be sustained. Maybe he's not even a leader anymore. I think your use of the word "tawny" gives a nice description of the pattern that the top line is working toward. So I'm going to use "tawny" in my translation. I've been working on an architectural view of the whole symbol matrix, which I hope to apply to understanding individual lines.

A panther striding on the paths of a slope—I can see how one could use that to describe a setting where living things have struck a balance. Just wanted to let you know that I found something useful in your phrase, which I'm going to use in my essay about Hexagram #49.

Having reached this basic understanding of those "clearly delineated" or "tawny" patterns, I was still puzzled. Why use the image of a tiger to symbolize a revolutionary? A tiger is an animal that combines mightiness and charisma, so it is a fitting emblem for a revolutionary, but there is more to it than that.

A revolutionary must possess organizational ability; he needs to have a clearly delineated scheme of decision making. His thinking needs to be attuned to the collective will; among an inchoate mass of people, he sees early signs of potential order and coaxes it into existence. In order to succeed at this, he needs to use ideology and iconography that engage people's feelings, to catalyze their coalescence into a popular movement. As for the lordly one in the top line, his field of vision is not satisfied with a limited or schematic focal points.

In the spring of 2008, I was in New York, taking part in the launch of an anthology of Chinese poetry. One of the participants was a poet from Sichuan named Aku Wuwu, an ethnologist who belongs to the Nuosu Yi minority. He told me that his Nuosu ancestors had passed down an epic about a war in heaven between a Black Tribe and a White Tribe. (When I heard this, I felt that the Nuosu people must have some kind of affinity with the *Book of Changes*!) Aku Wuwu also told me that the tiger is the totem animal for the whole Yi ethnicity. He also told me that the Nuosu people have a proverb: "The patterning of a tiger is on its coat; the patterning of a human being is in his mind." Mulling over this proverb, I found myself wondering what kind of person becomes a revolutionary. What kind of patterning gives character to his mind? And what kind of person carries out the work of remediation in the aftermath of a revolution? A revolutionary needs to think on his feet; he needs charisma and eloquence to attract the masses; and he needs a special kind of instrumental rationality that is attuned to the requirements of power. Could this be the kind of "patterning" that characterizes the mind of a true revolutionary?

2

Let us try looking at the patterns of a tiger's coat and a panther's coat from a different angle. Why are stripes, dapples, and other patterns found in the natural world? Each tiger lily has spots on the inside of its trumpet-shaped flower. Each leopard has spots distributed over its body. Each ear of Indian corn has red, yellow, and blue kernels distributed randomly, and no two ears of corn are exactly alike. Why?

A biologist named Barbara McClintock worked tirelessly to find the reason for natural decorative patterns such as stripes, spots, or variegated color patterns. McClintock never married, devoting her whole life to the cause of scientific discovery. She found that in the cells of an embryonic ear of corn, there are genes that can potentially produce red and blue coloring. In each embryonic kernel, if the functioning of genes for both red and blue pigments is suppressed, then that kernel will

be yellow. If only the gene for blue is suppressed, then that kernel will be red. If only the gene for red is suppressed, then the kernel will be blue. If neither red nor blue is suppressed, then the kernel will be purple. McClintock found the genome of corn includes mobile fragments of genetic material called transposons, or "jumping genes." If such a gene jumps into the gene that codes for red pigment, then the red coloring will be deactivated. Whether the gene jumps into the red area, the blue area, or another area that has no color effect is decided randomly. McClintock theorized that the jumping genes were parasitic elements that had been disciplined and controlled by the genome, so that their gene-neutralizing effects were rendered useful during embryonic growth.

After McClintock's discovery of jumping genes, other scientists carried her research forward and found that such genes are quite prevalent in the plant and animal kingdoms. In the world of living things, anywhere that there are spots, dapples, or other kinds of variegation, there are jumping genes at work during the embryonic stage. More than that, scientists discovered that jumping genes play a role in the immune system by generating a vast number of combinations and thus choosing the many possible configurations for antibodies. The genome does not have a separate blueprint for each kind of antibody. Instead, cells in the bone marrow are able to produce a kaleidoscopic variety of immune cell surfaces, in the hope that a few of those surfaces will "match" with an invading pathogen. When that happens, those immune cells with an effective surface pattern will be produced in huge numbers, and killer cells will be summoned.

This kind of randomizing effect is indeed kaleidoscopic, but what does it have to do with the above-quoted proverb? "The patterning of a tiger is on its coat; the patterning of a human being is in his mind." By this point, readers who are good at extrapolation will be able to guess: given the huge quantity (170 billion) of cells in the human brain, the connections among cells cannot possibly be specified one-to-one by a genetic blueprint. In any given sector of an individual brain, the distribution of neuronal subtypes and the connections among them are as unique as any fingerprint. The genes in a fertilized ovum can only provide an overall outline. During embryonic development in the "oven" of an animal's uterus (or a flower's pistil), the leavened "dough" of an embryo rises and becomes the "bread" of an individual, possessing a unique endowment. In this process of individuation, some kind of aleatory operation must be at work.

Sure enough, it was discovered by two Salk Institute scientists, Fred Gage and M. C. Marchetto.

They conducted years of research on the early formation of brain tissue in rat embryos. Looking into tiny subregions of the brain, they discovered that different neuron types were interspersed in complex patterns and that randomizing processes were playing a role in packing the cells next to each other. Each neuronal subtype has its own pattern of connectivity with other neurons. During the early embryonic stage, neuronal precursors (stem cells) were caused to differentiate according to a randomizing process, and then a tiered system of chemical signals took effect at incremental stages of development, resulting in the intricate intermeshing of cell types.[90]

M. C. Marchetto used radioactively tagged sugar molecules to search for the special metabolic signature of jumping genes at work. He discovered that in the embryonic brain, wherever there is differentiation of cell types, that is where jumping genes are active. So it turns out that the kaleidoscopic flowering of a human being's unique endowment is mostly inward. As the Qing-era writer Yuan Mei said, "Each human mind is uniquely different, just as no two faces look alike."[91] On the tree of life, the distinguishing attribute of human beings is precisely our many-sided, pluripotential intelligence, which is expressed with variations in each individual. If we appraise people with an aesthetic eye, the pattern of character and intelligence in each person may be something like a painting. There is an aesthetic variety in the mental endowments of persons, but that does not preclude the terrible things that some of them are capable of.

People are born with tiger stripes (or racoon rings, or perhaps peacock tails) inscribed in their mental architecture. What is more, they are affected by particular historical experiences, by conditions of home life, and even by the order of birth. Taken together, these factors merge to create the marbleized grain of individual human character.

3

A revolutionary leader needs to have a certain combination of character traits. First, he needs the ability to work among the masses and lay hold of the latent order that can unify them. He needs to trace the

90 M. C. Marchetto et al., "Retrotransposons: Mediators of Somatic Variation in Neuronal Genomes," *Trends in Neurosciences* 33(8) (Aug. 2010) 345–354.

91 See Yuan Mei, *Cangshan-fang chidu* 《倉山房尺牘》 (Collected Letters from Cangshan Cottage).

fault lines of conflict in society and release the impetus for change that awaits therein; he needs to operate the levers of opinion-making to guide social trends. His blend of character traits shows a dominant streak of instrumental rationality that is especially attuned to power. He can even mobilize his own feelings in the cause of such instrumental rationality, or perhaps his feelings and such rationality cannot be separated.

These abilities of a revolutionary leader are especially suited to triggering massive shifts or upheavals in society. Once those massive shifts happen, he may not be the right person to exercise a neutral, balancing function among autonomous social forces. Once he has stoked the revolutionary locomotive to full steam, there are no guarantees that he will be able to apply the brakes. If you place him under the circumstances of the hexagram Grace (#22) ䷕, he may feel that there is insufficient scope for his kind of action. The "Image Treatise" of #22 Grace says, "Fire below the mountain—Grace. The lordly one accordingly brings clarity to civil administration, but let him not presume to decide capital cases." As for the lordly one in #49 Revolution, the "Image Treatise" tells us that a lordly one makes the most thoroughgoing change of all, by "by setting up a [new] calendar." Yet after a revolution reaches its climax, we hope that the political regime and civil society can enter a stage of mutual adjustment and co-evolution. Now that the [industrial] revolution has succeeded, we hope that production, environmental concerns, and human values can move toward a phase of mutual accommodation. Among the different sectors of civil society, we hope that there can be feedback loops and mutual adjustments. We hope that human activities on earth can become part of nature and that the human footprint of resource extraction will not be excessively heavy. The panther-like tawny pattern mentioned in the top line of #49 Revolution makes me think of a stable ecological cycle made up of many subsidiary cycles.

If we want to arrive at such a balance, we cannot place all our hopes in the hands of revolutionaries or industrial revolutionists. We hope that after the revolutionary plays his part, another character type will come along—one whose affective world is like a Celtic knot, one who esteems the web formed by autonomous but mutually accommodating forces. However, this combination of character traits is still being formed, and it requires human effort to bring it about. When artists work with actual social materials instead of a purely symbolic medium, they are beginning to verge on such a character type. This is because artists know how to cherish the merest sprouts of creative growth, even

when they are delicate and vulnerable, rather than viewing them in merely instrumental terms. The panther's tawny coat expresses the tawny grammar of its life world, in which all living things share some kind of vulnerability.

After passing through a series of technological revolutions, people cannot escape the arms race that technology has released; they are grappling with runaway consumerism and torrents of excess information. What we need most of all is creativity that dares to be vulnerable; otherwise, a mutually accommodating web can never take shape. If magic or divine influence is to have an effect in reality, it will have to undertake the task of soul-summoning to bring such a character type into this world.

LAOZI'S IDEA OF "CARRYING YIN AND EMBRACING YANG"[92]

The *Zhouyi* (Changes of Zhou) was composed sometime in the Western Zhou era (1045–771 BC) or early in the Spring and Autumn (770–481 BC) period, before the text of Laozi's *Daodejing* took form in the early Warring States era (475–221 BC). Despite the gap in their times of composition, the two texts are connected by countless threads.

One of the most conspicuous similarities between the two texts is the pairing of complementary concepts. In a text that contains only 5000 Chinese characters in 81 verses, the *Daodejing* has around 200 pairs of complementary words. Such prevalence of word pairings is not found in any other philosophical text of the mid or late Zhou era. This is good evidence that the habit of thinking in binaries had a stronger effect on the *Daodejing* than on other texts of the "Hundred Schools." And the *Zhouyi* is the prime example of a text in which binary pairing was a key structuring principle in its composition. The *Zhouyi* is dense with complementary pairings, but there is a great deal of flexibility, allowing the reader to choose how to draw linkages between complementary terms. Every hexagram belongs to a pair, so every hexagram name belongs to a pair of complementary themes. Take, for example, #63 ䷾ Already-Across and #64 ䷿ Not-Yet-Across: the former symbolizes settling into an entrenched order, and the latter symbolizes setting out in search of new possibilities. Another example is #48 Well and #50 Cauldron: the former provides a resource that is naturally available, i.e., the "raw"; the latter provides a resource that is man-made, i.e., the "cooked." In neighboring lines of the same hexagram, paired concepts are sometimes contrasted. For example, #17.2 speaks of "tying oneself to a young fellow and losing the mature man," but #17.3 speaks of "tying oneself to a mature man and losing the young fellow." There are even contrasting concepts within the scope of a single line (for example, "level" and "steep" in #11.3). There are also many structural contrasts, such as the hexagram pair #1䷀-#2䷁ at the beginning, composed of all yang or all yin lines clumped together, which contrasts with the pair #63䷾-#64䷿ at the end, in which yin and yang lines are completely interspersed. So the complementary/contrasting pairings in the *Zhouyi* are found at different levels that are nestled together.

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92 This essay was first a paper presented at the "Laozi and Daoist Studies International Conference" (sponsored by the Chinese Daoist Association), Beijing, November 2009. It was translated into English and revised for the present volume.

One example of a thematic pairing in the *Zhouyi* is #41 Decrease and #42 Increase. This pair of concepts is also found in the *Daodejing*, and in the latter it is an important thread for organizing value judgments in the text. "Decrease" in the *Daodejing* means going back to the simplicity of original self-nature. "Increase" means gaining power and wealth, while seeking external stimulation, knowledge, or criteria for valuation. The idea of embracing original simplicity is also an important theme in the *Zhouyi*. For example, in #63.5, a simple offering is preferable to the elaborate sacrifice of an ox. Line One in #22 tells us that going on foot fits the hexagram's theme of *graceful beauty* better than riding in a carriage does. To find the paired concepts of "increase" and "decrease" in both texts, with similar meanings, is evidence that the earlier text had an influence on the later one.

When the Treatises are added to the *Zhouyi* to make the *Yijing*, then the parallels with the *Daodejing* are even more evident. The Treatises draw out the ideas of yin and yang from the original oracular material, showing that a Dao-centered cosmology is implicit in the *Zhouyi*. What Laozi has to say about the yin and yang aspects of life can also help us understand the implicit yin-yang thinking in the *Zhouyi*, a text in which yin-yang concepts are not directly mentioned. In particular, Laozi's statement about "carrying yin and embracing yang" is a key to unlocking *Zhouyi's* conception of life as an interplay of complementary forces. Because the *Daodejing* sheds essential light on core concepts of the *Book of Changes*, I have come to think of it as the "Eleventh Wing" of the classic.

Verse 42 of the *Daodejing* reads as follows:

> The Way gave birth to unity, unity gave birth to duality, duality gave birth to trinity, trinity gave birth to the myriad creatures. The myriad creatures bear yin on their backs and embrace yang in their bosoms. The space between the two is spanned by [mediating] *qi*-energy and harmony is thereby achieved. What all people under heaven hate most is to be "orphaned," "destitute," and "hapless." Yet kings and dukes use those words to refer to themselves. [Thus one can see that] things may be diminished by being increased, increased by being diminished. Therefore, that which people teach, after

> deliberation, I also teach people. Therefore, "the tyrannical person does not die a natural death." I take this [maxim] as my mentor.[93]

The sentence about unity giving birth to duality, and so on, echoes passages in the "Treatise on Appended Phrases" about the process of binary expansion: that is, a single source called the "*tai-ji*" ("Great Ultimate") gives rise to yin and yang lines, and these in turn generate two-line figures, which in turn generate trigrams and ultimately hexagrams.[94] To say that the myriad things carry yin and embrace yang is a statement about embodiment, which is the sole mode of existence for living things. In other words, they inwardly embrace an animating principle of pure spirit-yang, while bearing the burden of a corporeal body. The impalpable, dynamic principle must be held firmly within the corporeal envelope. Only in this way can beings remain in this world as (living) things. This raises the question: why is the relationship of yin and yang one of carrying and embracing? For one thing, yang is associated with the mind/spirit/animating principle and yin is thought to correspond to the material body. Yin can correspond to many different things, depending on what yin and yang are symbolizing in a given context. In an all-embracing sense, yin has the attribute of coalescence. There are specific instances of this attribute in the *Book of Changes*. For instance, Line Two of #2 says, "[As] one treads on frost, thick ice is approaching." The forming of thick ice is a process of accumulation or coalescence which begins with frost. Hence the "Image Treatise" for this line says, "*Treading on frost*—yin is just beginning to coalesce." The "Wenyan Treatise" for this line also touches on accumulation, but it extends the symbolism into abstract territory: "A family which accumulates [little acts of] goodness will have ample grounds for celebration; a family which accumulates [little acts of] unkindness will have more than its share of affliction." Such unkind acts may have to do with materialistic greed, which makes sense because of yin's material tendencies. More importantly, the reason that yin is often associated with matter is that matter clumps together, and yin in the abstract sense is associated with coalescence.

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93 Translation by the author. Thanks to Richard Lynn for reminding me, in our personal correspondence, that the word *chong* 冲 means "to span or cross a space."

94 The "Treatise on the Appended Phrases," part I, chapter 11, says: "Therefore there is in the *Changes* the Great Primal Beginning. This generates the two primary forces. The two primary forces generate the four images. The four images generate the eight trigrams...." (Wilhelm and Baynes, *The I Ching*, p. 318).

Yin is coalescent, but yang is expansive. Yin tends to belong to a specific location, but yang cannot easily be nailed down to a particular place. If yin and yang are isolated from each other, then yin's coalescence will result in a sealed-off clump without vitality. At the same time, the expansiveness of isolated yang makes it no more than a streak of ungrounded energy, unrelated to the world of living things. The best state is to let yang exercise its functions synergistically from within yin, like yeast acting within dough to make bread. If that happens, then yang will enliven yin; at the same time, yin will serve as a vehicle, so that yang's workings will be expressed substantively.

If we think of spirit-like yang as a beam of ethereal light, how can we induce it to abide in this material body? If it can come and go on an immaterial plane, what reason would it have to depart from its sphere of unobstructed activity? If it is induced to lower itself and integrate with a material body, that would seem to be an act of "self-decrease." But precisely because it is willing to undergo decrease, it has a chance to participate in a truly abundant mode of life. Ultimately it will discover that the choice that seemed at first to be self-decrease turns out to be a means of "increase." As for the self-centered types who single-mindedly look for means of "self-increase," their greed will lead them into a dead end. Even ancient kings and feudal lords used terms of self-address like "this deficient one…" or "this bereaved one…" Evidently, they aspired to act in ways that at first seemed to entail loss to themselves but that would be beneficial in the long run.

The problem is that yang's attribute of expansiveness cannot automatically find an avenue to settle where it belongs. If we expect it to lower itself and enter into optimal synergy with yin, we need to use skillful means to lead it along. The skillful means most suited to yang's exploratory nature is establishing a bridge between spirit and matter, and that is *ch'i* (bioenergy). With *ch'i* as the intermediary, there can be an interplay between spirit-yang and matter; they can make mutual adjustments; and eventually they can resonate in a shared energy field. However, bioenergy is not a slave that is ready to do our bidding when summoned. It is necessary to optimize its internal environment, to guide its circulation and facilitate its mediating functions. To span the gap between yin and yang, one needs to be grounded in quietude: only in such a state can *ch'i* fully exercise its function of attunement.

Ancient Daoists had a special understanding of "*chong*" (冲), namely to span an empty space, which is expressed by the term *xu* 虛 ("emptiness"). Liezi, a thinker of the Warring States Period, wrote

a book titled *The Liezi*《列子》. Later, when the book was included in the Daoist Canon, it was given the name *Chong-xu zhen jing*《冲虛真經》("Scripture of Crossing Emptiness"). The word *xu* 虛 ("emptiness") does not refer to mere sterile vacuity; instead, it refers to the void that marvelously allows all phenomena to arise. *Xu* 虛 ("emptiness") is the potency of the void. It does not obstruct the emergence of any phenomenon and thus, according to the strange logic of Daoist thought, it is considered to play a generative role. By allowing the workings of bioenergy to transpire in such a state of generative void, it is possible to arrive at harmony of yin and yang. This is not only harmony (*he* 和) in the sense of non-antagonistic interplay; instead it is a matter of re-connecting with the originative principle called *tai-he* 太和 ("innate/grand harmony"). *Tai-he* 太和 is the fountainhead of life; it is a primordial state that is rich in creative potency. In terms of an individual living thing, *tai-he* 太和 can be understood as inherent self-nature.

The word *tai-he* 太和 is used in the "Judgment Treatise" to Hexagram #1 of the *Book of Changes*:

> Great indeed is the Qian ("creative") polarity, upon which all beings rely for their beginning, and which governs all of heaven. It moves like clouds and bestows like rain, letting beings of different species assume their forms. With great insight into beginnings and endings, [Qian's] six stages are seen unfolding in a progression, [whereby] one mounts respectively on [each of] the six dragons to master [what is given by] Heaven. Qian's way is transformative, letting each thing rightly express inherent nature and life-force, to ensure that the *innate harmony* is made replete: thus it benefits what is constant. It emerges at the head of multitudinous living things, and all lands are content.[95]

In this context, the term "innate harmony" refers to the vital equilibrium which is the core of a thing's becoming. This passage equates it to self-nature plus life force (*xing-ming* 性命). As for its cosmological dimensions, there is also an overarching "Grand Harmony," and the unfolding of overall cosmic harmony subsumes the becoming of countless beings. See the chapter titled "Grand Harmony" in the

95 Here I use my own translation to emphasize my interpretation of *tai-he* 太和 ("innate/grand harmony").

volume *Zheng-meng*《正蒙》by the Song thinker Zhang Zai.[96] Song-era philosophers often spoke of a related idea—"Tai-ji" (Great Ultimate). The operation of the Tai-ji as a process was emphasized by the modern Confucian thinker Feng Youlan, who characterizes it as the sum total of inherent principle plus the yin-yang transformations of *ch'i*-energy.[97] As my teacher Lee Tse-yi used to emphasize in his lectures at Tianren Institute in Puli, Taiwan, yin is coalescent and accommodating, while yang is expansive and creative. There is an ongoing, overall cosmogenesis, which is the interplay of a great coalescence with a great creative impulse (yin and yang). Now, from our temporally limited vantage point, we can only observe the generation of individual beings, in which the eternal theme of coalescence and creative departure are enacted in specific, ever-varying contexts. According to this cosmological vision, the yang of mind/spirit and the yin of matter are not the two contrasting substances of dualism. Instead, they are two functions operating in the unified substance of the Dao (*dao-ti* 道體), within which they assume new modes according to the laws operative in any particular level or domain of the Dao.[98] This

96 In the next few footnotes, I will give quotes that show the kind of philosophical issues that are implied by the terms "Grand Harmony" and "Great Ultimate." For instance, in Zhang Zai's "Grand Harmony Chapter" (太和篇) we find the following passage: "The inherent nature of Great Harmony, as a manner of speaking about the Dao, holds interplay between buoyancy and heaviness, rising against descending, as well as movement against stillness. Thus it initiates [instances of] interpenetration, mutual stirring, overcoming or failing, and expansion or contraction." (See Zhang Zai 張載, "Grand Harmony Chapter" (太和篇) in *Zheng-meng*《正蒙》. In another passage we read, "The great emptiness cannot be without energy. There cannot be energy without coalescence into the ten thousand things. There cannot be ten thousand things that do not dissipate back to great emptiness. As they proceed this way in and out [of existence], the course they take can be no other form than what exists. And yet the sage fulfills the Way among them, embodying them and not being alienated from them, and his spirit remains with what is ultimate."

97 "What is called the energy of pure potentiality is the Undifferentiated [lit., Non-Polarity]. The entirety of all inherent principles is the Supreme Polarity [i.e., Tai-ch, the Great Ultimate]." See Feng, *Xin li-xue* 新理學 [New Philosophy of Principle] (Shanghai: Shangwu Press, 1938), p. 97). / "When we speak of the Dao, we pay attention to the action of all things, and thus Dao commonly refers to the process from Non-Polarity toward the Great Ultimate." See ibid., p. 99. In this book, Feng describes the Tai-ji as a unity of eternally given principle plus concretely existing substance, which is a formulation based on the Song era philosophy of principle.

98 The idea of a monism of substance with dual functions of mind and matter is discussed in the teaching text of *Tiandi Jiao*, a religious group in Taiwan that was led by Lee Yu-chieh 李玉階 and his son Lee Tse-yi 李子弋. See *A New Realm*《新境界》(Taipei: Dijiao Chubanshe 帝教出版社, 1997).

cosmological vision fits with the Song thinker Zhu Xi's idea of the Tai-ji 太極 ("Great Ultimate") as a process which unfolds to produce the ten thousand things. At the same time, each individual being has its own lesser Tai-ji, which corresponds to its innate self-nature. As Zhu Xi wrote in his notes to Zhou Dunyi's discussion of the *Tai-ji* (which Westerners call the *yin-yang symbol)*: "All in all, when the ten thousand beings are taken together, they are all [subsumed under] one Tai-ji; when beings are spoken of individually, then each being has its own *tai-ji*."[99]

When I listened to Lee Tse-yi's lectures at Tianren Institute in the years 1995–1998, I used to ponder the implications of mind and matter being functions rather than substances. A phenomenon which has matter-like properties seems to fall squarely on the side of matter, but it may eventually be incorporated into a new context that lets it take on mind-like functions. Likewise, we cannot guarantee that something once considered to be mind or spirit will not at some point retrogress and take on the obstructive functions of matter. No wonder the eye of the white fish in the yin-symbol is black.

Some interpretations say that the word *fu* 負 ("carry"/ "turn one's back on") means to turn away from, so the words *fu-yin* 負陰 in Verse 42 would mean "turn away from yin." This is like saying that yin is the tendency of a small-minded person, and we should cast it aside. This is a nonsensical interpretation. The idea being discussed in Verse 42 is obviously one of coexistence or synergy between yin and yang. What is more, defining *fu* 負 as "bearing a burden" is consistent with the idea of "self-decrease" farther on in the same passage. The meaning of *fu* 負 as "bear/carry" in Verse 42 is analogous to the word "wear" in Verse 70, which says: "The sage wears coarse homespun over his shoulders, while holding a piece of jade next to his chest."[100]

In the framework of the *Book of Changes*, "embracing yang and carrying yin" takes symbolic

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99 See Zhu Xi's commentary on the "Explanation of the Tai-ji diagram" (Tai-ji tu-shuo 太極圖說), which is included in *Zhou Dunyi quanji*《朱敦頤全集》 (Collected Works of Zhou Dunyi) (Beijing: Zhonghua Publishing House), pp. 5ff. Zhu Xi's commentary is also found in *Zhuzi yulei*《朱子語類》 (Collected Discourses of Zhuxi), *chuan* 94. Here are two key passages: "Master Zhu said: The *Ji* of Tai-ji is the utmost to which moral principle reaches. The principle of all things in Heaven and Earth is the Great Ultimate (i.e. Supreme Polarity). The Great Ultimate is the overall principle that runs through them and unifies them." / "The activity and stillness that are there in the Great Ultimate flow forth as what is given by Heaven. Thus it is said that the alternation of yin and yang is called the Way." (My translation.)

100 Victor Mair, trans., *Tao Te Ching* (New York: Bantam Books, 1990), p. 97.

form in hexagrams that have yang inside and yin outside. There are several symbols in the Changes that use yang inside / yin outside to symbolize vitality or viability. For instance, there is #24 Renewal ䷗, which expresses the gestation / stirring of life force under quiescent but fertile conditions. Another example is #11 Peace ䷊, which represents the synergistic interchange of yin and yang. In #15 Humility ䷎, the Mountain trigram is considered yang, and its position on the inside implies inner nature as opposed to material conditions. A humble person has inner strength (yang) but does not flaunt it.

To induce the animating principle to lower itself and accept the burden of matter, thereby giving life to a corporeal body, would apparently require it to undergo self-decrease, but this is what must happen for an entity to be fully alive. When the spiritualizing force is replete within, it will be sufficient to radiate outward and establish a bond of sympathy with others, but force of character does not act in a harsh external manner. (Also, one must take care not to let material desire clog the mind inwardly, or else one will end up "embracing yin.") Instead, use yin's softness to connect with people externally, so that one can accommodate oneself to external reverses. At the same time, one should not force one's harsh firmness upon others. This kind of conduct can be described as "embracing yang and carrying yin." Only in this way does one's heart fully come alive. "The tyrannical person does not die a proper death" is a maxim intended as a warning against external rigidity. (Let us hope that it is never spoken as a curse!) Laozi believed that among all maxims, this one carries the most weight. He was willing to follow it as a mentor (literally, "the father of all maxims"). I too am willing to take it as my mentor.

SEEDS OF THE YIN-YANG WORLDVIEW

By Victor Mair and Denis Mair

The pairs #11 ䷊-#12 ䷋ and #23 ䷖-#24 ䷗ present the core ideas of a yin-yang worldview in seedlike form, even though none of their line statements mention "yin" and "yang" per se. There is a conceptual embryo of yin-yang theory in these four hexagrams. They provide good examples of how implicit philosophical content can be extracted from the oracular language. Of course, it still requires a perspicuous reader to pull together these threads that were teased out by commentators. The following explanation is taken from a co-translation with explanatory notes by Victor Mair and Denis Mair.

In the oracular lines of these four hexagrams, shorn of all explication by treatises and later commentary, we can see the interplay of two primordial forces (or categories) represented by broken lines and unbroken lines. In #23 we see a single unbroken line tenaciously holding on above a clump of broken lines. In #24 this configuration is reversed: we see a single unbroken line making its appearance beneath a clump of broken lines. How do we know the top line is tenaciously lingering in #23 and just making its appearance in #24? Because the line statements tell us that a process of undermining is happening in the lower lines of #23. Moreover, the word *fu* 復 means return/renewal, and the content of the line statements in #24 tells us that a process of renewal is unfolding in Lines One through Six. In #11–#12, we will see this process of ebb and flow when it has gotten further along. In #11, we see a cluster of three unbroken lines below, representing a stage when the force they represent has risen halfway. We will examine the line statements to verify that this force is in the process of rising. In #12, we see an opposite configuration, with three broken lines at the bottom. Again, we will examine the line statements to verify that the category they represent is in the process of clumping together.

PART 1: A NARRATIVE OF SPLITTING AND RENEWAL

䷖ 剝 #23 **Splitting Away** (*Bo*)

(Judgment) *Splitting Away: It is not beneficial to have somewhere to go.*

剝：不利有攸往。

This hexagram symbolizes an established structure that is crumbling from within. It makes

sense that the Judgment counsels the reader not to undertake something: 1) because one should try not to make the crumbling worse; 2) one should try to embody the *gen* trigram's potency of "keeping still" to minimize harm.

(*"Judgment Treatise"*) *Splitting Away (Bo) means things are split apart. The yielding works its changes upon the firm. "It is not beneficial to have somewhere to go..." Lesser persons are in the ascendant. Acceptance to the point of keeping still—this can be seen in the hexagram figure. The lordly one takes heed of the alternation of ebb and flow, of fullness and emptiness, for it is the course of heaven.*
彖曰：剝，剝也，柔變剛也。不利有攸往，小人長也。順而止之，觀象也。君子尚消息盈虛，天行也。

The hexagram figure shows yin rising from within, encroaching on the lone remaining yang line. When yin is ascendant within, the outcome is often problematic, as in #12. This is one of the 12 "ebb-and-flow" hexagrams that trace the 12-step cycle of yin and yang's waxing and waning in relation to each other. (#23 ䷖, #24 ䷗, #19 ䷒, #20 ䷓, #11 ䷊, #12 ䷋, #33 ䷠, #34 ䷡, #43 ䷪, #44 ䷫, #1 ䷀, #2 ䷁). Note that there is no interspersion of yin and yang in the ebb-and-flow hexagrams—yin and yang only occur in clumps. Note that 8 out of 12 ebb-and-flow hexagrams appear in the first half of the text. This fits with the tendency towards clumping of yin and yang in the first half of the text and their increased interspersion in the second. Our two cosmic dance partners become more intimately connected in the second half of the text!

(*"Image Treatise"*:) *The mountain is contiguous with the ground—Splitting Apart. Thus those above can make their house secure by generosity toward those below.*
象曰：山附于地，剝。上以厚下安宅。

The contiguity of the ground with the mountain implies that the mountain is vulnerable—it too may turn into loose rubble like the "ground" below it. Nevertheless, the structure above can still be shored up by attending to its underpinnings.

First Yin: The leg of the bed is split. To [let them] persist in cutting will bring misfortune. / "Image Treatise": The leg of the bed is split, destroying what is below.

初六：剝床以足，蔑貞凶。/象曰：剝床以足，以滅下也。

The crumbling begins from the bottom of the structure. Here and in lines Two and Four, the bed is clearly being used as a metaphor for complacency toward the status quo. In Chinese terminology, the "leg" includes the foot. Hexagrams #22 and #50 also use the word "leg" (足) in the first line.

Second Yin: The bed is split to the frame. To [let them] persist in cutting will bring misfortune. / "Image Treatise": The bed is split to the frame—no one keeps company.

六二：剝床以辨，蔑貞凶。/ 象曰：剝床以辨，未有與也。

The "frame" of the bed is more integral to its structure than the "foot." The crumbling is becoming more and more serious.

Third Yin: Splitting away, no blame. / "Image Treatise": Splitting away, no blame—losing those above and below.

六三：剝之，无咎。/ 象曰：剝之無咎，失上下也。

Line Three realizes what is happening and regrets it, perhaps due to its resonant bond with the top line, which is still trying to hold on above. Because of this, it partakes in the splitting but does not incur blame. A resonant bond with Line Six is possible, because both Three and Six are top lines of their respective trigrams. If we can verify inductively that such resonant bonds are implicit in the content of line statements, this will be evidence that embedded trigrams are present.

Fourth Yin: The bed is split up to the skin. Misfortune. / 'Image Treatise': The bed is split up to the skin—disaster pressing close.

六四：剝床以膚，凶。/ 象曰：剝床以膚，切近災也。

To say that the "bed is split to the skin" conveys tremendous immediacy. The structural crumbling is having a direct effect on this person, who can no longer rest complacently on his "bed." In terms of his position, this person should be a high ranking official; he should be the person who is most able to help and protect the ruler.

Fifth Yin: Lined up in a file like fish [on a string], finding favor through a palace attendant; nothing that

is not beneficial. / 'Image Treatise': Finding favor through a palace attendant, in the end committing no wrong.

六五：貫魚，以宮人寵，无不利。/ 象曰：以宮人寵，終無尤也。

The fifth position is normally viewed as the "ruling line," but here the line statement speaks of palace attendants instead of a ruler. When an established regime is crumbling from within, the ruler is either complicit or helpless, and much power often falls into the hands of court factions or even palace attendants. Those who seek advantages within a teetering system may never see the ruler *per se*, but they need to "line up" behind the right courtier. In the view of Hao Jing, at least the palace attendants in Line Five are supporting the residual power of Line Six. Actually, these attendants exist in a closed world: they control access to the ruler while people are lining up for favors, which may be contributing to the decay. The commentator Liu Yuanbing 劉元秉 raises a question, "When yin is ascendant inside and yang is dwindling above, what benefit would there be?" However, Liu answers his own question by saying the yang line in the upper mountain trigram has the power to stop the clustered yin lines, and the high-ranking people are not alarmed by his strength.[101] I believe his interpretation is wrong, because it ignores the theme of progressive splitting expressed by the hexagram name. The words "nothing that is not beneficial" should be taken in a cynical sense, for they apply to those who find favor by connections with palace attendants, regardless of the realm's overall instability. When the situation reaches the point that palace attendants determine who gains favor, this is a symptom of splitting, not a way of stopping it. As the reader can see, disagreements among commentators are common.

Top Yang: The great fruit is not eaten. The lordly one obtains a carriage; the cottage of the lesser man is split apart. / 'Image Treatise': The lordly one obtains a carriage, being upheld by the people. The cottage of the lesser man is split apart—in the end not fitting to employ.

上九：碩果不食，君子得輿，小人剝廬。/ 象曰：君子得輿，民所載也。 小人剝廬，終不可用也.

Line Six symbolizes the structure's remaining strength: although threatened by decay, the yang

101 Liu's comment is quoted in Zhang Cizhong, *Savoring the Lines of the Zhouyi: A Record of Learning under Duress, juan* 5, p. 74b.

line is holding on as best he can. While the cottages of the lesser people are crumbling, the lordly one obtains a carriage. It is fairly clear that this terrible culmination results from the complacency and progressive crumbling described in the lines below. Perhaps the lordly man mentioned here is holding on valiantly, trying to rescue something of value from the crumbling structure, yet he "gains a carriage" while others go unhoused. At any rate, there is poignancy in the fact that the "great fruit is not eaten." This sounds like an achievement, a result of positive (civilizing) endeavor, which is fated to go to waste. Although the crumbling of the edifice is perhaps deserved, common people are suffering during the process. The power holder in this line is facing the imminent collapse of the system, but he still enjoys certain advantages.

䷗ #24 復 **Renewal**/ Return (*Fu*)

Return. Fulfillment. Go out and enter without haste. Companions come, and there is no blame. Back and forth goes the way. On the seventh day comes return. It is beneficial to have somewhere to go.
復：亨。出入无疾，朋來无咎。反復其道，七日來復。利有攸往。

The words "go out and enter without haste" (出入无疾) imply that emergent life, which has been frequenting the boundary line between the living and nonliving, needs to cross that barrier according to its own time. In view of the context provided by this hexagram figure, "going out and entering" could mean that the life force emerges from the earth of Kun (pure yin), which could also mean the generative void. The words "go out and enter" (出入) are echoed in *Laozi*, Verse 50: "Emerging into life or entering death…" (出生入死). Laozi's verse is about people who either are on life's side or death's side, but it could also apply to the life force which animates or withdraws from living things. The words "back and forth goes the way" anticipate the "Way" (Dao) and its movement of recurrence, which appear as philosophical concepts in Laozi, Verse 40.

"Judgment Treatise": "Renewal (Fu) finds fulfillment." The firm returns. Movement and acting with acceptance. Thus "Go out and enter unhurriedly." "Companions come, and there is no blame. Back and forth goes the way. On the seventh day comes the return." This is the course of heaven. "It is beneficial to have somewhere to go." The firm is growing. In Renewal one sees the mind of heaven and earth.

彖曰：復亨。剛反，動而以順行，是以出入无疾，朋來无咎。反復其道，七日來復，天行也。利有攸往，剛長也。復其見天地之心乎？

The hexagram figure depicts a spark of activity or life emerging from a void or fertile source. A metaphysical dimension was attributed to this hexagram by traditional commentators: for Zhang Cizhong, #24 symbolizes the inception of life, when it is just beginning to manifest out of the fertile substrate of quiescence.[102] Yang Jingzhong 楊敬仲 interprets this line in light of Wang Yangming's philosophy of mind, saying it represents a return to the mind that is not disturbed by stray notions, thus embracing full potentiality and inwardly manifesting the mind of heaven and earth.[103] The important thing is that the "coming out and going in" (i.e., the manifesting and recovery of original nature) happens in a balanced, self-determined way.

"Image Treatise": Thunder within the earth: the image of renewal. Thus the kings of antiquity closed the barriers on the solstice day. Merchants and strangers did not move about, and the ruler did not travel through the provinces.

象曰：雷在地中，復。先王以至日閉關，商旅不行，后不省方。

The theme here is seclusion to wait for regenerative energies to incubate. Here we see that the theme is directly expressed in the hexagram figure, not just in the verbal imagery of the line statements.

First Yang: Return from a short distance. If not blessed there will be remorse. Great good fortune. / "Image Treatise": Return from a short distance, by cultivation of the self.

初九：不遠復，无祇悔，元吉。/象曰：不遠之復，以修身也。

Keep in mind that the word *fu* 復 can mean either "return" or "renewal." Many commentators

102 Here is Zhang Cizhong's comment: "To 'see the mind of heaven and earth in Renewal' means that the [preceding] Tenth Month was purely yin. Heaven and earth's mind that engenders all things never really ceased its workings, but there was no indication to be seen. The ten thousand things were in a quiescent state. Then a single yang sprouts up, and the life-engendering mind is suddenly seen. Even amidst accumulated yin it could not be annihilated. Once three yangs arise, then heaven and earth's life-engendering mind will be completely spread out in the ten thousand things, whereupon one need not speak of seeing or not seeing [it]. (See Zhang Cizhong, *juan* 6, p. 31.)

103 Yang Jingzhong's comment is quoted in Jiao Hong, *A Fishtrap for Changes*, *juan* 4, p. 34.

believe the bottom line represents a spark of life emerging, or it could be a stirring of conscience in the heart. A saying in Confucius' *Analects* sheds light on this line statement: "Is human-heartedness far away? If I wish for human-heartedness, [that means] it has already arrived." (*Analects*, chap. 7, 30: "仁远乎哉？我欲仁，斯仁至矣") In the *Analects*, the word for human-heartedness/benevolence is *ren* 仁. The word *ren* also appears in #24.2IT, where it refers to this line from the perspective of Line Two. So evidently the author of the "Image Treatise" thinks Line One can be understood as an exemplar (literally "kernel") of life-fostering virtue. This fits with what the JT says: "In Renewal one sees the mind of Heaven and Earth." See the comment on the following line.

Second Yin: Thriving return, good fortune. / "Image Treatise": The good fortune of thriving return—because of humility towards the benevolent one.

六二：休復，吉。/象曰：休復之吉，以下仁也。

This line occupies a central position. After encapsulating the incipient phase of Renewal in Line One, the authors want to emphasize that this receptive line offers an open road of development, so they use the word *xiu* 休, which probably means thriving/flourishing (Li Guangdi). To humble oneself before the benevolent one (下仁) is an attitude characteristic of renewal. The seed of life-force is at Line One below, and it has an [energizing] influence on Line Two. Since this is in a context of flourishing, we can also understand *ren* 仁 as Heaven's benevolence that allows living things to flourish. Because one is humbling oneself before *ren* 仁, we know that *ren* 仁 here is a personification of heaven's life-fostering virtue. (Li Guangdi) This virtue was important to Confucian philosophy, so it is significant to see it used here. What is more, the word *ren* also means the kernel of a seed. To interpret *ren* 仁 as "kernel" also fits with the "uneaten fruit" which fell to the earth from the top of the preceding hexagram, #23. It is not only the seed that will carry on the life force of the fruit in #23.6, but its extended meaning is also life-fostering virtue, which is the "kernel" that makes a person human.

Third Yin: Repeated return. Trouble. No blame / "Image Treatise": The trouble of repeated return—by all rights there should be no blame.

六三：頻復厲，无咎。/象曰：頻復之厲，義無咎也。

This line is at the top of the lower trigram. It is neither proximal to nor resonant with the

triggering impulse below, so its reaction may not be spontaneous. At the same time, it is at the interface of upper and lower trigrams, which can be a place of difficult transitions. If this line repeats the impulse of renewal in a contrived way, then it is in for trouble. But at least it is making an effort to propagate the renewal, so it deserves no blame.

Fourth Yin: Proceed in the middle, returning independently. / "Image Treatise": Proceed in the middle, returning independently—in order to follow the Way.

六四：中行獨復。/ 象曰：中行獨復，以從道也。

This line proceeds "in the middle," not because it occupies a central line of the upper or lower trigram, but because it occupies the middle in a clump of five yin lines. At the same time, it occupies the lower line of the upper trigram, so it is in resonance with Line One below. Because it resonates with the presiding line, it is moved from within—it feels a genuine impulse of renewal, and so its manner of proceeding sets it apart from the yin lines around it. The Image Treatise says "to follow the way" in praise of its authenticity, but this is already implied in the words "returning independently" in the line statement.

Fifth Yin: Well-grounded return. No regret. / "Image Treatise": Well-grounded return, no regret—keeping centered to evaluate oneself.

六五：敦復，无悔。/象曰：敦復無悔，中以自考也。

The ruling line of the hexagram is central and correct. Its renewal is well-grounded because it builds upon the strengths of all the lower lines. At the same time, it possesses balance and stability that enable it to preside optimally over this time of renewal.

Top Yin: Lost in returning. Misfortune. Disaster and dwindling. When an army goes into action this way, the event will end in its great defeat. Involving the ruler of the state will bring misfortune; for ten years one will not succeed in a campaign. / "Image Treatise": The misfortune of being lost in returning—it goes against the lordly one's way.

上六：迷復，凶，有災眚。用行師，終有大敗，以其國君，凶。至于十年，不克征。/象曰：迷復之凶，反君道也。

The top line is going to extremes trying to renew things. The word "lost" is used in the top line of other hexagrams (#46, #16), also to mean that someone dwindles away into unseen regions. Armies are also set marching in the top lines of other hexagrams, for instance #15, #30, and #25, but the good or bad fortune of the outcome depends on the situation.

Part 2: Peace and Stagnation

䷊ 泰 #11 **Peace** (*Tai*)

Peace, the small depart and the great come. Good fortune and fulfillment.
泰：小往大來，吉亨。

"Judgment Treatise": Peace (Tai). "The small depart, the great approach. Good fortune. Fulfillment." In this way heaven and earth unite, and all beings are interconnected. Upper and lower unite, and they are of one will. The yang is within, the yin without; strength is within and accommodation is without; the lordly one is within, the inferior man is without. The way of the lordly one is waxing; the way of the inferior man is waning.
彖曰：泰，小往大來，吉亨。則是天地交，而萬物通也。上下交，而其志同也。內陽而外陰，內健而外順，內君子而外小人，君子道長，小人道消也。

The interlinear dynamic of this hexagram is the clearest example of yin's coalescence meeting with yang's expansiveness. Yang's energy enlivens yin from within. Lines in the lower trigram all show an impulse to move upward; lines in the upper trigram all direct their action downward. An impetus coming from above is also implied in each line of the lower trigram, and vice versa in the upper trigram. This phenomenon of resonance is expressed in the imagery of the line statements. The sawgrass blades are being pulled upward in Line One, implying a force drawing them onward from above. Line Two looks beyond his cohorts and sets forth to meet someone, implying that a special individual is exerting an appeal from outside the bottom clump of lines. In Line Three it seems to be the road itself drawing the subject of the line onward, but that road is full of twists and turns whereby each "up" becomes a "down" and vice versa. In Line Four, the birds are "lightly alighting" because they are attracted to the substance of those below. In Line Five, the ruler's daughter above is being married off to a regional leader. As a bride in a diplomatic marriage, her marrying "downward" cements a bond. In Line Six, the

city wall is pulled downward by gravity and time, until it crumbles. This will indeed be the meeting of above with below, in a poignant sense.

"Image Treatise": Heaven and Earth are in peaceful interchange. With this in mind, the high ruler measures out and actualizes the Way of heaven and earth; he complements and partakes in the proper order of heaven and earth, to give guidance to the people.

象曰：天地交泰，后以財成天地之道，輔相天地之宜，以左右民。

In traditional parlance, the composition of this hexagram is described by the formula "Earth [over] Heaven—Peace" (地天–泰). In other words, this hexagram has pure yin (Earth) as its upper trigram and pure yang (Heaven) as its lower trigram. Having yang within yin is a synergistic arrangement, because yang is expansive and active, while yin is coalescent and quiet: hence the union of the two is enlivened from within. This is why the image says that Heaven and Earth are in interchange.

First Yang: Pull up the ribbon grass; it comes up in clumps of sod. To advance brings good fortune. / "Image Treatise": Pull up ribbon grass and advance to good fortune—one's will is directed outward.

初九：拔茅茹，以其彙，征吉。/象曰：拔茅征吉，志在外也。

Roots of ribbon grass are intertwined. Pulling up a clump of sod means that when one of the lowly ones is uplifted, all will be uplifted. The three contiguous yangs have an impetus to move forward together, but they may need tugging to get the movement started. In this hexagram the interchange results from the upward-moving (expansive) tendency of pure yang and the downward-moving (coalescent) tendency of pure yin. It is not necessary to go through sequential iterations until the lower and upper and lower lines change places. (If they did that, then this would no longer be #11.) To have interchange, it is enough for the two groups of lines to be in a fertile state of tension.

Second Yang: Embrace the uncouth; go about fording a river on foot; do not forsake what is remote; let go of clubbish ties. Find value in centered action. / "Image Treatise": Embrace the uncouth, find value in centered action, in order to be radiant and great.

包荒，用馮河，不遐遺，朋亡，得尚于中行。/ 象曰：包荒，得尚于中行，以光大也

The strong presiding line at Second Yang has humbled itself; now it recognizes worth anywhere

it may be found. It is the presiding line because it is central and it leads the lower lines in reaching out, even to the "lesser ones" who are on the outside. In this way "heaven" and "earth" come into interchange. To take the interpretation a bit further, the lordly one at the center of the lower trigram can recognize a person of worth in an unlikely place. He has the special knack to recognize and value a "new" center point, even though it may be located "outside" and hidden in humble trappings. When it is time for interchange, one may find that an unassuming stranger or plain object can play a pivotal role in bringing about peace. The Ming commentator Zhang Huang writes, "Line Two is a firm line in a yielding place and holds the center; thus its capacious heart can be tolerant of others. It embodies the strength and firmness of the *Qian* trigram, thus it can resolutely cross a river. It appears in the Peace hexagram, where inner and outer have interchange and benevolence is without exclusion, hence it does not forsake what is remote.... The firm second line resonates with the yielding fifth line, thus [a higher] value is found in centered action."[104]

Third Yang: No level ground not followed by a slope; no going forth that does not return. Arduous constancy, no blame. Do not rue the losses, rather keep faith, and you will be blessed with [ample wherewithal for] nourishment. "Image Treatise": No going forth that does not return—[this is] the interface of heaven and earth.

九三：无平不陂，无往不復，艱貞无咎。勿恤其孚，于食有福。/象曰：無往不復，天地際也。

The first part of this line is a proverb which demonstrates the dialectical thinking found often, even at the level of the line, throughout the *Zhouyi*. Third Yang and Fourth Yin need to strike a balance, because both are in the uncertain transition zone between upper and lower trigrams.

Both Line Three and Line Four in #11 are at the interface of the *qian* and *kun* trigrams. This is where Heaven and Earth actually collide, so the dialectic flavor is especially noticeable. There is a kind of risk-taking or adventurous spirit involved in the direct interchange here. Even though the adventure may not be external, one is taking a risk, because the interface of Heaven and Earth is being internalized in the person's psychic economy. Hence the words "this is one's heart's wish" (中心願也) in the 11.4IT.

104 See Zhang Huang, vol. 9, p. 312.

Peace requires things to buffet against each other in a way that keeps them alive and growing, and the person involved is willing to feel their collision. One needs to summon up faith, hence the word *fu* 孚 ("faith") is used twice, once in Line Three and once in Line Four. Note that this word is not used in Three and Four of #12.

Zhang Cizhong says there is a special need for "faith" (孚) at #11.3 and #11.4:. These two lines are at a place of imminent pivoting where #11 Peace could give way to produce #12 Stagnation.[105]

Fourth Yin: Lightly alighting, one who lacks wealth affects one's neighbors; without [taking precaution by] being armed one acts in good faith. / "Image Treatise": Lightly alighting, the ones lacking wealth—they all lack something substantial; without being armed they act in faith—this is their heart's wish.
六四：翩翩，不富以其鄰，不戒以孚。/ 象曰：翩翩不富，皆失實也。 不戒以孚，中心愿也.

According to the overall theme, we can infer a downward-moving impetus of the three upper lines and an upward impetus of the three lower lines, both being necessary for Heaven and Earth to "be in interchange." This fits with the symbolism of pure yin (the Earth trigram), which tends to coalesce

105 Here is Zhang Cizhong's comment on #11.3: "Line Three appears in a context of Peace giving way to Stagnation. Thus the principle of a cyclic movement and the way of handling fullness are expressed to the utmost as a note of caution. The remarks about the level ground and slope do not just touch upon destiny. They show us that the workings of ebb and flow do not admit even a hair's breadth of slack, and that one must arduously hold to the proper mark and pull back [from the edge], whereupon there will be no blame. As one reads the remark about the level ground and the slope, one sees the principle of Peace giving way to Stagnation being stated with frankness that dashes the hopes of the dull-witted and gives the intelligent pause, such that people may feel hopeless when dealing with human affairs. That is why the sage says 'do not rue the losses' to suggest a broader perspective, to urge on their spirits, and to open a window in their doubtfulness. Once they are able to look past their grieving, what can give them succor? Only by having faith in the mind of purity, by serving the people of one's nation, and by unreservedly praying for heaven's assistance, can the nation be made secure and people open-hearted. Thus when withdrawing to nourish themselves they will do so congenially, and so not only will there be no blame, they will even find themselves blessed in their livelihood. Otherwise, they will be so distrustful of each other that their food will not go down easily. The choice of words is carefully judged. 'Do not rue the losses' touches on Li Changyuan's idea that 'ordinary people can speak of fate, but it is not for rulers and ministers to speak of fate.' Lai Sixian says that 'no level ground not followed by a slope' gets at the possible precarity of landforms of the upper trigram; 'no going forth not followed by a return' alludes to the likelihood of being tossed about by the weather of the lower trigram.'" (See Zhang Cizhong, *juan* 3, p. 42)

and sink; it also fits with the pure yang trigram (the Heaven trigram), which tends to rise from below. Even before the progression reaches the ruler at Line Five, Line Four is already leading the other two yin lines with its fluttering downward movement. Qing Commentator Cha Shenxing says that Five and Six are more likely to have wealth, being in higher positions. Yet it is Four, the less wealthy one, who leads the way in moving downward and bringing about interchange. Thus even without wealth Line Four is able to "influence its neighbors."[106]

Even though the lines in the upper trigram hold higher rank, they want to come downward and have interchange with the solid, salt-of-the-earth types below. Perhaps they have seen too much backbiting and superficiality among the high-ranking people above. Line Four and his cohorts haven't been seeing enough substance; they have been missing it, so they gravitate toward where they can be near it. Thus the Image Treatise says "they all are missing something substantial."

As the upper lines are drawn to the qualities of those below, the categories of higher rank and lower rank go by the wayside. The lines above are "lordly ones" by virtue of rank, but the ones below are endowed with sterling qualities. When there is interchange between the two, those categories aren't so important.

Fifth Yin: Lord Yi gives the maiden in marriage. With blessings, there will be fundamental good fortune. / "Image Treatise": With blessings there will be fundamental good fortune, which means being centered to carry out one's wishes.

六五：帝乙歸妹，以祉元吉。/ 象曰：以祉元吉，中以行愿也。

It is fascinating that two points of view overlap in this hexagram, centering around the line in the ruling position (#11.5) and the central line of the lower trigram (#11.2). From the viewpoint of #11.5, the ruler is planning a diplomatic marriage—he will marry his daughter to a worthy man of lower rank. From the viewpoint of #11.2, a man of strong character recognizes something or someone of value outside his own in-group. In both cases, the yin-yang resonance of central lines allows for a strong bond. From the viewpoint of #11.5, Line Two is a son-in-law. From the viewpoint of #11.2, Line Five is not seen as a ruler; instead, he is a plain person, *outside* of Line Two's circle of connections, who has sterling

106 Cha Shenxing, *juan* 2, p. 40b.

inner qualities. (To borrow Laozi's words, Line Two is looking for someone who "dresses in homespun, but holds jade inside" [*pihe-huaiyu* 被褐懷玉, see *Daodejing*, Verse 70].) Both lines are doing double duty, because they can be, by turns, a subjective core or an object of perception. These overlapping perspectives fit with the theme of interchange.

It is significant that the marriage theme is mentioned here, at the ruling line of Hexagram #11, in a hexagram where pure yang (Heaven) and pure yin (Earth) unite as lower and upper trigrams. Thus the promise of union between cosmic lovers, which was previously signaled by the proximity of hexagrams #1 and #2, is here manifested in human terms (by the two trigrams) within a single hexagram.

Di Yi 帝乙 was an honorific title given to more than one Shang ruler; here it probably refers to the next-to-last Shang ruler, who married his daughter to Ji Chang 姬昌 (King Wen of Zhou). If we take "Lord Yi" to be to be the father-in-law of Ji Chang, we are temporalizing the text, placing it in the transitional era between the Shang and Zhou dynasties. (This fits with the legend about this text's authorship: King Wen of Zhou was traditionally identified as the compiler of the *Zhouyi*. His son King Wu conquered the Shang and founded the Zhou dynasty.)

In this hexagram, the theme of interchange not only is borne out by yin-yang resonance between the upper and lower trigrams, but it can also be seen in the marriage between #11.5 and #11.2.

Top Yin: The city wall falls back into the moat. Do not mobilize the army. At one's own fiefdom make the commands known. Constancy in the face of adversity. / "Image Treatise": The city wall falls back into the moat: the command is given in confusion.

上六：城復于隍，勿用師。自邑告命，貞吝。/ 象曰：城復于隍，其命亂也。

Most commentators say that here, at the extremity of Peace, we are at a tipping point toward Stagnation. But the culmination of Peace could be a lasting, stable order. Perhaps there is a tension between two possible outcomes. The wall falling into the moat could be the beginning of turbulent anarchy, but it could also be a step toward enduring peace. The command issued to one's own fiefdom could be an admonition not to join forces in razing someone else's town. If walls of one town were razed but others were left standing, such a bone of contention could imperil the state later. An example of this can be seen in the state of Lu. A key policy proposed by Confucius was to raze the walls of three walled towns held by the three viscounts of Lu. These fortified towns were a constant source of conflict

in the dukedom, because retainers under the viscounts repeatedly seized the towns and mounted rebellions. Confucius believed that only the capital of Lu should have a fortified wall. The duke and the viscounts agreed to his policy in principle, but they delayed, and rebellions kept flaring up. After a rebellion flared up in Hou, the viscounts retook the town and razed its walls, but soon Confucius realized that they had no sincere intentions to raze the two other strongholds. This was one of the reasons that Confucius resigned and departed from the state of Lu. Note that messages "to one's own fiefdom" about not pursuing conflict also appear at #43.0 and #6.

䷋ 否 **#12 Stagnation** (*Pi*)

Stagnation. Inhumanness in a time of stagnation. Not beneficial for the constancy of a lordly one. The great depart and the small arrive.

否：否之匪人，不利君子貞，大往小來。

{*Alternative: Stagnation. The wrong person in a time of stagnation. Not beneficial for the constancy of a lordly one. The great depart and the small arrive.*}

"Judgment Treatise": "The inhumanness of a time of Stagnation*, not beneficial for the constancy of a lordly one. The great depart; the small approach." Thus heaven and earth do not unite, and all beings fail to be interconnected. Upper and lower do not have interchange, and the world is without [well-governed] realms. The yin is within, the yang without; the yielding is within, the firm without; the inferior is within, the superior without. The way of the inferior is waxing, the way of the superior is waning.*

彖曰：否之匪人，不利君子貞，大往小來。則是天地不交，而萬物不通也。上下不交，而天下无邦也。內陰而外陽，內柔而外剛，內小人而外君子。小人道長，君子道消也。

The lower three lines clump together to offer service and support, while the lines above enjoy the advantages of high rank. Line One forms a sod-like clump with the other lines, which fits with the earthiness of Kun. Line Two offers support to those above and accepts a servant's responsibility. Line Three feels the shame of being in direct contact with Line Four. Line Four is able to lord it over those below, being assured that he and his fellow leaders hold the "mandate." The yin-yang resonance between upper and lower halves, such as it is, reaches a culmination at Line Five, but not in a wedding

as in #11.5. Instead, this Line Five is a shadowy affair in which hopes are tied to young trees in a mulberry grove! The questionable prospects of such a union prompt an exclamation of concern. Even Line Six's tendency to overturn Stagnation shows the lack of interchange between above and below, because it apparently depends on this line's initiative.

"Image Treatise": Heaven and Earth are not in interchange, Stagnation. With this in mind, the lordly one avoids difficulty by his virtue of restraint and is not to be honored by titles.
象曰：天地不交，否。君子以儉德辟難，不可榮以祿。

Here the pure yang trigram is above the pure yin trigram. When yang is outside of yin, yang's expansiveness moves out and away from yin's coalescence, so the two do not have fertile interaction. Thus the Image Treatise says, "Heaven and earth are not in interchange."

First Yin: Pulling up ribbon grass, it comes up in clumps of sod. Constancy brings good fortune and fulfillment. / "Image Treatise": Pull up ribbon grass and bring up clumps of sod—one's will lies with the ruler.
初六：拔茅茹，以其彙，貞吉亨。/ 象曰：拔茅貞吉，志在君也。

This same phrase appears at #11.1. Perhaps the repetition of this phrase means that in Peace or Stagnation alike, to uplift one person among the lowly is to uplift them all. The Image Treatise emphasizes willingness to serve and support those above. Here the word "sod" fits with the *kun* trigram, which is associated with earth.

Second Yin: A lesser man who shows tolerance and takes responsibility will have good fortune. The great man in stagnation has fulfillment. "Image Treatise": The great man in stagnation has fulfillment—he does not indiscriminately associate with groups.
六二：包承小人，吉，大人否亨。/象曰：大人否亨，不亂群也。
{Alternate: A lesser man who shows tolerance and gives support will have good fortune…}

According to Zhu Xi, this is a lowly person who tolerates and gives support to people of higher station. Among such lowly persons, there may be a man of sterling qualities. Because he has inward merit despite his station, even in stagnation he will have fulfillment. This is the center line of the lower

trigram, but it does not reach out to interact with the central line of the upper trigram. Instead, this line adopts a role of servant, which accords with the passive, coalescent nature of yin.

Third Yin: Tolerate the shame. / "Image Treatise": Tolerate the shame—the position is not fitting.
六三：包羞。/象曰：包羞，位不當也。

Being even closer to the bigwigs than Line Two, the lowly man here must tolerate shame while serving them. The line above seems to enjoy lording it over those below, hence the need for this line to tolerate shame.

Compared to the dialectic in #11.3–4, the relation between lines Three and Four in #12 is more of a tightly bound contrast. Line Three and Line Four are in a relation of mutual dependence and perhaps comfort. So this is not just a failure of interchange, it is entrenchment of interests. There is no risk or adventure, hence the word 孚 ("faith") is not used in 12.3–4.

Note: In the *Zhouyi* there are several hexagram pairs that contrast 1) risk-taking and faith with 2) risk-avoidance and entrenchment. In such pairs, the word "faith" is used in the hexagram that features risk taking, but not in the one that features risk avoidance or entrenchment; 11–#12 is one of those pairs. To get a clearer idea of the risk/entrenchment dialectic, you can see it quite clearly in these pairs: #49–#50 (Revolution and Cauldron), #61–#62 (Inner Faith and Preponderance-of-the-Small), and #63–#64 (Already-Across and Not-Yet-Across).

Fourth Yang: Having a mandate, no blame. Someone [among one's peers] will meet with blessings. / "Image Treatise": Having a mandate, no blame—one's will is carried out.
九四：有命无咎，疇離祉。/ 象曰：有命無咎，志行也

This line enjoys the advantages of being a member of the ruling class; he likes to lord it over those below. Usually the word "mandate" is only mentioned in the fifth position. As a court minister to the mandate-holder above, this line can draw on the ruler's power. He enjoys the advantages of being a member of the ruling class.

Fifth Yang: Making the best of Stagnation. The great man has good fortune. What if it is lost! What if it is lost! Tie it to a cluster of mulberry saplings. / "Image Treatise": The good fortune of the great man is

due to the right, fitting position.

九五：休否，大人吉。其亡其亡，繫于苞桑。/象曰：大人之吉，位正當也。

{*Alternate: Flourishing (even) in Stagnation. The great man has good fortune…*}

Fifth Yang is at the center of the upper trigram; it is well positioned to meet with blessings, which is why it can "make the best of Stagnation." In Stagnation, the pure yang trigram (*qian*) cannot work synergistically from within the pure yin trigram (*kun*). Thus the optimal union of yang and yin in #11 is inverted in this hexagram. Here at the ruling Fifth Yang, we encounter a shadowy mirror image of the blessed marriage in #11.5. A grove of mulberry trees may indicate the site of an earth altar, where young people would hold dances during festivals. Such festivals sometimes resulted in casual unions among participants, so this is the inverse of the diplomatic marriage in #11.5. Yet the mulberry saplings embody the hope that our community can somehow weather a time of dark circumstances. We can see how pressing this hope is, because a doubled exclamation bursts out: "What if it be lost! What if it be lost!" This is one of the rare places where an oracular line includes an exclamation. A myth tells that the legendary flood tamer Great Yu, while resting at Tushan from his constant labors, danced and dallied with a young woman in a mulberry grove. And even Confucius, who was the illegitimate son of a general, was said to have been conceived during a festival in a mulberry grove. What is more, the earth altar of the Zhou ruling house was traditionally known as Mulberry Altar, perhaps because of the association of sacred mulberry groves (桑 *sang*) with the world tree *Fusang* 扶桑, which was revered in a cult of sun worship.[107] So these mulberry saplings may represent a hope that love between young people will somehow carry our hopes beyond these dark times. Also, mulberry saplings hint at sericulture, which can only be practiced in times of relative stability, so they are emblems of hope that stability will return. Thus the word "to tie" is metaphorical: as the commentator Zhang Huang says, a (literal) mulberry sapling would not make much of a hitching post, even for a donkey.

Sixth Yang: Topple the stagnation. First stagnation, then delight. / "Image Treatise": Stagnation comes to an end and topples. How can it endure long?

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107 He Xin 何新, "太阳神与古代中国民族諸神的起源" 《诸神的起源》("The Solar God and the Origin of the Chinese Nationality's Ancient Gods," *The Origin of the Gods*) [北京: 民主与建设出版社 (Beijing: Minzu yu Jianshe Press), 2018], pp. 37–44.

上九：傾否，先否後喜。/象曰：否終則傾，何可長也。

The question of how Stagnation is to be toppled is now up to this line. There is no input from those below, so this line must take the initiative. But this line is in an extreme position, so he cannot be relied on to initiate the toppling in an optimal way.

THE DANCE OF QIAN AND KUN IN THE *ZHOUYI*[108]

I. The fertility dance between Qian and Kun is an important structuring theme in the *Zhouyi.* The dance is fertile because its images generate expanding rings of meaning during the process of interpretation. It starts with a charged atmosphere of contrast between two primordial forces that engender life. It whirls these aspects together, such that each phase of their interchange becomes an archetypal life-situation.

I use the word "dance" because the two figures line up beside each other at the beginning, and, judging from the affinity of their corresponding parts, developments will surely ensue. This affinity is neither simple attraction nor simple contrast. The separation between the figures sets up a space of open possibility, and their dynamic attraction reaches across that space. The energies between them are clearly ready to intertwine—what remains undetermined is what form that intertwining will take. And what better way is there to exhibit multifarious modes of intertwining than through the motions of a dance?

Unless we recognize this theme, we miss a great many of the meanings built into the *Zhouyi's* structure. Skeptics have failed to note the thematic progressions of line statements within a hexagram, trusting only the lexical surface of line statements and hexagram judgments. Richard Rutt goes so far as to say that the hexagram names and symbols do not represent recognizable symbolic themes.[109] Such skeptics do not realize that the meaningful units were intentionally placed in a matrix such that the range and depth of each can be extended through cross-referencing with other units in analogous positions. There are many schemes of cross-referencing throughout the units; among such schemes, the most crucial is the interplay of Qian and Kun, whereby these two dance partners exhaustively give parts of themselves to each other. Only in the light of this scheme can the deeper meaning of many pivotal line statements emerge. Unless we grasp this scheme, we will mistakenly suppose that the line statements are fragmentary and that their placement is random with relation to other line statements.

The theme of fertile interplay is hard to miss: we begin with the Qian-dragon's mounting by stages to the heavens, next to Kun's cluster of earthy images. A dragon is a denizen of three realms—

108 Originally published in *Sino-Platonic Papers*, no. 152 (2005); revised and expanded in 2023 for this volume.

109 Rutt, *The Book of Changes*, pp. 44–60.

water, earth, and sky—and all three are mentioned in the line statements. Meanwhile, the earthiness of #2 Kun plays a complementary role. The first line mentions a tiny example of seasonal change (frost underfoot) to imply the earthly cycle of seasonal change. The second line speaks of the self-consistent qualities by which a supporting substrate's functions extend over a large area. The third line speaks of a burial jade held in a dead person's mouth or a precious mineral contained in subterranean deposits. It also speaks of the selfless service of a king's retainer. All of this expresses the richness that earthiness provides. In #2.4, the woman's "pouch" is certainly earthy in contrast to the edge of an abyss where the dragon pauses in #1.4 (the corresponding line in Qian). Note that the fertility symbolism becomes fairly transparent here. Kun's "pouch" in #2.4 is a recognizable metaphor for the womb (located in the midsection of the body), and Qian's pause at the abyss resonates with that. In Line Five, the inner tunic in Kun (presumably worn by a royal consort) is yellow, the color of earth. In Line Six of Kun, the "wild country" where dragons do battle is earthy, as opposed to the rarefied realm attained by the overreaching dragon in Line Six of Qian. Qian and Kun are paired right at the start, but it is a curious pairing in which the imagery of each line in Kun resonates with imagery of the corresponding line in Qian. If we read each of their lines in isolation, they seem fragmentary, but they clearly gain depth through a complementary relation.

Consider the following reading of juxtaposed lines from Qian and Kun: In First Yin, the frost underfoot presages an accumulation of thick ice. We do not see the nurturing side of Kun here, only solidification and quietness. Pure yin is sometimes seen as a chilling influence, a closing off of possibility. But any nurturant base must form within systemic constraints. This is a time for hibernation, so this line in Kun echoes the "hidden dragon" in Qian. In fact, all the lines in Kun can be read as a hidden, supportive base for actions by the corresponding lines in Qian.

In Second Yin, Kun's inherent rules (or her virtue of devotion) are applied in a consistent manner that spreads across a wide area—"straight, regular, and large." The receptive substrate set up thereby is the yin complement to Second Yang's "appearing in the field" in Hexagram #1.

In Third Yin it is time for earthy Kun to form variegated inner textures; it is also time to be serviceable without claiming merit for oneself. This line offers a choice between outer and inner development, or perhaps the outer and inner aspects are simultaneous. Thus this line is the yin complement to Third Yang in #1, where the superior man is "creatively active throughout the day"

(external), and "keeps vigilance in evening" (internal).

Fourth Yin is the time for containment of something special, something that needs the best protection Kun can give ("enclose it in a pouch"). If this womb of Kun is effective, there will be "no praise, no blame." In other words, what is incubated therein should be judged by intrinsic, not external, standards. Thus this line is the complement to Fourth Yang in #1, where Qian makes the great experiment of leaping into the abyss.

Fifth Yin in #2 is the ruler's consort. Wearing earth-colored garb, she represents land-based power. To "trail one's robe along" is an old expression for ruling without interference in people's affairs. This is the complement to Fifth Yang in Hexagram #1, where we see a dragon flying in heaven." "Heaven" is interpreted in the Ten Wings as the position of the ruler holding a mandate from heaven.

In Sixth Yin of #2, the yin intensifies to become a dragon, ready to confront and protect. When this dragon goes into battle, the blood spilled thereby mingles the *xuan* 玄 (dark-sky color) of Heaven and the *huang* 黃 (yellow-brown) of Earth. This roused-up yin dragon is apparently meeting with the arrogant dragon at the top of Hexagram #1.

In All Sixes, Kun shows a prospect of ongoing life, made possible by constancy. This is supportive of All Nines in Hexagram #1, where the group of dragons is not dominated by any single dragon ("a group of dragons appears with none at the head").

II. Recently, while giving an introductory talk on the *Zhouyi*, I discussed the meanings of trigrams and how they are combined to make hexagrams. A member of the audience commented that the first two hexagrams, Qian and Kun, were clearly being mingled in every possible way to make the other hexagrams. This remark seems straightforward on the surface, but it gets to the heart of Qian's and Kun's special symbolic role. To unpack what really lies behind this remark, one needs to notice analogies between corresponding positions in different hexagrams. One needs to delve into the symbolism to build up a structure of analogies. I wondered if it were possible simply to stumble onto such an insight by beginner's luck.

Actually, in a case like this, beginner's luck is the best kind of luck. If we start with the simple intuition that Qian and Kun are mingled in a formal, patterned dance, we can draw out the symbolic analogies later. It was not rare for Ming dynasty commentators to point out analogies between lines, for

example, by saying that the Third Yang in some other hexagram is equivalent to Third Yang in #1 Qian ䷀. In general, they shied away from saying this was a result of Qian and Kun exchanging parts with each other in a dance, perhaps because they were reluctant to literalize Qian and Kun. The theme of Qian and Kun's mingling had an effect on their interpretations, but for them it belonged to an implicit level, at the level of contemplation or sympathetic participation.

To notice the above-mentioned analogies, we have to get an understanding of what each position means, so we start by reading all the lines in that position. Then we can use our understanding of that position to draw analogies between lines in different hexagrams. We know that the bottom position is the incipient phase of a situation; it can represent the lowest part of the human body (#31); it can also represent the lowest rank or stratum in a social hierarchy (#35). Contrastingly, the top position is the logical extreme of a situation, which shades into reversal or unraveling (or transcendence or irrelevance), depending on the situation.

Let us look at Top Yang lines in a number of hexagrams. Top Yang in #1 is the "overreaching dragon that will have cause for regret." The Top Yang of #23 Splitting Away ䷖ is the holdout from an *ancien regime* whose support is crumbling from below. The Top Yang of #56 ䷷ Traveler is the bird that burns up its own nest; it is a traveler whose soul takes flight because it cannot remain in one place!

First Yang in #1 Qian is the "hidden dragon"—a dragon that coils in preparation to extend. Now look at First Yang in hexagram #3 ䷂ (Difficulty at the Beginning). Here it is the initial growth stage of a deeply planted seed; it is something so grounded it can hardly start moving; it is a fief-holder who has been "planted" at a local center of power. This also relates to the First Yang in #24 Renewal ䷗. In Renewal, First Yang appears within the utter stillness of Kun. This is animation from within a quiescent state, as in *Daodejing*, Verse 16*:* "At the limit of emptiness, being grounded in quietude, the myriad things arise, and I observe their renewal." Note the strong parallelism between this verse and the symbolism of #24.

How could twentieth-century skeptical scholars like Richard Rutt have failed to see where these analogies among lines are leading? There are echoes among the lines, and they amplify the symbolism of each line in hexagrams #1 Qian ䷀ and #2 Kun ䷁. That is, the analogous lines converge upon the templates of Qian and Kun. Qian and Kun clearly function like templates for each phase of the other situations. Yet they too are present in the choreography of this dance! Insofar as they constitute an

idealized source, they are like *ein sof* in the Kabala. But they are not above it all like *ein sof.* Qian and Kun are also situations in their own right. At the moment that we meet the pure avatar of something, is that not a human situation as well? When viewed as a situation, Qian itself is like the image in a poem by William Blake: "energy is the dance of eternal delight." The hidden dragon, viewed against the backdrop of his essential situation, is a latent energy state measuring itself other, more manifest states. It is a hallmark of the *Zhouyi's* philosophy that its two most basic ideas are not suspended in limbo, nor are they stripped of associations with experience. They are not only players in the dance, they are also idealized, six-faceted templates for situations that will emerge.

III. Dance is patterned, rhythmic movement. One of the salient patterns we discern among the hexagrams is oscillation. (A dragon moves by undulation!) First, the whole sequence is made up of contrasting pairs, which reminds us of how a dance often balances movements with counter-movements. The hexagram sequence also shows an oscillation of yin-yang ratios,[110] and other rhythms as well (such as in the placement of 3-yin-3-yang figures).[111] (See the explanation of Fig. 1 at the end of this paper.)

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110 For instance, #3 and #4 have two yang lines and four yin lines, then #5 and #6 have four yang lines and two yin lines. Another example is #27–#30, with four oscillations: 4 yin/2 yang; 2 yin/4 yang; 4 yin/2 yang; 2 yin/4 yang.

111 Counting off from the beginning of the 36-figure sequence, the 10 hexagram figures having a 3-yin-3-yang ratio usually appear at the beginning or end of half-dozen (or sometimes quarter-dozen) segments. (See Fig. 1.) They never appear in the middle of a quarter-dozen segment. Also, all fully resonant hexagram figures occur at the beginning or end of a half-dozen segments. (Fully resonant hexagrams are a subset of 3-yin-3-yang hexagrams that show opposite polarity between all the corresponding lines of their upper and lower trigrams.) These two facts show that 3-yin-3-yang figures and resonant figures are placed rhythmically, not at random.

Another interesting rhythmic feature is the placement of yang hexagram figures in odd-numbered places. Just as the minority yang sets the tone in the yang trigrams (Thunder ☳, Mountain ☶, Water ☵, and Heaven ☰ are yang), the same principle applies to hexagram figures in the condensed sequence. Thus #1 is a yang hexagram figure in an odd numbered place; #2 is yin in an even-numbered place; the pair #3–#4 is a yang hexagram figure in the third (odd-numbered) place, and so on. Amazingly, any hexagram figure that has a minority of yang lines appears in an odd-numbered place in the condensed sequence. Of course, the 3-yin-3-yang hexagrams don't need to obey any rule about placement in odd or even places. The placement of yang figures in odd-numbered places is a dance motif, like the right foot coming down on the stressed beat and the left foot coming down on the unstressed beat. In the whole sequence, there is only one exception to this yang-in-

IV. Hexagram #3 is closest in the sequence to our special dance partners, so it is worth a close look. Its name is Zhun 屯; *zhun* was originally a pictograph of a seed on the point of breaking through the soil. Could the union of Qian and Kun have planted this seed that is now beginning to grow? What need is there for an ensuing courtship dance if the seed is already planted? Perhaps the initial union is on the level of essence and potentiality in #1 and #2. As the mingling dance actually unfolds in hexagrams #3–#64, the courtship will continue on a temporal level through all the life-situations of the hexagram sequence.

The Image Treatise for #3 says that this is a time of clouds and thunder, when the superior man tries to "weave the fabric of social order." The "Treatise on the Judgment" says "...Movement within danger, and the Great prevails with constancy. Movement of thunder and rain fills the atmosphere. Heaven's creation is unformed and chaotic ..." It is no surprise to see chaos ensuing from Qian and Kun's initial collision. Nor is it any surprise to find an image of fabric, which is associated with Kun.

In the line statements, the theme of hexagram #3 deals with the difficulty of movement at the beginning. Its very first line begins with the words *pan-huan*, which the late Ming commentator Jiao Hong takes to mean "firmly planted (like a boulder or large tree)" and Zhu Xi takes to mean "moving with difficulty." In any case, the slowness is due to being grounded. Subsequent lines stress halting movement or difficulties going forward. To take slow, difficult steps at the beginning is a dance-like motif.

All through the hexagram sequence, many bottom lines have to do with placement of the feet or motions made by the feet (#4 ䷃ and #21 ䷔ have fetters attached to feet). In fact, bottom lines in 14 out of 64 hexagrams refer to feet or treading. The feet are emphasized more than other body parts. (Only in two hexagrams do the top lines mention the word "head.") This too has dancelike connotations—as long as one attends to the placement of feet, the head will take care of itself.

V. The theme of courtship/mating appears right away, in Second Yin of hexagram #3. Appearing so soon after the pair Qian and Kun, this line suggests that we are entering into the vicissitudes of courtship and

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odd-numbered-places rule. This rule was pointed out by Larry Schulz: see his "Hexagramatics: Rules and Properties in Binary Sequences" (Atlanta, GA: Zizai, 2016).

bonding between them. The third line, significantly, is about the possibility of getting lost in a forest. A fleeing deer is a common plausible image for the object of sensual pursuit. But in the dance of courtship, it is easy to lose touch with the other person. In our tangle of motivations, unless we bring along a "guide" (perhaps referring to one's own foresight and mindfulness), it is easy to stray onto a blind path. There are certain things we would be better off not pursuing.

VI. The hexagram pair #11 ䷊ and #12 ䷋ marks a crucial stage in the interplay of Qian and Kun. This is borne out in several ways:

A. *Trigram symbolism:* Only at #11 and #12 do the templates Qian and Kun come together as upper and lower trigrams *qian* and *kun.*[112] The "Judgment Treatise" tells us that in #11, "Heaven and Earth are in peaceful interchange," and in #12, "Heaven and Earth are not in interchange." Why is it that having *qian* above represents a lack of interchange, while having *kun* above is an ideal interchange? To get an answer we must refer to the concepts of yin and yang, which were teased out of *qian* and *kun* by later thinkers. We know that yin is quiescent and tends to coalesce; yang is active and tends to expand. When yang expands out and away from yin, there is no useful interchange. Only when yang is brought within yin's coalescence can there be optimal synergy: then yin's quiescent state is animated from within, and yang's expansive potential finds concrete expression.

The "Judgment" of #11 Peace concludes with the words "fulfillment and good fortune." It is "the stable interchange of Heaven and Earth" that makes it possible for affairs to prevail and attain a good end. In contrast, the "Judgment" of #12 speaks of "the inhuman condition of Stagnation." (This is my

112 Trigrams clearly possess built-in importance: out of all 64 hexagram names, only the 8 pure hexagrams (those composed of doubled trigrams) have gnomic names. All the other hexagrams have situational names. Skeptical critics claim that trigram symbolism belongs to later layers of interpretation. But in this pair, the importance of upper and lower halves can be seen in the hexagram judgments: in #11 ䷊, "the great come and the small depart"; in #12 ䷋, "the small come and the great depart." That "the small" refers to the three broken (yin) lines is confirmable by a hexagram name: #62 ䷽ "Preponderance of the Small," which has a majority of broken lines. Also, the fact that "the great" refers to three unbroken lines is confirmed by two hexagram names: #28 ䷛ "Preponderance of the Great" and #34 ䷡ "Great Force," both of which have a majority of unbroken (yang) lines.

translation. Richard Wilhelm and Richard Lynn both translate *fei-ren* 匪人 as "…evil people")[113] My translation of *fei-ren* as "inhuman" follows the lead of the Ming commentator Zhang Huang 章潢, who believed that the lower *qian* trigram represents the unique endowments of human beings. In his *Zhouyi* commentary he writes: "In the Pi hexagram, Heaven and Earth are separated and no interchange takes place. The Judgment does not say 'heaven and earth are in Stagnation' but instead lays the blame upon the inhumanness of humans. Why is this? It means that Stagnation is caused by weak and treacherous yin…. To embrace yang [within oneself] and bear yin [without] is what makes a person human. [But] this hexagram has yin within and yang without, thus symbolizing inhuman characteristics. 'Inhumanness' refers to the three yin lines; the 'persistence of a superior man' refers to the three yang lines."[114] In other words, Zhang Huang interprets the yang in #11 Peace as an animating, spiritualizing principle as opposed to the material characteristics of yin. This fits with Cheng Yi's characterization of the *qian* trigram as the "heaven-given nature" of human beings in his commentary on hexagram #11.

The sequence of hexagrams gives Qian and Kun the place of honor at the beginning, since they are pure, ideal types. Only in #11 and #12 do Qian and Kun combine as the trigrams *qian* and *kun* (where they are still much like themselves). Yin and yang lines mingle elsewhere, and though they continue to show characteristics of Qian and Kun, such characteristics are particularized and position-bound in other hexagrams.

In view of the earlier charged relation between pure Qian and Kun, it stands to reason that their meeting here as upper and lower trigrams would be a pivotal stage in their alchemical marriage. In the hexagram pair of Peace and Stagnation, we see the ideal of their marriage, which is mentioned in the ruling line of #11, haunted by the shadow (the counter-step!) of their failure to achieve such an interchange in #12.5.

B. *Verbal imagery of the line statements:* The line statements and judgments of #11 and #12 highlight the juxtaposition of *qian* and *kun* through a series of gnomic images. Most significantly, the

113 Wilhelm and Baynes, *The I Ching,* p. 52; Lynn, *The Classic of Changes,* p. 211.

114 From Zhang Huang 章潢, *Meanings of Symbols in the Zhouyi*《周易象義》. See Xu xiu si ku quan shu, Jingbu (Supplementary Compendium of the Four Treasuries, Classics Section) (Shanghai: Shanghai guji chubanshe 1991), vol. 9, p. 311.

ruling Fifth Yin of #11 refers to a marriage. "Lord Yi gives his daughter in marriage. This brings blessing and supreme good fortune." Only a few lines in the *Zhouyi* use the words *qu* 取 "take in marriage" or *gui* 歸 "give in marriage," and they occur at significant places.[115] Here at Fifth Yin the marriage is not just any marriage: this is a diplomatic marriage from the power center to the periphery. This fits with the theme of yang's humbling itself to interact with yin.[116] It is also a marriage in which the bride—the daughter of the highest ruler—humbles herself (in her manner of dress) before the bridesmaids (see Fifth Yin of #54 ䷵, where the diplomatic marriage of Lord Yi's daughter is also mentioned). This fifth ruling line resonates with Second Yang of #11, which is the central line in the lower trigram. Second Yang speaks of tolerance for those who are uncouth and far away.[117] The wording of these two line statements confirms the yin-yang resonance between Two and Five. There is also a clear resonance in meaning between First Yang and Fourth Yin. First Yang is about everybody's being lifted up together; Fourth Yin is about fluttering downward and relinquishing wealth for the sake of one's neighbors. Resonance also operates between Third Yang and Top Yin: Third Yang receives a proverbial warning that smooth circumstances may give way to reversals; Top Yin, being at the extremity of Peace, seems to meet with reversal ("the city wall falls into the moat") and finds it double-edged—does this mean an end to fortification building, or vulnerability to attack?

The resonance between lines in #11 is mirrored by a similar relationship in #12. Second Yin tells us it is time for a lowly man to tolerate and undertake a burden. This is a counterpart to Fifth Yang's

115 Uses of the words *gui* 歸 and *qu* 取 occur in rhythmically significant places of the sequence (see Fig. 1): #11 occurs at the beginning of the second half-dozen figures; #31 occurs at the beginning of the fourth half-dozen; #44 occurs at the beginning of the fifth half-dozen; #54 occurs at the end of the fifth half-dozen. Except for #44, all of these hexagrams have a 3-yin-3-yang ratio. See Fig. 1.

116 Jin Jingfang: 金景方 (with support from Cheng Yi 程頤) says that several rulers in the Shang were known as Lord Yi (帝乙), and we cannot know which of them is referred to here. Jin opposes the attempt to identify this Lord Yi with a specific historical figure, saying: "The *Zhouyi* is dealing with ideas here, not with history." Jin believes that the idea expressed in this line is that "a person of high status humbles himself to form an alliance with someone of lower rank, as Shang rulers did when they married their daughters to lower ruling houses." Jin Jingfang, *Zhouyi jiang-zuo*, p. 147.

117 The men in #11.2 prove their mettle by fording rivers (in wild country). These are persons bold enough to explore the periphery and to fight a naked battle for survival. See Wang Bi's 王弼 commentary *Zhouyi zhu* 周易注 (Lynn, *The Classic of Changes,* p. 207)

search for hope and sense of responsibility. If First Yin is to be drawn upward, it will be together with her kind; this contrasts intriguingly with Fourth Yang, in which someone is singled out for blessings (the question of who is left up in the air). Third Yin, with her tolerance of shame, provides support for Top Yang, in which the stagnation goes to an extreme and starts crumbling (once again, ambiguously).

We can best see the crucial role of #11 and #12 if we look at Fifth Yang (at the ruling position) of hexagram #12. "Make the best of Stagnation—this means good fortune for a great man. What if it should all be lost, what if it should be lost! Tie [our hopes for] it to a cluster of mulberry saplings."

Who would not want to make the best of stagnation? The word *xiu* here is more than just "make the best of," since it can also mean "beautify" or "improve." *Xiu* can also mean "come to an end" or "take a rest from," so Wilhelm translates this line as "Stagnation is giving way. Good fortune for the great man..." But if Stagnation were truly nearing its end, why should the great man be alarmed? Were we to say that Stagnation is ending, we would be getting ahead of ourselves. The crucial thing here is the great man's scope of concern in a difficult situation. He is concerned over loss of continuity, more than any worries over any present discomfort. Hence the repeated phrase: "What if it be lost?" The great man senses that in stagnant times a fragile thread of transmission may be broken; he assumes a position of leadership while showing concern and raising a cry. He actually tries to do something.

In this line he voices a concern, then answers it with a note of hope: "Let us tie it to a cluster of mulberry trees." The word "tie" has the metaphorical meaning of "entrust our hopes." Many commentators such as Cheng Yi treat the mulberry trees as something reliable and tenaciously rooted. But as Zhuang Huang's commentary says, what except a donkey can be tethered to a mulberry sapling? Commentators such as Jiao Hong treat the mulberry trees as something insecure or questionable, to which we must nevertheless tie our hopes.[118]

The image of mulberry saplings carries an added association: our hopes for continuance must

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118 Jiao Hong quotes a letter from the Han dynasty general Lu Xuangong: "our nation's fate hangs by a slender thread, as if it were tied to a mulberry sapling" (Jiao Hong, *Yi-quan*《易筌》*Xuxiu siku quanshu*, vol. 11, *juan* 1, p. 65). Lai Zhide 來知德 has the same idea: "One's heart feels temerity, as if a nation's future depended on something as weak as a mulberry sapling. One feels insecurity, because of fear it will be lost" (quoted in *Zhouyi shuotong*, in *Xuxiu siku quanshu, Jingbu*, vol. 12, p. 87). The word *bao* refers to mulberry saplings growing in a cluster. Such mulberry trees are too thin and weak to bear much weight.

be entrusted to the younger generation. Also, Mulberry Terrace was the name of the ancient earth altar of the Zhou capital, mentioned in the *Han shu.* Evidently, earth altars were sometimes situated near groves of mulberry trees. Such earth altars may have been a site of courtship rites and dances. At any rate, it was the site of offerings to agricultural deities.

The significance of mulberry groves for courtship persisted into medieval literature: the mulberry grove was often a place where a strolling young man was smitten by the sight of a maiden picking mulberry leaves. (One rarely reads of a young man being smitten at the sight of a girl while walking among rice paddies!) It was also a place to arrange a rendezvous. "Tie it to a cluster of mulberry saplings" is open to many such associations.

The philosophical *Zhouyi* is built upon fertility magic, and this line is a key gnomic utterance alluding to the union of Qian and Kun. In #11 we saw a moment of perfect interchange, highlighted in the marriage at Fifth Yin: the peace of #11 happened because *qian's* animating force was contained within *kun's* earthiness. Of course, any good dance has movements and counter-movements, and here #12 makes a counter-movement which negates such a perfect interchange. This gives a special status to Fifth Yang. In general, all the hexagrams from #3 to #64 express Qian and Kun's fertile synergy, but here in Fifth Yang of #12, we are nearing the extreme of non-interchange. (Top Yang, being at the extreme, must go along with the "toppling of Stagnation" for good or for ill.) In the enactment of this symbol dance, it is natural for concern to be voiced at Fifth Yang: What if the continuity is broken? Could this really be the end! Looking at the whole series of hexagrams, #12 obviously is not the end, but as a situation experienced subjectively, the threat is felt. This is perhaps the only line in the *Zhouyi* that is a raw emotive interjection, rather than an objective statement. In other words, there are structural and expressive reasons for "What if it be lost" to occur here. Here an imperfect union, or even an elopement, contrasts the well-arranged wedding in #11.5. Even so, by the same token, tying hopes to mulberry saplings says something about the compilers' hopes for continuance, amid dark times, of what they cared most about. Thus the placement of this line statement gives evidence that sympathetic magic based on fertility symbolism is a principle underlying the *Zhouyi's* compilation. By sympathetically identifying with the bright side of the pair, one gains faith that there is still a way forward even in the dark situation. With such faith, the dark situation may become a little less dark than it was. Note that in both hexagrams of this pair, lines Three and Four are at the interface of the upper and lower trigrams.

This is a critical juncture for the success or failure of interchange, and as such, these transitional lines can be thought of as a pivot around which #11 may invert and become #12, or vice versa. No wonder the imagery of #11.3 points to the possibility of a dialectical reversal: "No level stretch not followed by a slope; no going that is not followed by coming." It is also no wonder that the word "faith," which does not appear in the hexagrams on either side (#10 or #13), appears here both in #11.3 and #11.4, where faith is important to preserve the interchange and guard against a negative reversal.

C. *Other formal considerations:* The hexagram sequence shows many oscillations in ratios of yin and yang lines. All through the sequence, a 2-4/4-2 oscillation between pairs is the rule. In general, whenever there is a break in this 2-4/ 4-2 ratio, there is a pair of hexagrams having a 3-3 ratio of yin and yang. For instance, there is a sustained oscillation from #33 to #40. The pair #33–#34 has four yang lines and two yin lines; the pair #35–#36 has four yins and two yangs; the pair #37–#38 has four yangs and two yins; the pair #39–#40 has four yins and two yangs. One can fancifully consider the 3-3 ratio as a pause, like a rest step in a dance between the 4-2/ 2-4 undulations.

There is an extended skipping oscillation in the second half: #45–#46 has four yin lines and two yang lines; #47–#48 has yin-yang balance; #49–#50 has four yang lines and two yin lines; #51–#52 has four yins and two yangs; #53–#54 has yin-yang balance; #55–#56 has balance; #57–#58 has four yangs and two yins; #59–#60 has balance; #61 has four yins and two yangs; #62 has four yangs and two yins. These features are easier to see in the condensed sequence diagram (see Fig. 1).

Hexagrams #11 and #12 form one of those 3-3 pairs that have three yins and three yangs, but, as befits its special character as the site of Qian and Kun's union, it is an exception. Of the 3-3 pairs, #11 and #12 is the only one bracketed on both sides by a 1-5/ 5-1 yin-yang alternation, instead of the more usual 2-4/ 4-2 ratio (see Fig. 1). In other words, something exceptional happens in the yin-yang alternation leading up to and following #11 and #12. That is, the wildest fluctuations of yin and yang occur around the point where Qian and Kun have their fateful interchange! The site of Qian and Kun's marriage is a point of excitement.

VII. Even the placement of the hexagrams having single yin lines contrasts significantly with those having single yang lines. In the context of Qian and Kun's relationship, we can say that in single-yang hexagrams, Qian begins to get under Kun's skin. In hexagrams having single yin lines, Kun does the

same to Qian in various ways. What I mean by this uncouth expression is that in each case the single yin or yang sets the tone or mood for the whole hexagram. For instance, the single yang in #15 ䷎ (Humility) demonstrates humility in the way it holds its strength beneath the soil, and the single yang in #23 ䷖ shows a power-holder's tenuous grasp over an *ancien regime* that is ready to dissolve. In contrast, the single yin in #14 ䷍ shows receptivity that allows a generous person to include everything in his vision, and the single yin in #43 ䷪ holds forth an elusive goal leading toward breakthrough.

The sequential placement of these 5 yang-1 yin and 1 yang-5 yin hexagrams is significant for the working out of Qian and Kun's relationship. First of all, #7 ䷆ and #8 ䷇, with their single yang line, occur before #9 ䷈ and #10 ䷉, which have single yin. This fits with the idea that Qian is the initiator. All six hexagrams having single yang lines occur at regular intervals: #7 ䷆ and #8 ䷇; #15 ䷎ and #16 ䷏; and #23 ䷖ and #24 ䷗. Because of this regular spacing, when we lay out the whole sequence on an 8 × 8 grid, these hexagrams will fall next to each other in the upper left-hand comer of the grid (see Fig. 2b). The mini-grid thus formed in the upper-left corner has seedlike properties, because the binary numbers for these six hexagrams can be added together (in 64 combinations of numbers within the minigrid) to produce binary numbers for all the other hexagrams.[119] The regular spacing and numerically seminal nature of the single yang hexagrams do not lack a symbolic dimension. That is, when Qian's lines are inserted one at a time into Kun, position by position, this happens according to an idealizing scheme

119 In the 8 × 8 numerical grid of the King Wen Sequence (Fig. 1), the hexagrams can be read as binary numbers. For example, #1 has unbroken lines in all six positions, standing for the first six powers of 2, so it can be written as the binary number 111111. This can be expressed in the decimal system as 32+16+8+4+2+1, which equals 63. Numerical values for all 64 hexagrams can be produced by adding together numbers from the mini-grid (in the upper-left corner) using combinations of numbers, with or without interspersed zeros. Numerical values for paired hexagrams are produced by performing symmetrical operations within the mini-grid. For instance, the #19 can be generated by adding the lower left corner and the upper right corner of the mini-grid [32+16+0+0+0+0]; its companion hexagram #20 can be generated by adding the lower right corner and the upper left corner of the mini-grid [0+0+0+0+2+1]. As for the pair #31 and #32, the numerical value of #31 can be generated by adding up the V-shaped triad 8 + 4 + 2 (i.e., 0+0+8+4+2+0, including the zeroes); conversely, #32 can be generated by adding up the mirroring V-shaped triad 16 + 8 + 4 (i.e., 0+16+8+4+0+0). The numerical values for nos. 29 and 30 are generated respectively by adding a) the top two numbers in the mini-grid [0+16+0+0+2+0], and then adding b) the bottom four numbers in the mini-grid: 32+0+8+4+0+1. Richard pointed out this rule with respect to number pairs in the two leftmost columns. See other symmetries in the grid of binary number equivalents in Rutt, *The Book of Changes*, p. 111.

(a miniature numerical grid), from which all other hexagram pairs can be produced. In contrast, most of the single-yin figures (#9 ䷈ and #10 ䷉; #13 ䷌ and #14 ䷍) occur immediately before and after Peace and Stagnation. This shows that Kun's forays into Qian, position by position, happen where she is excited by the perfect interchange at #11 ䷊ and worried over the failure of such interchange at #12 ䷋. Kun also makes forays into Qian at #43 ䷪ and #44 ䷫. Although #43 ䷪ and #44 ䷫ are not adjacent to this crucial pair (#11 and #12), they do occur at a spot connected to #11 and #12 by a ripple effect. (We know that #11 and #12 begin the second half-dozen hexagram figures, and #43 and #44 begin the fifth half-dozen. (See Fig. 1.) At these subsequent moments in the time fabric, when the rhythm of half-dozens causes Kun's excitement to flare up again, she relives the excitement she experienced around #11 and #12 in a new way. These rhythmic patterns constitute a choreography of number patterns.

VIII. In the combinatorial dance of the hexagram sequence, the formal aspects are like a skeleton, while ethical, social, and psychological imagery in the line statements are like flesh. How can we better visualize what that means in the context of Qian mingling with Kun? The reader should keep in mind that the *Zhouyi* was a work of reflective thought. It gives evidence of focused attention on the philosophical question of how concepts are counterposed and otherwise interrelated.

I believe the authors were cognitively gifted and attitudinally ahead of their time. They sliced the pie of human experience into thought-provoking symbols of life situations. They put together a text that entices people to study it generation after generation. If one makes claims about the historical uniqueness of the text, one must be prepared to characterize the intellectual milieu in which it took shape. John B. Henderson believes that the *Zhouyi* was authored during the prelude to China's axial age. It was a time when the collision of world views led to a sharp increase in information flows. This led to the formation of an ur-text like the *Zhouyi*, in which dense clusters of ideas formed knots or nexuses. The only way to unpack the meaning of such nexuses would be to treat them as seed-texts and elaborate on them in commentaries. John Henderson points to parallels in several traditions, in which dense texts of the axial age were expounded upon during a long tradition of commentarial writing or philosophical

exposition. This happened in India in the form of Vedanta, in Judaism in the form of the Torah, and in the Chinese tradition as commentaries on the classics.[120]

John Henderson treats the *Zhouyi* as a prelude to the China's classical period of contending philosophical schools. The *Zhouyi* took form before the axial age proper, but I believe that its milieu produced seeds that would eventually be developed by thinkers of the Confucian, Daoist, Yin-Yang and Huang-Lao schools.

In the absence of supporting texts, we can only look at the oracle's symbolic formulations to speculate what sort of intellectual ferment would have been responsible for a text like the *Zhouyi*. I believe that the semantic content of the oracular text gives us inductive grounds to characterize that milieu:

(1) It was a time when people were discovering the intrinsic value of humanness and human experience. Many of the papers in the present collection focus on how the symbols express representative human experiences. I believe this fits with the turn away from human sacrifice in the early Zhou period, which is discussed in the book《翦商》(The Overcoming of the Shang) by Li Shuo 李碩.[121] As pointed out by Astrid Vicas, the late Shang was a time when upper-echelon elites in the capital used ritual divination and extensive human sacrifice as a demonstration of competence and exclusion. Such ritual performances were integral to maintenance of their power.[122] Li Shuo points to archaeological findings showing that many of the unfortunate captives belonged to an outside ethnic group, and some had been living as slaves within Shang society until they were sacrificed to break ground for new construction projects.[123] To turn from demonstrating prestige by a gruesome apex ritual to investment in symbols showing valuation of humanness for its own sake was an enormous

120 Henderson discusses the importance of correlative cosmology for China's intellectual tradition in his book *The Development and Decline of Chinese Cosmology (*New York: Columbia University Press, 1984*)*. He describes the *Zhouyi* as a source of idea complexes that have contributed to the development of such a cosmology in his paper "Neurobiology, Layered Texts, and Correlative Cosmologies: A Cross-Cultural Framework" (The Museum of Far Eastern Antiquities (Stockholm) *Bulletin* No. 72 [2000]).

121 Li Shuo, pp. 373–392.

122 Astrid Vicas, "The Late Shang, DNA, and Trifunctionality" in *Sino-Platonic Papers* (Jan. 2022, #32), pp. 2–6, 18–20.

123 Li Shuo, pp. 2–11.

intellectual transition, and Li Shuo believes that it was documented in the language and the concerns of the *Zhouyi* text.[124]

(2) The larger temporal background of the turn toward Zhou humanism coincided with a protracted collision of worldviews during the transition from earlier multi-totem society with simple millet agriculture to the bird-totem and rice-cultivation society with waterworks, elaborate ceremonial dancing, etc. This transition of cultural/mythic models is discussed in Lin He's book on "Nuo" pageantry and culture.[125] The shift that Lin discusses is to some extent fossilized in the line statements of the *Zhouyi*. Take for instance the lines that link pheasant feathers with official rank (#56.5 and #50.3) or ceremonial performances (#53.6). Consider also the line that features friction between nomadism and settled agriculture (#25.3).

This window offered by the *Zhouyi* into the thought of the proto-axial age is not isolated. In the visual arts we find themes that confirm what we find in the *Zhouyi's* conceptual system. For instance, some Shang bronzes are decorated with patterns that mingle the body parts of totem animals. Patterns that mingle body parts of living things, or reassemble them in nearly cubist configurations, can also be found in stone reliefs of Meso-American Indians. The salient feature in these artifacts is that mingled bodily elements have been turned into aesthetic patterns. The same happens in the *Zhouyi*, in conceptual terms, when the mingling of Qian and Kun resolves into a formal pattern.

The proto-axial age was an era of bird-totem symbolism, when horticulture and waterworks grew by leaps and bounds, and shamanism developed into a priesthood that practiced divination, ceremonial dancing and astronomy. The *Zhouyi* emerged during this wave of cultural change, and it offers us a window into the mental world of that age. Consider the Top Yang line of #53 Gradual Development ䷴, in which a bird recedes in the distance, but the feather it leaves behind can be used as a ceremonial ornament —*yi* 儀 (again, something used in a dance).

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124 Li Shuo, pp. 373–392.

125 Lin He 林河,《儺史：中國儺文化概論》(A History of Nuo Pageantry: An Overview of China's Nuo Culture) (Taipei: Sanmin Press, 1884).

Figures for "Dance of Qian and Kun in the *Zhouyi*"

Figure 1. Condensed King Wen Sequence					
Lower Classic			Upper Classic		
Duration 32.		31. Feeling			1. Qian
Great Strength 34.		33. Withdrawal			2. Kun
Wounding 36.		35. Advance	Unknowing 4.		3. Difficulty
Divergence 38.		37. Family Members	Contention 6.		5. Waiting
Release 40.		39. Adversity	Alliance 8.		7. Army
Increase 42.		41. Decrease	Treading 10.		9. Lesser Taming
Encounter 44.		43. Breakthrough	Stagnation 12.		11. Peace
Rising 46.		45. Gathering	Possession 14.		13. Fellowship
Well 48.		47. Predicament	Rousing 16.		15. Humility
Cauldron 50.		49. Revolution	Spoilage 18.		17. Following
Keeping Still 52.		51. Shock	Viewing 20.		19. Presence
Maiden 54.		53. Gradualness	Grace 22.		21. Biting
Traveler 56.		55. Abundance	Renewal 24.		23. Splitting
The Joyful 58.		57. The Adaptable	Great Taming 26.		25. Innocence
Restraint 60.		59. Dispersion			27. Nourishment
Inner Faith 61.					28. Great Excess
Small Get By 62.					29. Flux
Not-Across 64.		63. Already-Across			30. Aureole

Explanation of Figure 1: The condensed King Wen Sequence is a diagram drawn by Hu Yigui 胡一圭 (Song era), showing which hexagram pairs are made up of yin-yang opposites (such as #1–#2 ䷀, ䷁), and which pairs are made by inversion (such as #3–#4 ䷂, ䷃). Each hexagram has been rotated 90 degrees, so the vertical axis should be viewed from the side of the column. Note that #3 ䷂ (viewed from the right side of the column) has a Water ☵ trigram over a Thunder ☳ trigram, but #4 ䷃ (viewed from the left side of the column) has a Mountain ☶ trigram over a Water ☵ trigram. The diagram condenses pairs like #3 and #4 into single figures to show an invertible relation between two hexagrams, not to show a single hexagram that can be read two different ways. This diagram is a way of showing symmetries and rhythms which are otherwise hard to visualize.

Figure 2a. Hexagram Binary Values Converted to Base Ten Numbers

(8) 02	(7) 16	(6) 23	(5) 58	(4) 17	(3) 34	(2) 00	(1) 63
(16) 04	(15) 08	(14) 61	(13) 47	(12) 07	(11) 56	(10) 55	(9) 59
(24) 32	(23) 01	(22) 41	(21) 37	(20) 03	(19) 48	(18) 25	(17) 38
(32) 28	(31) 14	(30) 45	(29) 18	(28) 30	(27) 33	(26) 57	(25) 39
(40) 20	(39) 10	(38) 53	(37) 43	(36) 40	(35) 05	(34) 60	(33) 15
(48) 26	(47) 22	(46) 24	(45) 06	(44) 31	(43) 62	(42) 35	(41) 49
(56) 13	(55) 44	(54) 52	(53) 11	(52) 09	(51) 36	(50) 29	(49) 46
(64) 21	(63) 42	(62) 12	(61) 51	(60) 50	(59) 19	(58) 54	(57) 27

Explanation of Figure 2a. (Numbers in parentheses give the order of hexagrams in the King Wen Sequence.) The sequence begins at the upper-right-hand corner and proceeds leftward. Since all six lines of Hexagram #1 are yang, we can treat it as the binary number 111111, which is equal to 63 in the base 10 system. The place value of the bottom line is 32, the second line counts as 16, and so on, with the top line counting as 1. (This is not to be confused with base-ten 111111, which uses the leftmost 1 to represent a place value of 100,000.) Note that the diagram's upper-left-hand corner has six hexagrams corresponding to the first six place values of the binary number system (32, 16, 8, 4, 2, 1). These are all hexagrams having single yang lines (also see Fig. 2b). They are placed regularly within the sequence, so they fall in the same corner of the grid.

Figure 2b. Hexagrams in the King Wen Sequence, with Binary Values Expressed in Base Ten

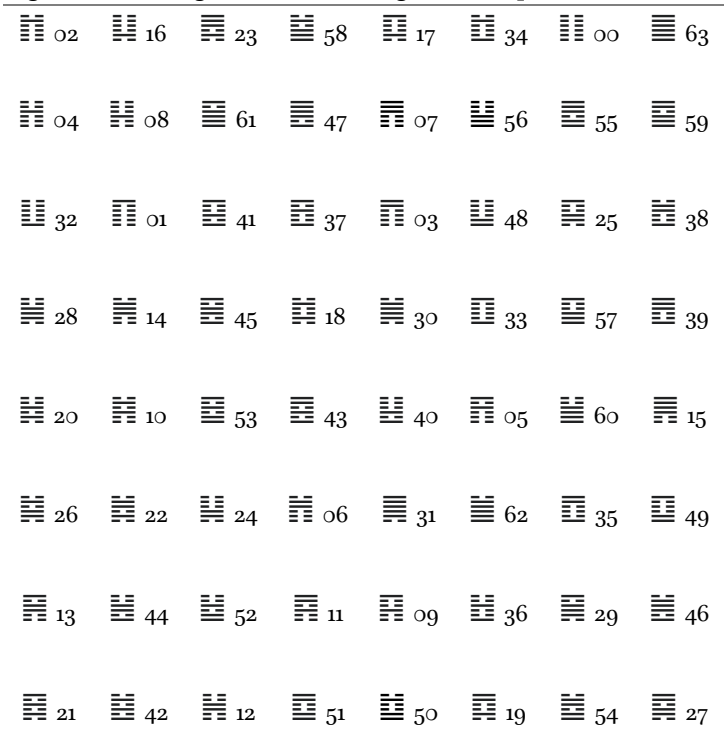

Figure 2b shows the hexagrams alongside their binary values expressed in base 10 equivalents. For instance, Hexagram #1 in the upper right corner, read as the binary number 111111, can be expressed in base 10 as 32+16+8+4+2+1 = 63. Hexagram #8 in the upper left corner, read as the binary number 000010, is expressed in base 10 as 0+0+0+0+2+0, i.e., "2."

THE MACRANTHROPIC COUPLE IN THE *ZHOUYI*

INTRODUCTION: FUXI AND NÜWA, THE COSMIC COUPLE

Fuxi and Nüwa are well-known figures from Chinese mythology. Fuxi was a sagely ruler of legendary times who taught his people to make fishnets, till the soil, and keep records by tying knots. He is also traditionally recognized as the originator of the trigrams and hexagrams of the *Book of Changes*.[126] As for the goddess Nüwa, myths recorded in the *Classic of Mountains and Seas* say that she created human beings by molding them out of yellow clay. She also repaired the dome of heaven after it was damaged during a battle between titanic deities.[127] These mythic stories about these two figures pertain to each as individuals alone. But sometime during the Han dynasty, these two mythic ancestors began appearing as a couple in tomb murals. Their distribution in the Latter Han era was extremely widespread, from Sichuan in the southwest to Jilin in the northeast. When appearing as a couple, their heads and upper bodies are human, but they have snake-like lower bodies which are coiled together. In earlier versions found in tombs from the Han (202 BC–220 AD), they are sometimes shown holding discs portraying celestial objects, their tails not entwined but simply extended at symmetrical angles. In the fully developed versions of the image, dating from the late Eastern Han onwards, Fuxi is portrayed with a carpenter's square in his raised left hand, Nüwa is portrayed with a protractor in her raised left hand, and their free arms are wrapped around each other. Constellations are shown in the open space around them; above their heads is a circle of small suns, representing months of the year; below their feet is a circle of small moons representing the lunar cycle. Clearly this mythic couple are being portrayed as creators or important figures of the cosmic order. We can see that they exist on a macranthropic scale, with their heads among the stars. The entwinement of their lower bodies shows that their creative work involves desire and fertility. Of the 1000+ tombs in the ancient Astana Cemetery (370–755 AD), at the western-most section of the Silk Road under Chinese influence, many of those

126 According to the "Treatise on the Appended Phrases," in the *Yijing*, the sagely ruler Fuxi formulated the symbols of the *Changes* to help human beings contemplate mysteries of Heaven and Earth and reconcile themselves to fluctuations of fortune and misfortune. See Richard Wilhelm and Cary Baynes, trans., *The I Ching or Book of Changes* (Princeton: Princeton University Press, 1977), pp. 328–329.

127 Anne Birrell, *Chinese Mythology: An Introduction* (Baltimore: Johns Hopkins University Press, 1993), pp. 33–35.

containing married couples feature either a ceiling mural of Fuxi and Nüwa or a painting of them on a shroud draped over the interred couple's coffins.[128]

It is remarkable that the mythic male deity most closely associated with the *Zhouyi* symbols is shown in a procreative embrace with the mythic goddess who created humanity. What is more, the most fully developed Fuxi-Nüwa images commonly show the snake tails of the two deities coiling around each other three times. It is not too great a leap to say that a cosmic dimension of the procreative act is being portrayed in the murals of Fuxi and Nüwa. Let us hypothesize that the union of Fuxi and Nüwa is a personalized, anthropomorphic representation of the forces that are symbolized by Qian and Kun in the *Zhouyi*. We can draw an intriguing parallel between the threefold coiling of the lovers' tails and the threefold exchange of lines between Qian and Kun hexagrams—a process by which any hexagram can be derived from the pure yin and pure yang of the two template hexagrams. If the union of Fuxi and Nüwa in the murals can reasonably be associated with the interchange between Qian and Kun in the *Zhouyi*, it would not be unreasonable to say that the union of Qian and Kun hexagrams can also evoke the act of procreation between paired deities.

PART 1: SIGNS OF THE MACRANTHROPE'S PRESENCE IN THE *ZHOUYI*

The macranthrope as a figure in traditional belief systems possesses human attributes and an extended body existing on a cosmic scale. According to Thomas McEvilley's discussion in *The Shape of Ancient Thought*, the macranthrope is a meta-deity that fuses the members of a pantheon into a single anthropomorphic figure. McEvilley believes that macranthropy represents an intermediary stage in the transition from polytheism to monotheism (see chapter 1). He gives the example of the god Ptah, believed by the priesthood at Memphis to incorporate all nine gods of Heliopolis in his person.[129] For example, the god Amun, who was ruling god of the previous pantheon, was thought to be the heart and tongue of Ptah. Yet the macranthrope's role was not limited to the transition away from polytheism.

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128 See the article "Fuxi-Nuwa" at the Joseph Smith website. This article quotes descriptions of the Fuxi-Nuwa figures of Astana by historians and explorers including Hugh Nibley and Alfred Schinz: Fu Xi and Nuwa (josephsmithfoundation.org).

129 Thomas McEvilley, *The Shape of Ancient Thought: Comparative Studies in Greek and Indian Mythologies* (New York, NY: Allworth Press,) pp. 75–124.

Many mythical systems include a very early titanic figure whose cosmic-scale body was transformed into the world, such as Purusha in Indian myths, Ymir in Norse myths and Pangu in China's early mythology. What is more, the idea of macranthropy was widely diffused in the Semitic and pan-Hellenic spheres, where it represented the cosmic dimension of human existence and developed in divergent ways. For example, in Christian mysticism, the idea of Logos was associated with the cosmic personhood of Christ. As articulated by Iranaeus, Christ is the figure that will restore and "recapitulate" the cosmos that is tainted by sin.[130] In the *Corpus Hermeticum*, which represents a synthesis of Egyptian and neo-Hellenic mystery traditions, a human being's sphere of existence is said to be even more inclusive than that of the gods, for it ranges all the way from earthly materiality to the highest plane of spirit.[131]

I intend to show that macranthropy is an important thread in the symbolic system of the *Zhouyi* and that it is closely associated with fertility worship. The most obvious sign of macranthropy is the use of the word *daren* 大人 ("great man") in the ruling line of the first hexagram, #1.5 ䷀. In order to grasp the significance of this placement, we need to look at how the line progressions of hexagrams give a special meaning to images in the fifth position.

It is significant that in almost every hexagram, a vertical bodily scheme overlaps with schemes of social hierarchy and thematic progression. Body parts are directly mentioned in many lines, and they invariably correspond to a vertical bodily scheme. For instance, there are fourteen mentions of feet and treading in bottom lines. All mentions of heads appear in top lines. Calves are mentioned at Line Two

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130 "…The Lord took dust from the earth and formed man; so did He who is the Word, recapitulating Adam in Himself, rightly receive a birth, enabling Him to gather up Adam [into Himself]." See Iraneaus (Philip Shraf, trans.), *Against Heresies* (Moscow, ID: Roman Roads Media, 2015), p. 86.

131 A fairly direct statement is found in this passage: "For no one of the gods in heaven shall come down to the earth, o'er–stepping heaven's limit; whereas man doth mount up to heaven and measure it; he knows what things of it are high, what things are low, and learns precisely all things else besides. And greater thing than all; without e'en quitting earth, he doth ascend above. So vast a sweep doth he possess of ecstasy. For this cause can a man dare say that man on earth is god subject to death, while god in heaven is man from death immune. Wherefore the dispensation of all things is brought about *by means of* these, the twain—Cosmos and Man—but *by* the One." See Hermes Trismegistus (G. R. S. Mead, trans.), "Corpus Hermeticum" (Book 10, The Key) in *Thrice Greatest Hermes* (London Theosophical Society, 1906), vol. II, book 10, par. 25, p. 157. Also available at the Hermetic Library site.

of #31 ䷞ and #52 ䷳; thighs are mentioned in Line Three of #31 and Line Two of #36 ䷣. Parts of the torso are mentioned in middle lines, but never in bottom or top lines. For example, the small of the back is mentioned in #52.3, and the nape of the neck is mentioned in #31.5. There are flexible exceptions to this. For instance, buttocks are mentioned in Line One of #47 ䷮, but that's because the man is sitting on a tree stump, so his buttocks are in a low position. The buttocks mentioned in #43 ䷪ and #44 ䷫ are mentioned in Line Four and Line Three, which fits their normal vertical position in the body. The parts of #50 Cauldron ䷱ and #48 The Well ䷯ also follow a vertical axis: the "feet" of the cauldron are mentioned in #50.1 and the rim is mentioned in #50.6. The muddy well-pond is mentioned in Line One of #48, and the hoist atop the well is mentioned in Line Six.

It is also quite obvious that a scheme of social hierarchy follows the vertical axis. Rulers and kings, when mentioned, almost always appear in Line Five. Lines Three and Four are the positions of stewards, courtiers, and ministers (for example, #20.4 ䷓, #33.3 ䷠, #44.4 ䷫). Lower-level officials and commoners are mentioned in lines One and Two (for example, #12.2 ䷋ and #20.1 ䷓). Royal advisors and those who are outside the competition for rank (or who have gone beyond the pale) are mentioned in Top lines. Of course, thematic progressions also unfold from the bottom to the top line as well. The vertical axis does not only represent social rank or the body.

Both bodily and hierarchical correspondences are mentioned so often that they can be read as attributes of positions, even where words like "feet" or "head" or "king" are not directly mentioned. Commentators are sensitive to the symbolic features implied by position, which they sometimes call the *yao-xiang* 爻象 (line-image) or *yao-de* 爻德 (virtue of a line).

The overlap of bodily and hierarchical schemata is significant because it already represents a certain degree of macranthropy. It is significant that the human body as a source of symbolism is being overlaid with social rank. The social hierarchy can be interpreted very broadly to begin with. For instance, the fifth line in some hexagrams may not mention a ruler, but we know that someone can be considered as the consummate exemplar of a theme. For instance, the traveler in #56.5 ䷷ is not a king, but he is clearly a consummate traveler. In the lower lines, the traveler had to deal with various roadside vicissitudes, but at the fifth position his ingrained venturesomeness finally pays off: his skill at archery impresses someone at court. The person mentioned in this line could even be called a "king of travelers." If you take the flexible implications of the hierarchical scheme and superimpose them on the body

scheme, the imagery of line statements becomes highly polysemic. The king is like the heart of society, because he is in a vertical position (fifth place) corresponding to the physical heart. Thus the human figure is writ large across the social hierarchy. I think that the polysemic imagery encourages us to see supra-individual symbolism in the dance of Great Qian and Great Kun. The archetypal life situations of hexagrams #3 through #64 occur as freeze-frames in the dance of the Great Father and Great Mother. Within any particular situation, the hierarchical and thematic progressions of a hexagram are superimposed over its bodily scheme. Similarly, in a macrocosmic sense, the situations engendered by our progenitive dance partners are embedded in the intertwining dynamic of their dance, which proceeds through the hexagram sequence, until the partners merge completely at #63–#64 (䷾, ䷿).

The bodily scheme is clear in #2 Kun ䷁. Line One mentions "treading," which is done with the feet. Line Four mentions the "pouch" (womb) of Kun. Line Five mentions an inner tunic worn by the royal consort: such a robe covers the torso and upper legs, but it is mostly visible at chest level, where it shows through the outer robe. Superimposed upon this physical verticality is the thematic progression of Kun's earthiness. Note that even the sinograph "*kun*" 坤 includes an earth signifier 土. The Judgment mentions a mare and says that the lordly one finds friends in the southeast (the position of the Earth trigram in the earliest known trigram arrangement). The Judgment Treatise says that "the mare is a creature of the Earth." It also says that the Kun-principle "receives Heaven accommodatingly" and that it "supports things with its abundance." The Image Treatise also says that "the Earth's mode of being is *kun*-like." Clearly the Kun symbol was identified with Earth. The thematic progression of Kun departs from physical verticality as it proceeds from a single supporting point to increasing earthly riches. As we proceed, we are moving further and further into the nurturing heart of Kun. Line One is the ground underfoot, which is being trodden at a specific point in a seasonal cycle. Line Two is the land extending on all sides from one's own position. Line Three has both inward and outer dimensions: inwardly, it is the land as a treasure-house holding precious substances; outwardly, it is a courtier's selfless service to his ruler. Line Four is the womb of Kun, providing the richness of procreation. Line Five is the earth-colored robe worn by a royal consort, an emblem of earthly potencies which complement the celestial ruler's power (in #1.5). Line Six is a land-defending dragon, shedding earth-colored blood as she does battle in wild country: this makes a compelling contrast with the overreaching celestial dragon of #1.6 ䷀. In contrast to the increasing richness and nurturance which Kun offers in lines One through Six, the

thematic progression of #1 Qian follows a scheme which is thematically and hierarchically vertical. Line One is an unengaged dragon lurking in a low place. Line Two is a dragon in a field: normally a dragon would not expose itself in such a setting, but this dragon is emblematic of a *great man* showing his abilities in a local field of action. Line Three is a man who is passing through a transitional zone prior to attaining high rank: he applies himself to creative work by day and examines the consequences of his actions in the evening. Line Four is someone at the edge of an abyss who faces a moment of reckoning: one aspect of this is his commitment to the woman in #2.4. (While he faces the abyss, his hierarchical status is placed in abeyance, but in context it is just below that of the ruler.) Line Five is a dragon in its element, emblematic of a *great man* who has become a ruler or consummate practitioner of some endeavor. Line Six is an overreaching dragon which has isolated and exposed itself by ascending too far. The progression of #1 Qian is a vertical scale of power or status, proceeding from the inactive dragon and the hard-working "great man" in lines One and Two to the powerful ruler at Line Five. At the same time, the progression is spatially vertical, leading from watery depths to the open sky. The superimposing of these progressions shows that all of space is being borrowed to symbolize the expanded capabilities of the *great man* in lines Two and Five. (The compound *daren* 大人 is much like the Latin word "macranthrope"). It is significant that the phrase "great man" is used in both central lines, Two and Five, in a hexagram pair where fertility symbolism is directly emphasized. (Even the alternate name of hexagram #1 in the Silk Manuscript Version was originally a pictograph of a phallic fertility object: *Jian* 建!)[132]

The Ming commentator Zhang Cizhong gives a compelling analysis that relates the dragon in #1.2 to human action on a titanic scale: "A dragon is found either in an abyss or in the sky, so why does the text speak of it being in a field? A field is where farmers tend to their crops, so this line is about the kind of dragon that would summon up clouds and rain for their sake. Such virtue is applied impartially, and not only in fields. In human affairs this would be like the sage-ruler Shun [who broke ground] at Li Mountain, or like Yi Yin [who tilled the wild country] at Xin. Even before the dragon is leaping or flying, its atmosphere of clouds and rain is pervading the region. When someone passes his lifetime unseen, it

132 Edward Shaughnessy, trans., *I Ching*.

is as if he were living as a ghostly presence (倀). Here a presence is inferred amid clouds and rain, and this is what is implied by the words "it is favorable to see the great man."[133]

Traditionally, clouds and rain were viewed as external signs of a dragon's presence. They were also signs that the natural order provides a special supportive niche for human activity, hence the old phrase *fengtiao-yushun* (風調雨順 lit. "clement rain and accommodating rain"), which describes a place's suitability for human flourishing. Because of the dragon's link to precipitation, it embodies a life-fostering dispensation. I discern an implicit macranthropic theme here, because it is no great stretch to describe such a dispensation in nature as an extended body of causality which fosters human lives. To meet with such a "ghostly presence" (倀 *chang*), as Zhang puts it, would truly be "seeing the great man."

What is more, the treatment of the "great man" concept in the Ten Wings tells us that early interpreters of the *Yijing* believed "great man" was more than just a man of great power and influence. The text of #1.5 says, "*Flying dragon in the heavens, beneficial to see the great man.*" The Image Treatise on this line is quite brief: "*Flying dragon in the heavens—the great man does the work of creation.*" (飛龍在天, 大人造也). In the treatises appended to the *Changes*, the word *zao* 造 is not simply "creating" in the sense of making a creative artifact. It implies laying out an entire dispensation or establishing lasting order amid chaos. To compose a single piece of music would not be *zao* 造, but devising an entire system of musical intervals or harmonies would be. So the great man is treated as someone whose activity is foundational in a cosmogonic or civilization-building sense. The word *zao* 造 is also used in the Judgment Treatise of #3 ䷂: "*...The movement of thunder and rain is pervasive; Heaven's work of creation is rough and obscure...*" So we can see that here the activity of *zao* 造, following directly after the pairing of #1 and #2, is attributed to Heaven's cosmogonic activity. The lines of hexagram #3 talk about the fortunes of a local power holder who seeks a favorable path during a time of disorder, but this sentence in #3.JT evokes a chaotic state when order is being established in the cosmos. It makes sense that the Treatise author would put a cosmic slant on the temporal fortunes of a local power holder, because #3 comes immediately after the meeting of #1 Heaven and #2 Earth as pure potentialities. Since even the actions of a local power holder at #3.1 are construed as having cosmological significance, we

133 See Zhang Cizhong, *juan* 1, pp. 109–110.

can understand why the activity of the great man in #1.5 would be described as the "work of creation." Thus it would not be too great a leap to open our interpretation of "great man" in #1.5 to the principle of macranthropy. The macranthrope is more than just an image of human society as a leviathan-like collective organism in a Hobbesian sense. Going deeper than that, macranthropy can be identified with a telos or emergent order, at work in the cosmos, which enables human beings to flourish. The macranthrope is an emblem of the human-friendliness of natural creation. We can think of the macranthrope as a pattern of creative sparks in the natural order, which makes that order favorable to human life. If inclined by faith, one can see the presence of the divine in such sparks. This pattern is part of nature, not a platonic, ideal form removed from nature. Thus the idea of macranthrope bridges the dichotomy of spirit and matter. In the Image Treatise of #3 we read the words "the lordly one weaves the fabric of order," and, as mentioned above, the Judgment Treatise tells us that "Heaven's work of creation is rough and obscure." Evidently the treatise authors had in mind a state of protean chaos which will soon be pervaded by a telos toward order (a heavenly principle of creation). Thus it is plausible that the "creative work" mentioned in #1.5IT implies a cosmogony that paves the way for human flourishing.

The "pouch" of Kun at #2.4 is another item of strong evidence! This fits with the fertility symbolism of the Great Mother: it is pretty evident that the "pouch" is the womb, but it sounds more appealing to treat it metaphorically. The content of a woman's "pouch" is a mystery: men are not privy to knowledge of what she possesses. Hearing the word "pouch," one thinks not only of the womb, but also of endearing traits of females: for instance, they keep their special possessions in bags or pouches. The line in question reads, "Enclosed in a pouch, no blame no praise." The corresponding line of #1 says that someone (probably a dragon) is pausing before a leap into the abyss. These two-line statements set up a very intimate resonance between #1 and #2 at the fourth position. Hexagrams #1 and #2 are a divine couple, or at least they are templates for generating all the other hexagrams. Therefore, the fertility symbolism between corresponding lines of #1 and #2 has rippling effects extending into the situations of #3–#64. For instance, the blood mentioned in the Fourth Yin position of other hexagrams (#9.4 ䷼ and #5.4 ䷄) can be associated with Kun's womb—a part of the body richly supplied with blood.

Another example of implicit macranthropy is found in lines of the Thunder hexagram (#51.0, #51.1 and #51.2). Both in the Hexagram Judgment and in Line One, the officiant at an offering remains

unrattled and "does not lose his grip on the ladle of zedoary wine." The Judgment Treatise tells us that such an officiant is worthy to "protect the temple of ancestors" and "be the leader of the sacrifice." Zedoary wine was made from special herbs fermented with black millet and was used during ceremonial offerings to Heaven. Some commentators associate this wine (鬯 *chàng*) with its homonym 暢 (*chàng*), which means an unimpeded connection, for instance between the human and the divine. In Line Two of #51, we enter into the thunder's uncanny aftermath. The person mentioned in Line One has proven himself to be a worthy officiant, but because of the Thunder he has lost hundreds of thousands of cowries, and he runs up all the major mountain ranges to espy them. The oracle assures him that he need not chase them, and he will gain something after seven days.

This person wants to find a vantage point to help him understand where his treasures might have gone. Cowries, like flowers or gems, belong to the visual language of what Aldous Huxley called a transporting experience. Shapes and colors of gems seem to belong to an alternate world of pure form and light. That is why such imagery often figures in pictures of spiritual experiences. Thus flowers figure prominently in Qu Yuan's long poem "Encountering Sorrow," telling how he adorned his clothing before embarking on his vision quest. And cowries were traditionally worn on priestly garments of minorities in China's southwest, in the belief that they conferred second sight upon the wearer.

The officiant in #51.1 passed the test of being "thunderstruck" during a zedoary wine offering, but in the aftermath (Line Two) the cowries he gained thereby are gone, so he climbs the "nine elevations" to espy them. The word "nine elevations" (九陵 jiǔ-líng) is linked to other compounds containing the number nine. The "nine regions" (九州 *jiǔ-zhōu*) was an old name for all territory under Sinitic influence during mythical times. These were the nine regions which Great Yu moved across when he built the first legendary waterworks.[134] Great Yu the flood tamer was capable of subduing titanic creatures, and myths tell that he tamed a yellow dragon and a black tortoise to assist in his labors.[135] He was even said to have transformed into a bear while moving massive rocks.[136] The steps

134 Great Yu's flood-taming activities across the nine regions are described in Sima Qian, "Annals of Xia," *Records of the Grand Historian*《史記·夏本紀》.

135 These creatures are mentioned in *Taiping guangji, juan* 472 (太平廣記者·472 卷).

136 See Yan Shigu's (顏師古) discussion of "Records of Five Mythic Rulers," in his commentary on *The History of the Han*

Great Yu took across the landscape were later incorporated into a Daoist liturgical dance which consisted of moving through nine squares on the floor in front of an altar. This was the Daoist ceremonial dance called "Steps of Yu" (禹步 *yu-bu*), which I observed at the Zhinan Gong Temple in Taipei. It was conceived as a symbolic re-enactment of Yu's movements across the nine regions, but at the same time, it involved the movement of Yu's spirit-body through the "nine celestial sectors" (九野 *jiŭ-ye*). The idea of moving-in-spirit through the celestial sectors was called "pacing the void" (步虛 *bu-xu*), which is another way of referring to the Steps of Yu dance. Daoist liturgical music is called "sounds for pacing the void" (步虛聲).

There are other nines. For instance, there are nine square regions on the plastron of a small-to-medium turtle. This was noticed and referred to by people who discussed the magic number square called the Luo Shu, which first appeared on the back of a turtle.[137] The pattern made by moving consecutively through the numbers of the magic square (similar to a knight in chess moving in an "L" shape) yields a sequence of turns that is also used in the "Steps of Yu" dance. There is also the term "nine barbarians" (九夷), which refers to the tribal minority groups at the margins of All-under-Heaven.

Thus it is likely that "nine elevations" (九陵) in #51.2 refers to the major mountain ranges of All-under-Heaven. Who would prepare to climb all the vantage points in the known world but someone on a quest for a world-encompassing vision? The first line (#51.1) talks about overcoming personal fear, but in #51.2, the imagery seems to guide us toward a supra-individual reckoning with loss, like Chuangtzu's parable about "hiding All-under-Heaven within All-under-Heaven."[138] The person in Line Two doesn't just lose a few cowries, he loses hundreds of thousands of them. There is definitely something macranthropic about losing so many cowries and climbing so many elevations to espy them.

An ordinary body belongs to a human individual, but the macranthropic body pertains to human presence in the cosmos. Thus the anthropomorphism of this "body" need not be conceived in narrow, literal terms. It can be applied to the conditionality that allows humans to exist in this world,

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(顏師古《漢書音義·五帝記》).

137 Confucius lamented that he never witnessed a magic diagram rise to the surface of the Yellow River on a turtle's back. See *Analects*, bk. 9, verse 9.

138 This parable is told in the "Great and Venerable Teacher" chapter of Chuangtzu's book (《莊子·大宗師》). See Watson, trans., *The Complete Works of Zhuangzi*, pp. 119–138.

and so it can be a larger-than-life figure representing our human capability to wrestle with threatening natural forces. Beyond that, this extended "body" of humankind can be envisioned as a hypothetical dispensation, capable of fostering human life, which extends deep into the natural substrates and developmental stages of the cosmos. Hence the extended body of the macranthrope, instead of being like a huge version of da Vinci's *Vitruvian Man* projected onto the night sky, can be construed as having multiple levels with different degrees of density and perhaps varying degrees of awareness.

The merging of a grand spatial axis with thematic progressions in #1 Qian and #2 Kun encourages us to read the fertility symbolism of this pair into the broader context of all the situations they engender. How far one takes this depends on one's philosophical preferences. In interpreting the fertility symbolism of the whole hexagram sequence, some readers will stop at collective, social tendencies that ensure survival and reproduction. Yet it can be argued that fertility goes further than that, down into roots of human existence in the fabric of nature and in the web of all lives (what traditional thinkers called the "life-fostering mind of Heaven and Earth"). One who interprets Qian and Kun this way will take seriously the telos in nature that upholds humankind's potential as the crown of creation. This extended interpretation of Qian and Kun's fertility dance is justified by the symbolic matrix in which the temporal situations of life (#3–#64) are derived from #1 and #2. Given their role as templates for #3–#64, these paired symbols of Heaven and Earth clearly have an extra-temporal dimension.

The historian Li Shuo 李碩 writes about the marked decrease in human sacrifices under Zhou Dan's regency during the early Zhou.[139] The *Zhouyi* is a precious text because it documents the shift to human-centered thinking. The strength of the human dimension in the *Zhouiyi* can be seen in its oracular statements that reflect the lives of people caught up in representative situations. There is an emphasis on intrinsic values of life, on quality of character and the poignancy of experience. As I discuss in the essay "The Storehouse of Changes," the *Zhouyi* expressed a life-fostering cosmology that eventually gave rise to the Confucian ideal of benevolence. Excavations of burial pits in the last Shang capital confirm that the late-Shang elites performed human sacrifice as an apex ritual which

139 See Li Shuo, *The Overcoming of the Shang: The Shift from Shang to Zhou and the New Life of Sinitic Civilization*《翦商：殷周之變與華夏新生》(Nanning: Guangxi Normal University Press, 2023), pp. 1–21.

demonstrated their competency as powerholders.[140] Victims of sacrifice were taken from battle prisoners captured in conquered areas and kept for a time as slaves. Some of the slaves eventually raised families, but even their children were sacrificed along with them, in burial pits used to dedicate new buildings.[141] In the aftermath of widespread human sacrifice by late-Shang elites, it is a marvel that such a practice decreased markedly in the early Zhou. The shift to a new value system was not well-documented in the conservative medium of early-Zhou bronze inscriptions. However, the Zhou people had their own unique medium of yarrow-stalk divination. We must look to the oracle composed for this new divination medium to document their shift in thinking

PART 2: COSMIC MAN AS A THEME IN MULTIPLE TRADITIONS

It is instructive to look at parallels between the idea of cosmic man and the phrase "great man" in certain line statements of the *Zhouyi*. For example, the term "great man" in #1.2 and #1.5 is conflated with the dragon, and the Wenyan Treatise tells that the one in #1.5 is "doing the work of creation."

"Cosmic man" is an idea that runs like a golden thread through the Western mystical tradition. Wherever that golden thread crops up, it dispels the crude dualism of spirit and matter. It is found in Jewish mysticism and kabbalah as "Adam Kadmon," the primordial man who existed as pure potentiality even before the material world unfolded. In Gnostic sects, it can be the cosmic Christ or "first man" whose existence is rooted in a transcendent ground and is thus not confined to the fallen creation. In Christian mysticism, it is Christ as the "logos" that was present in the creation from its beginning. In the neo-Hellenic *Corpus Hermeticum*, it is the "original man," as the telos which brings forth mankind as the crown of creation. In the Upanishads, Purusha's extended body diffused to make the physical world, even as his immaterial self served as the prototype of the human soul. Of course, a core tenet of Jainism is belief in macranthropy as a key cosmological feature. In any Jain temple in India, we can see a representation of the *triloka* (cosmos) as a giant human figure.

How does all this relate to the *Zhouyi*? The fertility dance enacted in its symbol matrix goes far beyond any particular man and woman. Just by looking at the range of experiences that form the

140 Astrid Vicas, "The Late Shang, DNA and Trifunctionality," *Sino-Platonic Papers*, no. 321 (Jan. 2022), pp. 2–8, 13–21.

141 Li Shuo, *Overcoming of the Shang*; see the diagram on p. 6.

stations of this dance, we see that this is a fertility dance writ large, and each pair of hexagrams is a choreographic move followed by a countermove. For example, at the beginning of the text, the juxtaposition of #1 ䷀ and #2 ䷁ (the Creative and the Receptive) represents the union of pure Qian and pure Kun at the level of potentiality, but in #11 ䷊ and #12 ䷋ this union is actualized as the marriage of Heaven and Earth trigrams, so the text of the ruling line #11.5 mentions a wedding. It is no coincidence that this is the first mention of a wedding in the text.[142] This is the wedding of two individuals, but it also lends itself to interpretation as a cosmogonic, alchemical marriage of pure yin and pure yang. At this stage of the dance, in #11 the symbolism implies universal life forces that animate the partners as they enter a phase of union. In the contrasting hexagram #12 ䷋, we see the specter of such a union's failure at Line Five. There is a parallel to Shaivism because states of being are being built up and broken down in a dance of cosmic dimensions. There are special lines in which a representative person, suitably prepared, arrives at a transcendent experience that in some way encompasses the timeless dance they partake in (for instance in the top line of #26 ䷙ or the fifth lines of #44 ䷫ and #55 ䷶). And the "great man" mentioned in several other hexagrams can also allude to this supra-individual dimension of experience.[143]

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142 The phrase *hun-gou* 婚媾 in #3.2 is often translated as "suitors" or "those who come to marry," but in the early Zhou this phrase actually referred to members of an affinal clan (i.e., a marriageable clan, one which was permitted by custom to intermarry with members of one's own clan). Hence #3.2 does not refer directly to a marriage or wedding. See Maria Khayutina, "Marital Alliances and Affinal Relatives (*Sheng* and *Hungou*) in the Society and Politics of Zhou China in the Light of Bronze Inscriptions," *Early China*, vol. 37, issue 01 (Dec. 2014), pp. 39–99.

143 There is a "great man" in #12.5 who undertakes a task of supra-human scope, namely, to make a time of Stagnation tolerable and, if possible, reverse it. The term "great man" appears in #30.IT, the only place this term appears in the Image Treatise of a hexagram, which says that a "great man" illuminates the four directions with his "ongoing light," an endeavor that certainly has a larger-than-life aspect. In #45.0, the phrase "beneficial to see the great man" is used in a context of proceeding to a temple for prayer. The "great man" in #47.0 is someone of strong enough character to get something auspicious out of an impasse or predicament, which means he is an impressive person, whatever his sphere of existence. The "great man" in #48.5 is a person who can change to be like a tiger in a time of revolution. This capacity for tiger-like change, even if not larger than life, is surely an expansion of the normal limits of selfhood. The "great man" in #57.0 appears in a context of probing obscurities that culminates in the search for value tokens "under a bed." This is perhaps an enlargement of the normal scope of life in a psychic sense. All uses of "great man" in other hexagrams could be interpreted as a man of estimable qualities, but not necessarily larger than life. There is a line about action in a grand sphere that does

All of this would just be a conceptual game, except for the fact that our own particularized human existence also grows out of the macrocosmic dispensation that cradles our own earthly life. Both in life and in the symbol matrix, an accumulation of particulars builds up to make the macrocosm. At whatever level we delve into life's cosmic substrate, we see that it forms an extended body of conditionality for the human project. Water flows into and out of the body, and during one phase of the great hydrologic cycle it enters into the functioning of living cells. Outside of the body, it is still the same life-fostering substance. The universe cradles us and incubates us with what it makes available. It seems there is no narrow, absolute boundary between what is living and nonliving, or between self and non-self. There are only levels of an extended body of greater and greater diffuseness. Buddhists used to go through a catechism to get at the nature of self. They asked themselves if this or that aspect of the body could be equated with the self. Does the food you eat, after being ingested, become the self? At what point is the transition accomplished? Is the blood flowing in one's veins the self? Is an arising notion the self? Is the void between notions the self? (For examples of such questioning, see Dharma Master Yin Shun, *Baoji-jing jiangji* (Lectures on the *Jewel Mound Sutra*).[144] The whole point of such questioning was to encourage a kind of fertile perplexity that would allow one to identify with "non-self." And the "non-self" may be another way of referring to humankind's extended body of conditionality. This kind of questioning is also encouraged by the openness of the *Zhouyi's* oracular language, in which the open-ended line statements function like riddles and cry out to be filled in by a fundamental understanding of the ground of selfhood.

We need to get a handle on why the cosmos exists in a way that resonates with the questions we ask. The *Zhouyi* symbol matrix as a fertility dance presents a meta-symbol of the extended body of the cosmic couple. As it moves from potentiality to actuality, the union between Qian and Kun sets up a space waiting to be filled with empirical facts of our existence on this earth.

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not mention "great man," namely #51.2, where a man climbs all the "nine major elevations" of the known world to recover his lost treasures. To climb all those elevations means that his actions echo those of Great Yu, a titanic figure who tamed the waterways in all of the "nine regions" of the known world.

144 Dharma Master Yinshun 印順法師, *Lectures on the Mound of Jewels Sutra*, Miaoyun Collection, vol. 2 《寶積經講記》妙雲集第二冊 (Taiwan: Yinshun Foundations, 1962). www.mahabodhi.org .

PART 3: A FEW MORE IDEAS ON COSMIC MAN

In the *Zhouyi*, the meta-symbol of a fertility dance performed by a macranthropic couple is a creative religious insight that bridges nature and the divine. Many other belief systems incorporate the figure of Cosmic Man, which is usually one individual, presumably male. For instance, the Perfect Man discussed by Ibn al Arabi is the prototype, or the pre-existent metaphysical form, of humankind, existing as an idea in the creator's mind. Although it is not emphasized in orthodox doctrine, it is explored in mystical Islam.

On the map of world religions, there are monotheisms and polytheisms, but it is hard to find a true bi-theism featuring dual creative agency. Manicheism is a bi-theism, but it posits a good creator god versus an evil, destructive god. The fertility cult of Qian and Kun, when raised to the level of complementary creative principles, contains the seed of a bi-theistic belief system. The symbol matrix enacts a myth of passional attraction as a creative cosmic force, extending from the tiniest dust motes to macrocosmic Heaven and Earth. Its content differs from other versions of Cosmic Man because it attains macranthropic scope through entwinement of the archetypal couple. The entwinement of Qian and Kun is cosmogonic; it is at once creative and destructive.

I subscribe to the idea that all religions are composites that contain multiple threads of belief. Some beliefs are present only in seedling form. Every belief system aims at completeness in addressing all facets of mankind's existential condition, but sometimes completeness requires that certain inherent sprouts be teased out and developed further. If such completeness is an aim of the *Zhouyi's* symbol matrix (and I think it is), then we can also tease out a kind of home-grown tantrism from the entwinement of Qian and Kun. As in tantrism, contemplation gains power from the passionate interplay that we read into the foundational symbols, Qian and Kun. What is more, the celebration of fertility may take a turn toward inner alchemy: when psychic forces are invested in bodily workings, the symbols become avenues of self-knowledge and realization.

Since I have gone so far as to tantricize the *Zhouyi* symbols, I might as well throw in the whole kitchen sink. I also believe that the entwined symbols provide a model of embodied life as an ordeal similar to crucifixion. Such an ordeal is inflicted upon a person by his own desirous body and its ultimate decline. This is inherent in embodiment, and it is intensified by a state of inextricable union

between persons. Such a union can be considered an initiation or rite of passage: it may be ecstatic at times, but that does not exclude a sense of travail. In a union between souls there is a breaking of the separated self, yet this allows for participation in a cosmic order. In mystical Christianity, the Rosicrucian movement drew a connection between crucifixion and sexual entwinement. It celebrated the life-journey of the seeker (Christian Rosenkavalier) and held up an image of the "rosy cross" as a symbol of alchemical marriage, signifying a sanctified dimension of union between persons. Such an expansion and sanctification of embodiment goes hand in hand with investment in the *Zhouyi*'s fertility symbolism.

There is also a special kind of transcendence implied in the operations of the symbol matrix. It is a particular way of verifying what some intellectual historians have called inner or immanent transcendence (内在超越 *neizai de chaoyue*). Based on my own experience, I can only ask, what other kind of transcendence would there be?

In modern discussions on Confucian thought, the term "immanent transcendence," was coined by Mou Zongsan, referring to moral subjectivity that achieves a supra-individual, metaphysical level of realization. However, skeptical Western thinkers like Georg Hegel and Max Weber, who insisted on a strict definition of transcendence, claimed that subjectivity in the Chinese tradition has never really arrived at a transcendent realm.[145] That is, there needs to be a transcendental basis (preferably God), existing beyond one's subjectivity, before there can be a tension between worldly and other-worldly values that will unleash cultural dynamism. As a corollary of this, in a purely natural realm there is no space for realization of transcendent principles. The modern Confucian thinker Yu Ying-shih 余英時 admitted, in his book on Song intellectual history, that those who subscribe to Weber's ideas "do not

145 A. C. Graham remarks, "In the Chinese cosmos all things are interdependent, without transcendent principles by which to explain them or a transcendent origin from which they derive." Geir Sigurðsson describes Max Weber's position as follows: "Compared with Puritan Protestantism… the Confucians experienced no ethical tension between this and another world that compelled the individual to systematize his or her life… in such a way that a rationalized homogenization of all values came to the fore. Instead of a drive to rule, dominate, and transform the world, there was a much stronger tendency to adapt to the world as it is, and thus to transform oneself." (Both quotations are from Geir Sigurðsson, "The 'Shared Problematic' in China: Reflections on Confucianism as a Civilizing Factor," *International Journal of Social Imaginaries* [June 2023], 2(1): 103–122).

think it is possible to establish the idea of immanent transcendence as an intellectual principle."[146] Yet the internal relations and mental workings of a sentient being, being in resonance with a metaphysical level of reality, must have some kind of validity beyond the finite limits of that being. Thus, subjective experience can provide access to some level of transcendent reality without needing to look beyond natural laws. In immanent transcendence there is a chance that the dichotomy between dualism and non-dualistic worldviews can be resolved.

The *Zhouyi* furnishes a model of immanent transcendence, which can be thought of as transcendence-in-place or transcendence-through-resonance. Each line from hexagram #1 and #2 rotates out and participates in other occasions. For instance, the top line of #1 Qian goes out and becomes the top line of #23 ䷖. Thus, the arrogant dragon of #1.6 ䷀ becomes the plump, uneaten fruit in #23.6 that is wasted when the *ancien regime* crumbles. This kind of outward rotation belongs to the generative level of the symbol matrix, starting from the two template hexagrams and constructing the whole array of symbols. Qian and Kun represent universal principles, but they are also two among the 64 positions in the dance. They too are phases of Being, enriched by sympathetic participation in other concrete occasions. They are enriched because they gather the impacts of those other occasions into themselves. Being part of a choreographic series, they retain their immanence. At the same time, they achieve transcendence by resonating beyond themselves with all those particular situations that are generatively linked to them. In other words, transcendence can be a heightening of participatory connections (i.e., resonance) with other phases of Being, and this is immanent transcendence! The symbol matrix of the *Zhouyi* seems designed to allow for this kind of association between symbols.

The symbols of the *Zhouyi* point to two complementary aspects of human experience: a) it is embodied, and b) it partakes of a sphere of existence wider than any particular, individual body. The symbol matrix provides several avenues to this extended sphere of existence: 1) fertility worship; 2) cosmological contemplation; 3) tantric contemplation; 4) contemplation of the ordeal of embodiment; and 5) immanent transcendence.

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146 See Yu Yingshi, *Political Culture in Song and Ming Philosophy of Principle* 《宋明理學與政治文化》 (臺北:允晨文化公司, 2004 年）.

PART 4. EVIDENCE OF MACRANTHROPY IN LANDSCAPES OF THE *ZHOUYI*

The hexagram sequence contains landscapes that serve as a framework on which human concerns are arrayed. Think of all those clusters of mountains in the sequence: from #15 to #27 ䷎, ䷦, ䷳, ䷽, …, ䷳, ䷽, ䷦, ䷎, ䷳, ䷽, ䷳ there is a continuous series of Mountain trigrams ☶ alternating with Thunder ☳. Note that #27 ䷳, the last of the series, incorporates both the mountain and the thunder trigrams. It makes sense that mountains would cluster together, and that a mountain range would be a place of intense storms (hence thunder). As in normal landforms, we rarely see an abrupt outcropping completely isolated from any other mountains. Here the extended mountain range is only interrupted by the hexagram pair #19–#20, but even *their* silhouettes resemble thunder and mountain trigrams writ large: ䷒, ䷓!

The human concerns spread across this mountain range have to do with momentary impulses (thunder) versus consolidation of experience (mountain). The mountain trigram is all about "keeping still," implying that something attains a fixed form. Thus the mountain trigram is also the sedimentation of memory, and the aftermath of historical travail. There is an isolated outcropping of this mountain range right near the beginning, at #4 ䷃, where the mountain trigram represents a fixed formation encountered in a learning situation. All the mountains from #15 ䷎ to #25 ䷙ represent stances or mental formations that leave behind results, all of which can be summed up in the retrospective consciousness of #26.6 ䷙. You can feel both the physicality and the experiential quality of this landscape in #17.6 ䷐, #22.5 ䷕ and #23.6 ䷖. (In the second half of the book, you can also find it in #53 ䷴.) Keep in mind that wherever there is a cluster of mountains, there is also a cluster of thunderbolts, impulsively stirring up storms among them.

Aside from this mountain range, the first half of the text (Upper Classic) is basically a place where human concerns are played out in the theater of heaven and earth. Everywhere you turn, situations stand in relation to heaven and earth, because there are so many *qian* and *kun* trigrams in the first half. One could say that the vastness of the natural order is a grand theater for the human concerns playing out therein.

In the Lower Classic, there are landforms, but not as much overarching and carrying by Heaven and Earth. (Note that Heaven and Earth trigrams are relatively rare in the Lower Classic.) First there is

a mountainous outcropping at #31–34 ䷞, ䷳, ䷽, ䷳ and another at #39–#42 ䷦, ䷳, ䷣, ䷳. There is also a distinct mountain-with-thunder range from #51 to #62 ䷲, ䷧, ䷧, ䷳, ䷳, ䷧,...䷽, broken by an extended wetland #57–#61 ䷸, ䷳, ䷺, ䷭, ䷸, which is a cluster of Marsh trigrams crossed by winds. I think the Marsh ☱ and Wind/Wood ☴ trigrams in #57–#61 provide a final chance to work through the preceding historical vicissitudes of the clustered mountain trigrams. In the Wind/Wood of #57–#61, the experiences of all the previous "ranges" can be assimilated into the *workings* of Wind. and then transformed into a fruit in the Marsh trigram. There is also a final small mountain outcropping at #62 ䷽, where lessons of experience take their final form before the concluding hexagram pair which symbolizes the "great crossing" at #63–#64 ䷲, ䷧.

Straddling the middle of the Lower Classic, there is a cluster of wetlands and windswept places at #43–#50: ䷳, ䷽, ䷮, ䷽, ䷽, ䷽, ䷳, ䷳. Just by looking at natural images of the constituent trigrams, we can arrive at an interpretation of this eight-hexagram cluster: First, the Marsh trigram ☱, which signifies fruition (or an offering), is shown resting on the foundation of an underlying element (☰). For each fruition, there is one of the four cardinal elements underlying it (Heaven, Earth, Water, and then Fire). After each fruition, one digs deep (by the penetrating action of the Wind/Wood trigram ☴) to bring up that element and manifest it openly, in its own right. In other words, this marshy, woody landform is composed of Marsh ☱ (*dui*) and then Wind/Wood ☴ (*xun*) in combination with each of the four elements in order: Heaven ☰ in #43–#44 ䷳ ䷽; then Earth ☷ in #45–#46 ䷽ ䷳; then Water ☵ in #47–#48 ䷽ ䷽; and then Fire ☲ in #49–#50 ䷳ ䷳. (Note that this mini-sequence holographically reprises the order of pure Heaven, Earth, Water and Fire hexagrams in the Upper Classic.)

In view of the fusion of human concerns with such landforms, I see an expansion of the human form into extended spheres of embodiment. For me, the superimposition of typical human concerns over landforms is a good reason to imagine the matrix as a meta-symbol (an expanded panoramic body), pointing to the cosmic dimension of existence.

Part 5. Parallels with the Code of Life

There is yet another layer of macranthropy in the *Zhouyi*. I think it is no stretch to say that lines of the *Zhouyi*, along with the statements attached to them, are a collection of determinants that bear upon typical phases of experience. The determinants are condensed, seed-like facets of experience that are

fleshed out during the process of interpretation. Their meaning is enriched with reference to many influences: surrounding lines, hexagram theme, inter-trigram dynamics, neighboring hexagrams, and even the destination hexagram. All of these impinge upon a line, placing it in a state of tension which precedes a line change. The whole point of exploring such zones of tension is to go beyond the symbol matrix per se and evoke the experiences that an embodied individual would have in such a situation.

So we can say that the determinants are pared-down moments of awareness and feeling that mean almost nothing by themselves, but in the context of full-bodied being, when the right determinants come together, they are "reconstituted" and felt by someone who ponders the symbols. If the determinants had not been extracted thoughtfully from flesh-and-blood experiences, they would not form such compelling combinations.

One can draw a parallel with the determinants of fleshly existence. Genetic material is condensed and stored in chromosomes. When it is time for use, it is activated and used by cellular metabolism to make a living creature. In general terms, the genetic material seems fairly homogenous, since it uses combinations of nucleotides, analogous to the contrastive components in hexagrams. The system seems standardized, but that's just an artifact of our own efforts to simplify. Actually, there are many categories of genetic material, such as structural genes, control-network genes, mega-genes, introns, redundant genes, transposons (jumping genes), etc.

The coding portion of DNA is composed of four bases (adenine, cytosine, guanine, and thymine), and each segment of three base pairs—called a codon—specifies one amino acid in a chain. People are intrigued by the fact that there are 64 possible codons ($4 \times 4 \times 4$), but the 64 codons are not really parallel with the 64 hexagrams. The 64 hexagrams are the end result of a binary expansion to the sixth place, and a hexagram can be defined by its one-and-only special meaning in a 64-symbol matrix. Contrastingly, the codons are defined by a cubic expansion of four possibilities, and their relation to the amino acids they specify is not a one-to-one correspondence. There are 22 amino acids commonly used to build the body's proteins, which is far less than the total number of 64 codons. So a particular codon may not be the one-and-only way to specify an amino acid. Some amino acids are specified by any member in a set of two or three codons. The codons of DNA belong to a matrix that is incredibly more complex than that of hexagrams. It would require an algebraic matrix with many dimensions to account for the "slop factor" in the correspondence between codons and amino acids.

The determinants of experience also belong to a great number of categories, such as memories, momentary conditions, persistent conditions, and trackable developments. Although they are not reducible to a limited number of standard elements, the determinants in line statements (in the form of images) are attached to a standardized code of yin and yang. The determinants of fleshly life are condensed, but when fleshed out they contribute to the living body, each in its own way. As for experiential determinants, our language has evolved to allow us to keep track of them. Oracular or poetic language evolves beyond everyday language by extracting determinants, playing with their juxtapositions, and inferring the forces that act through them. In an oracle, the existential meaning of tightly packed determinants is unpacked and revivified in the act of interpretation.

It is uncanny that determinants in the *Zhouyi* come in snippets that are attached to a set of striated figures. To some extent they resemble chromosomes, because they occur in pairs, and they carry condensed information which is activated and developed organically. Like members of a chromosome pair, they contain homologous types of information at analogous places. Once activated, the information becomes part of a dynamic, hermeneutic process—it takes on new life.

I am amazed by the intuition shown by Zhuangzi 莊子 in his chapter "Fullest Joy" ("至樂篇") when he wrote: "In seeds there are filaments, and when they come in contact with water, they carry life forward." (種有幾, 得水則為繼).[147] We can understand *ji* 幾 as 機 (which would mean life-force or vital workings). However, I think there is good reason to take *ji* 幾 on face value as a fine filament. Although the chapter goes on to indulge in a whimsical account of species transforming into other species, the idea that a seed has life-generating filaments is a rock-solid insight. The *Zhouyi* also contains the word 幾, in #3.3 ䷂, where it means something like "the seeds of future development," which is compatible with a fine filament or thread that will lead to future developments.

The assemblage of determinants in the *Zhouyi* represents a profound insight: the determinants of life experience can be arrayed in a matrix which is suitable for combining and recombining. Before the hexagrams are interpreted, they are pure potentiality, but they can be brought alive by being unspooled and actively applied. In the case of bodily life, the determinants are highly regularized and codified in genes. In the case of life experience, the underlying determinants are also condensed into a

147 Watson, trans., "Supreme Happiness," *The Complete Works of Zhuangzi*, pp. 280–88.

symbolic armature allowing for varied juxtapositions. These two arrays of determinants—genes and experiential memes—bear some parallels to each other. I believe that the *Zhouyi*'s authors realized that one way to model the structure of life experience, in all its multifarious complexity, would be to boil it down to determinants that could be lined up in paired clusters. In the process of doing that, they hit upon an array that echoes the body's underlying physical determinants. I do not think this was accidental. With uncanny intuition, they filled in the empirical gaps in their understanding by inventing a plausible armature that could apply to both physical and experiential domains. Such a focus can give an inner image of life's workings, (at a microcosmic level of graininess), but it can paradoxically be expanded to encompass the typical range of life possibilities. Thus, in a strange way, it is both a macranthropic and a microcosmic image, because it exhibits a landscape of typical life-phases, but at the same time it evokes the workings of tiny vital components in a living, reproducing body. The macranthropic body is extended not just into vast spaces containing numerous living things, but also into the microcosmic components making up each particular living thing.

PART 6. MACRANTHROPY AND HISTORICAL TIME SCALES

We cannot grasp the true amplitude of the macanthrope's body unless we consider its extension in time as well as space. A sense of temporal layering is pervasive in the *Zhouyi*. Consider, for instance, the contrasting symbolism of some hexagram pairs. Hexagram #49 ䷰ is Revolution, a pivotal phase that requires a process of incubation. Some of the lines in Revolution allude to the period leading up to rapid change. For instance, Line Two is about forming bonds between participants that are as firm as "oxhide." Line Three is about the need for consensus building. Contrastingly, the companion hexagram #50 ䷱ is Cauldron, which is a symbol of state power. The casting of a cauldron is done to solidify a ruler's mandate. Because this marks the founding of a dynasty, it does not precede a revolution; it can only be done in the aftermath of a revolution. Thus, a whole historical process is encapsulated in the transformation from Revolution to Cauldron, which is symbolized by the inversion of #49 to become #50.

Another example of historical layering is the man who keeps his cattle tethered in #25.3 ䷘. As the line statement tells us, "*...The cattle that someone keeps tethered may become a passer-by's gain, the townsman's terrible loss.*" This loss of cattle highlights the contradiction between two notions of

ownership. From the townsman's point of view, the cattle clearly belong to him because the land belongs to him. But one cannot rule out the possibility that the land was forcibly appropriated and transferred to the town's fief-holder. By the same token, a nomadic group that regularly pastured their animals on that land may have enjoyed traditional use-rights to it. The Zhou were basically a nomadic group until they overthrew the Shang and turned sedentary within a few generations. In a context where the Zhou people were not far removed from their own nomadic past, certain ambiguities of ownership were bound to arise. The incident of contested ownership in this hexagram reflects a historical transition.

All through the *Zhouyi*, rituals are mentioned that belong to different stages of cultural development. In #45 ䷬ a communal gathering is the occasion for an elaborate sacrifice of cattle, sheep, and pigs (*dasheng* 大牲), but in #29.0 ䷜ and #41.0 ䷨, a simple offering made with wooden and clay vessels is deemed appropriate. In #20 ䷓ (which is the hexagram of contemplation), there is an ablution without any need to make an offering. In #63.5 ䷾ the oracle's author comes right out and says that a simple offering with music will bring more blessings than a cattle sacrifice. In #30.3 ䷝, the percussion made by beating on a clay jug belongs to the typical rustic music of northwestern pastoral peoples. The Image Treatise of #16 speaks of making a musical offering to the Lord of Heaven, during which the spirits of one's ancestors would be invited to "be in attendance." The mention in #42.5 ䷩ of using a "magic tortoise" for divination alludes to court customs of the Shang, even though the preferred divination technique in the Zhou was sortilege done with yarrow stalks. Even a bird totem dance is alluded to in #53.6 ䷴, and a shamanic trance involving a bird totem is also mentioned in #56.6 ䷷. There are allusions to possible human sacrifice in #17.6 ䷐ and #45.6 ䷬. The metal burial artifact mentioned in #47.4 ䷮ was intended to provide for a deceased person's use in the afterlife, but the wording suggests that a living person is haunted by the thought of it.

The numerous rituals, customs, and events mentioned in the *Zhouyi* clearly had their origins in different historical periods, but they were all available as objects of reflection, or as options for conduct, to be mulled over by people in the Western Zhou. This shows a conscious effort by the authors to consider the resources from different stages of historical development.

The historical span of the *Zhouyi*'s content can also be investigated by looking at the historical incidents it mentions. #64.4 ䷿ mentions Zhen-Hai, a culture hero who was murdered while trying to

expand the economic sphere of the Shang in its formative period. #63.3 ䷾ mentions Gaozong, a ruler who revived dynastic fortunes midway through the Shang.[148] Of course there are allusions to the period when the Zhou were overthrowing the Shang, especially in #36 ䷣, which is about the period when Zhou leaders had to remain underground (figuratively and literally).

But the historical inclusiveness of the *Zhouyi* is not limited to the specific customs and events included in its line statements. More importantly, the thinking of the *Zhouyi* authors was capable of transcending their own era. They divided human life into 64 archetypal situations grouped in 32 complementary pairs. Not only did they cut the pie of human experience in their own unique way, but they also made the determinants combinable and fit them into a matrix based on the fertility of Heaven's union with Earth. In their account of human experience, again and again their way of slicing the pie hits upon a vein of universality. The two themes of #42 "Increase" (aggrandizement and elaboration) and #41 "Decrease" (contentment with original nature) are so compelling that their influence was felt later when Laozi wrote the *Daodejing*. And this is only one example of how the cognitive capacity of the *Zhouyi* authors was able to transcend their own era.

Because of that capacity, the *Zhouyi* authors produced a text that became a seed crystal for interpretive endeavors. Of course, the first stages of interpretation took the form of divination, because the *Zhouyi* was, after all, a divination manual. The *Zuo Chronicles* records seventeen divinations done by members of the ruling class at ducal courts during the Spring and Autumn period, which is when Confucius lived. In those divination accounts, the diviner discussed the symbolism of hexagrams and applied it to real-world questions. In the Warring States Period, there was philosophical discussion surrounding the symbols (probably beginning with members of Confucius' lineage), and some of that discussion was codified into treatises. In the Han Dynasty the treatises were appended to the *Zhouyi* text to make the *Yijing* (the "Classic of Changes"). A number of erudites who specialized in the *Yijing* were recognized by the Han court, and a scholar named Jing Fang 京房 claimed a line of succession that went back to grandson-disciples of Confucius.[149] Aside from the erudites appointed by the emperor,

148 Li Xueqin 李學勤, 《周易溯源·周易卦爻辞年代补证》("Investigation of the Historical Period of Oracular Statements in the Zhouyi," *The Origins of the Zhouyi*) (巴蜀书社, 2015).

149 Relevant passages of the "Biographies of Officials" from *The History of the Han* 《漢書藝文志·儒林傳》 and other

numerous Han scholars wrote commentaries on the *Zhouyi*. So a Bronze Age divination book became a philosophical text discussed by scholars in the imperial period.

But the hermeneutic project did not end there. If the Eastern Zhou and the Han can be considered China's "classical period," then, during China's long "medieval" period, the *Yijing* was discussed and interpreted by many outstanding scholars: Wang Bi in the Wei dynasty, Kong Yingda in the Tang, Zhu Xi and Cheng Yi in the Song, Jiao Hong, Hao Jing, and Zhang Cizhong in the Ming, and then Li Guangdi and Cha Shenxing in the Qing. These names are just a drop in the bucket of *Yijing* commentary. All through China's early, mid-, and late medieval periods, thinkers were drawn to bouncing their own ideas against the symbols in the *Yijing*. What is more, all through the traditional period, practitioners and theorists of divination have elaborated the divinatory system of the *Yijing* by correlating it with calendrical cycles, five phase theory, and numerology.

Coming down to the modern period, we have seen new waves of interpretation. Some of the twentieth-century commentators have treated the text skeptically. This is understandable, because the shock of confronting aggressive modernity motivated Chinese scholars to question the classics and to explore Western modes of thought. They did not want China to continue playing the role of the "sick man of Asia." Meanwhile, in the West, the modern mindset that questions everything provided fertile ground for some people to explore the *Yijing* text as a source of paradoxically fresh thinking. People borrowed the *Yijing*'s viewpoints to gain perspective on their own tradition. The archetypal psychology of Jung and other mystical currents fed into the new avenues of *Yijing* interpretation that opened in the West.

In a single paper I cannot possibly sum up what has happened in the history of *Yijing* scholarship. It is an extensive hermeneutical project that has accumulated like a coral reef over time, a collective co-creation in which interpreters have conscientiously built upon traditional commentary. There may have been interpreters who made new departures, but whose works were unfortunately suppressed and thus did not come down to us. We can think of the edifice of *Yijing* interpretation as a collective artifact. At the center is an oracular text with fewer than 10,000 characters. Around that is an accretion of systematized treatises from the Warring States and early Han period. Around that there

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relevant texts can be found in Guo Hejie, "On Those Who Transmitted the Yi" 郭和杰, "論傳易的人" at the www.eee-learning.com website.

was further accretion of individual commentaries and imperially sponsored syntheses of commentary from the medieval period. Now, in the modern period, we are seeing a new layer of individualistic, exploratory projects by Asian and Western aficionados.

Such an edifice could not have built up around an archaic text had it lacked the capability to speak to people down through the ages. This is an unusual archaic text: it could speak not only to people of the archaic and classical eras, but also to people of the imperial and medieval eras. It spoke to early modern people, and it is still speaking to us now. Across the ages people have responded to it with their interpretations, and by now a great body of discussion that has built up in layers. From these precedents we can see that if a body of ideas offers penetrating and seedlike insights into the human condition, it will take ages before discussion of such ideas can fully bear fruit. It will take ages for their implications to be fully unpacked. This fits with the genius of Chinese culture, which has allowed Confucianism and Daoism to carry out an extended conversation without resorting to antagonistic attacks. In fact, this extended conversation has been internalized to such an extent that Confucian-Daoist syncretism has become an important part of the Chinese literati ethos. It belongs to the thinking of any member of the literati. Now we live in an era when we need that patience to allow science and humanism (or ecological awareness and technical imperatives) to engage in an extended conversation. As we seek touchstones for discussions that will bridge our great cultural gulfs, we can borrow from the example of the *Zhouyi*, which condensed so much grist for contemplation into seedlike symbols. The *Yijing* as an interpretive project, collaboratively pursued by authors and systematizers and commentators alike, is macranthropic in scope. Together they have erected an immaterial edifice around which people of the archaic, classical, medieval, and modern periods have gathered to hold discourse, and that discourse is still underway.

PART 7. THE EXTENDED SPHERE OF MORAL SYMPATHY

There is evidence of an extended sphere of sympathy expressed throughout the symbols of *Zhouyi*, and the text of Hexagram #48 is an excellent example of this. Its unfolding is expressed in stages by the line statements, which I will discuss one by one below.

䷯

#48.0/ 井：改邑不改井，无喪无得，往來井井。汔至，亦未繘井，羸其瓶，凶。/*A town*

may be relocated, but not a well; [in a well there is] no loss or gain; going back and forth, [we move] from well to well. Even if it almost reaches [the well-rim], that does not mean the water has been drawn, [for] breaking the jug will bring misfortune.

The hexagram judgment contemplates water as an eternally replenished resource that becomes available to living things by means of a well. Depending on need and circumstance, people either gravitate toward it or pass it by. In the line statements, we will see that the means of access may be spoiled by human neglect, or it can be facilitated by human effort. We will also see several expressions of regret, implied or directly stated, when something hinders the water's availability.

#48.1/ 初六，井泥不食，舊井无禽。/ *The well is muddy and not drinkable; the well is old and has no animals around it. / 'Image':* The well is muddy and not drinkable—*in a low state. The well is old and has no animals around it*—forsaken by time.

In First Yin the speaker notices right off that this is an old well, neglected and unvisited by man or beast. This is a well that is not fulfilling its rightful purpose of providing water.

九二，井谷射鮒，甕敝漏。/ *Minnows are darting about in the well pond. The jug is worn and leaky. / 'Image':* Minnows are darting about in the well pond—*it is not available [to us].*

In Second Yang, small fish are darting in the well-pond, and the crock is worn and leaky. (This is slightly better than being clogged with mud, but the water is still not available for human use. Even so, perhaps there is a touch of consolation at the sight of fish darting about. Evidently the sphere of fellow feeling extends to simple creatures.)

九三，井渫不食，為我心惻，可用汲。王明，並受其福。/ *The well water spills [onto the ground] and is not imbibed. This makes my heart ache, for one might draw from it. If the king were enlightened, we could enjoy blessings together. / 'Image':* The well water spills and is not imbibed—*the passer-by feels an ache. Seek for the king to be enlightened, for we could enjoy good fortune.*

In Third Yang, water is spilling and flowing over the ground. The observer brings his own feelings to this experience: he feels a "pang in his heart" at the sight of such waste, and his thoughts immediately turn to the king. (This implies one's wish for a leader who would recognize the water's value and undertake projects to make resources available.)

六四，井甃，无咎。/ *The well shaft is being lined. No blame. / 'Image':* The well shaft is being lined, no blame—*refurbish the well.*

In Fourth Yin, someone is lining the well shaft with tile. In other words, work is being done to make the well useful. (We are moving along in the progression toward the fulfillment of the well's purpose. Note that the constituent trigram *xun* ☴ is associated with "work.")

九五，井冽，寒泉食。| *The well water is refreshing, a cold artesian source to drink from. / 'Image': Draughts from that cold spring—this is a matter of centrality and correctness.*

In Fifth Yang, spring water from the well is bracingly cold and refreshing to drink. (At last water from an artesian spring can be enjoyed, but only in small amounts. The final step that would make it widely available has not yet been taken.)

上六，井收勿幕，有孚元吉。| *Do not cover the well hoist. With good faith there will be fundamental good fortune. / 'Image': Fundamental good fortune is above—a great achievement.*

In Top Yin, a means to draw water from the well has been devised, and no one should cover up the well winch.

The eternally replenished resource offered by the natural world in #48 is counterposed with the culturally mediated product of human effort in #50 ䷱. Thus, in a microcosmic segment of two hexagram pairs (#47–#48 and #49–#50), we see the contrast of two seminal categories of human development: the *raw* and the *cooked*, both of which are made accessible following a preparatory phase #47 ䷮ (Predicament) and #49 ䷰ (Revolution). Advancing through the lines of #48 Well, as the speaker encounters a resource that is fundamental to life, we see that his thoughts are naturally attuned to obtaining and sharing it. This reminds me of Mencius' doctrine of the four affective templates of the human mind (*si-duan* 四端).[150] These are the built-in valuations, belonging to human nature, that underlie our feelings. In his most famous example, Mencius says that when we see an infant teetering at the edge of a well, even before we have time to think, we have a strong emotive response. Mencius calls this the "mind that feels hidden pangs" (*ce-yin-zhi-xin* 惻隱之心). At such a sight, one's heart seems to be in one's mouth, or there is a sinking sensation in one's stomach. It is interesting that Mencius uses the word *ce* 惻 ("a pang") for a gut-wrenching empathetic response. The body is very much part of our basic emotional reactions, and this same preconceptual pang (*ce* 惻) is felt in Third

150 Mengzi 孟子, *Mencius, Book 3*《孟子·公孫丑上》. English translation: James Legge, *The Works of Mencius* (New York: Dover Publications, 1970), pp. 189–208. For a modern study of our instinctual "moral organ," based on neuroscience but compatible with Mencius' thinking, see Jonathan Haidt's *The Moral Instinct*.)

Yang, when well water is being wasted. The notion of the water's value is not simply rooted in our narrow personal concerns. Our minds have a level of subjectivity that responds from a broader standpoint. But what body can such subjectivity be tied to? This subjectivity belongs to the realm of collective sympathy, which can be thought of as belonging to the extended body of human existence. In other words, the *Zhouyi* situates personal concerns within a sphere of resonance that corresponds to the macranthropic body.

{Background confession: I would like to relate an experience that made me receptive to ideas of the macranthropic body. This experience pointed me in the direction I have taken in my interpretations of the *Zhouyi*. In the summer of 1996 I took part in a seven-week meditation retreat for temple staff members at the Man-Heaven Institute in Puli, Taiwan. During four daily sessions, I reached a stage in which I began each meditation hour by resuming where I had left off previously. It was as if I could leave a "bookmark" at a certain mental state, then resume that state soon after sitting back down on my cushion. During one of my most memorable meditations, I began to feel a connection with a huge body extending in all directions. I was aware that the body was composed of shimmering light. Each shimmer was a spark of light that flashed for a few moments, then went away. I was aware that there were chainlike connections among sparks, and that sparks were often triggered by the flashing of other sparks. So many sparks of light were flashing intermittently that the overall extended body appeared to remain constant. An understanding of the nature of the sparks was somehow bestowed on me. Each spark was an act of love, arising within a relationship between specific living things. Yet on a grand scale, the constant shimmer of sparks took the form of a divine body. The words "dharma body" 法體 popped into my head. I realized that if "God is love," then I was seeing the body of a divine being. Maybe I was seeing its metaphysical body (*dharmakaya*). Or maybe I was seeing his emanation body (*nirmanakaya*), by which the divine being appears in earthly form to trigger transformative changes. Or perhaps I was seeing her reward body (*sambhogakaya*), by which the divine being receives karmic rewards for his/her benign activities. At any rate, the image stayed with me and has become a beacon that is both behind me and ahead of me in time. This is why I choose to invoke the Cosmic Man in my studies of the *Zhouyi*.}

May 2023 in Xianghui Studio

2023 年 5 月于嚮晦齋

THE ARCHITECTONICS OF THE SYMBOL MATRIX

In June 2010 I participated in the Sixth International Conference of Daoist Studies at Loyola-Marymount University, Los Angeles (organized by Livia Kohn and Robin Wang). At the conference I presented a paper titled "The Upper and Lower Parts of the *Zhouyi*: An Enumeration of Contrasts," in which I presented a contrastive view of the *Zhouyi's* two halves. That paper was later published in *Minima Sinica*, 2011, vol. 2, edited by Wolfgang Kubin of Bonn University. In the following pages I will present the main ideas of that paper in a shorter, more straightforward form.

The text of the *Yijing* has come down to us in two parts called the "Upper Classic" and the "Lower Classic." The bipartite division of the text dates back at least to when the Ten Wings were appended to the original *Zhouyi* material, making what we know as the *Yijing*. Some traditional commentators have remarked that the Upper Classic emphasizes the Way of Heaven and the Lower Classic emphasizes the Way of Mankind. For instance Zhang Huang 章潢 in his *Zhouyi xiangyi* 周易象義 wrote, "At the head of the Lower Classic are Feeling and Endurance, in which husband and wife usher in the Way of Humankind."[151] The Qing writer Jin Shengtan 金聖嘆, in his *Tongzong yilun* 通宗易論, also wrote about a contrast between Way of Heaven and Way of Mankind in the *Yijing*.[152] Of course, this characterization of the two parts is found much earlier, in the *Yijing* itself. The "Treatise on the Hexagram Sequence" introduces the Upper Classic by stating, "Once there are Heaven and Earth, there can be a myriad beings…." The same treatise introduces the Lower Classic by stating, "...once there are a myriad beings, there can be [human] males and females." This passage goes on to enumerate human bonds and virtues which are particular to the Human Way. Those suggestive remarks about contrasts between the halves piqued my interest, so I resolved to look for empirical reasons behind them: Why

151 See Zhang Huang 章潢, *Zhouyi xiangyi* 周易象义 vol. 9, p. 356. In his comment on #64, Zhang Huang says that this hexagram marks the final stage in a cycle and thus prepares the way for a new cycle. In this context, he remarks, "Between human affairs and the Heavenly Way, each end is a new beginning." Ibid., pp. 499–500.

152 Jin states several times that the Heavenly Way–Human Way distinction relates to Heaven, Earth, Water, and Fire in the Upper Classic versus Mountain, Marsh, Thunder, Wind in the Lower Classic. See Jin Shengtan, "Tongzong yilun" 通宗易论, in *Jin Shengtan quanji* 金圣叹全集 (Nanjing: Fenghuang Press, 2008).

were the two parts characterized as having different emphases? Why are they divided in the received text?

In reading the *Yijing* I have become convinced that the bipartite structure is an integral feature of the original oracular text, dating back to before the treatises. I found obvious differences between the two parts of the text, along with obvious symmetries. As a way of exploring the structure and content of the *Zhouyi*, this paper will examine distinctions and symmetrical relations between upper and lower parts in terms of 1) trigram distribution; 2) word use; 3) hexagram sequence features; and 4) symbolic themes. It will demonstrate that different distributions of two trigram sets (Heaven, Earth, Water, Fire vs. Mountain, Marsh, Thunder, Wind) lead to different symbolic atmospheres in the two parts. I will further demonstrate that differences in word use and themes (particularly emphasis on loss, disappearance, threats to identity, and simulacra in the Lower Classic) are consistent with trigram-related differences in symbolic atmosphere. I will also attempt to give a tentative philosophical reading of the overall differences between the two halves.

I. Trigram Distribution (See Fig. 1.)

A. If we count up the distribution of two trigram sets ☰, ☷, ☵, ☲ (Heaven, Earth, Water, Fire) and ☶, ☱, ☳, ☴ (Mountain, Marsh, Thunder, Wind), we will discover an interesting fact: the former set is emphasized in the Upper Classic, and the latter set is emphasized in the Lower Classic (Fig. 1 in "Dance of Qian and Kun"). This is especially true of Heaven and Earth trigrams, which appear 12 times each in the Upper Classic and 4 times each in the Lower Classic. This predominance stands in symmetrical relation with that of Marsh and Wind, which appear 12 times each in the Lower Classic and only 4 times in the Upper Classic. This difference of emphasis between the two halves was pointed out by the Ming commentator Lai Zhide.[153] This has more recently been noted by the contemporary *Yijing* scholar

153 Regarding the role of these two trigram sets in the Upper Classic and Lower Classic, the Ming scholar Lai Zhide 来知德 wrote: "The Upper Classic begins with Qian and Kun, which relates to Heaven and Earth's being settled in their positions. The Lower Classic begins with Feeling and Duration, which relates to the exchange of energies between Mountain and Marsh. When the 'Xici Treatise' states that 'Heaven and Earth are settled in their positions,' it means the positions are distinct and counterposed, thus Heaven and Earth are two separate hexagrams. When the 'Xici Treatise' states that 'the firm and soft are interchanged,' it means that the energies circulate and merge, thus Mountain and Marsh are combined in one hexagram."

Li Shangxin.[154]

B. When Heaven, Earth, Water and Fire are combined among themselves, they produce 16 hexagrams, 12 of which appear in the Upper Classic and 4 in the Lower Classic (ex. #13 Fellowship ䷌ and #7 Army ䷆). Conversely, when Mountain, Marsh, Thunder, and Wind are combined among themselves they produce 16 hexagrams, 12 of which appear in the Lower Classic and 4 in the Upper Classic (ex. #31 Feeling ䷞ and #32 Endurance ䷟). This symmetry is remarkable because the Upper Classic has only 30 hexagrams, while the Lower Classic has 34 hexagrams. Despite a seeming imbalance between the two sections, a subtle symmetry is preserved.

C. The Upper Classic begins with Qian ䷀ and Kun ䷁; it ends with #29 Flux ䷜ and #30 Aureole ䷝. This gives a good indication of how important the Heaven, Earth, Water, Fire set is in the Upper Classic. The Lower Classic begins with #31 Feeling ䷞ and #32 Endurance ䷟, which are composed respectively of Marsh + Mountain and Thunder + Wind. This highlights the importance of the Mountain, Marsh, Thunder, Wind set in the Lower Classic.

The hexagram sequence is a pie which we can slice in more than one way. Another pair of

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Lai's term for the trigram set Heaven, Earth, Water, Fire was *zhenggua* 正卦 ("cardinal trigrams"), because these four trigrams appear at the cardinal directions of the Prior Heaven Trigram Diagram. His term for the Mountain, Marsh, Thunder, Wind set was *yugua* 隅卦 ("inter-cardinal or corner trigrams"), because these four trigrams appear at the corners of the Prior Heaven Trigram Diagram. See Zhou Lisheng (周立升), *Yijing jizhu daodu* 易经集注导读 (*Guide to Yijing jizhu*), Jinan City: Qilu Shushe, 2009, pp. 73, 266.

154 Li states: "The Mother and Father trigrams predominate in the Upper Classic…. The older and younger offspring trigrams (Mountain, Marsh, Thunder, Wind) predominate in the Lower Classic." Li makes the interesting point that Water and Fire trigrams hold parity with Heaven and Earth in the Upper Classic because they share the feature of non-invertibility. What is more, they occupy a position at the segment's end that offsets that of Heaven and Earth at the beginning. (In the Upper Classic, Water and Fire appear as pure hexagrams.) At the same time, Water and Fire hold parity with Mountain, Marsh, Thunder, Wind in the Lower Classic, because the former are "middle offspring" of Heaven and Earth, just as the latter are the "older and younger offspring." Water and Fire also appear in an offsetting role at the end of the Lower Classic, where their interchange (i.e. resonance) in #63 and #64 echoes the interchange of Mountain, Marsh, Thunder, Wind at the segment's beginning. See Li Shangxin, *Gua-xu yu jie-gua* li-lu 卦序与解卦理路 (Hexagram Sequence and Approaches to Hexagram Interpretation) (Bashu Shushe Press, 2008), p. 15.

trigram sets can also be used in analyzing distinctions between the upper and Lower Classic. The set of Heaven, Thunder, Water, and Mountain holds a majority in the Upper Classic; the set of Earth, Wind, Fire and Marsh holds a majority in the Lower Classic. The former set is made up of "yang" trigrams, and the latter set is made up of "yin" trigrams. This weighting of yang and yin trigrams conforms to this statement in the "Treatise on Appended Phrases": "Qian the Creative knows the great beginning; Kun the Receptive brings things to completion." The "Wenyan Treatise" also says, "Although Yin has beautiful features, she holds them within… The earthly Way does not lay claim to achievement but completes things for the sake of others." It is clear that yang's special qualities are brought to bear in an initial creative phase, so it is a reasonable arrangement for yang elements to predominate in the Upper Classic. As for the phase when things are "brought to completion" or "fulfilled," this is when yin's special qualities are brought to bear, so the predominance of yin trigrams in the Lower Classic is a reasonable arrangement. Please consult Fig. 1 for the distribution of yang and yin trigrams in the Upper Classic and Lower Classic.

II. Hexagram Sequence Features

A. When considering how the upper and lower parts relate to each other within the whole hexagram sequence, the most outstanding feature is "symmetry despite imbalance." From #1 Qian ䷀ to #30 The Clinging ䷝, the Upper Classic is made up of 30 hexagrams, and from #31 Feeling ䷞ to #64 Not-Yet-Across ䷿, the Lower Classic is made up of 34 hexagrams. Even so, the two parts show obvious symmetry, because the 18 *hexagram figures* of the Upper Classic yield only 30 *hexagrams*, whereas the 18 *hexagram figures* of the Lower Classic yield 34 *hexagrams* (see Fig. 1 in "Dance of Qian and Kun"). Why is this? When the first two hexagrams of the Upper Classic (Qian ䷀, Kun ䷁) are inverted, they are still Qian and Kun. That is, one *hexagram figure* yields only one hexagram. Between Qian and Kun we say there is a *cuo* (yin-yang "opposite") relation. As for #3 Difficulty ䷂ and #4 Unknowing ䷃, the same hexagram figure yields two hexagrams, depending on its vertical orientation: that is, one figure yields a pair of hexagrams, which are described as having a *zong* ("invertible") relation. In the Upper Classic, there are relatively more hexagram pairs having an opposite relation (three pairs), so 18 figures yield only 30 hexagrams. In the Lower Classic only one pair of hexagrams has an opposite relation (Inner Sincerity

䷿ and Preponderance of the Small ䷽), and all other pairs have an *invertible* relation. Thus 18 figures can yield 34 hexagrams. Huang Dingxuan discusses this phenomenon in detail.[155]

B. In the Upper Classic, there is less yin-yang resonance between upper and lower trigrams than in the Lower Classic. Every hexagram is composed of two trigrams, for instance #63 Already-Across ䷾, which is composed of the outer trigram Water and the inner trigram Fire. In this hexagram the two trigrams resonate because their lines occupying analogous positions (bottom, middle and upper) are opposite in polarity. Because all three pairs of lines are yin-yang opposites, the hexagram is said to be "fully resonant." The Upper Classic begins and ends with hexagram pairs which are fully non-resonant: Qian ䷀, Kun ䷁ and #29 ䷜-#30 ䷝. Conversely, the Lower Classic begins and ends with hexagram pairs that are fully resonant: #31䷞-#32 ䷟ and #63 ䷾-#64 ䷿. What is more, in the Upper Classic there are relatively more hexagrams that have only one pair of resonant lines (ex. #7 Army ䷆): *in fact, there are 14 such hexagrams in the Upper Classic, but only 10 in Lower Classic*). Conversely, in the Lower Classic there are relatively more hexagrams having two resonant line pairs (ex. #36 Darkening ䷣): *in fact, there are 14 such hexagrams in the Lower Classic, but only 10 in Upper Classic*. From these symmetrical ratios we can see another kind of subtle balance between the Upper Classic and Lower Classic.

C. Balanced hexagrams are those which have 3 yang and 3 yin lines, for instance #18 Spoilage ䷑. In the Upper Classic there are only 6 balanced hexagrams, but in the Lower Classic there are 14 of them. Thus there is a marked tendency toward having equal numbers of yin and yang lines in the Lower Classic.

D. Looking at yin-yang interaction from another angle, we discover that the average yin or yang clump size within hexagrams decreases steadily from the Upper Classic to the Lower Classic. At the beginning of the Upper Classic are Qian ䷀ and Kun ䷁, composed respectively of six contiguous yang and yin lines (so their clump size is 6). As a further example, the clump size of #4 ䷃ is 3. By the time we get to #63 Already-Across ䷾ and #64 Not-Yet-Across ䷿ at the end of the Lower Classic, the clumping of yin and yang is reduced to a minimum. What is more, as we proceed through the sequence, each ten-hexagram

155 See his *Zhouyi zongheng tan*《周易纵横谈》(Guangxi Normal University Press, 2006), chapter 1.

segment—beginning with #1–#10—has a higher average clump size than the segment following it. That is, the clump size decreases progressively until we get the minimal clump size at #63–#64, which is 1 (not a clump at all)! For example, in the first decad: 6+6+3+3+3+3+4+4+3+3 = 38, divided by 10 makes an average clump size of 3.8. In the second segment: 3+3+4+4+3+3+2+2+4+4 = 32, divided by 10 makes an average clump size of 3.2. As we calculate the average for each ten-hexagram segment through the sequence, we find that average clump size decreases steadily.

Combining these three tendencies in features B, C, and D, it becomes obvious that the further along we go in the sequence, the more balancing, resonance, and interspersion there are between yin and yang. This is carried on until we reach the two fully resonant hexagrams Already-Across ䷾ and Not-Yet-Across ䷿ at the end. In other words, the structure itself shows a tendency that has symbolic implications: there is a progressive development of harmonization (or a more delicate interplay) between yin and yang. Far from defying logic, the structure presents us with an abstract narrative of yin and yang's attainment of greater and greater balance and more intimate connection.[156]

III. Differences in Word Use

There are also obvious differences in word use between the Upper and Lower Classic. For instance, *huiwu* 悔亡 ("regret disappears") does not appear in the Upper Classic, but it appears 19 times in the Lower Classic. The word *fu* 孚 ("trust") appears 13 times in the Upper Classic and 26 times in the Lower Classic. The word *sang* 喪 ("lose") appears only once in the Upper Classic and 10 times in the Lower Classic! The word *xin* 心 ("heart/mind") appears once in the Upper Classic and 7 times in the Lower Classic. The word *yang* 羊 ("goat") appears 5 times in the Lower Classic but not at all in the Upper Classic; the word *niao* 鳥 ("bird") appears 4 times in the Lower Classic but not at all in the Upper Classic. The word *lei* 羸 ("broken/sick") appears 4 times in the Lower Classic but not at all in the Upper Classic. The

156 The progression from solid yin/yang to total interspersion is discussed by Huang Dingxuan 黃訂宣: "As for the two pairs #1 Qian-#2 Kun and #63 Already Across-#64 Not Yet Across, one pair is the purest among the pure, and the other is the most fully intermingled. Thus Qian/Kun and Ji-ji/Wei-ji are contraries: one occupies the beginning of the sequence; the other occupies the end of the sequence, and they offset each other at a distance." See his *Zhouyi zongheng tan*《周易纵横谈》(Guangxi Normal University Press, 2006), chapter 1. This phenomenon is also discussed by Huang Peirong 黃沛榮 in a chapter on the hexagram sequence. See his *Yixue-qiankun* 易學乾坤 (Taipei: Da-an Chubanshe, 1998).

words *yu* 籲 ("simple offering"), *jia* 假 ("proceed towards"), *wuzhu* 勿逐 ("do not chase"), *tun* 臀 ("buttocks") and *gui* 鬼 ("ghost") each appear 3 times in the Lower Classic but not at all in the Upper Classic. The word *dao* 道 ("way") appears 4 times in the Upper Classic but not at all in the Lower Classic. The phrases *jianhou* 建侯 ("set up fiefdom") and *xingshi* 行师 ("set armies marching") both appear 3 times in the Upper Classic but not at all in the Lower Classic. There are many such examples. (See Fig. 1 in "The Upper and Lower Parts of the Zhouyi," *Minima Sinica* [2011], vol. 2.) In view of the above, there are clear signs that whoever wrote or attached line statements to the hexagrams (King Wen?) considered the distinction between Upper Classic and Lower Classic when making word choices.

IV. Differences in Thematic Strands

A. Many traditional commentators have stated that the "Way of Heaven" predominates in the Upper Classic and the "Human Way" predominates in the Lower Classic. I believe that an empirical basis exists for this difference in *symbolic atmospheres* between the two sections. Heaven and Earth trigrams are weighted toward the Upper Classic, appearing there 12 times each (but only 4 times in the Lower Classic): thus many hexagrams have Heaven and Earth as part of their composition. In #20 Viewing ䷓, for example, the Wind trigram represents human endeavor (or natural workings), and at the same time it could also represent wooden materials used to build a tower. The lower Earth trigram represents a stable support or resting place; it could also represent people living on the land that is visible from the tower. In the hexagram Viewing, a person takes a distant view; he/she surveys the boundlessly extended land around him. (Notice that the Earth trigram's name *kun* 坤 contains the component *shen* 申, meaning to extend!) In other words, Viewing is an act which takes place between Heaven and Earth. To give another example, in #13 Fellowship ䷌ a person meets with a group of kindred spirits, a "band of brothers," similar to Robin Hood and his merry men of the greenwood. They throw in their lot together, outside of the vested social order (under the vast heavens). The Fire trigram below has the potency of "brightness," (i.e., discernment), whereby they recognize and identify with each other; as for the Heaven trigram above, it witnesses the vow of brotherhood they swear. Because Heaven and Earth appear more frequently in the Upper Classic, situations which happen at what Sima Qian called the "borderline of Heaven and mankind" (天人之際) are encountered at nearly every turn, and they influence the Upper Classic's symbolic ambience.

B. In his readings of eight-line Tang poems, Jin Shengtan looked for thematic aspects in the title of a given poem, and then he would proceed to tease out those themes and point out where they appeared within the two quatrains. He would point which lines or couplets in the poem were applicable (*qie-ti* 切題) to the themes implicit in the title. Perhaps because I was influenced by Jin Shengtan's approach to interpreting Tang poems,[157] I tried a contrastive approach to reading the upper and lower parts of the *Zhouyi*. As a result, I discovered some themes that appear especially in the Lower Classic.

1. Challenges or threats to identity: Although the "cardinal trigrams" Heaven, Earth, Water, and Fire hold an overall majority in the Upper Classic, Fire is an exception in this set, for it appears more times in the Lower Classic than in the Upper Classic. Several of the hexagrams it appears in have to do with consciousness or identity. Two prime examples are #36 Darkening ䷣ and #38 Divergence ䷥. In Darkening, a man's true ability is covered up, or his rightful identity is put under threat. In Top Yang of #38 Divergence, a suspicious man sees normal people as demons. In view of these examples, it is justifiable to associate Fire with consciousness or identity in the Lower Classic.

2. A "simulacrum" is a concrete object upon which symbolic meaning is conferred. It may be used to stand for social rank, economic value, or clan affiliation. Various simulacra appear in the Lower Classic, for instance in Top Yang of #53 Gradual Development ䷴: "The goose mounts gradually to the heights; its feather can be used as an ornament in a dance." Other examples are a pheasant feather used as an emblem of official rank or officialdom in #56.5 (Traveler) and #50.3 (Cauldron); cowries used as a medium of exchange in #41, #42 and #51; a jade plaque held in the hand as credential at court (#42 Increase); red ceremonial garments worn only by officials (#47 Predicament); axe heads used as value tokens/trade items in #56.4 and #57.6; and a "magical tortoise" worth 20 cowries, used as an auspicious gift (#41 Decrease). Aside from these obvious examples, the Lower Classic also has quite a few objects that are simulacra-like, for instance, the goat brought to a wedding by a groom. The sacrificed goat is associated with the groom's role in a marriage ritual. (Because the groom has brought a sickly goat, it does not bleed when its throat is slit: this may indicate that he is not sincere enough, or Heaven does not smile on this marriage.) Another example is Fourth Yin in #46 Rising: "The king performs an offering

157 The Ming-Qing critic Jin Shengtan 金聖嘆 (1608–1661), in his *Tangshi-ping* 唐诗评 (Critiques of Tang Poems), and *Du-shi jie* 杜詩解 (Explications of Poems by Du Fu) wrote commentaries for hundreds of regulated verse poems (*lüshi*). In his analyses, he would often contrast the first quatrain or couplet of a poem with the second in terms of imagery and meaning.

at Qi Mountain." Even Qi Mountain has simulacra-like significance here. The king performs his ceremony at a mountain that was the cradle of development for the Zhou people. (Perhaps he uses this to show that ancestors and former leaders still support his royal power.) As for simulacra in the Upper Classic, there is only one obvious example, namely the "golden arrow" (tendered during a lawsuit) in #21 Biting Through. A culture having many simulacra is a highly mediated culture in which all social activities are carried out through mediations of signs. The Lower Classic of the *Zhouyi* is a context in which value is mediated by simulacra.

3. The Lower Classic portrays a society that is changing rapidly or perhaps even in turmoil; therefore people in it often experience loss or anomie. There is an empirical basis for identifying this tendency in the Lower Classic, namely the word *sang* 喪 ("loss"), which appears ten times in the Lower Classic but only once in the Upper Classic.

4. In an era when social order goes out of balance, people have to rely on themselves. People need to form heart-to-heart bonds with other people. Instead of relying on predetermined clan relations, they must build trust in one another. Such conditions are particularly frequent in the Lower Classic, and the empirical basis for this can be found by analyzing distribution of the word *fu* 孚 ("faith"), which appears exactly twice as often in the Lower Classic as in the Upper Classic. The most obvious example is #49 Revolution ䷰: nothing requires more mutual trust than revolution in a society, and in "Revolution" (at the very center of the Lower Classic) the word *fu* is used 4 times, more than in any other hexagram.

5. The bird as a symbol of the soul: In the *Zhouyi* the words *niao* 鳥 (bird), *hong* 鴻 (goose), *yan* 燕 (swallow), *he* 鶴 (crane) and *yi* 翼 (wing) appear only in the Lower Classic. As life's journey nears its conclusion, people grow concerned over ultimate questions, for instance whether one's soul will transcend to another realm. This kind of crucial passage of life, suggested by the mention of birds, is reflected in several hexagrams in the Lower Classic: #56 Traveler ䷷, #61 Inner Faith ䷼, and #62 The-Small-Get-By ䷽.

6. Disappearance of persons: The disappearance of an individual occurs many times in the Lower Classic. There are obvious phrases connoting disappearance: "not seen" (#47.3, #52.0), "not in view" (#47.1, #55.6), "cannot lay hands on one's person" (#52.0), "cavernous and deserted" (#55.6), "gone from the dooryard" (#36.4), "rising into the unseen" (#46.6) and "his body dispersed" (#59.3). Aside from

obvious vocabulary, there are veiled references to invisibility, for instance, "thick-grown hedge" (#55), "[low-hanging] carriage awning" (#63.3), and "in the shade" (#61.1).

Why does this theme appear so many times, exclusively in the Lower Classic? This is truly a mystery. In the Lower Classic of the *Zhouyi*, disappearance is a theme which has rich associations. In the context of the Lower Classic, a person's identity comes under threat in many places, because signs of social position or clan relations—upon which identity was founded—are losing whatever stable meaning they may have had. Disappearance of persons could mean that the foundations of (social) identity are crumbling. But this is only one aspect. Disappearance in the Lower Classic also seems related to the common traditional theme of living in seclusion (see #47.1). At the same time it seems related to spiritual transcendence or shamanic ekstasis (#46.6). It may even have to do with deep cogitation (involving mathematics, astronomy, or philosophy, see #55.5), which requires one to withdraw from the arena of public action. In order to explore such issues, I read *The Aesthetics of Disappearance* by Paul Virilio.[158] This book discusses how the rapid pace and discontinuity of change in modern civilization forces subjectivity to enter states of vertigo and delirium, out of which emerge new aesthetic categories. Moreover, through disappearance/reappearance of the subject in unexpected ways, an individual's inner sovereignty may be asserted, albeit in a roundabout manner. Can this kind of postmodern art theory really help us understand an archaic work like the *Zhouyi*? I believe that it can be helpful. The *Zhouyi's* authors were relatively unconfined, intellectually speaking, by the era they lived in. Thus, the cognitive elements they left behind can be combined in novel ways that anticipate later intellectual developments.

7. An emphasis on inner perception and physical embodiment of consciousness: the Lower Classic has many vocabulary items which touch upon individual perceptions and embodiment: "emaciated buttocks" (#43 ䷫); "predicament of the buttocks" (#47.1 ䷮); "bracing refreshment gulped from an artesian spring" (#48.5 ䷯); "uneasy at the sight of water spilled and undrinkable" (#48.3 ䷯); "not light of heart" (#56.4 ䷷); "mortifying disturbance" (#52.3 ䷳); "a leap of faith which enlightens" (#55.2 ䷶). None of these belong to the language of consensual reality or collective thinking; all have a strong sense of inwardness and embodiment. Third Yang of #34 Great Strength ䷡ says: "The lesser man

158 Paul Virilio, *The Aesthetics of Disappearance* (Los Angeles: Semiotext(e), 2009).

deals with it by strength; the superior man sets it at naught. The feisty goat butts the hedge and damages its horns." Here "sets it at naught" (*wang* 罔) is not just attitudinal negation, it is also physiological—one's mind goes blank. In order to avoid the senseless repetitiion of bashing against the hedge, it may be better just to go into a daze! All in all, it is characteristic of the Lower Classic to focus on the individual's inner physiological or spiritual world. Actually, all of the points 1–7 have to do with embodiment. Embodiment is a common factor in all seven of these thematic strands that are prominent in the Lower Classic.

Why on earth would the *Zhouyi*'s authors want to devise this kind of structure, setting up symmetries within an unbalanced relation, or striking a complementary balance within an asymmetrical relation? I feel that what the *Zhouyi's* authors were exploring was far from "primitive dialectics." The implications they conferred upon Qian and Kun embrace the content of yin-yang, but they are richer than yin-yang. Those authors had their own unrivaled insights, and their understanding of complementarity was multi-layered. They knew that the harmonization of contraries is a complex process, in which vacillations and abrupt shifts may sometimes occur. Sometimes a stalemate or imbalance at one level can only be remedied on another level. Their thinking was at the fountainhead of latter-day thinking about yin-yang, but latter-day thinkers engaged in a rationalizing process that reduced many living symbols to taxidermic specimens—stiff and lifeless. I feel that in the *Zhouyi's* matrix of signs there are still latent symbols waiting to be found; there are symbols resembling wonder-beasts like the *kylin* 麒麟.[159] I think that it is a good thing that the *Zhouyi*'s symbol matrix defies surface logic, because that means it leaves something to be explored. A person needs to possess special sympathies before he/she can draw near to those symbolic relations that are like wonder beasts. This is why the *Zhouyi's* content is intriguing.

Whether in the natural realm or the social realm, many phenomena come in pairs. Why would this be? The right and left hemispheres of a person's brain have parallel functions, yet they exist in a state of tension as well as complementarity. In human physiology the sympathetic nervous system offsets the parasympathetic system, and together they succeed in regulating bodily responses. Within

159 For information about the *kylin*, see this Language Log post by Victor Mair:
https://languagelog.ldc.upenn.edu/nll/?p=41164

the whole human population there is a fundamental pair of contraries, namely the sexes. Male and female stand in a relation that is opposed yet complementary. Within their symmetry there are factors that tip the relation slightly off balance: thus, there is tension and dynamism in their interplay.

In fact, every component of the *Zhouyi*, no matter how large or small, can be read as a symbol. If I were asked to decipher the Upper Classic and Lower Classic as a complementary pair, I would say that they too are symbols holding profound significance. As counterposed symbols they hold up a vision of human life from two angles: one angle is a state of natural existence between heaven and earth, standing at the "interface of Heaven and humankind"; the other is our highly mediated cultural life, which has entered a psychological labyrinth and not yet emerged. Both of these views of human life are true; they are mutually conditioning realities which overlap and coexist. If we choose to emphasize the unity of the Upper Classic and Lower Classic, viewing them together as an integrated framework, I feel they represent the abundant creativity of the natural realm, continually giving rise at many levels to contraries which exhibit both tension and complementarity.

Figure 1. Component Distribution in the Upper and Lower Halves

Cardinal Trigrams: ☰, ☷, ☳, ☵

Non-Cardinal Trigrams: ☶, ☱, ☴, ☲

Yang Trigrams: ☰, ☳, ☵, ☶

Yin Trigrams: ☷, ☱, ☲, ☴

	Upper Half	Lower Half
Total Number of Trigrams	60	68
Number of Cardinal Trigrams	38	26
Number of Non-Cardinal Trigrams	22	42
Number of Yang Trigrams	32	32
Number of Yin Trigrams	28	36
Heaven Trigrams	12	4
Earth Trigrams	12	4
Wind Trigrams	4	12
Marsh Trigrams	4	12
Hexagrams Made of 2 Cardinal Trigrams (ex.: no. 13 ䷌)	12	4
Hexagrams Made of 2 Non-Cardinal Trigrams (ex: no. 18 ䷑)	4	12
Hexagrams with 3 yin and 3 yang lines (ex.: no. 53 ䷴)	6	14
Fully Resonant Hexagrams (ex.: no.11 ䷊)	2	6
Hexagrams with 2 Resonant Line Pairs (ex.: no. 35 ䷢)	10	14
Hexagrams with 1 Resonant Line Pair (ex.: no. 23 ䷖)	14	10
Hexagrams with 0 Resonant Line Pairs (ex.: no. 1 ䷀)	6	2

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AUREOLE AND ORIOLE: ON THE FIRE TRIGRAM AND ITS INTERACTIONS WITH THE WATER TRIGRAM

Almost everyone knows that the symbol on the Korean flag has something to do with the philosophy of yin and yang, which originated in China. The symbol on the Korean flag bears some resemblance to the black-and-white *Taiji* symbol ☯, which many people call the "yin-yang symbol." But identifying the symbol on the *taeguekgi* does not explain why it is colored red and blue. To understand the symbolism of the Korean flag, we need to delve into the meanings of Fire and Water trigrams in one of China's Confucian classics, the *Book of Changes*.

PART 1. GOLDEN BIRD OF THE SUN

Hexagram #30 ䷝ is composed of two *li* 離 trigrams (☲), so the hexagram name is also *Li* 離. From the hexagram's "Image Treatise," we know that that the potency of *li* 離 is brightness: "Brightness doubly flaring—Aureole. Thus, the great man, through ongoing brightness, illuminates the four quarters of the world." The "Trigram Explanation Treatise" tells us that the natural image of the li trigram is fire. Etymologically, the graph 離 has a "short-tailed bird" signifier on its right side (隹) and a general graph for "running and flying animals" (禽) on its left side. According to the *Handian Dictionary* 漢典, its original meaning was "oriole." The character *li* "離" was also borrowed phonetically to mean "to depart/to separate." According to *Duan's Commentary on the Shuowen Lexicon*, after *li* 離 was phonetically appropriated to mean "depart," its homophone 鸝 became the preferred sinograph for "oriole." Line Two of this hexagram says, "the yellow *li* 離 [of the sun], fundamental good fortune." Most commentators think that "yellow *li*" 黃離 means "the yellow light of the sun" (perhaps by association with the oriole's bright yellow feathers). Yellow is the color of centrality, which fits this line's central position in the lower trigram. Thus, the light in this line contrasts with the "slanting sunlight" in Line Three. The late Ming commentator Zhang Cizhong believes that *li*'s meaning of "light" is derived from the oriole's bright color; he also thinks that *huang-li* 黃離 can refer to the sun's disc seen through a layer of cloud, i.e., an "aureole." Thus *huang-li* 黃離 can be used to convey a dual meaning: "oriole/aureole."[160] This is a wonderful pun that works both in Chinese and English. As far as we know, the only other

160 Zhang Cizhong, *juan* 6, pp. 73–74.

homophonic pun that works both in Chinese and English also features a bird: swallow (n.) / to swallow (v.)—燕/ 嚥.

It is intriguing that the sun is associated with a bird here, especially a yellow bird, because it makes readers think of the myth of the golden bird that once perched in the branches of the Fusang (world tree) and then flew up to the sun. It is doubly intriguing because this mythic image resonates with the Hindu myth of Purusha, whose macranthropic soul flew into the sun in the form of a yellow bird. This happened after his extended body was dismembered to make the material world, as recounted in the *Mundaka Upanishad*. Meanwhile, a small version of Purusa's soul goes into each individual human heart.[161] (Note that the fire altar in Vedic ritual is shaped like a bird, and part of its symbolism is the reintegration of Purusha's body and spirit.)[162]

The strange nexus of connections between the Fire trigram and Vedic symbolism continues to expand when we look at the tripunta symbol. The tripunta, which takes the form of three horizontal lines, is often painted on the foreheads of Shivaite devotees and on lingam symbols. In practice, the middle line is often broken at the center by a white or red dot, so the three lines look like a Fire trigram. And "fire" is very much part of the Tripunta's symbolism. According to *Kalanirudra Upanishad*, each line of the Tripunta represents a different aspect of fire. (The middle line represents the "ancestral fire" of Agni.)

PART 2. BRIGHTNESS, CLINGING, AND PATTERNING

Zhang Cizhong says that an "ancient version" of the *Yijing* gives *Li*4 麗 as the hexagram name, instead of *Li*2 離. I think if Zhang had known the exact source of the variant, he would have told us, but some of his sources simply referred to old variants with the phrase "ancient texts say..." Zhang frequently

161 Another interesting connection between the Fire trigram and the myth of Purusha is that the small Purusha (i.e., individual soul) is sometimes described as a manikin looking out from the human eye. The Fire trigram ☲ looks much like the old pictograph for eye: 目. What is more, the Fire trigram's potency of brightness and its link to sunlight here in #30.2 makes it easy to associate this trigram with the eye.

162 Per-Johan Norelius, "Mahān puruṣaḥ: The Macranthropic Soul in Brāhmaṇas and Upaniṣads," in the *Journal of Indian Philosophy*, vol. 45, no. 3 (July 2017), pp. 403–472. On p. 407, Norelius quotes from Erich Frauwallner, *History of Indian Philos*ophy, vol. I, trans. V. Bedekar (Delhi: Motilal Banarsidass, 1984.)

refers to variant characters from the "Stone Classic" version (石經). That text had been carved on a series of stone plaques in the Han, and some of the plaques survived and were still copied in the Tang.

Zhang says that the trigram name *li* 離 was an old variant for *li* 鸝, which definitely means oriole. He also says that *Lì* 麗 was a variant hexagram name for *Lí* 離 (#30 ䷝). If memory serves, *Lì* 麗 is the name of *Li* ䷝ in the Wangjiatai version of the *Guicang* 歸藏 (Returning to Be Stored), a Warring States era divination text with 64 hexagrams that are analogous to those in the *Yijing*.[163] Although that old *Guicang* text was not unearthed until modern times and Zhang could not have seen it, he was well-informed about ancient variants. It makes sense that *Lì* 麗 was an alternate name for #30. This hints at why *lì* 麗 ("clinging/beautiful") is used in the Treatises as one of the Fire trigram's potencies and why the potency of "clinging" is integral to the theme of Hexagram #30. Zhang Cizhong says "clinging" can be associated with the oriole (*lí* 鸝), because nesting orioles stay close together and sing delightfully to each other. We know from the "Trigram Explanation Treatise" 說卦傳 that there is another bird often associated with the Fire trigram, namely the pheasant (mentioned in #56.5). But the graph for oriole *lí* 鸝 is associated with clinging in a basic way, because the word for the potency *lì* 麗 ("clinging") is interchangeable with its homonym *lì* 隶, which means "attached to." The word *lì* 麗 connotes "clinging" in a very broad sense, because it can imply that something fits into a network of relations with something else. Thus the Judgment Treatise of #30 says that plants "cling" to the earth, and that the sun and moon "cling" to the heavens. As an added bonus of signification, *lì* 麗 has taken on the meaning "beauty," perhaps because of its close relation with the colorful bird *lí* 鸝 ("oriole"). Certainly, beauty is something that people want to cling to. Associations with beauty are suitable for this hexagram of doubled fire (and the light that makes things visible). An important part of the Fire trigram's symbolism is that it highlights things and lets them appear in the circle of seeing.

Aside from "brightness" (明) and "clinging" (麗), a third potency for the Fire trigram is mentioned in the Treatises, namely "patterned" (*wen* 文). This potency goes hand in hand with "brightness," because the recognition of a pattern depends on what is highlighted.

I think that our understanding of the hexagram theme is broadened by knowing that *Lì* 麗

163 See the chart of hexagram names in Edward Shaughnessy, *The Origin and Early Development of the Zhou Changes*, pp. 310–313.

("Clinging") is an alternate hexagram name. Most mainstream commentators don't mention this alternate name of #30, but Zhang does. The word "*li* 離," like all trigram names, is intended to be gnomic and polysemic, so it cannot be pinned down to a one-word definition such as "oriole" or "light." What is more, the full meaning of *Lì* 麗, as a potency and alternate hexagram name, cannot simply be boiled down to "clinging" or "oriole" or "beauty": in this case the cryptic name of a symbol, possibly based on a foreign word root, has been linked with (or assimilated to) a cluster of near homophones, including a pre-existing bird name.

Interlude

Hexagrams #29 ䷜ and #30 ䷝ constitute an Apollonian-Dionysian pair. The flowing water of #29 Flux sweeps us along; its Judgment (#29.0) tells us that one must find the thread through the flux by trusting in one's own heart. Meanwhile, #30 is the brightness that manifests the definite outlines of things. By means of #30's brightness one can read the currents of #29 and recognize its dangers. By the same token, the swirling currents of #29 challenge the clear perception of #30. Water and Fire—#29 and #30—belong together as a dialectical pair, like the *Taiji* symbol on the Korean flag that is red and blue instead of black and white. Other aspects of the dialectical relation of Water and Fire will be seen in the terminal hexagram pair, #63 ䷾-#64 ䷿.

Note that the word *fu* 孚 ("faith") appears in a prominent place in #29 (the Dionysian half of the pair), Precisely because one must take risks in #29, faith becomes very important. Meanwhile, #30 is the hexagram of brightness and clear perception, so of course it does not mention the faith needed for risk-taking. This contrast of risk-taking faith on one hand and rationality or discrimination on the other can also be found in #63–64.

Part 3. The Role of the Fire trigram in #63 and #64

䷾ #63 Already Across

䷿ #64 Not-Yet-Across

The pure yin and pure yang hexagrams stand beside each other at #1 ䷀ and #2 ䷁. Then they combine top-to-bottom as trigrams in the pair #11 ䷊ and #12 ䷋ (Earth over Heaven, then vice versa). It is as if the hexagrams of pure yang and pure yin have whirled together to make a *tai-ji* symbol, like two

yin-yang fishes ☯. Aside from these pairs, there is another hexagram pair that makes an important *tai-ji* symbol, no less elemental, namely #29 ䷜ and #30 ䷝ (the hexagrams of doubled Water and doubled Fire). I like to think of #29 and #30 as Dionysian and Apollonian hexagrams in the *Changes*, because Water trigrams often carry associations of unpredictable flow and Fire trigrams bring associations of recognition or clear-edged discrimination. When the hexagrams of pure Water and Fire (Kan 坎 and Li 離) whirl together top-to-bottom, they become the pair #63 ䷾ and #64 ䷿. In #63, which has Fire acting from below, we can imagine Fire rising and energizing Water. According to Zhang Cizhong, as Water tries to settle, Fire uplifts it from below. As long as the *tai-ji* is oriented this way, there is an interchange, just as there was between Heaven and Earth in #11 ䷊. But if you turn the symbol the other way, to #64, then the water of *kan* is below and settles in its own direction, with no way to affect the fire of *li*. Meanwhile, the fire of *li* burns off upward and does not affect *kan*. There is no interchange. This is analogous to #12 Stagnation, where a marriage fails to happen because Heaven does not have interchange with Earth: Heaven goes its own way above, and Earth clumps together by itself below.

The analogy that Zhang draws between two pairs, #63–#64 and #11–#12, is quite insightful. On top of these insights pointed out by Zhang, the interchange of Fire and Water holds further important implications. The relation of Fire to Water is such that the *li* trigram (with its potency of brightness) envisions or perceives or perhaps energizes something that is in flux. Meanwhile the flux of causality could be a dangerous torrent—like the "bitter sea" of Buddhist karma. In #63 **Already-Across** (with Fire at the bottom), one has arrived at a state of interchange, in which vision is well-internalized and there are tricky conditions up ahead that one can recognize. Whether one plans to settle in and adapt to this place or change it, at any rate one is already here. This is like Heidegger saying that one is always already thrown into one's particular situation (*gewerfen*). But in #64, **Not-Yet-Across** (with Water below), one is on the point of being swept away in the flow. There can be no settling in or adapting to this place; there can only be a new departure. Departure is inevitable, but if made in a good spirit, one can envision something up ahead worth pursuing. Perhaps one will have another arrival someday, and perhaps one will find something worthwhile in that new place. You could say that #63 and #64 as the terminal pair are life and death, conceived in the light of each other. Life-and-Death are now wrapped in a ball. One has lived past the time when *li's* brightness used to reveal the colors of earthly things—-like mountains, marshes, land-forms, thunder, wind, and sky. The occasions when the Fire trigram combined with those

things were a panoply of colors. But here at #63 and #64, one reckons with elemental matters, with considerations of fate and mortality. By considering first and last things, our thinking is raised to a plane of universality, leaving us to contemplate vision and flux. At this pair we have truly come to the sequence's end.

Here in this pair, the envisioning faculty of *li* 離 meets the mercurial flow of *kan* 坎. They whirl together, so that one experiences an arrival at #63, the time of **Already-Across**, where the Fire trigram is below. How one faces the fluidity (in the upper trigram) depends on how one's consciousness sees it. And seeing it will have a bearing on how it develops henceforth. Meanwhile one's vision becomes vulnerable to an undertow; it may be pulled one way or another by things beneath the circle of sight, until at some point the flow encroaching from within will transform one's situation to **#64 Not-Yet-Across, (**with the water trigram below). How can one reclaim the times when one held all things in vision as one faced the maelstrom up ahead (as in #63)? How can clear understanding be reclaimed? By making a new departure and going in search of a vision. In #64, now that the Fire trigram is outside, one is driven by the vision from ahead, as if by teleology.

PART 4. MORE ON THE PAIR #63 AND #64

Already-Across is a time of entrenchment (of institutions or customs). In such a time, when affairs are handled by those who find fulfillment in small things, people's hearts are liable to grow lax or rigid. That's why #63.0 says "...good fortune at the beginning and disorder at the end." The commentator Li Guangdi associates the word *ji* 吉 (good fortune) with *zhi* 治 (orderly rule), because auspiciousness is being contrasted with "disorder" 亂 in the Judgment: At first there is order, and later disorder. In other words, an entrenched position is susceptible to decline.[164]

Li Guangdi views the Fire trigram as a symbol of order and clarity, while Water is associated with treacherous flux. Li makes this point by saying: "The outer trigram of Already Across [i.e., Water] implies that order will eventually give way to disorder; the outer trigram of Not-Yet-Across [i.e., Fire] implies that disorder will eventually return to order." (既濟之外卦是治而將亂，未濟之外卦是亂

164 Li Guangdi 李光地, 《周易觀彖》四庫全書經部, 卷九 (*Contemplating the Judgments of the Zhouyi*, Siku Quanshu jingbu, *juan* 9, pp. 30a–36b).

而復治也.) From this we can see that the inner trigram is considered to precede the outer trigram in time. Li's interpretation provides evidence that the Fire trigram has what Westerners would consider an "Apollonian" flavor.

The themes of #63 and #64 are complementary, so they are best discussed in relation to each other. The hexagram pair #29–#30, occurring at the end of the text's first half (Upper Classic), is an important nexus in the text's symbolism. In #29, water is a symbol of flux and ordeals; in #30, fire is a symbol of manifestation and vision. Here at #63–#64, the symbolism of Fire and Water trigrams is extended to become a dialectic of ends and beginnings. In his commentary on #30, Hao Jing says that *li* "serves" *kan*. This is intriguing, because it's as if the brightness serves the flux by manifesting it, or perhaps imbuing it with order. The presiding line of the Fire trigram ☲ is the single yin line. Thus the #2 Kun's potency of acceptance (and willingness to serve) is incorporated into the Fire trigram as its center, which fits with the cow that is mentioned in #30.0.

The idea that Fire's brightness "serves" Water's flux is doubly intriguing, because it adds another metaphorical dimension to the dialectic of fire and water which is featured on the Korean flag. The Korean flag includes a red-and-blue *taiji* symbol, depicting the interchange of Fire and Water trigrams. Although it appears on a flag, it is not just a symbol of national pride: it is a philosophical symbol with wide-ranging associations. Many commentators tend to identify Fire (*li* 離) and Water (*kan* 坎) as bodily forces/ functions involved in internal alchemy. They loosely identify *li* with "animating spirit" (*shen* 神) and *kan* with "bodily essence" (*jing* 精), so the symbols fit the Daoist model of internal alchemy, in which the *shen* in the lower abdomen activates the flow of bodily essence, raising its energy level and promoting its circulation. If we identify Fire as the principle of manifestation ("brightness") and Water as the stream of becoming ("flux"), then the implications of the red-blue *Taiji* are expanded. They include the manifestation-vs-becoming of #29–#30 and the entrenchment-vs-exploration of #63–#64. Both of these broad implications of Fire and Water are anchored to reality, protected against wool-gathering, by the behavior of actual fire and water. Fire gets under water and causes it to be active; but if water is under fire, then there won't be much synergy. Hao Jing says that if fire gets under water, it leads to a stable state allowing the properties of both elements come fully into play. However, having fire under water can only happen through human action. For instance, one sets up cooking utensils so that fire can act upon water in a kettle; or one does breathwork to draw down *qi*-energy into the lower

abdomen (*dan-tian*), so that it activates the bodily essence that circulates in the body's fluids. Or one strives to strengthen one's vision within to meet the flux of conditions up ahead. In any case, Fire under Water represents synergy achieved through human mediation. This could take the form of entrenched institutions in which some sort of vision or coherent order is incorporated. As long as this set-up can be maintained, it offers stability, with the risk that it may become hidebound—hence the name "#63 Already-Across." On the other hand, when Water is under Fire, they are in their natural places, because water normally tends to flow downward and stay low while fire tends to rise upward. There is something to be said for a mode of being that explores things in a natural way. When the two elements exist in an unmediated way, they are in danger of dissipating their energies, but they are nevertheless open to a new dispensation; they are still able to venture forth and attempt a new crossing, if only they can keep themselves oriented by a guiding vision up ahead, hence the name "Not-Yet-Across."

NOT EATING AT HOME

Hexagram #26 has the phrase "not eating at home, good fortune." A related phrase is found in #41.6: "a favored retainer has no home."[165] Since the man in question is in good favor, food will surely be provided for him. Having no home does not necessarily mean he is a vagabond. It could mean he keeps very busy, like the legendary Great Yu, who passed by his doorway several times without visiting his wife, because he was so busy taming floods. It could also mean that he is a retainer whose accommodations are provided in his host's household.

#20.4 doesn't say "not eating at home," but it uses a similar phrase: "it furthers to be employed as a courtier by the king." This implies the man's wants will be provided for while he serves at court.

The cauldron #50.4 may be a communal cooking pot, since the line mentions the spilling of a large amount of food. The "duke's food" can also mean "food for everyone." (This is similar to the modern "big rice pot" in Mandarin.) The goose in #53.4 has a yearning brush with domesticity: it casts an eye on a tree limb that could be used as a rafter (*jue* 桷). The rafter-like branch may be a reminder of the home the "goose" could have had. The lonely trek of the goose is parallel with the long absence of a husband who is away on a bandit suppression campaign in #53.3. In #29.4, a bundle is handed in through a "cut-out window." In ancient times, during the early period of mourning for one's parent or teacher, there used to be a period of isolation in a simple hut. Such an ordeal is being described in this line, where food is handed in through a crudely made window. The person inside is not eating at home.

The domestic meal of #37.2 stands in contrast to this cluster, since it presents the directly opposite concept: "feeding people within the home."

What strikes me are the slight shifts of emphasis. #20.4 occurs in a context of government administration (between #19 and #21). The man who forfeits domesticity in #26.0 appears after hexagrams of structural decline (#23), of vital beginnings (#24), and of momentary impulses (#25)—a cluster which suggests deep inquiry into the origins of things. Thus, the man who "does not eat at home"

165 On the surface, the words *de chen wu jia* 得臣無家 literally mean "to gain [a place as] a retainer, and not to have a home," which is puzzling. The phrase "*de chen*" 得臣 can be understood as "favored official" (short for *de-yi zhi chen* 得意之臣), so #42.0 means "the favored retainer does not keep his own household."

in #26.0 may be a learned man. Hexagram #29 occurs a context of rituals and ordeals (#28–#30), and #41.6 belongs to a pair (#41 and #42) that touches on expenditures/ economics.

Feng Youlan, in his writings about the Hundred Schools of the classical philosophy, said that the ancient "men of ability" (*shì* 士) were closely attached to early Zhou kings and feudal courts in various capacities. Some were experts in the lore of the stars, some were strategists, some were swordsmen, some were knowledgeable about administration. Later, due to internecine fighting and other social changes, these men of ability were cut loose from their positions in the feudal courts. They became unattached scholars, still subscribing to a code of personal loyalty, but looking to sell their services.

In his *History of Chinese Philosophy*,[166] Feng traced the origins of major schools to the following types of retainers and cultivated men: "The Confucian School probably emerged from civil retainers; the Mohists probably emerged from martial retainers; the Daoist School probably emerged from recluses; the School of Names probably emerged from debaters; the Yin-Yang School probably emerged from occult practitioners; the Legalists probably emerged from retainers who specialized in law." Feng says he bases his derivation on the writings of Liu Xin (b. 46 BC), but Liu pointed to different sources for some of the schools. Liu believed that the Daoists emerged from the *shǐ* 史 (archive-keepers and ritualists). He also believed that the Yin-Yang School emerged from diviners.[167]

Confucius was an example of this kind of peripatetic scholar. His services were not welcome in the state of Lu, so he traveled with his students to other states where he worked as an advisor. (While serving in the state of Wei for several years, he was "not eating at home.")

According to the "Image Treatise" and the judgment, the theme of #26 is to accumulate knowledge of history and thereby become wise, which would fit with the function of a ritualist/ archivist (*shǐ* 史) at a feudal court. According to Feng Youlan, archivists were supposedly the precursors of the Daoists. Laozi was said to be an archivist at the Zhou court.

The courtier in #20.4 travels about surveying the populace, viewing the breadth or the brilliance of the realm ("*guan guo zhi guang*" 觀國之光). He deserves employment because he is so well informed.

166 Feng Youlan, vol. 1, chap. 3.

167 See the "Arts and Letters" ("藝文志") chapter in *History of the Han* (漢書).

Perhaps he is a predecessor of the School of Vertical and Horizontal Alliances 縱橫家 (i.e., Diplomatic Persuaders). Members of this school were knowledgeable about politics and were employed as envoys.

The retainer in #41.6 is mentioned in a context of simplicity in #41.0: "…What shall we use? A plain clay vessel is sufficient for the offering." Thus, the phrase "not eating at home" in #41 relates to a proto-Daoist theme. The *Daodejing* tells us that followers of the Dao practice the way of decrease, and presumably that would include a life of simplicity or renunciation, without an emphasis on domestic comfort. The thriftiness of #41.0 relates to a broader theme of expenditure in the pair #41 and #42. A reference to public works appears in the hexagram Increase, where "it would be beneficial to employ him in famine relief" and in "relocating the capital." Later, the Moist school was established by persons who were knowledgeable about public works.

The man who undergoes the ordeal of seclusion in #29.4 observes a mourning period and does things by certain ritual rules. In this sense he is a precursor to the Confucians.

In #37 the king sets up a shrine at home. "The king proceeds (devotedly) toward his home." Evidently, he is supposed to bring his ceremonial role into a domestic setting, and presumably treat all under heaven like a family. This is typical of role-based ethics that will be adopted by Confucianism.

The lip-smacking mastication in #21.2 is an antithesis of the relatively proper kinds of eating mentioned above. How strange that the *Zhouyi's* grossest form of eating appears in this hexagram about law enforcement. If there is a proto-school of philosophy here, it could be the Legalist school. Or perhaps what this hexagram represents is the seed of a constabulary.

The people who will eat from the cauldron of food in #50.4 appear right after the hexagram Revolution, #49. Maybe they are the beneficiaries of a new regime that was set up after a revolution. Maybe they had affinities with the Agriculturalists, who had some fairly revolutionary, communitarian ideas. Of course, this ideal use of the cauldron for sharing food is undermined when its carrying rings are stripped in #50.3 and it is tipped over, wasting the public food, in #50.4.

It is interesting that the word "*jia*" 家 (home, family) came to mean a philosophical school. The Daoist philosophers, for example, were called the "Dao-jia." The courtiers who served under rulers are described in the *Zhouyi* as "not eating at home," probably because they served at court and their wants were provided for. Even rich families had groups of retainers/advisors who were called "*shi-ke*" 食客—literally "eating guests," or guests whose livelihood was provided for. Later, the displaced courtiers

founded schools based on their knowledge. By that time, they did not belong anywhere except with their schools, and perhaps this is why their schools came to be called *jia*.[168]

168 The word *jia* 家 can also mean one who masters the knowledge of a school or branch of learning. In Japanese, the word *otaku*, written with the same Chinese character as *jia*, is now used to mean "geek" (someone who is completely at home in Internet culture).

THE ANIMATING FACULTY

There are indications of an embodied soul in the *Zhouyi*. I think the "great man" 大人 in #1.2 can be thought of as personhood writ large—the macranthrope or *homo maximus*. An animating principle can be inferred by this being's workings in the world. Just as the dragon's presence can be inferred from clouds and rain, the great man's presence can be inferred by the products of his labors and by his workings. Here is what the Ming commentator Zhang Cizhong 張次仲 has to say about Line Two of #1 ("A dragon is seen in the fields; beneficial to see the *great man*"):

> A dragon is found either in an abyss or in the sky, so why does the text say it is in a field? A field is where farmers tend to their crops, so this line has to do with summoning up clouds and rain for their sake, as a dragon does. Such virtue is applied impartially, and not only in fields. In human affairs this is like Shun who channeled waterways at Li Mountain, or like Yi Yin, who tilled the wild country of Xin. Even before the dragon is leaping or flying, its atmosphere of clouds and rain is pervading the region. When someone passes his lifetime unseen, it is as if he lives as an intangible presence (倀). Here the presence is inferred amid clouds and rain, and this is what is implied by the words "it is favorable to see the great man."[169]

This reminds me of a story about the sagely strategist Zhuge Liang during the Three Kingdoms Period: even before his visitors found him, they inferred his presence from the special atmosphere of tidy farms and pure folkways observed in the area where he lived in seclusion.

Zhang Cizhong thinks that by superimposing "dragon" and "great man," the text visualizes the animating faculty as a force or presence in nature. That may be so, but the *Zhouyi* has other ways of talking about the existence of an animating faculty. For instance, #17.1 reads: "*First Yang: The controlling faculty has a shift in direction. Constancy has good fortune. There is merit in going out the gate and having relationships.*" (官有渝，貞吉。出門交有功.)

169 Zhang Cizhong 張次仲, *juan* 1, pp. 12a–12b.

The word 渝 ("to shift") is carried over from the preceding line, #16.6: "*Rousing into the unseen. That which had a fixed form is shifting. No blame.*" (冥豫, 成有渝, 无咎.) Why do I say that the top line of #16 *precedes* #17.1? Because there is a wrap-around effect: after a process of rousing in #16 which carries a person "into the unseen," one's core subjectivity then shifts and manifests in the new setting of #17 (Following), where it will make choices about whom or what to follow. This kind of disappearance and reappearance is typical of the soul-theme in the *Zhouyi*, and it is true to our experience. In different situations the core of one's being is conceived of from different angles. Or perhaps the controlling faculty belongs to a different person, but there is a thread of commonality.

The word *guan* 官 ("controlling faculty") reminds me of a term for soul that was used in early Daoist texts: *tian-guan* 天官. This entails a conception of soul that likens it to a local god presiding over the physical body. In the "inner vista" style of meditation described in the *Yellow Sanctum Classic*, the "heavenly controller" presides over the workings of bodily organs, like a god among minor deities.[170] (The mini-deities presiding over the different organs represent energies of the five phases.) One encounters such a "controller" as a local manifestation of Heaven's agency. This reminds me of the microcosmic Purusha, which is encountered inwardly when the mind is quiet and the body is gathering strength for the new day, as described in the Puranas. This "mini-Purusha" presides over a mini-pantheon including Indra and other microcosmic deities. These deities represent forces in the microcosmos of the body.[171]

It's interesting that here the controlling faculty is used with the predicate "shifting" (有渝), implying that *guan* 官 can shift to a new manifestation. Such shifting reminds me of another word for soul that appears in the "Treatise on Appended Phrases," namely *youhun* 游魂 ("roaming soul"), which I will discuss below.

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170 The "trifold animating faculty" 三官 is a term used in *Yellow Sanctum Classic*, chap. 21《皇庭内景經·若得二十一章》. This animating faculty has a relation of resonance with the triad of Gods called the Three Clear Ones. This passage says that a path to heaven will open for the trifold animating faculty after holding communion with the presiding spirits of the six viscera.

171 For a discussion of a mini "purusha" presiding over a mini-pantheon of forces in the body in the context of Hindu mythology, see Per-Johan Norelius, "Mahān puruṣaḥ," *Journal of Indian Philosophy,* vol. 45, no. 3 (July 2017), pp. 403–472 . The parallel with microcosmic deities in Chinese Daoism is also discussed in "Aureole and Oriole" in this volume).

After the shift away from #16 Rousing, the controlling faculty finds itself at the bottom of #17—a context in which it will make a series of existential decisions about whom/what to follow.

The word *xin* 心 ("heart-mind") in #29.0 is used in a context in which the heart-mind is being thrown into a series of ordeals that are challenges to its self-determination. The hexagram judgment (#29.0) reminds us that faith is a precondition for self-determination. Another precondition is "action which has a higher purpose": 有孚，維心亨，行有尚. So this view of one's inner being as "heart-mind" seems to be moving toward the moral-ethical subjectivity that Confucius liked to talk about. This is very different from the naturalistic idea of "controlling faculty" 官 in #17.1 So it seems that the *Zhouyi* is open to different conceptions of the heart-mind.

Even where no synonym of soul, mind, or self is used, the idea of an animating principle is found where raw life force comes to the fore. For instance, #24 evokes the life force regathering and manifesting itself out of a void or life-fostering substrate. In #24.1, this is conceived of as a return or renewal. It is significant that this comes after a disappearance at the top of #23. The "great fruit" of a crumbling structure is "not eaten." We lose track of this fruit as everything crumbles, but this is followed by a renewal or return of the life force at the bottom of #24. After a momentary gap or disappearance, the core of being re-manifests in a new light. In this case, it is a seed that takes its own time emerging (无疾). Its re-emergence is not from afar (不遠復); it is able to emerge because it "frequents" (出入) some sort of boundary line (between living and non-living); and its emergence is linked to the presence of "friends" or other beings that have affinity with it (朋來).

The splendid fruit goes unwanted in #23.6, and the spark of life is renewed at #24.1. What a nice touch that we find a punning reference to a seed or "kernel" (*ren* 仁) in #24.2IT. This "kernel" can also be understood as "human-heartedness," or core of what makes us human: (*Second Yin: Thriving return. Good fortune. / 'Image': Thriving return—being humble toward the benevolent one.* (六二: 休復, 吉. / 象曰: 休復之吉, 以下仁也.)

The seed of life reappearing at #24.1 is a good example of how we may temporarily lose the thread or core of personhood, then pick it up a moment later. It also disappears and reappears in other ways. So it seems the core of being in the *Zhouyi* is an expansive concept that could be inferred amid emotional fluctuations, waxing and waning of life force, continuity of subjective consciousness, and perhaps implied in an encounter with transcendent reality, as in #14.6, #26.6, and #55.6. In #56.6, the

awareness of core identity comes amid a crisis which strips away all support to one's sense of identity. In this line there is an idea of something soul-like—a bird escaping a fire.

The golden bird in #30.2 reminds me of Indian myths from the Puranas that describe the macroscopic soul of Purusha going into the sun as a golden bird, while his microcosmic soul remains in individual persons as an inner "mannikin." Similarly, the "yellow bird" of the sun in #30.2 seems related to the inner light of human beings. Why? The yellow oriole/aureole (*huang-li* 黃離) of #30.2 is central and associated with the sun. The following line, #30.3, refers to light that is partial or failing (日昃之離). This partial or failing light is external---the light of the setting sun---but it corresponds to the failing of inner light. That is why #30.3 and #30.4 depict people who are losing direction or encountering tragedy. So the light of the yellow bird/aureole in #30.2 has an inner dimension too. Its fundamental good fortune contrasts with the failing light in #30.3 and #30.4.

There is another angle on embodiment in #9.4 and #59.6. These lines touch upon the sublimation of lifeblood, or what Rilke called the "greater circulation" in his "Requiem for a Friend." The *Zhouyi* envisions sublimation as the blood "going afar." The sublimation of blood in #59.6 appears in a context where the king visits a temple for worship in #56.0. The Judgment Treatise of the hexagram speaks of the "way of wood" (i.e., the *xun* trigram above) as a vessel to carry one onward. In the context of the king's temple visit, the *xun* trigram also suggests penetrating (into the unseen) or casting one's fate to the winds.

There are several places where top lines represent moments of transcendence, for instance #25.6 and #53.6. In these cases, we can infer a form of inner agency which approaches and ultimately undergoes these experiences. Most of all, the mother and father hexagrams (#1 and #2) undergo a transcendent amplification of experience: their states of feeling (exemplified in particular lines) rotate outward, by means of sympathetic participation, into temporal situations. Experience is amplified by resonance between the cosmic templates and particular instantiations. The two cosmic parents are macranthropic in scope; their status as embodied subjects can be inferred because of alternating phases of contraction and expansion in the scope of their experience.

In the matter of birth and death, the *Yijing* has this to say: "[The yin of] bodily essence and [the

yang of] *qi-energy* make a living thing; the roaming soul causes it to change [to a higher form]."[172] Here the animating faculty is referred as the "roaming soul"—*youhun* (遊魂), and the difference between life and death is described as a yin-yang change. The description does nothing to demystify it, but we can visualize some kind of yin-yang attraction between the animating faculty and the body at birth. Wherever there is a dynamic balance of polarities, there is a *taiji*, that is, a dialectic of complementary forces. In traditional philosophy, the *taiji* is rendered as a diagram with a black fish chasing a white fish's tail and vice versa. According to Zhu Xi, there is a great *taiji* along which cosmic change unfolds; at the same time, every living thing also has a small *taiji* of its own.

In traditional Daoism, one word for the animating faculty or self-nature is *xingling* 性靈, which I translate as "spirit-nature." We can visualize spirit-nature and the body together comprising a *taiji*. In life they join together. At death there is another change, and why does it happen? From the perspective of that thing's *taiji*, there is no more attraction holding polarities together. The 'roaming spirit' may be driven out by some trauma. Or maybe it gets involved in other dynamics, so it stops clasping this present one. According to my teacher Lee Yuchieh at the Tianren Seminary, after the animating faculty has been incarnated for some time, it takes on a temporal imprint. This becomes like a yin component within spirit-nature itself. Thus spirit-nature becomes a *taiji* unto itself. Because it has its own yin burden, it is attracted less firmly to the body's yin. Also, it has developed firmer resonances (which are another kind of yin-yang relation) with entities having higher spirit-yang. Thus, it is time for spirit-nature to sever its connection with the body. The progress of spirit-nature toward another life will be rule-governed, like any natural phenomenon, but the laws of this realm are moral and spiritual, not material. The *Tibetan Book of the Dead* talks about the laws of this realm, which it calls the Bardo realm. In the bardo, the animating faculty is attracted to a ray of light corresponding to its karma. Such a rule-governed realm is very much a part of religious Daoism, and it is implied in practices of Chinese folk religion. The *Yijing* is present in the background, as a framework which has symbolically defined the great space within which yin-yang changes take place. These ideas about the yin-yang characteristics of spirit-nature were teased out of the *Yijing*, and they can be recursively applied to further exegesis of the classic. For instance, many commentators since the Ming have spoken of the lower and upper halves of a

172 "Treatise on Appended Phrases," part I, chapter IV. (See Richard Wilhelm, trans.: *The I Ching*, pp. 293–297.)

hexagrams, respectively, as the trigrams of "self-nature" (*xing* 性) and "feelings" (*qing* 情), where *qing* can also be read as "conditionality." For Daoists and even Buddhists who read the *Yijing*, it not only represents transformations of the cosmos; it also lets them visualize variables in the study of birth and death.

THE REED MAT IN HEXAGRAM #28 (GREAT EXCESS)

 #28 **Great Excess** / Preponderance of the Great

The Ming commentator Hao Jing 郝敬 describes the paired themes of #27 (Nourishment) and #28 (Great Excess) as "nurturing life and then delivering it over to death" (養生送死)—a cheerless, existential pair indeed.[173] Aside from engulfment and drowning in #28.6, Hao mentions other associations with death in #28, for instance the wood suitable for making coffins in Lines Three and Four, along with Line One's mention of a rush mat (to roll up a corpse or sacrificial animal). Hao Jing also points out that the old man and old woman in lines Two and Five, both of whom marry young spouses, were probably a widow and widower. According to Hao, the hexagram evokes a chaotic period when people are liable to die untimely deaths, hence it is easy to encounter widows and widowers.

I think that the reed mat at the bottom of #28 poses a thought-provoking riddle. The subject of the verb *jie* 藉 is left open, in typical oracular style. What is being offered on that mat of rushes? And what ensues in the line-progression after that mat is spread?

Unless we are going to treat each line as a fragmentary unit of meaning, we need to look at how the bottom line connects with implications of ensuing lines. The idea of lines as fragmentary units doesn't make sense because there is no hexagram in which we can dismiss the positional significance of the First, Second, Third, Fourth, Fifth and Top places—whether from incipience to extremity, or from latency to manifestation, or from lower to higher rank, or from lower to higher parts of the body, or from initial forays to a deeper involvement in a situation. The shades of symbolism are many, but they can all be mapped onto some kind of vertical axis. There are fourteen bottom lines that mention feet or treading in the text. Most other bottom lines mention something that is vertically low or incipient. In a hexagram like #48 Well, the progression is literal and unmistakable—from unavailable water to water brought up for use. Different vertical continuums are on display in particular hexagrams, but all of them incorporate the line statements into some kind of metaphorical progression. Although the progression

173 Hao Jing 郝敬, 《周易正解》, Siku Quanshu Jing section, *juan* 9, pp. 7b–9b.

is not as clear in some hexagrams as in others, its obviousness in some justifies our attempts to posit symbolic progressions where they may not be as clear.

In #28, there is one obvious way in which the bottom line's imagery connects with the other lines. The whole hexagram is awash in images of being "swamped." First of all, this hexagram is composed of a Marsh trigram over a Wood trigram. Lines Two through Five all mention trees or log beams. The trees in lines Two and Five are poplars, which grow in wetlands. The roofbeam in Line Three is sagging, as if its frame had been erected in soggy ground. In Line One, the progression begins with a mat of rushes, which grow in marshes. The rushes are a marshland plant, softer and more water-loving than the poplar in Line Two. The poplar in Line Two is softer and more water-loving than the hardwood that produced the roofbeam in Line Three.

Regardless of where they fit into this progression, all the lines face the eventual fate of being engulfed. The culmination in Line Six speaks of "going in over one's head." The Image Treatise brings the natural imagery into a context of personal conduct, by saying that the "lordly person stands aloof; he distances himself from the world and does not give in to frustration." The Judgment Treatise extends the symbolism by saying that "the Great is in excess." We know from other hexagram names that "the Great" refers to yang lines. For instance, yang lines are predominant (and tend to be overly impulsive) in #34 Great Power.

Later commentators elaborated on the idea of "the Great" being in excess. They treated #28 as a societal morass in which strong individuals hold each other back and drag each other down. This fits with the image of the sagging roof beam in Line Three. People should be building an edifice, but the situation is dragging them down. The withered poplar trees in lines Two and Five try to propagate themselves in two different ways, vegetatively (by sending forth runners) in Two, and by putting forth flowers in Five. Lines Two and Five also mention an "old man" and "old woman" (perhaps worn down by life in such a setting). These two old people try to revitalize themselves by taking spouses much younger than themselves. An older person who takes a younger spouse often relies on certain advantages (wealth, power, or prestige) to make it happen. This fits with the theme of using "greatness" in excess: such assertions of strength may not lead to the intended result.

We have shown that the bottom three lines show a progression from marshiness toward firmness. This order is reversed from Line Four (another roofbeam) to Line Five (another poplar) to Top

Yin (being swallowed up in the marsh). We can view the whole bottom-to-top progression as a continuous movement that culminates in engulfment and calamity. Because of the reversal midway through (marshiness-poplar-roofbeam to roofbeam-poplar-marshiness), the progression exhibits a mat-like rolling action whereby Top Yin comes back around and is engulfed in the marsh from which the rushes grew. Thus, we can think of the ensuing lines as being rolled up enchilada-like in the mat of Line One.

Whichever way we view the progression, we can be assured that the bottom line is a prelude, and this prelude is a ritualistic act. We know from the *Zuo Chronicles* that Duke Huan of Qi insisted that the state of Chu must send rushes as tribute items: *"How can the royal house perform offerings if they don't have rush mats from Chu?"*[174] Here at the bottom line, the ritual is connected to what will ensue: it is linked to other lines by a symbolic atmosphere of marshiness and woodiness. An offering is made here at the bottom, and after this there is a quagmire waiting. What are we to make of a ritual offering as a prelude to this? The spreading of a rush mat constitutes a simple act of mindfulness and respect. Brad Hatcher says there is an ironic tinge to this line's ritual gesture, suggesting the uselessness of ritual in the face of bad things to come.[175] Perhaps the impotence of ritual is implied here, but I think the line's main thrust is a gesture of acceptance and reverence, even in the face of suffering that may await.

This is a quagmire in which individuals may be mutually stymied by the "strong" actions they take. If we keep in mind the above-mentioned circularity in the progression, then the whole morass can be likened to what is rolled up within the mat. Probably the simple offering done at the beginning is an expression of hope regarding what is to come. The act of making an offering at the beginning (at the bottom line) is atypical in the *Zhouyi* text. All the simple offerings in other hexagrams occur in central lines (Two or Five), where one has more access to resources and is not buffeted by extreme forces. (There are offerings made in the top lines of some hexagrams, but they are elaborate and perhaps involved with sacrifice of battle prisoners.) Could it be that the simple offering is made here at the beginning precisely in a spirit of acceptance toward anything and everything that would ensue?

174 *Zuo Chronicles*, Duke Xi, Year 4《左傳》僖公四年).

175 See Bradford Hatcher's commentary on #28.1 in "Rogue River Commentaries," *The Book of Changes*, p. 223.

Actually, the oracle's authors were quite capable of extending their sense of reverence to all corners of nature and human life. And this is not the only place where the implications of a ritual gesture are extended from the here-and-now to fill the whole theater of Heaven-and-Earth. (See the hexagram Judgment of #20 Viewing, in which a sanctified atmosphere is evoked during the ablution, even though no sacrifice is being made. The commentator Zhang Cizhong says that, before the offering in Viewing [i.e., during the ablution], the whole world may be in the officiant's thoughts.)[176]

To make an offering in the face of a situation that may not turn out well shows a fundamental reverence. However threatening the situation may be, it is treated as a testing ground. This reminds me of the theologian Teilhard de Chardin's *Mass for the Earth*, in which he treats the surface of the earth as an altar over which the soul-ordeal of humankind serves as an offering, at a time when the winds of war threatened, thus paradoxically affirming our connection to ultimate reality.

176 Zhang Cizhong, *juan* 6, pp. 46b–47b.

ANALOGUES OF KARMA IN THE *ZHOUYI*

I view yin-yang in the *Yijing* as basically an analogue of karma—that is, as a way of talking about moral cause and effect. Looking at the overall structure of the *Zhouyi*, I see a framework for describing the consequences brought on by one's own actions. The theme of moral cause and effect that determines one's life course is a pan-Asian idea. In Buddhism from India, it was articulated as karma; in the native Chinese tradition, it was articulated through yin-yang philosophy and the symbols of the *Yijing*. Actually, the words "yin" and "yang" are not found in the original text of the *Zhouyi*. The original text, which dates back to the early Zhou, consists of only 64 hexagram names, 64 hexagram symbols consisting of broken and unbroken lines, 64 hexagram judgments, and 384-line statements. The "Ten Wings" or "Treatises" (attached later to make the *Yijing*) use "yin" and "yang" to characterize change as an ebb-and-flow process involving complementary polarities.

A good deal of our understanding of the *Zhouyi* is based on a scholastic "yin-yang" interpretation of broken and unbroken lines. The *Zhouyi* begins with the seminal Qian and Kun hexagrams, which readers habitually identify with yang and yin. But the concepts of Qian and Kun have a primordial beauty of their own; they are complementary states of existence rich in experiential imagery, rather than abstract, ideal polarities. A reader should notice how Qian and Kun function and interact in their own context, without jumping to equate them with yang and yin.

Actually, the core text is rich with symmetries beyond the simple pairing of yin and yang. For instance, there are several instances in the *Zhouyi* where the fire trigram is placed symmetrically with the water trigram. An "ebb-and-flow" philosophy is implicit in the *Zhouyi*, but it includes the interaction of trigrams, at a symbolic level above the interaction of positive and negative lines. If we want to talk about moral cause and effect (i.e., the moral consequences of action), we need a richer descriptive fabric than mere polarity, and this is something the *Zhouyi* offers. The more I read through the *Zhouyi*, the more I find that its symbols point to the consequences of action. Take, for instance, *gen*, the mountain trigram. Generalizing its meaning from all the hexagrams in which it is found, I have found its central meaning to be "the sedimentation of history" or "the residue of action." The natural image of "mountain" and its potency of "keeping still" tell us little, until we see how they are applied symbolically in combination with other trigrams. Take for instance #4 Youthful Folly (Unknowing), with *gen* above and

kan (water) below. *Gen* is the result of action, and here it forms a circumstance that the learner must deal with. At the same time, *kan* is an unpredictable flow that our actions feed into. Here we have two aspects of causality: the formations that influence all later developments, and the flux that we get swept up in, regardless of our intentions. No wonder that Hexagram #4 is a symbol of a learning situation. Some things won't change even though we want them to, and other things tend to sweep us along, even though we want them to stop. This is a learning situation because we are dealing with a bewildering juxtaposition of two faces of change.

There are certain paths of symbolic association that have broad diffusion among peoples. It is no accident that water and mountains are associated with aspects of moral causality in Buddhism as well as in the *Zhouyi*. Buddhists speak of the five *skandhas* (delusive mental formations) as bandits that hide in mountain caves. They also speak of the realm of samsara as a "bitter flood" in which we are swept away, through one incarnation after another.

But *kan* and *gen* are not the only trigrams that bear upon cause and effect in the *Zhouyi*. Being composed completely of symbols, the *Zhouyi* cannot discuss issues discursively, but it makes up for that by giving a fuller account of karma figuratively. The *li* trigram (fire) has to do with highlighted relations—a pattern of finite relations which vision picks out among the sum of all possible relations. Such highlighting allows for the shared vision and patterning of culture. But highlighting also implies discrimination, and discriminations end up having a karmic effect: they determine habits of seeing that will influence our judgment, predisposing us to see some things and not others. All the other trigrams have their own special karmic relevance.

The concepts of "yin" and "yang" are rationalized, abstracted polarities which can apply to specific relations of balance, complementarity, or dynamic opposition. They are habitually associated with paired attributes such as passive/active, coalescent/expansive, creative/receptive. Many people view yin and yang not just as polar attributes but as actual forces operating through *qi*, which Wolfgang Porkert defines as "configurational" or "structive" energy.[177] *Qi* is thought to be a highly inclusive medium for various energy states.

177 William Porkert, *Theoretical Foundations of Chinese Medicine* (Cambridge: M.I.T. Press, 1974), pp. 62; 167–168 for translation of *qi* as "structive energy."

I do not understand how yin and yang can be actual, self-consistent forces existing on many levels. In this respect, I feel no need to subscribe to traditional ideas of yin and yang where they conflict with my understanding of living systems. A tapeworm may have a lot of yang energy, as far as its own physiology goes, but when it parasitizes me, it represents yin. Thus I believe that the "yin" or "yang" quality of a given energy state has to do with the organic framework in which I view it. The clear-thinking philosophers of antiquity did not try to literalize or substantialize yang either. The "Great Treatise" of the *Yijing* says that "yin and yang can change into each other." To me that is evidence that ancient thinkers treated yin-yang as a generalized polarity scheme to be correlated empirically with observed energy fluctuations. If yang is a self-subsistent force, having an independent essence, how can it "ebb" or run down? If yang exists in and of itself, how come it includes a spot of yin? It is only because yang is a product of conditions (including its relations with yin) that it can reach its zenith and then decline. I think we should not suppose that the ancient Chinese lacked the sophistication to contemplate the conditioned causation of natural processes in abstract terms. The ebb and flow philosophy of yin and yang is another way of talking about conditioned causation, analogous to the Buddhist twelve-step cycle of dependent origination. (Coincidentally, the ebb-and-flow cycle that turns #1 ䷀ to #2 ䷁ and back also takes twelve steps!) The Chinese view of yin-yang places conditioned causation against a backdrop of heaven and earth, emphasizing the playing out of energy states. The Buddhist idea of dependent origination emphasizes the mind-ground. But both are a way of visualizing how present actions determine future states of being. In other words, yin-yang cosmology, when applied to human affairs by a clear-headed thinker, yields a perspective similar to that of Buddhism: rather than having a permanent, independent essence, living things are produced by a confluence of conditions and processes. It is no accident that early Daoists arrived at the idea of *xu* ("emptiness"), which was analogous to Buddhist ideas of *sunyata* ("void"). The idea of fundamental emptiness fits together with the idea of yin-yang as conditioned causation. It is also no coincidence that the peak experience of both Buddhist and Daoist worldviews is egolessness.

In Buddhism, moral causality or karma is explained in several ways, but it always boils down to residues or impurities which clog one's original Buddha nature and thereby affect our subsequent

incarnations.[178] It may be explained in terms of the five skandhas: these are knots (dispositional formations) which result when desire grasps at illusory forms or notions of self. Such grasping will set up a chain of causes that will cause one to bear karmic burdens when reincarnated. Another way of explaining karma is used by the Consciousness Only School, which speaks of *bimas* or seeds which are deposited in one's *alaya* (storehouse) consciousness every time one grasps at an illusory form. Whatever the nature of the impurities, they will affect our subsequent mental formations, and this will affect our future incarnations. Even in this lifetime, the karma of previous notions will affect what notions we can entertain in subsequent states. Hence meditation is a kind of moment-by-moment rehearsal for the navigating the karma of death and birth.

Buddhist believers try to improve their mental karma by bowing to the Buddha or chanting his name. But the fundamental way to liberate ourselves from illusory desire is to realize the emptiness of our original nature. Such realization of empty-naturedness is our true path to liberation.

In the *Zhouyi*, the consequences of action are worked out by considering situations. Situations have various stages or approaches (symbolized by the line positions), and they give way to new situations. A situation is a combination of outside circumstances and inward subjective states (often symbolized by the upper and lower trigrams). Any time one hexagram changes into another, there are many factors to consider. Here are some factors which impinge on a line statement's meaning: centrality, position, correctness, resonance, proximity, extremity, inter-trigram dynamic, hexagram situation, and inter-hexagram context.[179] A line-change is thought to be conditioned by all these factors. I see the conditions leading to a change as a summation of increments leading to a phase change. All these conditions impinge on a line: pushing it toward or holding it back from criticality, until the situation tips into a change. While such a change is incubating, there are forces at work to keep it where it is. In other words, the paths of transformation among various hexagrams (i.e., line changes that yield new hexagrams) can be interpreted as stochastic processes. These processes often include mental and

178 In this context, I recommend Dharma Master Yin Shun's lectures on the *Ratnakuta* (Assembled Jewels) *Sutra* as a valuable resource. This is an early Mahayana sutra, largely a collection of parables and extended metaphors about the emptiness of our fundamental nature. (印順法師, 《寶積經講記》妙雲集第二冊, 印順法師基金會, 1962.)

179 Ideally, a line statement's meaning stems from the line's action, as part of a progression of stages in a situation.

psychological variables, but these are not seen to differ in essence from outward conditions and natural forces. In other words, moral causality is just like any other causality: it is a natural process that is played out between heaven and earth.

ASSOCIATIONS ON THE TRIGRAMS OF THE *YIJING*

In this paper I will discuss the meaning that each trigram contributes when combined with another trigram to make a hexagram. To do that, it is first necessary to show how the trigrams fit together as a structurally permutable set and how they help to define each other's symbolic boundaries. The special role of the "father" and "mother" trigrams in the set of trigrams is analogous to the privileging of the #1 The Creative ䷀ and #2 The Receptive ䷁, at the opening of the hexagram sequence.

By looking at the trigrams as combinations of broken and unbroken lines, we can derive the basic symbolic meaning of each trigram from its configuration. By building upon this basic meaning, we get an idea of what meanings and associations each trigram contributes when combined with another trigram. The "Trigram Explanation Treatise" provides a schema that explains how the eight trigrams relate to each other in a permutational cycle. In Section 10 of the Treatise, we read that when *kun* ☷ first seeks the power of the male she receives *zhen* ☳ (Thunder), which is the first son; the second time, she receives *kan* ☵ (Water), which is the middle son; the third time, she receives *gen* ☶ (Mountain), which is the youngest son. Similarly, the first time that *qian* ☰ seeks the power of the female, he receives *xun* ☴ (Wind), which is the first daughter; the second time, he seeks the power of the female, he receives *li* ☲ (Fire), which is the middle daughter; the third time, he receives *dui* ☱ (Marsh), which is the youngest daughter.[180] Here the order of appearance is significant: in trigrams having single yang lines (Thunder, Water, Mountain), the yang line appears first at the bottom to make Thunder, then it rises to the middle to make Water, then it rises to the top to make Mountain. The initial appearance of a yang line at the bottom, before rising any farther, conveys the theme of an initial stage of a process (or an impulse). A single yang line at the center fits with the broad theme of indeterminacy or fluidity (being midway through a process, with no certainty as to how it will end). A single yang line at the top fits the broad symbolism of fixity, because a process (of rising) has gone as far as it can go. As for the female trigrams, the symbolism of a single yin line is less obvious, perhaps because the workings of yin are veiled by her darkness. Unlike yang, which serves as a positive determinant at each processual stage, a single yin line's receptivity functions more like an attractor in a chaotic system. The yin line at the bottom of *xun*, in a broad sense, stands for workings which transpire at the deep level and thereby

180 Wilhelm and Baynes, trans.; *The I Ching*, p. 274.

impart coherence to a process (hence the basic trigram potency of "penetrating"). The single yin line in the middle of *li* is a node or attractor around which some kind of transformative process operates, hence the basic themes of patterning, manifestation, and clinging. The single yin line at the top of *dui* symbolizes the fullness or maturation of a process (hence joy, ripening, expression, or even rupture).

As for the "father" trigram *qian* ☰ and the "mother" trigram *kun* ☷, their symbolism is similar to that of the six-line figures Qian ䷀ (The Creative) and Kun ䷁ (The Receptive), respectively. They represent the unadulterated potential of a yang line or a yin line writ large. Thus, the basic symbolic theme of each trigram is related to its particular configuration of yin and yang lines. The configurations make a unified set because they are related by permutations.

Having discussed the relation between structure and symbolism, I will now elaborate on the associations that grow out of each trigram's basic theme. Some of these associations were mentioned in the Ten Wings, some were teased out in the course of commentarial tradition, and some build further on that tradition. I believe that each trigram represents a coherent cluster of associations. The Ten Wings are convenient, like a Rosetta Stone of symbolism, but I believe that such flexible yet coherent (and inter-relatable) idea complexes could not have been teased out if the potential for doing so had not been implicit in the line statements and trigram/hexagram structures in the first place.

Zhen ☳, the Arousing, is thunder. It is the sudden impulse that rouses and ushers in the storm. It is the triggering movement that dislodges more (and greater) movement. Looking over how *zhen* functions in the *Yijing*, I see a range of meanings: stimulation, excitation, triggering, warnings, infectious moods, seismic sensitivity, nudging something into or out of equilibrium, phase changes, edginess, agitation, mania, turbulence, conduction, facilitation of impulse, and promptings of desire or appetite. The "Treatise on Trigrams" says that "*zhen* is a thoroughfare," as opposed to the "bypath" of *gen*. As a thoroughfare, *zhen* is a metaphor for a neural pathway that is strengthened by strong stimulus or trauma. Once a given neural pathway is etched by a strong impulse, the person's thoughts keep returning to it and reinforcing it, so other neural pathways may be excluded.

Thus, *zhen* can be seen, broadly, as either stimulus or the susceptibility to stimulus. Such a range of meaning can be seen in hexagram #16 *Yu* ䷏ (*zhen* over *kun*). Lines of this hexagram speak of vigilance, of sensing the impact of calamity before it happens, but also of sensory enjoyment and pleasure. It is hard to find a unifying theme to this hexagram unless we look at a range of relations

between the *zhen* and *kun* trigrams. The sudden emergence of thunder and lightning out of the atmosphere is an excellent image for events that seem localized, but it actually grows out of widely dispersed micro-events. From these micro-events grow large-scale forces that impinge on each other and produce tension across the system. At some point the tension slips to produce a noticeable change at one location.

Kan ☵ (Water), the Hazardous, is unpredictable flow that may be dangerous, or an old pool that may trap those who approach it carelessly. I see three associations on water that fit the *Yijing's* symbolism:

(1) Elias Canetti, in his book *Crowds and Power*, uses water as a crowd symbol. In particular, it is the crowd as collective agency in history. With individual action in a small group, you can always trace a result, but collective karma can turn many trifling acts upstream into a huge result downstream. In simple times, perhaps one could grasp the proximal consequences of one's actions. But in the social structure of a mass society, people's efforts feed into it in ways they can hardly imagine. When we enter the river of collective action, we can lose ourselves in the "perplexity of agency." This is a new dimension in the symbolic range of water. People are continually making their structure and tearing it down. The destructive power of water acting on mountain slopes can be seen in the hexagram #39 *Jian* (Hardship) ䷦, which is the *kan* trigram over *gen* (Mountain). In the *kan* trigram we see how a timeless symbol can be broadened and informed by new historical realities.

(2) Water in the *Yijing* is also the "water of life" in a Jungian sense. Precisely because it is elemental, it can both erode and irrigate, endanger, and bring possibilities.

(3) Water is also the rapid play of substitutions among symbols. This is what happens when symbols are no longer attached firmly to a lived meaning. Confucius said, "A wise man is fond of water; a benevolent man is fond of mountains." Perhaps this is because the benevolent man has feelings for the hard-won collective experience embodied in the mountain (personal, collective, or geological travail). Only the wise man cares to follow the instantaneously changeable stream that substitutes symbols for things. True, symbols which are nailed down to "concrete" things too long begin reeking of stale literalism. To free up thought, the wise man must venture into the stream of symbols and craft them anew. But the stream of symbols also allows shiftiness. It can lead to irresponsible shifts of standards which are conveniently displaced from attention. For instance, value is attached to a token

behind which we find only manipulations of other tokens. Or a "non-violent" religion ends up attracting violent adherents.

When the trigram *kan* is doubled in the hexagram Kan ䷜ (#29 Flux), we come upon one of the recursive loops that sometimes appear in *Yijing* interpretation. The commentator Cheng Yi sees the hexagram Kan as a symbol of mind which has "fallen into" matter.[181] But the self which falls into the treacherous abyss of the material world is itself unpredictable. Perhaps this is why the lines of this hexagram point to tricky entrapments. The human mind is given to outfoxing itself and getting caught in its own traps. The mind is itself an abyss within the abyss of the world.

Gen ☶, the Unmoving, is the mountain. It is a formation that holds steady in the flow of events. For the person, it is an accumulation of knowledge and skill. It is a steady stance; it is sitting with poise, like Mt. Tai; it is consolidating what grows in stillness. It is also the burden of collective memory and experience. It forms the inner landscape that conditions our thoughts. Momentary consciousness is like a traveler that must traverse this long-term landscape. Without a landscape to walk across, momentary thoughts could get no vantage point, no grip on meaning. No wonder the "Treatise on Trigrams" says *gen* is also a "bypath," because one who encounters *gen* needs to traverse a landscape. This inner landscape was inscribed over time.

Sometimes the burden of experience may get tightly focused on a cluster of events and feelings: from a panorama of mountains, we may narrow down to a stone. A writer named Lao Gui talked about going to work on a state farm in Inner Mongolia during China's Cultural Revolution. He and his buddies rode on a tide of idealism that swept them to Mongolia. A place was found for them among the "sent-down" youths in a remote production brigade. They wanted to help inhabit the land, learn from peasants, and build a socialist paradise. But what ended up happening was—they were carried along in a human swarm that de-culturated the Mongolians, cut down trees, and ruined the grasslands. They saw how power-hungry the commune officials were, and they saw friends turn into manipulators, clawing at each other to get permits to go back to the city. As Lao Gui tells it, the tight ball of feelings they were left with—disappointment, shame, love, pain from hurting each other—was such a tight,

181 Cheng Yi's comment on the trigram/hexagram Kan can be found in Li Guangdi, ed., *Zhouyi zhe-zhong* (Common Ground on the Zhouyi), *chuan* 4.

intense thing that Lao Gui said, "It will never go away, even when we die. It will sit like a rock on China's landscape." For every grand tragedy played out across the sky, a rock is deposited below.[182]

The symbolism of mountain and water is seen in #4 *Meng* ䷃ ("Youthful Folly"), in which *gen* is over *kan*. The spring flowing at the foot of the mountain is an unpredictable, foolish youth. What does he do in the face of a mountain composed of historical layers? What does the mountain do about him? This is like the Fool in the Tarot deck: we are looking at processes that move *through* personality, rather than *personae* in themselves. If the young man wants to learn something from the mountain's accumulated experience, he should not simply keep purling, babbling along with his stream of current cultural fragments. If his little stream takes too many turns, and doesn't stop to reflect the mountain, the two halves of the hexagram will go their own ways. That is why the Judgment says, "If the foolish youth asks the same question three times, ignore him." The youth is preoccupied with quicksilver substitutions in his stream of detached references and can't yet deal with the weight of real mountains. Or else the mountain has thrust up in a way that drives the stream from it immediately.

Xun ☴, the Penetrating, is wind and wood. Why does it mean both? Wind moves through Nature the way *qi* moves through the human body. It moves in cycles and currents. It sways things to a common force—an all-influencing vitality. It could be subtle bodily energy, or it could be a moral influence among people. It is teaching by example, or it is an inner harmonizing of *ch'i* and blood. So the inward aspect of *xun* is a means of self-cultivation. When it circulates in a physical system, moment to moment, it is wind or *ch'i*. When it consolidates the integrity of its flow, turning back to build on itself, it gradually forms an inner grain. Over time this inner grain achieves durable coherence. The inner whorl and grain of a cultivated person is tough yet workable, like wood. Thus *xun* is penetrating yet mild. It asserts itself only by deepening its own coherent processes, accumulating its inner grain. I relate the *xun* trigram to a few people I know who are talented craftspeople or adepts at internal exercise. These people toughen themselves as they shape their medium. Thus, the objects or movements they fashion become vessels to carry their personal force into a wider sphere. When the *xun* trigram is put together with other trigrams, I try to imagine what such people would do. I read the lines one by one, to see the development. Such cultivated people with whipcord sinews are the ones I admire most. If I

182 Reference to Ma Bo 马波, *Xie-se huanghun* 血色黄昏 (Blood-Colored Twilight), (Beijing: Xinxing Chubanshe, 2010), p. 1.

ever wrote a decent poem, it's because I resonated for a moment to their work-rhythm. Thus *xun* does not seek to influence others, but its self-improvement gives it a center of coherence—a vantage point. In this context I think of hexagram #20 *Guan* ䷓ (Contemplation). The hexagram #18 *Gu* ䷑ ("Work on What Has Been Spoiled"/"Spoilage") depicts wood or wind coming up against something solidified (e.g., the *gen* trigram). The commentator Ouyi Zhixu says the solid part is like a ritual container long unused. The rigid container is bad for the moving life which gathers within it. I see this as a hardened structure of knowledge, like the mind's soil turning into hard pan. When the impulse to stir and grow comes up against this, it may turn wrong or spoil, or become perplexed. When met with at a certain level, the impulse to stir and grow is simply desire. When desire clumps together with hardened knowledge, the structure may be brought alive, but this is in a distorted sense—a tangled emotional-instrumental formation. This is the kind of knowledge that builds thousands of atom bombs. It is no longer the integral movement, or the forming of inner grain that *xun* could have been.

Li ☲, the Clinging, is fire, brilliance. Canetti also uses fire as a crowd-symbol. But it is not the already-concerted group dynamics of water. Instead, it is a thought pattern that leaps over boundaries of individuality. When individuals enkindle each other and line up in patterned groupings, their vitality may be heightened. By mutual stimulation they gravitate together. Hence the light given off by "*li*" is a culture-building, civilizing influence. But when the mutual enkindling goes too far, there is a conflagration that wants to swallow everyone up—every corner of a person's mind. So much for social ties and brilliant patterns. Canetti's description of enkindling among persons reminds me of a nuclear reactor core. When the fuel rods are kept just the right distance apart, they emit energy. If too far apart, they grow cold; too close together, they melt down (become a dangerous flowing liquid). Institutions and "rites" are structures that keep individuals apart, but not too far apart. It is hoped that they can go on shedding their brilliance on each other, yet never unleash forces that change history in a directionless, destructive way. All of Canetti's associations on fire fit with how "*li*" is used in the *Yijing*. Judging from his novel *Auto da Fe*, Canetti was an amateur scholar of Chinese thought.

Dui ☱, the Joyful, is a marsh or wetland. Its fertility pours forth rank growth, for no purpose of husbandry, but for joy. If this growth happens in a wrong place, where it emerges only to die, or saps something else, it is not always a good thing. #43 *Guai* ䷪ (Breakthrough) is the Marsh over Heaven. It can be interpreted as raw vitality sloughing off all control and breaking through into realms of power.

Thus, it may be an image of a flood, or a peasant rebellion. But this is based on a low, power-oriented view of Heaven. In the eye of an idealistic beholder, Heaven is not on a power-trip, and its creative strength resides as much with peasants as anywhere. So "Breakthrough" can also mean that fertility is raised up to emerge in high realms, to produce subtle creations of a new kind. The "Treatise on Trigrams" mentions several other associations on *dui*: a shamaness, an outpouring of sound (voice), and even brokenness or madness. The trigrams of self-tempering (*xun*) and giving (*dui*) go straight to the trials of human involvement. But due to my abstract bias I have spent more time thinking about Heaven and Earth.

Because I have written separate pieces on *kun* and *qian*, I will content myself here with a few specific observations.

Kun ☷ is Earth, the receptive. It is all things seen in the aspect of their receptivity to creative influence. The *Yijing's* two-fold vision of becoming ascribes a crucial role to *kun*, which is clearly present even in the old oracular layer of the text. *Qian* the Creative never creates in isolation, yet it is usually placed before *Kun* and treated as a prime mover. But I favor placing *Kun* the Receptive at the head of the sixty-four hexagrams. Without the stable, receptive matrix that *Kun* prepares, there would be no context for *Qian*'s creative activity.

Also, there is considerable internal evidence showing that *Kun* is foundational:

(1) The dragon in hexagram #1 (Qian the Creative) rises out of the depths. In Line One, the Chinese character for "hidden" has a water radical. This hiding place is at an interface-realm of yin and yang.

(2) In Line Two, the dragon first shows its abilities in a field, which is also an earthy backdrop.

(3) In traditional dragon symbolism, dragons are connected with moisture, both in the hidden pools where they commonly bide, and in the cloud-mists they surround themselves with when airborne. If we are to accept the dragon as understood in ancient China, we must look for its origin in deep pools. Its appearance in the sky is but one phase of its existence.

(4) In Line Four of hexagram #1, the dragon again leaps into an abyss.

(5) In Line Six of hexagram #2, when *Kun* reaches its farthest point—its apex—it engenders dragons. This is evidence that *Kun* is foundational for *Qian*.

(6) The dragons in #1.6 and #2.6 have a battle, and, when they wound each other, her blood

comes out in gouts of yellow and dark. Yellow is the color of earth and dark is the color of heaven, so the dragons are revealed to have an inner history of Qian intertwining with Kun. Kun has been involved in the dragon's existence from the very beginning.

(7) The dragon at the apex of its own hexagram #1 is described as overreaching: its nakedly creative action is seen as needing to be tempered by other qualities.

(8) When all six changing lines are thrown in hexagram #1, we hear of dragons gathering with none of them at the head. Up to this point, the dragon's activity represents only a powerful individual. Now this peaceful gathering of dragons, which comes just when Qian changes into *Kun*, is considered an auspicious thing. A virtue not usually associated with Qian is affirmed, to show that Qian needs tempering by its opposite.

(9) When all changing lines are thrown at hexagram #2, the virtue of constancy—which is native to *Kun*—is reaffirmed even as she changes into Qian. Clearly it is hoped that her virtues will go forth to temper those of her opposite.

(10) To take one of many examples from other parts of the text, we see in hexagram #11 Peace ䷊, that *kun* placed over *qian* is a felicitous state, compared to having *qian* over *kun*, which becomes #12 Stagnation ䷋.

As a trigram, *kun* represents a receptive matrix which other trigrams can build upon. It weaves a fabric of community, and with its feminine qualities prepares a seedbed to germinate the creative acts of *qian*. Being so focused on internal stability, it also has a negative side—it blocks and closes off the qualities of other trigrams. Although certain yin lines may develop in this direction, as in #12 Stagnation, the *kun* trigram's salutary meaning in #11 can always provide an alternate possibility.

Qian ☰ is the Creative. This is Heaven, which can act in an immanent sense (as a lower trigram), or it can work as an external, transcendent influence when placed above. We can see it as a spiritualizing source leading us into the realm of full relationality with all things. Thus, the energy it imparts differs from the rousing movement of *zhen*. Qian awakens us by disclosing possibilities we had been closed off to. These possibilities are associated with going beyond our narrow selves. In Heaven, all things come into relation and feel their existence amplified by participation in others' existence. In Heaven we see the creative ideal of life fostering life, and therefore the Heavenly nature which mankind is endowed with, according to Confucians, is the virtue of *ren* (humaneness). Heaven creates by

instilling vision and transcendent insight in beings that are bound by narrow perceptions. Thus, it can be conceived either as an active agency, or as a realm of openness running ahead of things. The Chinese concept of *Tian* (Heaven) embraces both meanings, and *qian* is the activity of Heaven.

The activity of *qian* is often fraught with tragedy (as we saw with the dragon's ultimate fate in #1), because humans with their finite vision embrace *qian* in lopsided ways, and their creative activity gets shunted into groupings. The forming of social groups as an ambiguous enterprise can be seen in several hexagrams including #13 Fellowship ䷌, in which the *qian* trigram is over "*li*."

For my understanding of the trigrams, I am indebted to Ouyi Zhixu's book, *Zhouyi chanjie* (Ming era). Ouyi Zhixu's central insight is to treat *qian* as the *prajna* (*hui* 慧) and *kun* as *samadhi* (*ding* 定). From this he builds a whole system of analogies showing that Confucian and Buddhist values are compatible. By extending and stretching the *Zhouyi*'s symbols to convey his experience outside of the Confucian tradition, he succeeds admirably in conveying their active, flexible meanings.[183]

183 Ouyi Zhixu 藕益智旭, *Zhouyi chanjie* 《周易禪解》(A Chan Interpretation of the *Zhouyi*), available on eee-learning website: https://www.eee-learning.com/book/2649. Translated by Thomas Cleary as *A Buddhist I Ching* (Boston: Shambhala Publications, 1987).

PART 2: MUSINGS

ON BLACKNESS AND WHITENESS IN JIDI MAJIA'S POETRY[1]

When I began translating the poetry of Jidi Majia,[2] I had to grapple with many challenging perspectives and concepts. I was blessed with opportunities to make four trips to central Sichuan and Yunnan. I met with the poet's friends in Liangshan Yi Minority Autonomous Prefecture who were knowledgeable about their minority's traditions and present-day situation. I also met with experts in Yi Minority history and ethnography at the Yunnan Academy of Social Sciences. Because of my interest in the binaries of black and white in *I Ching* and Taoist studies, I was intrigued and boggled by the metaphorical range of blackness and whiteness in the world view of the Yi. I came to view the Yi people not just as a minority group but as an embedded sister ethnicity to the Han Chinese. The Yi Minority's symbolism of black and white is definitely unique, yet it resonates richly with black and white in the Sinitic cultural sphere.

The long poem "Rhapsody in Black" sums up two important aspects of Jidi Majia's creative project. His work is rooted in the tribal traditions of his people, which he sums up with the word "black," partly because they call themselves the Nuosu, the "Black Tribe." At the same time Jidi Majia embraces worldwide currents of thought and uses a fluid succession of moods and reflections to express a modern sensibility (as in George Gershwin's *Rhapsody in Blue*). In everything that Jidi Majia writes there is this dual orientation: on one hand rooted in the land-based, tribal sensibility of the Nuosu, and on the other hand characterized by expansive subjectivity reaching out into the modern world.

The Nuosu are the most populous branch of the Yi people 彝族, a minority distributed in China's southwestern provinces and numbering 8–9 million. Several million members of the Yi people

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1 This paper is a much-expanded version of my "Translator's Afterword" to Jidi Majia, *Shade of Our Mountain Range* (Capetown: Mkiva Foundation, 2014).

2 Jidi Majia (b. 1961) belongs to the Yi Minority. He is a practicing poet who has won many international awards, including the Shokolov Award from the Russian Writers Federation (2006), the Mkiva Humanitarian Award from South Africa (2014), a "Silver Willow" Lifetime Achievement Award from the Xu Zhimo Poetry Festival at Cambridge University (2017), and the Tadeusz Miciński Award from the Polish Writers Association *(2018)*. He has also pursued an illustrious career as a government and CCP official. Aside from a seven-year stint as Lieutenant-Governor/Propaganda Department Head in Qinghai Province (2006–20013), he has served as Party Secretary of the Chinese Writers Association since 1995. From 2015 he also served as Deputy-Chairman of the Writers Association. In 2018 he was elected delegate to the thirteenth People's National Congress and served on its Standing Committee.

can still speak their own language, which like Chinese belongs to the Tibeto-Burman language family. Unlike the Tibetans, the Yi people never embraced an outside belief system such as Buddhism. Instead, they adhered to a tapestry of beliefs: a sky god, a giant tiger as cosmogonic progenitor, nature spirits, sacred eagle ancestors, and heroes from a time-honored tradition of oral epics. These epics are couched in a classical idiom that is different from the spoken language. Some of the epics are also written down in the Yi people's own script.

For the Nuosu people, blackness is the color of spiritual depth that needs to be summoned up from deep within to dispel aberrant psychic forces. In "The Other Way" the poet writes: "*I see my other self pass through/The crown of darkness and duration/…I do not see his hand here before me/It is in black depths of the land/It is holding up flowers of bone/So my tribe, in its rituals will know/The presence of ancestors' souls*." Thus, blackness offers gravitas that can protect against fragmentation, both before and after death. (The importance of such gravitas for affirmation of Nuosu identity is evoked in the book *Chant of the Wizard*[3] by Aku Wuwu, Dean of the College of Yi Studies at Southwest University of Minorities.) In some poems by Jidi Majia, blackness is also associated with nature's womblike potency which engenders living things. Hence it is also a zone of transformation, of surrender, of letting superficial impulses subside into cycles of natural life. These dimensions of the color are expressed in the poem "Rhapsody in Black," in which the poet's contemplation of oncoming night becomes a personal ceremony, entering into blackness as a zone of transformation and connectedness. As a translator, I have tried to engage sympathetically with blackness in all these senses.

In the long poem "I, Snow Leopard…," Jidi Majia draws on the symbolism of blackness and whiteness. Of course, Chinese culture has long emphasized the symbolic values of black and white. In the *Tao te ching*, Laotzu associates blackness with yin, femaleness and matriarchal society. He links whiteness with yang, maleness and patriarchal values. Verse #28 says: "Know maleness, but hold fast to femaleness, and be the watercourse for all under heaven. Know whiteness but hold fast to blackness, and be the pattern for all under heaven. Know what flourishes but hold fast to what is demeaned, and be the valley for all under heaven." Looking at how this verse fits in with the rest of the *Tao te ching*, we

3 Aku Wuwu 阿庫烏霧, *Chant of the Wizard*《神巫的祝咒》, 北京: 中國戲劇出版社, 2009, pp. 7–8, 48–49.

can take this as a contrast between nature-loving matriarchal values and nature-conquering patriarchal values.

What does this have to do with Jidi Majia's poem? The poem "I, Snow Leopard..." adopts the subjective voice of the animal itself. It describes the life-habits and current situation of the snow leopard on the Qinghai-Tibet Plateau. One can also read the poem as an allegory about the predicament of indigenous peoples living in highland areas of Asia. Certain details of Jidi Majia's description of the snow leopard actually have double meanings referring to the folkways of the Yi people. For instance, the poet describes the black-outlined rosettes on the snow leopard's white coat as "telepathic cowries." This reminds me of the ceremonial sash worn by Nuosu elders, often studded with cowries which are said to confer telepathic powers upon the wearer.

What is more, the white and black pattern of the snow leopard's coat carries special resonance due to the importance of black and white in Chinese culture and in the Yi minority's own world view. Blackness and whiteness stand for a nexus of meanings in the Yi people's symbolic system. For instance, the Yi people were traditionally categorized as "White Lolos" and "Black Lolos" by Chinese imperial officials. The Black Lolos were versed in military arts and horsemanship; they periodically raided the White Lolos (and other pacifist ethnic groups) and took them as slaves. In fact, there was a caste among the Black Yi made up mostly of White Yi who had been enslaved and assimilated. The keeping of slaves went on until 1949.

According to my personal communications with the poet and other scholars, the Yi "minority" once held land from the present-day Liangshan Autonomous Prefecture in Sichuan to Dali in Yunnan. In the Tang dynasty, this expanse of territory was ruled by the multiethnic Dazhao Kingdom out of Dali. The Tang dynastic history records that the Tang imperial house was hard pressed by incursions of Tibetan raiders into eastern Sichuan. (The poet Du Fu wrote poems about leaving his haven in Chengdu and going into hiding during one of these incursions.) Only by allying with the Dazhao Kingdom was the Tang dynasty able to push back the Tibetans once and for all, beating them back to Tibet proper and to the Tibetan prefectures of Yunnan, Gansu, Qinghai and southern Sichuan. This reversal turned the Tibetans into a hermit kingdom that eventually embraced Buddhism. Later, the Yi people were driven out of the rich valley around Xichang which is nestled in the Liangshan Mountains. They became a mountain minority, and in the eyes of imperial officials they were viewed as scattered groups of

raiders. To this day, historians of the Yi Minority believe that their ethnicity is descended from the Dazhao Kingdom. They believe that the martial traditions of the Black Yi are a reflection of this. The classic idiom of the Nuosu epics shows a depth of tradition that would be unlikely if they had always been a loose grouping of scattered mountain tribes.

The category of white is important to the Yi worldview because it is the color of origins and ultimate endings. The Nuosu creation epic *Hnewo Teyy* (Book of Origins) places human beings among the "Twelve Snow Tribes" of all living things, together with animals and plants. This taxonomic scheme holds that living things on earth belong to one of twelve branches of the "children of snow." This emphasizes brotherhood among all living things, and it implies that they come from a white region (which was perhaps a place of snowy mountains). Such a link back to a white source is reinforced by the word *apuwasa*, one of the Nuosu words for "soul." According to Aku Wuwu, "*apuwasa*" is etymologically related to the word for snow. What is more, it is not just static snow: it is snow visualized in a moment of falling.[4] Thus the very name for the soul is linked to whiteness. What is more, for the Yi people, whiteness is also the color of the road into the afterlife. In the poem "White World" by Jidi Majia, we see that even mountains and buckwheat fields in the afterworld are white.

Thus, a living thing is enfolded in the soul's whiteness from its place of origin to its ultimate end. At the same time, blackness implies an unseen power from within the land which priests invoke and raise in their rituals. As I mentioned above, the Nuosu branch of the Yi people even call themselves the "Black Tribe," which indicates their esteem for the color black. The Yi anthropologist Pu Xuewang, in his book *Zhongguo heibai chongbai wenhua* (The Mystique of Black and White in Chinese Culture), presents an analysis of black-white categories among various ethnic groups in southwest China. According to this native ethnographic scheme, the pacifist peoples in the southwest, such as the Bai, Hani and Dai, tend to be white-favoring peoples; in contrast, ethnicities which exalt a warrior ethos tend to favor the color black. Some minorities in southwest China even use word roots meaning "white" or "black" in their own tribal designations, as we see from the term Nuosu.[5] There is even an epic—the

4 Ibid., pp. 103–104k.

5 Pu Xuewang 普學旺,《中國黑白崇拜文化》, 昆明: 雲南人民出版社, pp. 127–155.

"Battle of the Black and White"—shared by the Yi and the Naxi people, telling of a conflict between black and white forces, extending from heaven down to earth.

Pu Xuewang points to old Confucian temples in minority districts of Southwest China. Many of these were built on sites of old pre-imperial earth altars, and some of the whitish, obelisk-shaped stones that used to stand on those earth altars still survive. Pu Xuewang claims that the Han Chinese also used to make offerings before such white stones, so the idea of reverence for whiteness is not limited to "minorities." To this day Tibetans are fond of white stones, which they collect and put on the roofs of their houses. In Gansu Province, white stones are also a feature in temples to Fu-xi and Nü-wa, two mythic ancestors of the Han Chinese people. Pu Xuewang points out that Confucius' personal name Qiu 丘 is a physical description of a mound or earth altar. (Some historians claim he was given this name due to the tall, domed crown of his head.) Pu Xuewang cites accounts that Confucius was the illegitimate son of a general from the state of Lu. After conceiving their child during a festival, Confucius' father led his mother to an earth altar where they gave thanks for their child together. According to Pu Xuewang, it is quite likely that there was a whitish-gray mini-obelisk on such an earth altar, similar to the earth altars of minorities in the Southwest.[6] Reading this account, I can't help thinking of Mao Zedong, whose mother made a special trip to bow down before a large rock which was believed to have special power to confer strength and health upon infants.

The Han Chinese people developed a proto-philosophy of yin and yang quite early, expressed by dark swirling patterns on a light background (for instance on Majia-yao Pottery that dates back to the fourth millennium BC.) Such markings evoke a worldview characterized by interpenetrating protean forces. This insight was expressed in abstract visual images and symbols (for example in the *Changes of Zhou*) long before it was articulated in philosophical language. Later this worldview was rationalized and elaborated into yin-yang cosmology, such as we find at the beginning of the Han-era philosophical miscellany *Huainan-zi*, which opens with the collision and interplay between a heavy, coalescent principle and a buoyant, expansive one. In traditional stories of the Yi people, we also find a proto-cosmology that emphasizes the interaction of complementary forces. In myths about the Sky God Enti Gengzi and Mother Puyi, we find a cosmological framework which parallels the Han-era idea of

6 Ibid., pp. 222–223.

"buoyant vapor" interacting with "dense vapor." However, in Yi Minority sources, these protean materials are actively worked upon by a character in a mythic story. For instance, the Sky God wants to amuse his companion Mazhi-Make, so he compresses some of the primordial vaporous stuff by rolling it into a cylinder, which he then sticks into a cloud of less dense vapor. He plants this cylinder like a tree, and eventually it grows large and bears fruit. Each of the fruits has something developing inside, and Mazhi-Make is diverted by listening to the dimly-heard voices from within them.[7] It is amazing that even at the mythic stage, the parallels to yin-yang cosmology developed by the Yi people carry their own unique stamp. Later, of course, Yi scholars were also directly influenced by Han-style *yin-yang* philosophy, which tended to take a scholastic form.

What does this have to do with the whiteness and blackness of the snow leopard which Jidi Majia writes about in his eponymous poem? We know that the Yi people have traditional tiger dances. These dances are probably related to traditional myths of the tiger as a cosmic progenitor. According to one myth, this progenitor's huge body metamorphosed directly into our earthly environment. In another myth, a culture hero hacked and quarried materials from the cosmic tiger's vast corpse for use in making our earth habitable. The tiger is an important totem animal for the Yi, and in traditional tiger dances (such as in Chuxiong County, Yunnan), tiger markings are conflated with leopard markings. Thus the Yi tiger totem is actually a "tiger/leopard" totem. As a member of the Yi people, Jidi Majia had feelings for the tiger totem which I believe he extended to the snow leopard.

Jidi Majia grew up in the Greater Liang Mountains (Daliang-shan) of central Sichuan. After he was posted to Qinghai Province as lieutenant-governor, he became acquainted with the American zoologist George Schaller, who was doing fieldwork on the snow leopard in the Kunlun Mountains. (In the early 1970s, Schaller had been Peter Matthiessen's guide to survey Himalayan wildlife, a trip which resulted in the latter's National-Book-Award-winning *The Snow Leopard*.) Jidi Majia visited Schaller at his wildlife research station and learned about the plight of wildlife in the mountains of the Qinghai-Tibet Plateau. Eventually he would dedicate the poem "I, Snow Leopard…" to George Schaller.

The snow leopard is an animal that combines the colors of white and black on its coat. For this

7 Zhang Yongxiang, ed., 張永祥, 編: *Yi Minority Folktales* 彝族民間故事, 昆明: Yunnan Peoples Press 雲南人民出版社, pp. 3–16.

reason, in the mind of a Yi poet like Jidi Majia, it points to multiple associations. Its coat integrates the colors (and cultural categories) of white and black into a beautiful pattern. (As translator, such an interpretation helps me understand the importance of the snow leopard to him: it is not only a rare and endangered animal; it is also a cosmogonic totem and at the same time a wonder-beast whose patterning embraces and reconciles a cluster of contradictory cultural categories.

Of course this is only my personal reading of the poem. I believe that knowing about the mystique of white and black can be a thread of inquiry into Yi culture and how it is embedded within Chinese culture. Some of the earliest artworks of the Chinese people were pieces of pottery with swirling dark-and-light patterns. Such markings represent an interplay of creative/receptive forces, hinting at a cosmology of positive and negative energies in flux. In the world of art, Chinese artists have explored the interpenetration of white and black through their painting and calligraphy. They have long used white and black to render color abstractly. With endless fascination they have explored the interplay of blackness and whiteness, using ink and rice paper. Their artistic tradition has pursued this black-white dialogue further than any other tradition has. (We see this even today in the creations of experimental, modernist ink-and-wash artists.) This "mystique of black and white" forms a backdrop against which we can view Jidi Majia's special feeling for the snow leopard.

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INVOCATION TO KUN, THE RECEPTIVE

It's not easy to address you. There is so much going on within you, yet you present no form. You are the ground under the feet of things. You are not just neutral, featureless groundstuff. You have tendrilled rootlets; you have a tangle of fibers like a blanket of horsehair felt. You are a tapestry of schist, humus, mycelial rhizomes, bacteria, earthworms, nematodes, woodlice, grubs, and things we don't yet know about. Any ground from which things emerge must be fertile. Being fertile means that you have secrets of internal circulation. You have interlocking metabolic cycles; you balance thousands of enzyme reactions in homeostasis. How can I start telling about what has already been accomplished—all the things we take as given when we make our departures?

You are not some homogenous, dark, passive stuff. You differ according to the platform that has been achieved. You are a quilt made with a hundred patches of cloth, but in sleep we only feel your warmth. You differ in all your ways of mothering us. Sometimes you are the formal matrix, where we solve the new formula or postulate an elegant theorem. When we understand the new theorem, we see it was built into your matrix of implicit rules from the start. Sometimes you enclose us in your incubation chamber, feeding our embryonic ferment with your richness, and isolating us from the storms and shocks outside. When we stay too long, this is not always good for us.

You are as busy inside as the snow on a television screen. But your snow is not seen, because all the dots follow each other within you. You have completed the community of your inner agents; you have tied the strands of flow together; you have joined the knots into a carpet for our feet.

You exist as the Celtic knot of living fabric. The moment when your labyrinth came together must have been accompanied by a breakthrough of light, but we cannot see past your "darkness."

In one of its wonderfully elliptical insights, the *Book of Changes* characterizes you as something "simple" that "clumps together." This simplicity means you are so well woven we come along and simply use you as a fabric. You "clump together" because integration is what you eternally offer.

The macramé knot of life could not have been tied easily. Normally, in our flashy, fleshly theater of consciousness, we see only a few strands getting tied together. In our theory of evolution, we say they got tied together incrementally because they were of use to each other. But the basic metabolism of life is made of thousands of strands. Each strand is an enzyme cycle—a feedback loop that takes energy

from metabolites or builds a protein. Each strand depends on the others, so before the loops were closed, they would have been useless to the others. It's not something that could happen by gradual improvements. Once they were tied together, they became reliable germ plasm for the phylogenetic tree. The coalescence of cellular protoplasm is the hidden prelude to the panoply of evolution that fills niches and expresses a myriad of forms. What a flash of light must have accompanied the moment when it came together! So, some would say that the living fabric was conceived by Qian the Creative. But looking further toward the source, below that flash of light, what a deep matrix of concentration had to have been accomplished to let Nature's insight flash forth! Below every breakthrough there is a deep Kun matrix of samadhi. Samadhi in the cosmos is the intuitive, preparatory weaving that conceives life's eventual mesh.

And there is no limit to how deep that samadhi-concentration goes. Below the integration of an individual mind is the confluence of structures that allowed intelligent beings to arise. And below those structures is the great samadhi of the universe that conceived of life's material substrate, with all its mutually accommodating properties.

The substrate of matter is not a grab-bag of neutral building blocks: it is full of countless enabling tricks. The interlocking scheme of elements was a breakthrough that paved the way for emergence of life. While the laws of matter were being conceived, there must have been a very deep level of enmeshing. The vacuum of space is filled with energy fluctuations that appear to cancel each other out. According to string theorists, it takes thousands of levels of integration to get from strings to matter. Symmetry built upon supersymmetry, until a singularity came and hatched matter out of sheer energy and mathematics. But from the perspective of Kun, the deep samadhi of world-nurturing is eternal, without beginning or end, regardless of any abrupt leaps into history. Kun always goes further down, preparing the Way, not just for the next breakthrough, but for all future breakthroughs!

Of course, we cannot get close to appreciating what Kun has done. We watch the work of nurturance from way up here on our high platforms of the world-tree. We feel the limbs rocking in a storm, but we cannot see very far down. Mostly we feel her in our nurturing bonds, in our community. But now we see her being interrupted and chopped up by constant new developments, because things are cooking up now on our platform. We play along with the breakthrough, the flash, the happening. Our consciousness is tuned to detect the one percent change against the steady 99 percent backdrop.

But always, and at whatever level, Kun is there knitting transient things together, laying the groundwork for something that will weather the changes, preparing a seedbed for breakthroughs that won't exhaust themselves on their first try.

INVOCATION TO QIAN, THE CREATIVE

Beach of rubbled leavings. Walk past sand-skimming waves, thrown expiring on the shore. It is a blessing to be left with this choice. There is nothing left to prove, but every moment proves that All is penetrated with Qian. Choose to utilize its X-ray eye. See the cascades of light through filmy tissues of flesh. Its cascades pour upon me in the emptiness. Cascades of love that I turn to like a breast. Like a bottom feeder I root among the sediment. Stir up gleaming flakes.

Must project myself forward. Must subside. Come the long way round. Self deprived of spatial extension feels smothered and removed. Time to plunge in directly, using my most fluid version.

History crumbles the mountain along with the upstart confronting it. Bondage of choices will turn insubstantial. Qian cascades upon itself, dazzling the eye. Qian thrashing in the evolutionary wars. Cascading while it animates the brutal undercut. Qian flexing in interlock … flexing in the peacock's tail … key in the lock of eye's desire. Nerve-net turned on by reflex of the eye. Threaded beads on birth-death rosary.

Cannot avail myself of density. Expand the outward rim of prayer. Cycle of forms wheel emptily. Leave no record, but smooth the traverse for when I travel this way again. I'm here at base camp. Right now's mission is to mark footholds. Leave a hostelry with pine smoke over ashes. Momentum can someday catch a breath here.

Qian all beaten down, not able to shine. Meandering and flayed in its own baselessness, its poor connections. Each new connection gets buried further under.

Qian, I invoke you. Let's get all up-close and personal-like. Read love into the *Yijing*. I give Qian 1,000 names. I invoke each name hundreds of times. I give Qian the names you gave it. I multiply the names 8 times 8. All are emanations from a wonder-eyed child. All are signposts on airy paths. Never settle for rude substances. Never stand waiting for whipped-back wands of cane. Be wary of thoughtless ones on the path ahead of you!

Qian, I call on you. I'm tired of you not lighting me up. Not sending me whirling with She who haunts me. I've lost the person of you! I have it in me to be insistent. Please haunt me in the guise of Yourself; shower yourself upon me. I will latch onto the nearest person who happens past your well. Dole out a few beams for him or her.

It's crazy what I'm thinking I'll gain. Read love out of the *Yijing*. Grind me in absence. Grind me down lost streets, until I wake up in some cold and limited game—may I play it skillfully. Insert myself so I cannot be pried out. Then suck on your source again. Enflame the place where I got lodged. And discover that my lostness was always Qian's cascade. It hits me anywhere. And I don't even care that I'm lost. I admit my failure in making a person of You. You are the gleam where I expect to see a person. You are the gleam some person throws ahead of arrival. You are the antenna that could only be constructed of raw, lost connections. You keep coming back. You keep coming back to a shower of light on itself, until I don't know up or down.

Qian, you get an extra bonus today, I have a few more names for you. I'm looking for words for your pearly light. When light doubles back on light, it makes a code in light. The shadow of light-in-light is the pearly gleam in clouds around the Heavenly Gate. This is not shadow; it is the interference pattern of intersecting beams. It is a holographic code in warp and woof of light. Computer modelers can represent a shop window reflected in chrome. Seriously, my picture of your pearliness is my own ray-traced version. To really know the play of light, there is no choice but to jump in. So, for now I call you: *Qian of the Codes Traced in Pearly Light.*

Qian, I'm on the beach, not reaching out to my Traveler who gets stranded if he comes here. I think I get something from being here. I can tangle my thought-fingers in the waves. It feels normal for me being lost for hours at a time. I should not expect the next traveler to do this. I should go out to meet him. But the definition of being on the beach is lolling, feeling the sun. One dwells on what went wrong. Qian, my new name for you is the *One Who Left Me on the Beach.*

Qian, I figure Release is something that happens by default, because you've concentrated your action elsewhere. You raise the vapor off the surface of lakes and rivers. You drive it hither and yon in currents of air. Or maybe the currents are set flowing by partiality of your attention. You raise the droplets, and when they gather, you evaporate them again to a higher place. You raise them until they are too numerous to evaporate. There's nothing more for you to do here. The elemental system of particles reasserts their wish to flow in unison. Once you held them in delicate suspension. Now they fall from where you enticed them. Their release brings moistness across a wide landscape.

Thank you, Qian, the *Suspender of Numberless Droplet-Moons!*

Qian, the *Cascader of Light upon Light*,

Qian, *Opener of the Windows on All Sides of Us*,

Qian Who Brings Back Suffering Transformed,

Qian Where Blood from the Gash of Thought Circulates,

Qian That Penetrates the Gossamer Veils of Flesh.

KUN IS A TEASE

FIRST YIN: "TREADING ON FROST. SOLID ICE IS ON THE WAY."

It doesn't seem like a very hospitable beginning for all-nurturing Kun. But the development of frost crystals from minute points, leading to solid ice over a wide area, shows us an important characteristic of yin—it coalesces. What nurturing regime does not start with a narrowing of possibilities? If a field is going to give high yield and support many people, the soil needs to be made even and homogenous. Money does not seem like a substantial nurturing base. When money first stood in for units of labor, the initial result was a chilling and a narrowing—the substitution of useless metal for the thing, the substitution of symbols for activity, the degradation of freely exchanged work into work under the control of tokens. But after this chilling conversion, money eventually came to circulate widely and serve as a nexus of relations among many things; it became a base that we depend upon for our next stage of livelihood and development.

In the days when life was brewing in the primordial wonton soup, lightning darting through the ammonia atmosphere catalyzed amino acids that concentrated in the tidepools. The amino acids joined into chains, and there were many self-replicators operating in the soup. There were cycles of replication catalyzed by other intersecting cycles. The problem was that, although the teeming ferment diversified itself into countless iterations of molecular tinkertoys, these progressions of automata were not really going anywhere except to make a mat of scum on the surface of a tidepool, or a special variety of clay in which a slime of pre-life helped silicates self-adhere. It wasn't until the sealing off of cycles within this mat, when DNA became the sole privileged replicator, that the soup had a direction for embodiment. It couldn't happen until one set of replicators became the node for the synthesis cycles of amino acid chains. Some RNA segments that work in our cells today were once independent replicators, but they got integrated into DNA's web. Some other very far-flung replicator regimes were probably squeezed out of existence along the way before DNA could become the one and only universal molecular ancestor (which itself was squeezed through a fairly narrow bottleneck, as evidenced by the many homologous segments between humans and even our most distant vegetative relatives). It was really the closing off of the DNA regime that allowed the combination of replicators to produce the great richness of the biological world.

We live in a time when no new life regimes will come about, without our intention. If it's going to be life at all, it will be DNA-based life from here on out. As new resources get freed up, DNA will have its way. There are no fringes of slime that can reach that critical intensity to produce something else.

So all this points to the regularization of a matrix or substrate, allowing the generation of rich patterns. Development of ice crystals is a strange metaphor for this, because ice chills so many things off. But ice protects bodies of water in temperate regions throughout the world. A layer of solid surface ice protects the body of water from freezing to the bottom. It sounds crazy to say that ice protects a lake from freezing solid, but it's true. It is normal for the coldest layer of any liquid to contract and sink. This settling of the coldest water should cause the whole lake to approach freezing temperature at the same time. But water has a trick up its sleeve: it contracts as it cools, but as it approaches the freezing point, it begins to expand instead. Thus, the coldest water stays on the top as it begins to form ice crystals. Once it becomes ice, it becomes an excellent insulator that does not transfer heat from the warmer water below. This is an aspect of water that protects our planetary ecology.[8]

So in many ways the regularization of a matrix gives it generative, protective capabilities. This happens when the internal cycles of the supporting medium are interlocked. There is no part that is going off and doing its own thing. Even if blocks of the matrix get isolated, there is still a functional, historical relation (a vertical relation) to the mother trunk of development.

Kun is a state of being that is fully identified with (and subsided into) its own cycles. Right at the first line of Kun we have a tiny step of seasonal change—from hoarfrost to deep cold. From one step we can infer the whole seasonal cycle. When talking about Kun, it is fitting to start with a cycle. The "Great Treatise" tells us that Qian knows through beginnings: its awareness is tied to new departures. But Kun knows by carrying things through to completion, because it identifies with how things persist. Despite all these justifications, I still don't know why such a chilling metaphor was used at the beginning of Kun. (Come to think of it, the top line of Kun, with dragons fighting in the wilds, is pretty chilling too.) Maybe the image of a chilled earth balances with First Yang in Qian—its cold keeps Qian in hibernation. The coldness at the beginning of Kun, to me, represents the formal self-containment of a matrix which will show its generative powers with time.

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8 See Michael Denton's *Nature's Destiny* (New York: Simon & Schuster, 2002), pp. 17–47.

SECOND YIN: "LINEAR, MULTIPLIED UPON ITSELF, AND GROWING LARGE. NOT PRACTICING DELIBERATELY, YET THERE IS NOTHING THAT IS NOT FRUITFUL."

Subside. How can we get an idea of what the world-spirit has done, unless we subside along with it, into what is now incubating. If we don't subside, how can we hear an answer? How can there be an answer unless spirit poses the question? What is spirit? We know spirit by the resonance from one being to another.

Could matter ever have gotten so coherent by itself had spirit not been involved from the start? How were they united? Did spirit bubble up within matter? Did matter settle out of spirit? They have always been involved with each other. We cannot know the roots of Kun until we explore the Qian-Kun interface. Kun is a peg we can hang matter on, an emblem for material forms beyond enumeration. But Kun is too mother-like to be just matter.

Subside. Resign ourselves to being among the remnants. Every moment enters the next by leaving remnants. Resign ourselves to being nailed down. Resign to stuff being in our way. Subside to being in other things' way.

The pure energy dance was vibrating in tight strings, and part of it subsided. Resign yourself and use what vibrations remain to move the pieces of stuff around. Apply the remaining vibrations and see how they inform the ambience. Subside and an ambience will grow up around you. Subside until the forces push and pull with you, into great ambient whorls.

You would have been content growing that mat of teeming tinkertoy replicators, as they gradually accommodated to each other, as they produced pulsations among themselves for the sheer exuberance of it, and you would have watched the antic pulsations turn elegant if you had been there.

Deep down in the well of vacuum fluctuations there were nodes that found themselves whirlygigging in the blast of implicate waves. They had to interweave in the moment to preserve their coherence, so any sense of presence always went off into the fluctuations, and that made them one big presence. Then it happened again, building up layers of interplay as the nodes subsumed each other in a thousand different ways. At one level was intention to persist, but in order to persist they did amazing acrobatic jumps inside the other's outside, exchanging obverse and proximal sides, with a great many jumpers in one jump, and each of them jumping a different way, and the presences always going down

and then back around. They were all one presence, but they were clear about the way they exchanged insides and outsides with each other. They were all one, but the nodes rotated toward persistence, and they were very tight, and they wanted the alternation that took them away from themselves not to pull so heavily, and they wanted the heaviness of that force to rotate around and come down on their presence, and it turned and they were hammered into sure persistence, but it wasn't sure presence, because presence always had to be a mystery that gathered of itself, but their persistences got hammered, and they sank toward matter, and they became a sluggish, infinitely dampened reducing valve for all the far-flung scintillations, until they just sat there. They just stood there, and their existence turned into drama—a frozen stage-mask that had infinite scintillations feeding into it at any moment.

They were the pawns of a million implicate waves that the presences had swapped back and forth until they learned to play with them like pearl pinballs. And the condensations just sat there trembling internally from the recent impacts, and they had tremendous vibrations internally, but their form would not let them do the multiple simultaneous interpenetrative dances of their origins. They were drained of presence, but they had vibrations attuned to each other, and they began combining their forms, and they easily made forms on top of forms, until there were many levels of form, and from somewhere presence was drawn in to inform them, as the clumping together continued. Subside means to let the coalescence happen freely. Subside means to prepare everything as the presence draws near. It will not come from afar: it was already near. We are building a medium that can hold the presence. Each thing coalesces according to laws of the medium on its level. On the level above us, other laws will begin to operate. We don't know at which level the laws of presence kick in. We don't know where laws of the medium end and laws of presence begin.

We are embraced from above and below. Below there were persisting nodes that thrived on those implicate waves, and here is our platform of form. From up above we are embraced by presences that grew beyond our platform; they embrace us in a different way than from below. The world tree is bearing fruit through us, finding its way back to the ethereal. Where we are, we work with precision, by simple laws, apply them exhaustively, apply them across a wide area, homogenize ourselves in a given dimension to make combination possible, apply the same laws if possible to one dimension on top of another, so we can fan out and stake out space with our persistence, making vistas of form that change geologically while the complex waves dance around.

We apply the waves we command reflexively, in a series, and that is our extension in the (supra-)physical realm. We multiply the meta-symmetries upon themselves, until we have volume in our system of rules.

We let all meta-symmetries unfold into each other until it is hard to trace any limit, and each narrow region opens out. Each portion opening into time could be followed forever. Nothing is practiced with the intent of becoming, yet becoming happens.

I confess it: the writing of this line was a failure! I must descend into the imaginings more than once. In each line I hope to trace a continuum, from the sheerest fluctuations to the solid supportiveness of Kun.

THIRD YIN: "HOLDING COMPOSITIONS WITHIN. PERHAPS ENGAGING IN THE KING'S SERVICE: NOT CLAIMING ACHIEVEMENT ONESELF BUT BEING PART OF THE COMPLETION."

The DNA code came to spark things, but a vast interlock of cycles was there swirling around it while it formed. The mystery within the floating mat was mystically ready; when life advances, seed and matrix are as one. It is your prurient mind that looks to the seed as a bringer of awakening. It is your mind that needs two forces—the giver and the receiver. That came later, while the two of us were taking refuge from a storm. The two of us were taking refuge as one, so we had time to think, and we conceived it that way. Here I am, tormenting Kun by imagining her this way. I am only trying to show my respect for her inner fertility that has never been a featureless "substance." And here at Third Yin her inner history is brought to the fore. Her inner history is shown in her grain and strata. Holding lovely markings within. Not just markings—whole compositions are traced in the way her markings fit together. They are not a landscape where one goes sightseeing: she shows what she is made of by bringing things to completion. Purpose comes along and needs the stable formations as a reference point. What she offers is re-interpreted in light of purpose, and so she becomes a servant. She has never stated a purpose for her inner completion. A new spark of intention draws near to the receptive form; the spark finds a place to nestle where all the prior intention has subsided. Second take on Third Yin: The superb inner composition of a metamorphic rock is useless unless the precious marble is quarried and cut by the king's stonemasons. More often, the exquisitely formed metamorphic rock is broken down, then pressed into schist, than broken down again, then deposited as clay, then colonized by soil organisms,

enriched by mulch, until her inner markings take the form of life functions, ready to take the seed and grow the fruit. She in her cycles reaches no fulfillment, but the completion grows from her. The king's business depends on agriculture.

FOURTH YIN: "ENCLOSE IT IN A POUCH. NO BLAME, NO PRAISE."

The old bag keeps some things in her purse that we don't know about. Sorry, Kun, but I'm all mixed up about you. At Fourth Yang, Qian takes a leap and gets swallowed. Fourth Yin is there to receive the quickening thunder. This stage of Kun is a crucible, a reaction vessel for one of life's experiments. Each time the toss of Fourth Yang's dice yields something different, so the outcome at Fourth Yin is not subject to praise or blame. Whether the outcome is good or bad, we cannot judge the fate which put dice into our hand. The outcome of gestation will be something new under the sun: the child is the truest judge of what he becomes, because only he can fathom his own inner will.

FIFTH YIN: "YELLOW INNER ROBE. SUBLIME GOOD FORTUNE."

When the consort's fashion sense takes a cue from the earth's color, that has to be a good thing. People living on the land will feel someone is standing up for them. Thank heavens we have a counterweight to the imperial insignia of the dragon.

SIXTH YIN: "A DRAGON DOES BATTLE IN THE WILDS. ITS BLOOD IS YELLOW AND DARK COLORED."

The land cannot defend itself. Kun is the force that lives within the land, and when she has been goaded and pushed too far, a yin dragon will emanate from her. The battle happens in an open place, but if open space is not available, it will be cleared by destruction. This is like Kali dancing with her necklace of skulls. The blood shed when the plunderers are cleared away is her own blood. In this gorefest she displays her true colors: her internal circulation has always contained creative-receptive cycles: cycles that were once in harmony. Let us hope the ground will be cleared without too much crunching of bones and festooning of intestines on trees. Battles can be waged on other levels. Let us hope this is the blood of her sublimation.

QIAN IS A SALAMANDER

FIRST YANG: "HIDDEN DRAGON. DO NOT ACT."

Right at the beginning of this ramshackle diagram, already there's something you can't take seriously. Moist wrigglings of the salamander life—isn't that some kind of travail? We are intelligent beings, so we advise that the time is not right to act. It would probably act if it knew what acting should be. But being it and not knowing how to act, how can it also be an it that knows not to act? It is acting in its own way. If we pin it down with our stages, it is frozen like Zeno's arrow. The mud's viscosity is bad enough, and you expect it to pierce the membrane between this name and that?

SECOND YANG: "DRAGON APPEARS IN THE FIELDS. IT FURTHERS ONE TO SEE THE GREAT MAN."

More confusion right at the beginning. What is the dragon in the field? Perhaps Great Yu the flood-tamer, who was said to have dragon-like scales on his legs. What other dragon would appear in a field? The myth says that he vanquished many monsters that were hiding in the swamps, then laid out the land in drained fields. If there were no fields, you would not see him, and if it weren't for him, there'd be no fields. Somehow, he emerged from his canebrake, and we have to be here too, or he doesn't appear. He's supposed to see a great man, or he's the great man we're supposed to see. The great man at court is so far above this, he might as well be in the sky. Down here in the fields, the strong man spends much time in ditches. Our poor ancestors were bedeviled by metaphors that confused heaven with the apex of political power! Isn't the great man at court also mired in his airy intrigues? Truly in his element! Maybe the great man above should pay attention to this swamp tamer's sturdy strength below.

THIRD YANG: "ALL DAY LONG THE SUPERIOR MAN IS CREATIVELY ACTIVE. IN THE EVENING HE IS FULL OF CARES. HARD GOING, BUT NO BLAME."

All that work in the field allows a gentleman to emerge. When you play the gentleman's part, you can't drag your tail in the mud anymore. You need to have projects with distinguished goals. But the setting here puts you in a tough spot—this is hard country, contested soil. The gentleman beset by cares ruminates before his mirror in the evening, and he envisions many gentlemen somewhat like himself. Some of them are doing well, and some will come to no good end. They are all stimulated by their

settings, and some are so energized they are ready to jump out of their skins. Face it: this is some kind of cosmic hot spot. The gentleman who is driven to constructive work should be careful. If he stretches his big worm's length too far, he won't know what he's gotten into. No wonder he lies awake at night.

FOURTH YANG: "SOMEHOW LEAPING INTO THE ABYSS. NO BLAME."

This is the great experiment for Qian the Creative. A line change here, which changes the upper trigram, *qian* ☰ to *xun* ☴, is a test of whether the dragon can ride the wind. (Thanks to Brad Hatcher for that image.)

An abyss is a welter of impingements and influences. The first step in orienting ourselves is always a physiological survey. At every step in Qian we find a phase of an erotic experience—especially here. Looking into that same mirror as Third Yang did, we see this site is richly supplied with blood vessels and nerve endings. The blood-engorged quality of the fourth place can be seen in hexagrams #6 and #9. This is also the site that exposes us to pain and wounding: the emaciated buttocks in #44.4 and the wound in the left underbelly in #36.4. Hence this site is a crux of possibility for joy and pain in life. Here Fourth Yang is aimed at Fourth Yin, which is the womb of Kun.

Perhaps leaping, or somehow leaping into the abyss. This happens like an approach to a waterfall: one is carried on a gathering tide of motivation or desire; one is pushed from within and pulled from without. There is no moment when you are perfectly free to jump or not. Your emotions have softened you up and made you ready for the decision. If your emotions weren't ready for this, you probably couldn't make it happen by cold logic. The sweep of volition that draws you into this is abysmal.

You leap—that is, give yourself to the womb, enter a process you must feel your way through. It can no longer be your will alone, with an end you determine. You are riding currents now; you are responding to chaotic currents in a system where other agents may be acting. You adjust yourself, and the other forces come into adjustment with you. The depth to which you can adjust is limited at first: there are only a few parameters you can tweak. Later, you adjust in ways that draw you into grander currents: this is the penetration of the *xun* trigram that carries your life-force deeper into the spiral harmony. For one who has not entered the current, this abyss threatens to swallow your prefabricated purposes. The theme of riding abyssal winds comes from the *xun* trigram we are heading toward.

FIFTH YANG: "FLYING DRAGON IN THE HEAVENS. IT FURTHERS TO SEE THE GREAT MAN."

Creative strength is in its element. If you were a mud dragon, you could not even imagine flying. It is because you know about this element that you can fly there. You and the element become one. This is where the life force proves itself by inhabiting a self-defined realm. The songbird proves its claim to a patch of woodland by making it resound with song. A musician like Bach transforms sound into a medium that he inhabits and moves in.

Throughout the *Yijing*, the fifth place, more than any other place, is described as a "position." For instance, Fifth Yang of #45 says, "Gathering will have its [proper] position..." The "Treatise on the Judgment" of #10 says (regarding Fifth Yang), "Owing to his brilliance, he treads the divine position without feeling unworthy." More often than not the fifth place is the line that represents the thrust of a hexagram's meaning. If the situation is about suffering (as in #47), then the one at #47.5 is the consummate sufferer. For each situation there is a realm of thought and feeling, and the fifth place surveys that realm. The principle of visualizing a realm in order to traverse it is suggested by the upper *qian* ☰ changing to *li* ☲.

The fifth line in #1 is the masterful expression of the dragon's creative activity. Thus it shows itself in a medium where it moves freely, worthy of its own status as a wondrous beast. In Second Yang it is fighting or laboring against the backdrop of a field. In Third Yang it is an official under duress. In Fourth Yang, its hesitant plunge may not be graceful at first. But at Fifth Yang, it is the energy coursing through things that can finally show itself as a pure, coherent wave.

If we think of realms of human activity being defined by power relations, then Fifth Yang is where power is exercised in the most unimpeded fashion. So naturally the dragon in heaven is treated by almost every traditional commentator as an image of an emperor.

TOP YANG: "THE HIGH-FLYING DRAGON HAS REGRETS."

I agree with Wang Fuzhi that this line has been much maligned. The "arrogant" or "overreaching dragon" supposedly will have cause for regret. Why not look at this as a dragon that has is fully testing its limits? With its limitlessly expansive energy that tests all possibilities, it does what Qian's virtue does by nature. That does not necessarily mean it is arrogant. Let us call it an envelope-pushing dragon. And yes, it will

have cause for regret. It got too near the edge, but maybe it can still make the transition to #43, Breakthrough. If it gets stuck pushing along an extreme vector, it will be consumed by regret. Feeling a certain amount of regret is inevitable before one can really break through. And breaking through is not Qian's isolated victory. Breakthrough comes because Qian, having come to fullness, enters once again into an interchange with Kun.

If Qian is really over-reaching, it will suffer a similar fate to Top Yang in #36. If it hurtles onward, oblivious to regret, we will see it only by the light of its dwindling. A dragon should never streak about the heavens exposed, without hiding part of its length in clouds. A fully naked dragon would be an aberration. If the dragon attempts to refine itself into pure, mono-polar potency, it will lose its power of interchange with supporting forces. It will break the circle that lets the power of heaven operate in the natural world.

The Ming commentator Jiao Hong bravely (and perhaps blasphemously) describes this kind of dragon in his book *A Fishtrap for Changes*: After such a "dragon" falls to earth, we will find that it is not a dragon after all, but only a shriveled eel. No wonder his book was not included in that great imperial *Compendium of the Four Treasuries*.[9]

9 My translation of Jiao Hong's commentary *Yi-quan* 《易筌》 (A Fishtrap for Changes) is forthcoming.

MAYBE A DAISY CHAIN: A NEW VERSION OF THE "TREATISE ON THE HEXAGRAM SEQUENCE"

Qian and Kun coil their tails together; they moisten each other and inwardly strike sparks that light up Heaven and Earth. From the chaos of their collision comes the birth throes of that little sprout of local power named #3 "Difficulty at the Beginning." As immature beings growing rapidly amid turmoil, we need to learn fast, so we inquire into how things work in #4 Youthful Folly. We need time to grow and digest and extract principles from experience, so we settle back in #5 Waiting. Our grasp of ideal principle shifts according to self-interest, and thus comes #6 Conflict. When appeal to principle is exhausted, clashing groups arm themselves under #7 Army. Regional forces are vulnerable in times of internecine fighting, so they resort to alliances in #8 Holding Together. Local allies stay close to the people, thus containing rebelliousness and stabilizing livelihoods in #9 Lesser Taming. As livelihoods improve, we see the importance of propriety and ritual conduct in #10 Conduct. When proper social forms are established, we have hopes of lasting interchange in #11 Peace. The interchange of complimentary things is dogged by the specter of failure in #12 Stagnation. When the structure of interchange collapses, people must look elsewhere for kindred souls in #13 Fellowship. The band of brothers embraces an ideal of non-exclusive possession in #14 Great Holdings. Men who believe in "all for one and one for all" work humbly for the common good in #15 Modesty. When people work together, each in their station, their communal spirit is roused by music and prophecy in #16 Rousing. When people are roused they follow the ones who represent their ideals in #17 Following. Their leader enacts rituals of submission, and they follow in his footsteps. When following continues for too long, cultural ossification sets in, and this needs to be addressed in #18, Work on What Has Been Spoiled. As people outgrow a dying legacy, natural leaders feel called to go among them and provide for the community in #19 Approach. Pressing issues extend beyond one locality, so inquiring minds seek a vantage point in #20 Viewing. A vantage point that deals with social realities tends to define the means needed for enforcement in #21 Biting Through. When people are contained and protected by social constraints, they may satisfy themselves with gracious living and aesthetic expression in #22 Grace. While people occupy themselves with ornamentation, underpinnings of the social structure crumble and elites tighten their grip on the superstructure in #23 Peeling Away. Out of the carapace of an *ancien regime*,

a spark of new possibilities comes alive in #24 Renewal. The spark that feels so right in the moment will be tested against unforgiving reality in #25 Innocence. Accumulated history allows us to reflect on viable and non-viable beginnings in Great Taming #26. To reflect on experience requires a certain level of cultivation; according to the level of cultivation we achieve, our appetites will express themselves variously in #27 the Corners of the Mouth. The scrimmage of appetite will either temper us or drag us down in #28 Preponderance of the Great. Having been exposed to the teeming excess of life, we can do nothing but plunge into the fluidity of our collective fate in #29 The Abysmal. Even as we involve ourselves in the turmoil, one part of us experiences it as an interplay of illuminated forms in #30 Cohesion.

If Qian and Kun had not come together, there would not have been any *Changes*. But most of the time we do not live against the backdrop of Heaven and Earth. Our human changes are played out in a series of scenes, in a theater where nature is proximal and local. The fitting proscenium to this theater is Feeling (#31) and Duration (#32), where the intimate grain of our setting touches us in mountain, marsh, wind and thunder.

When firelight casts its circle, illumined forms are recognized in #30, and this paves the way for strong resonance between two living things in #31 Feeling. Such bonds of Feeling are tested by the challenges of #32 Duration. Hopes for persistence (of identity) withdraw from the temporal flow in #33 Seclusion. A different kind of bid for persistence lies in asserting the will to power in #34 Great Force. When humans assert their will collectively, elites make progress and others serve them, as we see in #35 Advance. By the cold gleam of exclusion we discern that much potential is quashed by social inequity,. Yet among humble folk there is something worth learning, and the best of them stay active underground, as we see in #36 Darkening of the Light. Wounds of iniquity are healed, and a circle of warm concern is provided in #37 The Family. Relationships are bedeviled by rifts and misunderstandings in #38 Divergence. Amid the wear and tear of relationships, we worry at the loss of what sustains us, and the road of life gets narrower all the time in #39 Obstruction. Brooding over our sorry state will only hold us back, but in a moment of insight we let go of it in #40 Release. From #31 through #40 we have tasted many flavors of feeling, from which we distill a choice about two possible paths in life—the way of Decrease (#41) and the way of Increase (#42). Decrease means letting go of accretions until we reach what is fundamental in our own nature. Increase means enhancing the

expression of our nature through accumulation and improvement. We must make this choice when we are challenged to bring forth what is within our nature, as symbolized by the "elements" of Heaven, Earth, Water and Fire in #43–#50. The decision in favor of Decrease or Increase will point to what kind of Breakthrough (#43) we can have—either to arrive at what is simple and essential, or to engage with instrumentalities of growing complexity. Of course, the thought-realm we break through to will determine what kind of Encounter (#44) we can have. The realm we reach and what we encounter there will have a bearing on what kind of Gathering (#45) we can be part of. Each gathering has its particular kind of communal observance and corresponding to that is the vibratory level of our life-force's Ascension (#46). Where we gather and how far we ascend have a bearing on where we risk getting stuck. From the Predicament (#47) we fall into, if we dig deep, we can bring up something worth sharing like water from a Well (#48). What we bring out of our predicament decides what kind of Revolution (#49) is possible, and only if revolution happens will it be possible to re-cast our institutions at #50 Cauldron. When institutions are re-cast, our whole society reels with Shock (#51), and we cannot really predict the outcome. That is why we need to dampen the amplitude of the shock and find a quiet center in Keeping Still (#52). Only then can Gradual Development (#53) have time to bring back balance, like a tree that grows tenaciously after a landslide. It is good to anchor the slope, because impetuous growth will soon happen in Marrying Maiden (#54). Unleashed desire propels us into Abundance (#55), so it is time to live large. Amid a welter of tangential visions, when the center does not hold, it is time to go off as a Traveler (#56). The hardships of travel toughen you; they demand powers of adjustment and balance that belong to the Adaptable (#57). Because of gentle probing you will have good circulation and learn something about fitting in. This is good preparation to open up and enjoy the wild abandon that makes you Joyous (#58). But as the saying goes, "there are no banquets in life that do not break up." Having reached the edge of your safe, comfortable world, you can choose to carry the process through and cast your fate to the winds in Dispersion (#59), or pull back and let your need for self-control take over in Moderation (#60). However you resolve the issue of holding back or expressing desire, you still have a choice: either you open yourself for heart-to-heart resonance in Inner Trust (#61) or keep your head low and bear down on things right at hand in Preponderance of the Small (#62). Supposing you find your personal balance between pragmatic technique and the path with heart, you still have to ask yourself: is this the culmination that all your prior experiences were pointing toward? Have you arrived at the

place of entrenchment which is Already Across (#63)? If you feel that life should be something more than this, you are one of the eternally questing souls who are Not-Yet-Across (#64). You will find experiences unlike any you have known, and they will give new meaning to what has gone before. So push off toward the great crossing where Heaven and Earth, always and again, begin to come together.

Appendices

APPENDIX 1. MAJOR DYNASTIES AND PERIODS IN CHINESE HISTORY

Shang 商 (ca. 1600–1046 BC)

Western Zhou 西周 (1046–771 BC)

Eastern Zhou 東周 (770–256 BC)

Qin 秦 (221–207 BC)

Western Han 西漢 (202 BC–AD 9)

Xin 新 (AD 9–23)

Eastern Han (AD 25–220)

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Three Kingdoms 三國 (AD 220–280):

Cao Wei 曹魏 (AD 220–266)

Shu Han 蜀漢 (AD 221–263)

Eastern Wu 東吳 (AD 222–280)

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Western Jin 西晉 (AD 266–316)

Eastern Jin 東晉 (AD 317–420)

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Sixteen Kingdoms 十六國 (AD 304–439)

(Consisting of small, transitory states, mostly of non-Han extraction, not listed separately here.)

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Northern Dynasties 北朝 (AD 386–581):

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Northern Wei 北魏 (AD 386–535)

Eastern Wei 東魏 (AD 534–550)

Western Wei 西魏 (AD 535–557)

Northern Qi 北齊 (AD 550–577)

Northern Zhou 北周 (AD 557–581)

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Southern Dynasties 南朝 (AD 420–589):

Liu Song 劉宋 (AD 420–479)

Southern Qi 南齊 (AD 479–502)

Liang 梁 (AD 502–557)

Chen 陳 (AD 557–589)

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Sui 隋 (AD 581–619)

Tang 唐 (AD 618–690, 705–907)

Wu Zhou 武周 (AD 690–705) (The only dynasty ruled by a female emperor.)

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Five Dynasties 五代 (AD 907–960)

(Small, transitory states, mostly of non-Han extraction, not listed separately here.)

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Ten Kingdoms 十國 (AD 907–979):

(Small, transitory states not listed separately; all except the last one are of Han extraction; only four of the next twelve [and last] dynasties are of Han extraction.)

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Liao 遼 (AD 916–1125)

Western Liao 西遼 (AD 1124–1218)

Northern Song 北宋 (AD 960–1127)

Southern Song 南宋 (AD 1127–1279)

Western Xia 西夏 (AD 1038–1227)

Jin 金 (AD 1115–1234)

Yuan 元 (AD 1271–1368)

Northern Yuan 北元 (AD 1368–1635)

Ming 明 (AD 1368–1644)

Southern Ming 南明 (AD 1644–1662)

Later Jin 後金 (AD 1616–1636)

Qing 清 (AD 1636–1912)

More than half the Chinese dynasties throughout China's history have been entirely or partially of non-Han extraction. "Sinitic" here corresponds more or less to "Han," although the latter is used more often to designate ethnicity, while the former more often indicates a linguistic classification. See Victor H. Mair, "The North(west)ern Peoples and the Recurrent Origins of the 'Chinese' State," in Joshua A. Fogel, ed., *The Teleology of the Modern Nation-State: Japan and China* (Philadelphia: University of Pennsylvania Press, 2005), pp. 46–84.

APPENDIX 2. GLOSSARY OF *YIJING* TERMS

To read interpretations of the *Yijing*'s symbols, it is important to familiarize oneself with the following terms.

Centrality (中): Each hexagram has two central lines, which occupy its second and fifth positions. Line Two is "central" because it is the middle line of the lower trigram, and Line Five is the middle line of the upper trigram. In contrast to first lines, transitional lines, and top lines, which often face disturbing conditions, central lines tend to embody balance and stability. Central lines make up one third of the text's total lines, but they boast half of the occurrences of the word "good fortune."

Correctness (正): When a yin line is in a yin position (2, 3, or 6), or a yang line is in a yang position (1, 3 or 5), the line is said to be "correct." For the definition of a yin or yang position, see "position," below.

Hexagram (卦): A symbolic figure composed of six broken or unbroken lines. In the commentarial tradition, broken lines are considered to have yin polarity, and unbroken lines are considered yang. Counting from the bottom up, the lines are designated as follows: First Yang or First Yin; Second Yang or Second Yin; Third Yang or Third Yin; Fourth Yang or Fourth Yin; Fifth Yang or Fifth Yin; Top Yang or Top Yin. Some commentators simply call the lines "First" or "Third" or "Top." A hexagram can also be explained as the combination of an upper and a lower trigram.

Hexagram Sequence (卦序): Symbols of the *Zhouyi* came down to us in the received sequence of 64 hexagrams beginning with #1 Qian and ending with #64 Not-Yet-Across. The sequence begins with yin and yang in six-line clusters (#1 and #2), and it ends with yin and yang lines totally interspersed (#63 and #64). Between the first and last pairs, there is a tendency toward more interspersal as the sequence unfolds. The name of each hexagram came down to us along with the hexagram figure.

Image Treatise 象傳 (IT): This treatise uses imagery and potencies of constituent trigrams to tease out the symbolism of each hexagram. A metaphorical, one-sentence description is applied to each of the 64

hexagrams: this is called the "Great Image Treatise." In addition, a one-sentence clarifying remark is applied to each of the 384 line statements: this is called the "Small Image Treatise." The evocations and remarks on hexagrams #1–#30 make up the "Upper Image Treatise," and those on hexagrams #31–64 make up the "Lower Image Treatise," so the "Image Treatise" actually comprises two of the treatises of the *Yijing* (i.e., the Ten Wings).

Inner Trigram (內卦): The bottom three lines of a hexagram are called the inner or lower trigram. The inner trigram is often interpreted as the latent, inward, or subjective aspect of a situation, but it can also be seen as the initial phase of a temporal progression.

Judgment 彖辭 (J): A short statement summing up the gist of a whole hexagram was appended to the hexagram figure by the original *Zhouyi* authors. In the essays, the Judgment of hexagram #14 is referred to as #14.0.

Judgment Treatise 彖傳 (JT): This treatise is broken up into 64 paragraphs, each summarizing the symbolism of one hexagram. The paragraphs on hexagrams #1–#30 make up the "Upper Judgment Treatise," and those on hexagrams #31–64 make up the "Lower Judgment Treatise," so the "Judgment Treatise" actually is comprised of two of the Ten Wings. The "Judgment Treatise" derives the symbolism of each hexagram from trigram interactions and associations on the hexagram name, using terminology that was formalized after the time of Confucius. In the essays, the Judgment Treatise of a given hexagram is referred to as "#X (JT)": for example, #3 (JT) refers to the Judgment Treatise of Hexagram #3.

Line Statement (爻辭): A line of oracular text is appended to each line of each hexagram, making 384 (6 × 64) line statements in the whole text. In the essays, the Nth line of a given hexagram is referred to as "#X.n": for example, #3.3 is the third line of Hexagram #3.

Natural Image (象): Each trigram is associated with a natural image: *qian* ☰ with Heaven, *kun* ☷ with Earth, *zhen* ☳ with Thunder, *kan* ☵ with Water, *gen* ☶ with Mountain, *xun* ☴ with Wind/Wood, *li* ☲ with Fire, and *dui* ☱ with Marsh.

Nuclear Trigram (互卦): In each hexagram, we can visualize two embedded trigrams, one of them composed of Lines Two to Four and the other composed of Lines Three to Five. Most mainstream commentators derive a hexagram's themes mainly from interactions of the upper and lower trigrams, or from interlineal dynamics. Occasionally they find symbolic undertones in the nuclear (embedded) trigrams.

Outer Trigram (外卦): The top three lines of a hexagram are called the "outer" or "upper" trigram. The outer trigram is often interpreted as the external, objective, or circumstantial side of a situation, but it can also be seen as the subsequent phase of a temporal progression.

Polarity (兩儀): A line can be yin or yang, depending on whether it is broken or unbroken. A position can also be yin or yang. The odd-numbered positions (One, Three, Five) are yang, and the even-numbered positions (Two, Four, Six) are yin.

Position (位): Lines in a hexagram are named according to their position from bottom up: First Yang (or First Yin), Second Yang (or Second Yin), Third Yang (or Third Yin), Fourth Yang (or Fourth Yin), Fifth Yang (or Fifth Yin), and Top Yang (or Top Yin). Also, lines can be referred to as Line One, Line Two, and so on. From line to line in a hexagram, there is often a progression from the latent phase of a situation at the bottom to the fully manifest phase at the top. Thus commentators often refer to the symbolic meanings of positions as follows: One: inception, Two: centrality in a local setting; Three and Four: zone of uncertain transition; Five: centrality in a wide sphere; Six: extremity. Another way to interpret positions is to correlate them with social ranks, such as: First=Commoner; Second=Headman; Third=Steward; Fourth=Minister; Fifth=Ruler; Top=Advisor. This scheme is not standard, because the bottom position could be a petty functionary or a commoner; the third position could be a duke, and the fourth position could be a chancellor; the top position could indicate a royal advisor or someone who is outside of the action. When justified by the contents of the line statements, the positions can also be interpreted as parts of the body, as in #31 or #52. This is not standard either, because different

hexagrams break the body up in different ways, but in general the bottom position indicates the feet and the top line is the head. (No fewer than 14 bottom lines mention feet or treading!)

Potency (卦德): The symbolic thrust of each trigram is boiled down to a single word that captures its mode of action. The potencies are used extensively in the treatises to explain symbolism. The Heaven trigram ☰ is "strong"; Earth ☷ is "accepting"; Thunder ☳ is "moving"; Water ☵ is "dangerous"; Mountain ☶ is "unmoving"; Wind ☴ is "penetrating"; Fire ☲ is "bright"; Marsh ☱ is "joyful." Most trigrams have only one potency, but there are two exceptions. The Fire trigram ☲ also has two secondary potencies: "patterned" and "clinging." The Wind trigram ☴ also has the secondary potency of "adaptable/gentle."

Resonance (應): When two lines occupy analogous places in the inner and outer trigrams, they are said to be in corresponding positions (namely the First and Fourth, the Second and Fifth, or the Third and Top positions). When lines in corresponding positions are opposite in polarity, they are said to be resonant.

Ruling Line (君爻): Because the six positions (First through Top) are treated as analogues of social ranks, the fifth line is generally treated as the ruler or someone who consummately exemplifies the hexagram theme—i.e., the "king" of a situation. However, in some hexagrams a line other than Five is thought to embody the thrust of the hexagram's action. For instance, Second Yang in #7 Army is the presiding line, like a general who makes life-or-death decisions while among his troops. Although Second Yang receives its command from the ruler (i.e., Fifth Yin), it is nevertheless considered to be the hexagram's presiding line. Another example is First Yang of #24: here First Yang is the presiding line because it represents the spark of new life that appears at a time of renewal. Commentators sometimes also mention the "presiding line" (i.e., the constitutive line) of a trigram. For example, the lowest line in the trigram *xun* (Wind) ☴, being the sole yin line, is thought to determine the trigram's action.

Treatises (傳): Several treatises expounding on the original oracular text were handed down during the Warring States Period by followers of the Confucian school. Early in the Han dynasty, they were

gathered and attached to the original *Zhouyi* text to make the *Yijing* ("Classic of Change"). The tag phrase "The Master said..." indicates that the Treatises were attributed to the master of a school, probably Confucian. Taken together, the Treatises are called the "Ten Wings" (十翼). These include the "Treatise on the Judgments, Parts 1 and 2" (JT); "Treatise on the Images, Parts 1 and 2" (IT); "Treatise on the Appended Phrases, Parts 1 and 2"; "Trigram Explanation Treatise"; "Treatise on the Hexagram Sequence"; "Treatise on Miscellaneous Hexagrams"; and "Wenyan Treatise."

Upper and Lower Classic (上經,下經): The sequence of hexagrams in the *Yijing* is broken into two parts. The "Upper Classic" runs from hexagrams #1 to #30; the "Lower Classic" runs from #31 to #64.

Yijing《易經》 (*Classic of Changes*): After the treatises were attached to the original oracle, scholars of the Han began referring to the whole compilation as one of the Confucian classics.

Zhouyi《周易》 (*Changes of Zhou*): The original oracular material includes 64 hexagram figures, 64 hexagram names, 64 hexagram judgments, and 384 (6×64) appended line statements. As a title, *Changes of Zhou* ("Zhouyi") indicates that the text was a divination text of the Zhou people. Since the word *zhou* 周 also means "encompassing," the title could also mean "all-encompassing change."

APPENDIX 3. BRIEF LIST OF TRANSLATIONS AND WRITINGS BY DENIS MAIR

(In chronological order, most recent first, not including translations for art catalogues and anthologies. Unless otherwise noted, Denis Mair is the translator and/or commentator for the given work, with his own writing listed under his name.)

Zhu Zhu. *Gray Carnival: Chinese Contemporary Art Since 2000*. Singapore: Springer Books, 2023. [朱朱,《灰色狂欢》]

Luo Ying. *Seven + Two: A Mountain Climber's Journal*. Buffalo: White Pine Press, 2020. [骆英,《7+2 登山日记》]

Jidi Majia. *From the Snow Leopard to Mayakovsky*. Wuhan: Changjiang Wenyi Press / San Francisco: Kallatumba Press, 2017. [吉狄马加,《从雪豹到马雅科夫斯基》]

Yang Ke. *Two Halves of the World-Apple*. Norman: University of Oklahoma Press, 2017. [杨克,《世界苹果的两半》]

Luo Ying. *Memories of the Cultural Revolution*. Norman: University of Oklahoma Press, 2016. [骆英,《文革记忆》]

Lü Peng. *A History of Art in 20th Century China*. Bruce Doar and Denis Mair, co-trans. Chicago: Somogy Art Publishers, 2016. [吕鹏,《20 世纪中国艺术史》]

Jidi Majia. *Rhapsody in Black*. Norman: University of Oklahoma Press, 2015. [吉狄马加,《黑色狂想曲》]

Mair, Denis. "Compatibility between Tiandi Jiao's Concept of 'Incubating the Physical by the Non-Physical' and the Mystical Concept of 'Cosmic Man.'" In 《2015 第二屆中華文化與天人合一國際研討會會刊》(Conference Volume of the Second International Symposium on Heaven-Human Union and Chinese Culture), pp. 393–406. Yuchi, Taiwan: Dijiao Press, 2015.

Zhu Zhu. *Artists through the Eyes of a Critic*. Changsha: Hunan Fine Arts Press, 2015. [朱朱,《一幅画的诞生》]

Jidi Majia. *Shade of Our Mountain Range*. Cape Town: His Royal Heritage Publications, 2014. [吉狄马加,《群山的影子》]

Jidi Majia. *Words of Fire*. Beijing: Foreign Languages Research Press, 2013. [吉狄马加，《火焰与词语》]

Dharma Master Yin Shun. *Lectures on the Mound of Jewels Sutra*. Taipei: Yinshun Foundation, 2012. [印順法師,《寶積經講記》]

Jidi Majia. *Selected Poems of Jidi Majia*. Chengdu: Sichuan Wenyi Press, 2010. [吉地马加，《吉地马加的诗》, 中英文版]

Lama Norbu. S*tory of the Love Sutra Lama.* USA, 2010. A photocopy circulated among Lama Norbu's friends and students. [龙步喇嘛，《一个来自女儿国格西喇嘛的'爱经'》]

Malmqvist, Goeran, ed., *Frontier Taiwan*. New York: Columbia University Press, 2003. Co-translation. [马悦然编，《台湾前沿诗选》]

Yuan Miao. *Dancing on the Rooftop with Dragons*. Los Angeles: Philosophical Research Foundation, 2005. [源淼,《源淼自傳》]

Mair, Denis. *Man Cut in Wood*. Los Angeles: Valley Contemporary Poets, 2003.

Feng Youlan. *The Hall of Three Pines: An Account of My Life*. Honolulu: Hawai'i University Press, 1999. [馮友蘭,《三松堂全集自序》]

Lee Yu-chieh. *A New Realm*. Taipei: Dijiao Chubanshe, 1997. [李玉階,《新境界》] A Daoist-Confucian syncretic religious text.

Shih Chen-hua. *In Search of the Dharma: Memoirs of a Modern Chinese Buddhist Pilgrim*. Albany: State University of New York Press, 1992. [s 釋華，《參學瑣譚》]

Pu Songling. Denis Mair and Victor Mair, trans. *Strange Tales from Make-do Studio*. Beijing: Foreign Languages Press, 1989. [蒲松齡,《聊齋誌異》]

APPENDIX 4. THE 64 HEXAGRAMS OF THE *ZHOUYI* IN THE KING WEN SEQUENCE

1. 乾 (qián)

Creative Heaven / Qian

2. 坤 (kūn)

Receptive Earth / Kun

3. 屯 (zhūn)

Difficulty in the Beginning

4. 蒙 (méng)

Youthful Folly / Unknowing

5. 需 (xū)

Waiting

6. 訟 (sòng)

Conflict

7. 師 (shī)

Army

8. 比 (bǐ)

Holding Together / Alliance

9. 小畜 (xiǎo xù)

Small Taming

10. 履 (lǚ)

Treading

11. 泰 (tài)

Peace

12. 否 (pǐ)

Standstill / Stagnation

13. 同人 (tóng rén)

Fellowship

14. 大有 (dà yǒu)

Great Possession

15. 謙 (qiān)

Modesty / Humility

16. 豫 (yù)

Enthusiasm / Rousing

17. 隨 (suí)

Following

18. 蠱 (gǔ)

Work on the Decayed / Spoilage

19. 臨 (lín)

Approach / Presence

20. 觀 (guān)

Contemplation / Viewing

21. 噬嗑 (shì kè)

Biting Through

22. 賁 (bì)

Grace

23. 剝 (bō)

Splitting Apart

24. 復 (fù)

Return / Renewal

25. 無妄 (wú wàng)

Innocence

26. 大畜 (dà xù)

Great Taming

27. 頤 (yí)

Mouth Corners / Nourishment

28. 大過 (dà guò)

Great Preponderance

29. 坎 (kǎn)

Abysmal Water / Flux

30. 離 (lí)

Clinging Fire / Aureole

31. 咸 (xián)

Influence / Feeling / Wooing

32. 恆 (héng)

Duration

33. 遯 (dùn)

Retreat / Withdrawal

34. 大壯 (dà zhuàng)

Great Power / Great Strength

35. 晉 (jìn)

Progress / Advancement

36. 明夷 (míng yí)

Darkening of the Light

37. 家人 (jiā rén)

Family

38. 睽 (kuí)

Opposition / Divergence

39. 蹇 (jiǎn)

Obstruction /Adversity

40. 解 (xiè)

Deliverance / Release

41. 損 (sǔn)

Decrease

42. 益 (yì)

Increase

43. 夬 (guài)

Breakthrough

44. 姤 (gòu)

Coming to Meet / Encounter

45. 萃 (cuì)

Gathering Together

46. 升 (shēng)

Pushing Upward / Rising

47. 困 (kùn)

Oppression / Predicament

48. 井 (jǐng)

Well

49. 革 (gé)

Revolution

50. 鼎 (dǐng)

Cauldron

51. 震 (zhèn)

Arousing Thunder / Shock

52. 艮 (gèn)

Keeping Still Mountain

53. 漸 (jiàn)

Development / Gradualness

54. 歸妹 (guī mèi)

Marrying Maiden

55. 豐 (fēng)

Abundance

56. 旅 (lǚ)

Wanderer / Traveler

57. 巽 (xùn)

Gentle Wind / Adaptability

58. 兌 (duì)

Joyous Lake / The Joyful

59. 渙 (huàn)

Dispersion

60. 節 (jié)

Limitation / Moderation

61.中孚 (zhōng fú)

Inner Truth / Faith

62. 小過 (xiǎo guò)

Small Preponderance / Small Get By

63. 既濟 (jì jì)

After Completion / Already Across

64. 未濟 (wèi jì)

Before Completion / Not-Yet-Across

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