

Part II

The Lower Canon



31. Feeling



32. Endurance

At the head of the Upper Canon are Qian and Kun, in which heaven and earth usher in the source of living things. At the head of the lower canon are Feeling and Endurance, in which husband and wife bring in the beginning of the human Way. Also, Feeling is the union [given by] heaven and earth; Endurance is the duration [given by] heaven and earth. If people do not have union they cannot endure, hence Feeling and Endurance govern the human Way. In truth they are the feelings of heaven and earth. Thus Feeling has the yielding above and the firm below, and two young people have their union. This is the responsive connection between heaven and earth. This is by nature the means to bring about the ritual of marriage. Endurance has the firm above and the yielding below; two grown people support each other, which is the settled position of husband and wife. In this there is truly a means to rectify the bonds of a home. That being so, Feeling is a single thing. The “Treatise on Judgments” emphasizes stimulus, so it says ‘the sage moves people’s hearts.’ The “Image” emphasizes receptiveness, and it says, ‘the superior man encourages people to approach by his readiness to receive them.’ Can these be two different things? Only a stimulus born of inner stillness can be strongly felt; only in empty readiness can one be moved. Send forth a stimulus to connect with others, or receive and take it into oneself: self and other are connected with no gap, and this is the way to have Feeling. Endurance is one and undivided. The “Treatise on Judgments” stresses adaptability, so it says ‘enduring without end.’ The “Treatise on Images” stresses standing firm, so it speaks of ‘standing firm and not changing direction.’ Are these two different things? Only if a person keeps adapting ceaselessly over time can he have long-term stability. Only if one keeps to a certain direction can he carry through to the end. Because he does not change [direction], others can stand with him; because he goes on ceaselessly, others can weigh expediences with him. Resourceful use of continuity versus expedience is what makes for Endurance. Moreover, only because there is responsive Feeling can there be endurance, because they need each other to begin with. The superior man has ‘[empty] readiness to receive’ and ‘does not change direction,’ which do not contradict each other. Thus the word *xian* [feel] is written without a ‘heart’ radical. Only ‘constancy has good fortune and no regret,’ but if a man goes to and fro expectantly, there will be ‘lack of breadth.’ Endurance values ‘staying in one’s course’; though ‘[unvarying virtue and] constancy brings good fortune for a woman,’ a man must ‘take justice in hand’ and ‘to follow a woman would bring misfortune.’

To have Feelings free of [a prejudging] mind and the steadiness of staying one's course---these are not easy propositions. If we ponder Feeling and Endurance by way of their judgments, lines, and treatises, and if we put all these together, we can get a better idea. Both hexagrams emphasize that 'constancy furthers'; both speak of 'the nature of heaven and earth.' It is clear that only if one's nature is stimulated rightly can mutual feelings endure. If constancy is lacking, then Feeling only shows itself 'in the tips of one's feet,' or 'in jaws and tongue.' One either 'digs in too soon' or 'succumbs to agitation' [while trying to endure]. Can one afford not to be cautious? Looking at what the "Treatise on Judgments" says on firm and yielding lines rising or descending in Feeling and Endurance, we find that the two are exact counterparts. Gen, Dui, Xun, and Zhen take interchangeable positions above and below. What is the use of saying Feeling has been transformed from Traveler, or Endurance from Fullness?



33. Retreat



34. Great Force

Feeling and Endurance are followed by Retreat and Great Force. In Feeling and Endurance, the yang trigrams Gen and Zhen combine with the yin trigrams Dui and Xun. In Retreat and Great Force, the yang of Gen and Zhen is above or below Qian-yang. Gen already has a yang on top, and with three more yangs above it, yang is definitely predominant. But since the two yins are encroaching from below, there is no choice but retreat. The yang in Zhen is already at the bottom, and with three more yangs below it, there is something similar to Retreat. The four yangs advance from below, and this makes Great Force. Clearly yang in a low position advances, and yang in a high position retreats. Zhen is the beginning of movement; Gen is a process coming to a rest. The four yangs are the same, but in the context of above or below, they either move or keep still. Here the difference lies in advance or withdrawal. That being so, we see in the judgment that 'for the small, constancy furthers.' This means that constancy is furthering for the lowly, and it encourages the two yins. In Great Force 'constancy furthers,' meaning that constancy furthers greatness. This refers to the four yangs. How can it be that these are similar? One should know that if yin advances rightly, the lowly man will not threaten the superior man. If yang advances rightly, the superior man can win out over the lowly. Both of these are means of supporting yang. Even so, the 'bound retreat' [of Second Yin] and the 'use of force' [in Third Yang] should be noticed by the superior man. Thus Retreat stresses the 'convivial retreat' of Fifth Yang and 'bountiful retreat' of Sixth Yang, so the retreat should go into the distance. Great Force stresses the fortunate constancy of Second and Fourth Yang, since in Great Force firmness should be tempered by the yielding. Ah my! Nominally it is not fitting for yang to retreat. Also, 'bountiful retreat' is at the Top, where yang should have force, while the failure of 'power in the toes' is seen at First. Can yang firmness afford not to be cautious in advance and

withdrawal? As for the “Image,” Retreat speaks of ‘keeping the lowly man at a distance, not angrily but with reserve.’ This is about relating to people in a way that keeps hatred at a distance. Great Force says ‘do not tread a course against propriety.’ This is about self-discipline by which uprightness gets rid of hatred’s sources. Thus there are times for Retreat and times for Great Force, both of which have ample good in them.



35. Advance



36. Darkening

Retreat and Great Force is followed by Advance and Darkening. Gen and Zhen were above or below Qian, with an implied meaning of advance and retreat. When Li’s brightness meets with Kun, its coming in and going out distinguishes brightness and dimness, and thus we go from Great Force to Advance, from Retreat to Darkening. Each process provides conditions for the other to develop in stages. Thus the sun’s light is a single thing: when emerging over the earth, it is the ‘great clarity’ of Advance going upward, which is portrayed in the image. It is natural to reach the point of ‘receiving [three commendations] in one day.’ When going under the earth it makes Darkening, in which constant brightness is below---the image of night. This will surely further what can be furthered by constancy in hardship. Also, in the line statements of Advance, Fifth Yin says, ‘Take not gain and loss to heart.’ First Yin says ‘progressing but turned back.’ In Darkening, Second Yin says ‘give aid with the strength of a horse,’ and First Yang has ‘in flight, drooping his wings.’ Dare he slough off even for a moment in dedication to his enterprise? Yet the same Advance, when supporting an enlightened ruler, will ‘receive commendations,’ and when cultivating virtue it ‘lets one’s own bright virtue shine.’ The same Darkening, when ‘exposed to adversity’ must ‘veil its light,’ but when ‘going among the folk his veiled light still shines.’ Can such disparate things go together? Adaptive change without complacency is the Way of the *Changes*. In sum, the sun enters and emerges, but brightness does not increase or diminish. Within the earth is where its veiling happens, above the earth is where its light shines. Though there is an image [phenomenon] of day and night, an enduring light is actually present. Thus brilliance in a person may be ‘honored with gifts,’ or it may ‘be exposed to adversity.’ It does not hold to a norm. As it adapts and remakes itself, it may ‘go among the people,’ or it may ‘let its own light shine.’ It does not favor one side or the other between subject and function. Divine intelligence which ‘knows the future and stores up the past’ lies in ‘cleansing the heart and stepping back to observe.’ Thus the “Xici Treatise” says, ‘It connects with the knowledge of light and darkness, thus divinity has no [fixed] place, and the Changes no [fixed] framework.’



37. Family



38. Opposition

Advance and Darkening are followed by Family and Opposition. Li above or below Kun distinguishes Advance and Darkening. But Li below Xun makes Family, and Li above Dui makes Opposition. In Advance people form ties; in Darkening they are opposed. So this pair extends the meaning. But Li is a single thing. Below Xun it makes Family, in which the oldest and middle daughters line up and ‘constancy furthers.’ Li above Dui makes Opposition, in which the middle and youngest daughters ‘live together, but do not share common concerns.’ Why is this? In Family, the yin of Xun is at Four [and the yin of Li is at two], which is correct for the female. In Opposition, the yin in Dui is at Three and the yin of Li is at Five, which is not correct for a female. When the female is correct, the family is correct; when the female is not correct, there is opposition at home. But looking at the line statements, in Family there is a path for rectifying the home, and strictness is valued in dealing with the family. Though ‘tempers flare up, nothing as yet is lost.’ Thus at First Yang it says, ‘maintain control in the family, the will has not yet altered.’ In Opposition there is a path to reconcile opposition, and meeting [of minds] is valued in dealing with differences. Thus First Yang says ‘see evil people’ to avoid blame. In Second Yang, despite ‘meeting in an alley, this is not a loss.’ But the Family should naturally be rectified. The “Treatise on Judgments” says, “When the house is set in order, the world is established in a firm course.” The “Image” says, ‘[the gentleman has] substance in his words and perseverance in his acts.’ Who says these are different paths? To set the world in order we look to the family; to set the family in order we look at the self. If the original qualities are good, it will naturally be like this. Thus in Top Yang he ‘commands respect’ and has good fortune, referring to self-examination. Opposition should naturally be reconciled. The “Treatise on Judgments” says, ‘man and woman are opposites, but they strive for union.’ The “Image” says, ‘the superior man differentiates yet remains sensitive to similarity.’ How can these be two different paths? Having a common purpose should not impinge [negatively] on our external differences. By noticing differences, we can group things according to their similarities. This is the way principle can unify disparate things. Thus Top Yang has the good fortune of ‘encountering rain,’ because ‘a host of doubts disappear.’ Otherwise, if one lacks gentleness and mutual regard in ‘approaching one’s family,’ and if ‘a woman and child dally and laugh, then family discipline is lost.’ Once antagonism arises and misunderstandings bubble up, one may ‘see the wagon drawn back, the oxen halted,’ or one may see ‘a pig covered with dirt, a wagon full of devils.’ What ‘fortune in small matters’ could there be after this? Knowing this, we know that there are proper ways of furtherance and constancy in both of these hexagrams. Thus Master Guanlang said, ‘With external brightness, things oppose one another. With inner brightness, the family finds a balance.’



39. Hardship



40. Release

Family and Opposition are followed by Hardship and Release. Both Family and Opposition are formed with the Li trigram. Hardship and Release both have Kan in their structures. Precisely because Family has moved toward Opposition, we have Hardship that needs Release. Thus when Kan is above Gen, one is keeping still in danger, and this is Hardship. When Kan goes beneath Zhen, then movement gets outside of danger, which makes Release. Though the two differ in being within or outside of danger, they are alike in being furthered in the southwest. Then why do they both say ‘to go forth brings merit’? Kan has one yang in the middle of [what had been] Kun, and Kun belongs to the southwest. Kan, Gen, and Zhen all belong to the north and east. This is also true if we use latter-day relations to explain positions within the hexagrams.⁽¹⁵⁾ Thus Hardship ‘attains the center’ at Fifth Yang, while Release ‘attains the center’ at Second Yang. Also, Hardship meets danger and keeps still; Release meets with danger and then moves. Each has its own time. Thus when we survey the landscape, the terrain obstructs us and adversity lies ahead. Looking at the sky as ‘thunder and rain set in,’ ‘the seed pods of plants and trees burst open.’ If this is true for the natural world, how much truer it is for human beings! Otherwise, we have Hardship to the end without Release. Clearly both hexagrams have the central line of Kan as ruling lines. But the two yang trigrams Gen and Zhen each hold power in their hexagrams. Thus, since Five’s firmness rules outside, ‘going forth will gain the center.’ Doesn’t Third Yang say ‘coming back’ and ‘inner delight’ because Gen stops when it is time to stop? Since Second Yang is ruling inside, ‘his return gains the center.’ At Fourth Yang ‘release the tips of your feet, then there will be trust’---is this not Zhen walking when it should walk? This is why both Hardship and Release have good fortune. As for the “Treatise” saying ‘to see danger and know how to stand still’ and the “Image” saying ‘examine himself and mold his character’---this shows that in Hardship one always seeks within. The “Treatise” says, ‘going forth he wins the multitude’ and the “Image” says ‘he pardons mistakes and forgives misdeeds’---this shows that in Release one reaches out to people. Who says the superior man does these things on purpose to cope with times of Hardship and Release? Hardship and Release are originally the same structure. ‘Friends come’ and ‘Friends arrive’: both rely on yang firmness. If there is to be Release, it is release from hardship, and Hardship is what has not been released. As long as the gentleman gets Release at the proper place, observing just proportions, then wherever he goes will further him.



41. Decrease



42. Increase

Hardship and Release are followed by Decrease and Increase. Hardship and Release were composed of Gen or Zhen together with Kan. Decrease and Increase combine Gen with Dui and Zhen with Xun. But Decrease and Increase are a reversal of Feeling and Endurance. Thus to decrease those below and increase those above is called Decrease, which is a redrawn version of Feeling, putting Gen above and Dui below. All yang lines are thus changed to yin. To decrease those above and increase those below is called Increase, which is a redrawn version of Endurance, putting Xun above and Zhen below. All yin lines are thus changed to Yang. There is deliberate intent toward increase or decrease. If there is extra, then what should decrease is decreased. If there is not enough, then increase what should be increased. Thus Decrease does not decrease at First and Second Yang, but it decreases Third Yin. The Increase hexagram does not increase Second and Third Yin, but it increases First Yang. This precisely [works to] decrease what is full and increase the root. If the yin and yang had been in correct places, there would have been no need for Decrease and Increase.(16) Thus the “Treatise on Judgments” in both cases says, ‘act in accord with the time.’ What is more, as for decreasing what is below for the sake of those above, this means that it is a happy thing for the gentleman to practice self-decrease and ‘let go of affliction’ is a happy thing. As for decreasing those above for the sake of those below, with regard to the gentleman this is self-increase, but it may well happen that Increase results in unfortunate events. So although the two hexagrams differ in [direction] of increase and decrease, to decrease what should be decreased is in fact to increase what should be increased. It is only a disparity of name, based on going upward or downward. Looking at the line statements, at Second Yin of Increase we see ‘someone gives him increase, even ten pairs of tortoises cannot oppose it.’ Is this not like Fifth Yin of Decrease? Yet with a yielding line in a firm place, there is ‘sublime good fortune,’ and with a yielding line in a yielding place it is ‘perpetual constancy brings good fortune.’ At First Yang of Decrease it is fitting to ‘measure how much to decrease’ and reaching the Top we have ‘one is increased without decreasing others.’ First Yang of Increase must have ‘great fortune without blame,’ and at the Top we have ‘no one increases him, some even strike him.’ In this we can glimpse the overall message of Decrease and Increase. As for the “Image,” which speaks of ‘controlling anger and restraining instinct,’ this decreases what is not good to recover goodness. Thus Increase is naturally to be found with Decrease. That being so, to ‘emulate the good and amend one’s faults’ is the increase of goodness. Is this not a decrease of faults? So if one cultivates the self in this way, it is conquering the self and returning to ritual; if one rules the people this way, it is thrifty expenditures and loving the people. This is the Dao we cannot leave even for a moment.

In the Decrease hexagram, ‘there is a time for decreasing the firm and increasing the yielding.’ In Increase, [the “Treatise on Judgments” says] ‘the way of Increase everywhere proceeds in harmony with the time.’ Both hexagrams put an emphasis on the time. Why is that? Dui below and Gen above make Decrease, in which ‘all living things have joy in Dui and are completed in Gen.’ Fall and winter are the time for holding up.(17) Zhen below and Xun makes Increase, and [the “Treatise on Trigrams” tells us that]

‘living things issue forth in Zhen and find their balance in Xun.’(18) Spring and summer govern the time for birth and growth. Decrease and Increase have their times: this is true of heaven and earth, what to speak of human beings! Wonderful is the magical skill of the sage’s pen!



43. Breakthrough



44. Encounter

Decrease and Increase are followed by Breakthrough and Encounter. Decrease and Increase are [hexagrams] in which Dui or Xun [must] give up something. Here Dui goes above Qian to make Breakthrough; Xun goes under Qian to form Encounter. The Breakthrough hexagram is five yang lines breaking through one yin. The Encounter hexagram is one yin line encountering five yangs. The ebb and flow of yin-yang is a cycle with no privileged point. When there is Decrease there will be a Breakthrough, and when there is Increase there will be a meeting. No sooner is there Breakthrough above then a meeting happens below. So it is clear that the First Yin of Encounter is none other than Top Yin of Breakthrough. But the ebb and flow of yin-yang is a principle inherent in nature. The sage saw how easily five yangs can break through one yin, and yet he insisted, ‘One must make the matter known at the court of the king. It must be announced truthfully.’ Regarding the bad situation for Top Yin he said, ‘No outcry, in the end misfortune.’ He saw how weak single yin was when meeting five yangs above, yet he insisted, ‘The maiden is powerful, one should not [deliberately set out to] marry the maiden.’ At First Yin he said, ‘It must be checked with a metal brake.’ This is intended to forearm the five yangs and not have them lightly consort with one yin. There is a lot of significance in this. Looking at Fourth Yang in Breakthrough, it is in the same trigram as Top Yin. This comes at a moment of impact when all yangs are heading toward an upward breakthrough, and what is more Five is close to Top. Thus Fourth Yang is not calm when sitting and not fast when walking. Third Yang in Encounter is in the same trigram as First Yin, and this comes at a moment of impact when all yangs are meeting with yin below, and Second Yang has encountered First Yin. Thus Third Yang, again, is not calm when sitting and not fast when walking. Though the line position has been upside down, its meaning follows the same track. [In this we] see the difficulty of dealing with yin. But Breakthrough values harmony, and ‘being powerful in the cheekbones brings misfortune.’ [Third Yang] Encounter values enthusiasm, but ‘meeting with the horns brings humiliation.’(19) [Top Yang] This is a path based on yielding yin. Thus we cannot get attached to one viewpoint and say it would be better to have no yin at all. When one yin is above Qian, the “Image” says ‘the lake has risen up to heaven, the image of Breakthrough.’ When one goes below Qian, the “Image” says ‘under heaven, wind: the image of Encounter.’ Those who ‘give out riches’ are indeed much like a marsh breaking forth above, and heaven’s riches are shared [by all]. He who ‘gives out orders’ is indeed

like a wind meeting with those below, and civil ordinances will be instituted. If used fittingly, how can yin be dispensed with? Ah! In giving out riches or giving out commands, what can be given always has features of yang firmness. Thus in Breakthrough it says ‘the firm dislodges the yielding...’ and ‘the firm grow and lead through to the end.’ In Encounter it says ‘the yielding advances to meet the firm.’ It says also says ‘the firm finds centrality and correctness.’ This means that only yang firmness is sufficient to govern yielding yin. But in truth the themes of both Breakthrough and Encounter take yin as the ruling line. Why? In Top Yin of Breakthrough, ‘misfortune comes.’ Third Yang responds and also says ‘misfortune comes.’ First Yin of Encounter ‘sees misfortune,’ and Fourth Yang also responds with ‘misfortune.’ In the “Treatise” it says ‘one cannot live with her permanently.’ Such is the sage’s esteem of yang and his precaution toward yin.

Breakthrough is the hexagram of the Third Month. Clover sprouts in the Third Month, so Fifth Yang takes it as an image. Encounter belongs to the Fifth Month, and melons grow in the Fifth Month, so Fifth Yang takes ‘wrapping the melon’ as an image. Can we [afford to] ignore this?



45. Gathering



46. Rising

Breakthrough and Encounter are followed by Gathering and Rising. The hexagrams Breakthrough and Encounter are composed of Qian with Dui or Xun. Gathering and Rising are formed by combining Kun with Dui or Xun. Even in cases of one yin with five yangs, the sage was quite assiduous in his warnings. Now in combination with Kun there are four yin lines. Can the sage possibly not pay heed? Let us look at the Judgments. One says, ‘it furthers one to see the great man’; the other says, ‘one must see the great man.’ The “Treatise” says ‘the firm is in the middle and finds correspondence.’ Thus Gathering and Rising both esteem yang firmness. The firm central line in Gathering is above and is what the crowd gathers around; the firm central line in Rising is below and is bound to rise. Thus Fifth Yang of Gathering and Second Yang of Rising are both images of a great man. With the great man above, Five says ‘gathering in a good position,’ and the hearts of the crowd will gladly come together. Even Fourth Yang will surely have ‘great good fortune, no blame.’ Thus [in the Judgment] it says ‘it furthers to see him.’ In Rising the ascension is by softness; the great man is below, and due to Second Yang’s ‘good faith’ that ‘brings delight,’ one ‘must see the great man and not rue the losses,’ (20) for there will be ‘cause for celebration.’ In sum, all show the sages subtle intention in valuing yang. How can one say that he deliberately values it? In Gathering, the gathering is done by virtue. Spirits are gathered in the unseen realm, so that there is ‘reverence that prevails’; people are gathered visibly, so that it ‘furthers one to undertake something.’ Thus it is said, ‘to follow heaven’s mandate is to ascend.’ This is rising by virtue. The yielding rises in accord with the time, so it says ‘departing toward the south.’ This is the utmost in aspiring action. The “Image” [of one] speaks of streamlining the troops to gather the people, and [in the

other it speaks] of ‘heaping up small things’ to fulfill virtue. These would appear to be different, but substance and function are consistent. Only those with devotion can gather the crowd with constancy in good fortune. The Rising is done in unison. Otherwise, even Fifth Yang of Gathering says ‘some may not have faith [in the work],’ so ‘sublime enduring constancy’ is necessary to be rid of remorse. As for First Yin ‘faithfully climbing,’ [in the “Image”] it says ‘those above agree in purpose.’ Ah my! ‘Gathering takes place rightly,’ and Rising is in accord with the times. Can we say that rightness and timeliness are talking about different things?

In a person’s involvement with the world, Gathering and Rising are the path of good fortune. Fourth Yin of Rising says ‘good fortune’ will have no blame. In Gathering [in Fourth Yang] it says there must be ‘great good fortune’ before blame can disappear. Clearly it is hard to be without blame. For those who find themselves in [situations of] Gathering and Rising, it is worth examining yourself [in this respect].



47. Impasse



48. Well

Gathering and Rising are followed by Impasse and the Well. That is, in Gathering and Rising, Dui and Xun are either above or below Kun; in Impasse and Well, Dui and Xun are above or below Kan. Those who gather and rise upward must eventually return downward, where they [may] come to an impasse and [have to] go down into a well. But Kan is basically a single thing. A marsh has no inflow, and if Kan is below, this is what makes for a dry marsh, so how can there not be an Impasse? Xun is inherently penetrating and [now] Kan is above it, such that the penetration goes deeper and deeper. If this is not a Well what is it? The reason that Dui-marsh is in dire straits for lack of water and Dui with its one yin on top is not fitted to be the upper trigram is because of Kan being yang. The reason that Xun-wood has water welling up is that Xun with its one yin at the bottom occupies a place below the yang [trigram] Kan. Though the firm center is the same, it is just that when the firm [trigram] is covered, vermilion and scarlet ceremonial garments are enough to cause an impasse. If people do not ‘draw from the well’ one can make sure ‘the well is lined with tile, no blame’ and there will be ‘a clear cold source from which people can drink.’ Again, it depends on what kind of place a person occupies. Thus Impasse, in which danger proceeds toward joyousness, can have a prevailing path [in it], as long as one does not stray from principle.. But ‘he who overvalues speech falls into exhaustion.’ A Well by nature ‘nourishes and is not exhausted,’ but if ‘one almost gets to the water and the jug breaks,’ or if ‘the well is clear but no one drinks,’ then ‘this is my heart’s sorrow.’ Can we [afford] not [to] be careful in dealing with this? Ah my! Notice that in the “Image” for Impasse and Well, if one can ‘proceed as if every move we make may bring remorse,’ one can succeed in the study that brings ‘sublime good fortune’ to fruit. Why? The marsh having no water and being in Impasse is fate. The Well having water that ‘neither increases nor decreases’ is self-nature. A man of good will does not forget [the situation of] being in a ravine; if he

meets calamity he ‘does his utmost to follow his will’ and may ‘give up life for justice.’ Once his fate is established within himself, a humane man is one with other beings. Common men who are rootless are all like Zigu. Therefore [the superior man] ‘encourages the people’s work and exhorts them to help one another’ Whatever can encourage, assist, or rouse them he will not leave undone, and in this way human nature is fulfilled. Thus the “Xici Treatise” says ‘Impasse is the proving ground of virtue’; ‘the Well is a place for virtue.’ Where can we go and not find the lessons of self-nature and fate?



49. Revolution



50. Cauldron

Impasse and Well are followed by Revolution and Cauldron. Impasse and the Well were formed by joining Dui or Xun with Kan. Revolution and Cauldron are formed by joining Dui or Xun with Li. That is, once one has reached an Impasse and gone down into a Well, the only choice is to have Revolution and set up a new Cauldron. Li below Dui makes Revolution. Marsh and fire by nature will extinguish each other, and this is the time of Revolution. Li above Xun makes Cauldron. Wood and fire draw upon each other, and the Cauldron has a timely use. Thus the “Miscellaneous Hexagram Treatise” says, ‘Revolution to cast out the old; Cauldron to bring in the new.’ Only when Revolution falls upon ‘one’s own day’ is it ‘devoted to heaven and in accord with men,’ so there can be a radical change in mandate. Once there is a cauldron to ‘prepare the pheasant’s fine flesh,’ then worthies, sages and the Lord on High will draw on it for nourishment. Thus the Revolution must greatly prevail in rectitude; and thereby remorse will be gone. In Cauldron the yielding line at the center must find resonance for the firm to have sublime prevalence. The judgments of Revolution and Cauldron are great in scale, are they not? What is more, Revolution speaks of a time when radical changes are not yet settled. In Cauldron they are settled and unshifting. Before Revolution it is of course fitting to show good faith, and to ‘change like a tiger’ or ‘change like a leopard’ is what is needed. After the Cauldron is settled, nothing is more important than consolidation, with the rightness of the gold or jade rim. Otherwise, if we know to transform but not to protect, ‘the cauldron’s legs are broken and the meal is spilled.’ One would be further along by ‘making [something] fast with the hide of a yellow ox.’ [See Revolution, Second Yin.] Thus in terms of the “Image” or Revolution, ‘[the superior man] thereby sets the calendar in order and makes the seasons clear.’ If we can institute such an astronomical calendar, which represents the [revolutions of] heavenly bodies in a timely way, Revolution is possible. In terms of the “Image” of Cauldron, ‘[the superior man] thereby consolidates his fate by making his position correct.’ To face southward with a courteous bearing; to be ready in the nights final hours to examine the foundation of one’s mandate, this lies in virtue rather than in a cauldron. Time and mandate truly need each other. To follow heaven’s time and consolidate the cauldron of mandate---who but one of utmost virtue can do this?



51. Shock

[Zhen]



52. Keeping Still

[Gen]

Revolution and Cauldron are followed by Keeping Still and Shock. Revolution implies movement and Cauldron implies stopping. Revolution and Cauldron join Li with Xun or Dui, all yin trigrams, but Shock and Stillness are both yang. [When Qian and Kun joined,] at the first attempt [they] got Zhen and at the third attempt [they] got Gen. Which of these are not the yang of Qian? Though they share this yang, when below it moves and when above it keeps still. Look at the trigram image: ☳ is moving and ☶ is keeping still. It takes nothing but a turnabout [to go from one to the other]. Zhen gets it at the beginning, so it moves and makes thunder. Gen gets it in the third place, so it stops and makes mountain. Thunder is only movement. Though two yins are above, its *qi* inevitably makes its way to heaven. Mountain is only stillness. Though the two yins stay beneath it, its shape is ultimately planted in the earth. This is a single yang naturally rising and falling between heaven and earth. Thus it is as if, when ‘shock comes *Oh Oh*,’ the superior man is moving together with the thunder. But later ‘laughing words *Ha Ha!* Shock terrifies for thirty miles yet he does not drop the sacrificial chalice.’ When is he ever wholly in movement with nothing to keep him still? And in Gen he stops at a fitting place, as if he is keeping still together with Gen.(21) If he can stop at the time to stop and act at the time to act, not missing the opportune times for moving and stillness, then when is he ever wholly at a standstill with nothing to move him? So ‘cultivating himself in fear and trembling’ is not other than ‘not permitting his thoughts to go beyond his situation.’ Why is this? Knowing what to fear and tremble over, one will surely consider where to keep still and take the path of self-examination. If ‘his thoughts do not go beyond his situation,’ he will regularly ‘cultivate himself’ and ‘keep his spine unmoving.’ Naturally this does not impede the affairs he deals with. Thus in the [“Image” of] Shock, Line One, ‘through fear comes blessings, and later [good] principles.’ At the top line of Keeping Still there is ‘well-grounded stillness, to bring about an ample end.’ Though the lesson to learn is one, the trigram images differ. Otherwise, the one yang in both Zhen and Gen would make them identical. In Fourth Yang, ‘shock is mired, for it is not brilliant enough.’(22) In Second Yin, ‘restraint at the midsection, [as if] the body is [being pulled] two different ways.’ The learner must be cautious in movement and know about stopping. Can one afford not to distinguish these as soon as possible?

Yang’s movement works from below. Thus First Yang rules among the six lines and has the best line statement. The stopping of yang happens above. Thus Top Yang rules among the six lines and has the best line statement. Can one [afford to] neglect the symbolism of contrasting pairs?



53. Development



54. Maiden

Shock and Keeping Still are followed by Development and Marrying Maiden. Shock and Keeping Still are natural opposites, but in Development the Gen trigram is below Xun; in Maiden the Zhen trigram is above Dui. With Gen below Xun, the third line is yang in a yang place, and the fourth line is yin in a yin place. Both have correctness [, as do the second and fifth lines]. Thus in Development the hexagram statement says ‘The woman’s marriage brings good fortune. Constancy furthers.’ The “Treatise” says ‘progressing and attaining the right place,’ meaning that it thereby attains the center. When Zhen is above Dui, the third line is yin in a yang place, and the fourth line is yang in a yin place. In both cases yang and yin don’t find their correct places. Therefore the judgment says ‘Marrying maiden. Undertaking brings misfortune. Nothing that would further.’ The Judgment also says ‘The places are not appropriate. The yielding rests upon the firm.’ Clearly the auspiciousness of the two hexagrams is tied to the turnabout of these two lines. Also, hexagrams [usually] take the lower [trigrams] as the subjective [side]. Development says ‘the maiden marries.’ In fact, it has the travail of Gen below, so the marriage is a gradual development. In Maiden the subjective [trigram] is Dui, so the marrying is done by a woman. Again, viewing the [interaction of] trigram potencies, to stop and then gently penetrate is the right way to advance. To be joyful and move ahead is forming a union by delight. Thus the *Changes* sees something positive in Development and seriously warns the marrying Maiden. This is for no other reason but to define the righteousness of yin in the overall scheme, such that moving and stopping will both be on a proper course. Otherwise, as soon as rectitude is gone, then not only does the maiden, ‘marry for pressing reasons, ending up as a concubine,’ but even in Development, Line Three: ‘the man goes forth and does not return. The woman conceives but does not bear.’(23) Misfortune will be unavoidable. As for the “Image,” the tree on the mountain abides in a rightful place, so ‘the superior man abides in dignity and virtue to improve the mores.’ Those who make themselves upright thereby make others upright, and the mores rely on this to be transformed. When thunder is above the marsh, they move each other by passion. Thus ‘thus the superior man understands the transitory in the light of eternity at the end.’ If the beginning is not handled well, the end will surely not go well. This sounds a tocsin about the terms of endearment. The scholar-gentleman must establish himself as the woman in Development, not make a marrying Maiden of himself. Then things will be workable. Ah my. To keep still and gently penetrate is movement that is not exhaustion. To have gentle penetration brought to a stop is Spoilage. Delighting in movement is what makes the Maiden marry. Stirring unto delight is Following. The turnabout happens in the space of a hair: we cannot [afford] not to distinguish carefully.



55. Fullness

[Abundance]



56. The Traveler

[Wanderer]

Development and Maiden are followed by Fullness and Traveler. Development and Maiden come from the union of Gen and Zhen with Xun and Dui. In Fullness and Traveler, Gen and Zhen unite with Li. By now Gen-Zhen have completed their union with all three yin trigrams. That being so, brightness is a single thing. When Zhen is above Li, then we have brightness in movement, hence Fullness. Fullness is an image of abundance. Thus it says, ‘Fullness prevails, the king attains it,’ for he ‘esteems greatness.’ When Gen is below Li, then the formation precedes brightness, so this is Traveler. Traveler is an image of being down and out. Thus it says no more than ‘Traveler, prevalence in small matters,’ and ‘trivial things will deplete him, bringing disaster.’ Is this not talking about great things in Fullness and small things in Traveler? To have movement above brightness makes for greatness; to have cessation below brightness makes for smallness. Excessive movement tends to stop, which also implies the idea that excessive fullness must set one on a journey. That some people have Fullness and some are Travelers is like Peace and Stagnation in the upper canon. Yet though one may meet with greater or lesser [circumstances], there is no blockage versus getting through in the Dao. Fullness cannot presume on its advantages, and the Traveler must not let himself feel oppressed. If one does not shine ‘like the sun at midday,’ then he is within ‘a fullness of curtains’ or a ‘fullness of high hedges,’ and he ‘sees constellations’ or ‘sees tiny stars [in the middle of the day].’ Though his house may soar loftily into the sky, ‘no one is seen in its recesses.’ It is little wonder he should then ‘be sad at heart.’ If one attains the way of the yielding center, then ‘he comes to an inn’ and ‘carries something to support himself in his robe.’ Then ‘in the end this brings both praise and office,’ and ‘constancy of the Traveler brings good fortune.’ Thus the sage extends a stronger warning to Fullness, and there is something about the Traveler he prefers. Furthermore, brightness is valued when one stands in Fullness, and yielding qualities are valued for one on a journey. Again, in each there is something suitable. As for the “Image” in Fullness, it takes a cue from celestial lightning and thunder, and is chilled by the harshness of ‘deciding lawsuits and carrying out punishments.’ In Traveler it takes a cue from terrestrial mountains and fire and it is softened by the humaneness of ‘careful inquiry that does not prolong [imprisonment].’ The brightness of Li in movement and keeping still---much depends on how one applies them.



57. The Gentle

[Xun]



58. The Joyous

[Dui]

Fullness and Traveler are followed by the Gentle and the Joyful. That is, in Fullness and Traveler, Li with its central yin is joined with Zhen and Gen. In Xun the one yin is below, and in Dui the yin is above, making them natural opposites. That being so, First Yin and Fourth Yin are the ruling lines of Xun.

Xun after all takes its gentle potency from the downward penetration of yielding yin. All in all, deference and humility belong to the image of Xun. But the “Treatise” says ‘the firm penetrates to the middle and to the correct, and its will is done.’ [Here] the yielding lines both follow the firm. Third Yin and Top Yin are the ruling lines of Dui. Dui after all takes its capacity for joy from the emergence of yielding yin. All in all, sensuality and loveliness belong to the image of Dui. But the “Treatise” says, ‘The firm is in the middle, the yielding is without. To be joyous---and with this have constancy---furthers.’ Clearly to be ‘Gentle’ means to follow. Yin can follow the firm centrality of the two yangs: thus ‘it furthers to set forth’ and ‘perseverance furthers.’ But First Yin [of the Gentle] says, ‘advance and retreat, the constancy of a warrior furthers.’ It is easy to see this would not be furthering for literati and learned persons. Otherwise they may meet the misfortune of ‘penetration at the foot of a bed.’ Dui is joy, namely joy at the firm centrality of Two and Five, thus ‘constancy furthers.’ Although the firm at Four is not correct or central and ‘joyousness weighed is not at peace,’ still there is something to be said for ‘delight in warding off affliction.’ Otherwise there is the misfortune of ‘coming after joy.’ This is in terms of the ruling lines of each hexagram. Line Four of the Gentle says ‘game for all uses is caught in the hunt,’ which is better than Line One. The Top Line of the Joyous has ‘enticing to joy,’ which is better than Line Three. In general these hexagrams, though [composed of] yielding yin, always value yang firmness. This can be seen in the ‘good fortune’ of the Gentle’s Fifth Line and the Joyous’ Second Line. If we only suppose that the substance of the Gentle and the Joyous lies in the yin below or above, and we don’t know what makes their real gentleness and joy, then audacious flatterers and snide shoulder-rubbers and come-hither sympathy-grabbers all have what it takes to bewitch society and prosper. How could this be what the sage intended when devising the images and adding statements? As for the “Image,” in the Gentle-wind it touches on ‘extending commands and carrying out undertakings.’ In the Joyous-marsh it touches on ‘joining with friends for practice and discussion.’ Thus in righteous action one is Gentle in devotion to the people, and government is thus renewed day by day. In withdrawal one is Joyous in making friends, and the pursuit of learning is thus broadened daily. These are the greatest things about the Gentle and the Joyous. Those who use the yielding yin well should apply these at their [proper] times.



59. Dispersion



60. Limitation

The Gentle and the Joyous are followed by Dispersion and Limitation. In the Gentle and the Joyous, the single yins [of Xun and Dui] were counterposed. In Dispersion and Limitation, Xun and Dui are [respectively] above or below Kan. That is, having gone wholly into the Gentle and the Joyous, this inevitably takes you into Dispersion, at which point you need to exercise Limitation. Xun above Kan is Dispersion; Dui below Kan is Limitation. The judgments say ‘Dispersion has prevalence’ and ‘Limitation

has prevalence.’ But in Dispersion there is need to congregate, and in Limitation there is need to make it through. The idea has something that goes beyond the image, which we must be further aware of. So let us look at the opposing images of the two hexagrams. In Dispersion the statement at Fourth Yin says, ‘he dissolves the bond with his group, sublime good fortune.’ In Limitation the statement at Third Yin says, ‘he who knows no limitation will have cause to lament.’ When it is time to disperse, disperse; when it is time to [weather things by] cutting back, than cut back. This is the way to have prevalence. But when the judgment of Dispersion says, ‘the king approaches his temple,’ the king is in the center. Isn’t this speaking of the need to congregate in [a time of] dispersion? In the judgment of Limitation it says ‘harsh limitation must not be persevered in,’ ‘because its way is blocked.’ Thus Top Yin says, ‘constancy in misfortune.’ This is saying that Limitation must not be overdone. In brief, when working with the changing affairs of society, one must get a picture of the time and the opportunity, to adjust one’s stance and free oneself to do as the crisis may require. This can regroup what is dispersed and make it through by cutting back. What is proportion? The way of all under heaven is simply centrality and correctness. Thus at Fifth Yang of Dispersion, ‘dispersal with sweat pouring down, he cries loudly. Dispersal of the king’s abode, no blame.’ The “Image” says ‘[no blame] because the position is correct.’ Fifth Yang of Limitation has ‘sweet limitation brings good fortune, going for a worthy cause.’ Here the “Image” says [this is because] ‘it occupies the central place.’ Clearly by savoring the words in terms of the image, we can recognize the meaning. Furthermore, ‘dispersion has its accumulation’ which is ‘something ordinary men do not think of.’ As for ‘being in the right place and setting limits,’ this is being correct and central, to connect with the sage’s edifying intentions. This is the utmost in solicitude. The “Image” speaks of ‘offering to God and building temples,’ so by giving sacrifices to heaven, to men and to supernatural beings, our own spirits are collected together. If we ‘create number and measure, and examine character,’ then when putting talent to work, personal attributes will be revealed more clearly. This is especially crucial for lifting oneself when in Dispersion and Limitation. This is how to explain it so that centrality and correctness can lend lasting assistance. Furthermore, in dispersion it is time to set limits, and [too much] limitation may lead to dispersal. How can we exhaust in words the idea of Dispersion and Limitation’s need for each other?



61. Inner Sincerity

Dispersion and Limitation are followed by Inner Sincerity. Dispersion and Limitation combine Xun and Dui with Kan. As for Inner Sincerity, it combines Dui and Xun with each other. Beginning with Feelings and Endurance, the lower canon puts Xun and Dui at the head, and in its 34 hexagrams, Xun and Dui enter into 21 of them. We can say that yin is in the ascendant. Thus in Dispersion, Limitation has

no choice but to make sincere bonds from the center. But Xun after all is formed with one yin below and Dui is formed with one yin above. With Xun above and Dui below, the two yins are in the middle and the four yangs are outside. Thus the center is open. But dividing it into two trigrams, lines Two and Five are both central, which represents a substantial center. Also, the lower trigram joyously responds to the upper, and the upper gently accords with the lower. These are all images of a sincere bond. We can say it is quite clear that there is imagery of sincerity in such things as ‘wind over the marsh,’ ‘river dolphins,’ the properties of wind which benefit all living things, a wooden boat crossing the water in favorable wind, ‘a crane calling from the shade, her child joining the chorus.’ But the “Treatise” says ‘Inner sincerity furthering through constancy responds to heaven.’ Why? Inner Sincerity is reverence. Reverence is the Dao of heaven. Inner Sincerity is pure in its heavenly nature, and does not allow even a hair of contrivance to be involved. Look how wind stirs the [lake’s] water, how river dolphins sport in the wind, how an empty boat negotiates obstacles. Which of these are not the spontaneity of heaven’s Dao? This is the uprightness of Inner Sincerity. Thus by knowing how to ‘respond to heaven’ one will know that ‘constancy furthers.’ Only by knowing that constancy furthers can we speak of Inner Sincerity. Thus First Yang has ‘forethought brings good fortune; if there are ulterior designs it is disquieting.’ This is telling people not to be changeable and not to betray one’s initial intention. One takes forethought in the [humble] purity of one’s heavenly nature. Otherwise, ‘the winged voice climbs to heaven.’ If one is not sincere from the heart, the bubble of reputation will mount up in vain, so going forward cannot avoid misfortune. As for what is said in the “Image” about ‘discussing a criminal case to stay the execution,’ of course this is a mind-state that cannot bear to see pain [in others]. This is the most earnest stirring of sincerity toward others. It has been characterized by saying ‘suddenly you see a child falling into a well; you are caught in the grip of fellow feeling, with no thought of the favor to be won.’ This is Inner Sincerity, in its sense of responding to heaven. This may be stirred by the sight of a child falling into a well, or applied to discussing a stay of execution, but the Sincerity is one and the same.



62. Getting By

[Preponderance of the Small]

Inner Sincerity is followed by Getting By.(24) The structure of Inner Sincerity had the two yins of Dui and Xun in the middle. In Getting By, the two yangs of Zhen and Gen are in the middle, and four yins surpass the yang. Furthermore, #31 Feelings and #32 Endurance both combine a yang [trigram] from Zhen-Gen with a yin from Xun-Dui. In Sincerity and Getting By [on the other hand], yin trigrams and yang trigams follow their own kind. In terms of hexagram structures, the one yang of Zhen was originally below and the one yang of Gen was originally above [in the hexagram Nourishment]. Here Zhen is above and Gen is below, so that the two yangs are inside and the four yins are outside. Yang is

greater [in scope of activity] than yin, so here the small preponderate. Looking at the six lines, all four yins get by [or do something to minor excess]. Only Third Yang says 'do not pass by, rather take heed.' Fourth Yang says 'Do not pass by, rather accost that one.' It is because the two yangs are ruling lines of Zhen and Gen that they do not pass by. However, observe that not only do 'the small have prevalence,' but also that 'small things may be done; great things may not be done.' Why is this? Whether or not something may be done is a matter of time. 'The center is attained, and thus small things have good fortune.' The yielding lines at Two and Five are small by nature. 'The firm has lost its place and is not at the center, hence one should not do great things.' The firm at Three and Four are great by nature. Thus it is said 'constancy furthers in transition, this means going with the time.' It is also a matter of the time in such statements as these: '[The superior man] in conduct stresses reverence, in bereavement stresses grief, in expenditures thrift.'(25) Constancy is the Way of good fortune, but there is also [a question of] fitness and unfitness. Why is this? Zhen moves above, and such lines as Five and Top have the yielding ride atop yang. Thus the Top 'goes against the grain' and 'it is not fitting to fly high.' Gen keeps still, and in lines like Two and First the yielding supports the firm, so 'going downward is compliant' and 'it is fitting to stay low.' Fitness and unfitness also refer to time. As for passing by in Three, this is also a matter of time, is it not? If it is fitting to pass by, then pass by. If one insists on passing by when the time is not fitting, how could this be a gentleman's right path? We must admit that this constancy of Getting By is hard to explain. It does not make distinction between the Way and affairs. So though the matter may be small, wherever you go the Way is there. Though the Way is great, affairs however small cannot be ignored. The Way after all goes hand in hand with the time. The gentleman also follows the time to handle affairs. In the gentleman's learning, what is fitting for the times is inherent in the Way. Ordinary people may not agree with how the superior man responds to things. But preponderance and non-preponderance cannot be fixed ahead of time. To further by constancy and act with the time, to let the small or large preponderate, all of these belong to the Way.

Zhen, Gen, Xun, and Dui all have one yang or yin off center. The lower canon begins with Feelings and Endurance---hexagrams composed of Gen with Dui and Xun with Zhen. And so the hexagrams of pure Zhen, pure Gen, pure Xun, and pure Dui are also found in the lower canon. Xun and Dui being yin trigrams, when they join with each other in the upper canon, they are called Excess. Zhen and Gen being yang trigrams, when they join with each other in the lower canon, they are called Getting By. In this we can recognize the distinction of yin and yang in the upper and lower canons.(26)



63. Already Across



64. Not-Yet-Across

Getting By is followed by Already Across and Not-Yet-Across. In the upper canon, Excess is followed by the Abysmal and the Clinging [pure fire and pure water]. Both Already Across and Not-Yet-Across are formed with [a mixture of] Kan and Li, probably to remedy the excess of yin and yang.(27) Furthermore, up to Getting By there have been opposing or inverse [relations of] yin and yang, and only Kan and Li [among trigram pairs] get yin and yang at the center. Thus the upper canon begins with Qian and Kun, and it ends with doubled Kan and doubled Li. Here Kan and Li get to join for the first time, and so the lower canon ends with Already- and Not-Yet-Across. Why? Because Kan and Li are a pair with yin and yang at their centers. In fact, Difficulty begins with Kan right after Qian and Kun, and here Kan makes an end [to the sequence]. Already Across and Not-Yet-Across also take their [thematic] meaning from Kan.(28) That is to say, dangers abound between heaven and earth, and without firmness at the center it will not be easy to get across. Surely there is a deep implication in this. In terms of single hexagrams, three yangs get the right position, so [the figure is] Already Across. Three yangs miss the right position, so [the figure] is Not-Yet-Across. In terms of trigrams, when water is above and fire below, it is Already Across; when fire is above and water below, it is Not-Yet-Across. But though Already Across has ‘prevalence in small matters’ and good fortune at First Yang, but ‘if one stands still at the end, disorders arise.’ This means not to presume upon one’s thriving state. Thus at Fourth it gives warning that ‘the finest clothes turn to rags.’ Though Not-Yet-Across does not have correct positions, its firm and yielding lines still have resonance. Thus it makes a point of not being across, since there can be no crossing until one reaches fulfillment. But Third Yin shows the opportunity of ‘it furthers one to cross the great water.’ After all people should not get carried away because of [current] social stability, nor should they think of seizing advantage from the [unstable] situation. This has to do with the seamless ebb and flow of yin-yang. In the heavenly Dao and human affairs, each end is a beginning. Thus the “Image” of Already Across urges people to ‘take thought of trouble and arm themselves against it.’ In Not-Yet-Across it urges people to ‘be careful in distinguishing things when occupying a place.’ That is to say, carefulness in occupying a place is none other than taking thought and forearming. Better to ‘drag one’s wheels’ at the beginning than to ‘wet one’s head’ at the end. All point at this meaning. But there are still meanings in the contrasting pairs which cannot be exhausted. In terms of [whole] hexagrams, Not-Yet-Across is not as grand as Already Across. In terms of lines, Fifth Yin is not as correct as Fifth Yang. But as for line statements, Fifth Yang of Already Across doesn’t have the special goodness of Fifth Yin. This is the case in several statements, where again the meaning is found beyond words. Alas, the ebb-and-flow that fills and empties is not thus only in the worldly Way [but in the heavenly Way as well]. Expanding our view across the ages, we see that disorder and order are concealed behind each other. Bringing it back [to oneself], in a single thought there is struggle between desire and principle. When this partakes in the Way of order, we flourish; when it partakes in the Way of disorder, we are lost. Only a madman deliberately thinks about being a sage; only a sage doesn’t think of his own sagehood. Therefore

the line between Already Across and Not-Yet-Across is drawn at a subtle, elusive level. As for the Way that fulfills the human and undertakes the heavenly, one contemplates it in X X then puts it into action.

Notes:

* From Zhang Huang's *Zhouyi Xiangyi*, collected in *Xuxiu siku quanshu*, Vol. 9, pp. 273-611. Shanghai guji chubanshe, Shanghai, China. 1995.

(1) The 'first 30 lines' refers to the first five hexagram figures. The Creative and the Receptive are the first two, followed by three figures (six hexagrams) of incipient development. These six hexagrams, all containing water, begin with the figure comprising Difficulty and Unknowing. The three trigrams found in Difficulty and Unknowing are all yang, which is fitting for a time of creation.

(2) The well-field system was an idealized pattern of land distribution which was attributed to the era of the legendary sage-kings. Later Confucians believed that Yao and Shun practiced this system, in which plots were divided in grids resembling the word *jing* ('well').

(3) The text here reads *zhi* (know), but this should be changed to *neng* (be able), in line with the parallel passage in the Treatise on Appended Statements.

(4) The text here reads *yang gang*. Zhang Huang seems determined to see Lesser Taming as having 'yang firmness' without and 'something which operates within'. This idea of yin being within here is odd. If I were writing this essay, I would treat the yin line as part of the *outer* Xun trigram. This would fit the stated theme of yin containment of beautiful strength (since Xun is a yin trigram). Perhaps Zhang Huang has two aspects of containment in mind, i.e., the yin line which contains Qian is itself contained among yang lines.---Tr.

(5) Notice that the Chinese character for 'conduct' has the word *fu* ('return') within it, so 'return' appears both places.

(6) Wang Zhenfu says that a thicket of mulberry saplings was a place of courtship and ancient fertility rites. He believes this line speaks of a people's hopes for continued procreation.

(7) Referring to Line Three of Modesty.

(8) Here Zhang Huang draws on Dui's meaning of 'still water.' In his chapter on trigram interactions, Zhang explains that Following can be a meditative time in which inner promptings are discovered. For this to happen, one must enfold the stimuli of daytime within silence. Thus Zhang ascribes a double meaning to Following, since Zhen can either be objective stimuli or inner promptings.

(9) The "Treatise on the Judgment" says 'there is a situation to be dealt with.' Most commentators take this as the theme of the hexagram. That is why Wilhelm translates the word *gan* in lines 1, 2, 3, and 5 as 'setting right.'

(10) *Chou* is the second of the twelve heavenly stems, which are used to count off the months of the year.

The series begins with *zi*, which is the Eleventh Month of the lunar calendar.

(11) The three orthodox dynasties were the Xia, Shang [Yin] and Zhou. Zhang Huang believes that the Approach-Viewing pair describes the rise of Zhou founders to power. Approach was presumably a time in the late Shang when the Zhou founders were still among the people, and their rule became ascendant in Viewing. In Zhang's view, the continuity of months from the Shang calendar to the Zhou calendar fits with the prediction made in the Judgment: 'In the eighth month there will be calamity.'

(12) This line can also be construed as 'gelding the boar.'

(13) Tang and Yu were the predecessors of the sage rulers Yao and Shun.

(14) Nourishment is composed of two yang trigrams. Though Excess is composed of yin trigrams, its theme is a preponderance of firmness, with the implication that may prove to be a weakness. The Upper Canon is close to the time of creation, so it has a relatively yang orientation. Of 60 trigrams appearing in the Upper Canon, 34 of them are yang trigrams. Of 68 trigrams occurring in the Lower Canon, 30 are yang trigrams.

(15) In the Latter-Day Arrangement (i.e., the King Wen diagram) of trigrams, Kun is in the southwest, Kan is in the north, Gen is in the northeast, and Zhen is in the east. Zhang Huang calls the relation between adjacent hexagrams in the text a 'latter-day' relation, because it belongs to King Wen hexagram sequence. The term 'latter-day' (*houtian*) is used in distinction to the 'innate/primal' (*xiantian*) arrangements of hexagrams or trigrams, which follow the Fuxi sequence.

(16) Notice that Decrease has no correct center lines, and Increase's two center lines are both correct.

(17) The Dui trigram corresponds to fall in the Latter-Day Arrangement, and the Gen trigram corresponds to late winter.

(18) Zhen and Xun correspond to spring and summer in the Latter-Day Arrangement of trigrams.

(19) The word *lin* can be understood as 'humiliation' or 'hard going.'

(20) Here I translate *wu-xu* as 'do not rue the losses.' Throughout the *Zhouyi*, it is used to mean one should not rue or grieve over inevitable suffering or sacrifices. Wilhelm translates it as 'fear not.'

(21) Here Zhang Huang treats particular actions as realizations of ideal types.

(22) Here the word *guang*₁ ('brilliant') can also be read *guang*₃ ('far-reaching').

(23) Here I translate *zheng* as 'rectitude' rather than 'correctness.' The misfortunes in this line statement seem to go against Zhang Huang's earlier remark on the correctness of this line. In such cases, Zhang calls for 'rectitude' to deal with any situation. Presumably, without rectitude even favorable conditions can turn bad.

(24) The word *xiaoguo*, which I have translated as 'get by' has several meanings in Chinese: 'preponderance of the small,' 'small excess,' and 'the small pass by.' This hexagram name contrasts with *daguo* (literally 'preponderance of the great'), which I have translated as Excess.

(25) Literally, 'he errs on the side of' these things, or 'lets them preponderate.' The "Image" relates the trigram dynamic to ritual, because rituals accentuate what is already formed in one's character. Thus the superior man enacts his commitment to values in an accentuated form. Such a trigram dynamic is different from the warnings against overreaching in the lines.

(26) There is a majority of yang trigrams in the upper canon, and a majority of yin trigrams in the lower canon. Also, the upper canon is yang because its overall theme is creation; the lower canon is yin because its overall theme is consolidation.

(27) Sincerity is composed of two yin trigrams, and Getting By is made of two yang trigrams. Above, Nourishment is made of two yang trigrams, Excess of two yin trigrams. Also, the Abysmal and the Clinging are composed of two yang trigrams and two yin trigrams, respectively.

(28) Notice that the character *ji* ('get across') has a water radical.