

ONLINE NOTES

For

易經

I Ching

(Yijing)



The Book of Change



Ancient Chinese Oracle

and

Book of Wisdom

A new translation

by

John Minford



In order to reduce the size of what was already becoming rather a bulky tome, I suggested to my editor at Viking/Penguin, John Siciliano, that we place most of the references online. For the Introduction we still provided regular endnotes. Here the other references are, after some delay. I do hope these notes, unscholarly though they are, will enable the curious reader to trace the origins of some parts of my commentary, and may serve to

extricate this book from falling into what Joseph Needham, referring to the Wilhelm/Baynes version, called ‘the Department of Utter Confusion’ (*Science & Civilisation in China*, vol. 2, p. 308, note a). If anyone needs more precise information, please send me an email.

Sources, deletions and occasional further thoughts on this work-in-progress are printed in **red**. Passages in the translation to which the notes refer are printed in **blue**.

I may in the future add corrigenda to this file, or even create a separate file for the purpose, as I am sure there will be many errors in my translation, and further second thoughts that could be useful.

Deletions are in general of two kinds. 1/ Comments from Western sources (e.g. Matthew Arnold, Jullien) that seemed to jar with the prevalingly Chinese nature of the commentary; and 2/material that seemed on reflection superfluous and overly discursive. There are books that take the *I Ching* as a point of departure for the compiling of personal reflections on life. This book is not of that sort. It is primarily a translation.

Page numbers in **red** and highlighted in **yellow** refer to the Viking 2014 hardback edition.

Where full citations are given in this book’s own ‘Works Consulted and Suggestions for Further Reading’, pp. 775-788, I usually only provide abbreviated details.

The edition of 周易折中(the Imperial Compendium of 1715) referred to here is most often that published in 1971 by 真善美出版社 in Taipei, reprinted from an edition of 1868. From time to time, however, I have referred to the modern edition in simplified characters published in Beijing in 2003 by 九州出版社.

Similarly with Liu Yiming’s wonderful 道解周易, I usually refer to the 九州 edition of 2011, but occasionally to the much earlier edition contained in his 道書十二種. I apologize for this inconsistency. It reflects the way in which my own reading evolved over time.

I have not given page numbers for Professor Mun, as his book is simply organized according to Hexagrams, and therefore easy to follow. For the Legge and Wilhelm/Baynes versions, however, I have sometimes given page numbers, as they are more complicated in their arrangement and references can be hard to find.

Wilhelm/Baynes always refers to the English version of Wilhelm’s German original. Other Wilhelm references (one or other of the lectures) are specified.

I apologize for the fact that I have occasionally confounded the two Wilhelms père et fils. I have tried to remedy that in these notes. Often I have reworded or paraphrased comments things from Legge and Wilhelm.

References to Shaughnessy are to his 1983 Stanford PhD dissertation *The Composition of the Zhouyi*, unless otherwise specified.

I welcome any comments!

John Minford

Broulee, New South Wales

December 22, 2014

p.1

PART ONE

Book of Wisdom

With extracts from Traditional Commentaries

Here there was originally a quote from one of my favourite poems, which I **deleted** because as the translation progressed I decided to exclude non-Chinese material such as this.

The eye sinks inward, and the heart lies plain,
And what we mean, we say, and what we would, we know.
A man becomes aware of his life's flow,
And hears its winding murmur; and he sees
The meadows where it glides, the sun, the breeze.

From Matthew Arnold, 'The Buried Life', 1852.

p. 5

It has been well described by Isabelle Robinet as 'a technique of enlightenment, a method of controlling both the world and oneself, a process of 'existential and intellectual integration'.

Taoism: Growth of a Religion, translated by Phyllis Brooks, p. 216.

p. 10

A short poem by the monk-poet Hanshan Deqing (1546-1623) begins:

Snow fills the Universe (the *qiankun*),
The Myriad Things are new,
My body is wrapped
In a radiant silver world.

Based on the excellent translation by Bill Porter (Red Pine), in *The Clouds Should Know Me by Now: Buddhist Poet Monks of China*, Wisdom Publications, Boston, 1998, p. 124.

In a verse drama, the Taoist Master Ma Danyang sings of the Spiritual Process or Work of Inner Alchemy: Cf David Hawkes's translation in his essay 'Quanzhen Masters & Plays', in Wong & Minford eds., *Classical, Modern and Humane: Essays in Chinese Literature*, Chinese University Press, 1989, p. 196. The original Chinese text is to be found on p. 324.

Joseph Needham called it a 'repository of concepts, to which all concrete phenomena in Nature could be referred'

Science & Civilisation in China, vol 2, 310.

p. 11

In an essay entitled 'Seeking Rain', the scholar Dong Zhongshu even proposed that husbands and wives, in order to ensure the timely precipitation of rain, should have sex with each other on every *gengzi* day in the 60-day cycle.

Derk Bodde, 'Sexual Sympathetic Magic in China', in *History of Religions*, 3 (Winter 1964), pp. 292-299.

p. 12

At dawn I am the morning clouds,
At dusk, the driving rain...'

Here I **deleted** the following passage which repeats material found elsewhere.

A thousand years later, Bo Xingjian, younger brother of the much-loved poet Bo Juyi, wrote in the same vein, in his erotic rhapsody entitled 'Great Joy of the Intercourse of Yin and Yang, of Heaven and Earth'. He celebrated the cosmic significance of the Tao of Man and Woman, the cosmic synergy of Yin and Yang, 'than which there is no greater joy'.

p. 13

The True Gentleman models himself on this, he 'works on himself,' never allowing petty human desire to harm the Inner Strength of Heaven's Power (the Power of the Tao).

Here I **deleted** the following passage, not wishing inappropriately Christian thoughts to intrude. In just the same way, comments Legge, moves “the unwearied sun from day to day”, symbol of renewed, untiring effort. JM: Legge skillfully insinuates Christian ideas throughout his *I Ching*. For him, but not for the Chinese of any dynasty or epoch, the Celestial Bodies declare that ‘the hand that made us is divine.’ (Legge’s ‘unwearied sun’ is taken from the first verse of Joseph Addison’s famous poem and hymn, ‘The Spacious Firmament on High’.) Nothing could be further from the Chinese text. The great seventeenth-century painter Shi Tao (Stone Wave), also known as the Bitter Melon Monk, refers to these very words when talking of the artist’s training, his quest for Self-Cultivation. The painter must never tire, he must be indefatigable in his application, in his training, in his development as an artist. See Osvald Siren, *The Chinese on the Art of Painting*, Schocken Books, New York, 1963, p. 189; also Pierre Ryckmans, *Les Propos sur la Peinture de Shitao*, Institut Belge des Hautes Etudes Chinoises, Brussels, 1970, p. 41.

Here I **deleted** the following passage, not wishing a casual reference from the modern era to disturb the flow of thought. This translation was not intended to be a book about contemporary Chinese political culture.

JM: The True Gentleman never tires of ‘tempering himself’ - literally ‘strengthening himself’, *zhiqiang*, an expression which became the motto of the reform movement, in a China weakened by the foreign incursions and internal chaos of the mid-nineteenth century. *Zhiqiang* has continued to resonate in this way to the present day.

p. 15

A disciple asks Confucius about the visit. ‘I saw a veritable Dragon!’ he replies.

In *Zhuangzi*, chapter 14, 天運, The Turning of Heaven; cf Burton Watson, trans., *The Complete Works of Chuang Tzu*, Columbia University Press, New York, p. 163.

The contemporary art-historian Wu Hung, commenting on the strange animals of hybrid form that pervade Chinese mythology and religion, writes vividly of one surviving bronze Dragon, dating from the Warring States period:

In *Cambridge History of Ancient China* (for full details see p. 776), pp. 688-9

p. 16

[it is a] numinous ‘symbol of the electrically charged, dynamic, arousing force that manifests itself in the thunderstorm’, as Richard Wilhelm puts it so eloquently.

Wilhelm/Baynes, *I Ching*, p. 7.

The Chinese were ‘Heirs of the Dragon’. A song of that name by the contemporary Taiwan singer Hou Dejian became extremely popular among Chinese of all persuasions in the 1980s.

I **deleted** the following, for which see Geremie Barmé and Linda Jaivin, eds., *Old Ghosts, New Dreams*, Times Books, New York, 1992, pp. 153-4.

In the Ancient East
Is a Dragon,
Its name China.
In the Ancient East
Is a People,
Heirs of the Dragon.

p. 23

Needham writes of the ‘self-regulating Organic System’ of the universe.

Needham, *Science & Civilisation in China*, vol. 2, p. 283.

p. 24

The situation is close to the Taoist concept of ruling with Non-Action.

Here the following passage was **deleted**, again to avoid undue intrusion of Western thinking processes: The Grand Process, comments Jullien, the constant engenderment of reality, never elevates any single moment or any one being or entity to the head, to be followed or obeyed by others. The Winter Solstice, for example, *can* be used as a starting point, but that is purely for the sake of convenience. Spring *can* be thought of as the beginning of the year, but that is purely a reflection of its role as the season of flowering. The world’s Grand Process, in its uninterrupted course, alternates Life and Death, Light and Darkness. It knows no starting point, it holds no one being in particular favour. If we are to comprehend Heaven in its fundamental indifference, if we are to comprehend Nature in its immanence, we must place nothing at the head. Heaven *is* the Grand Process of Reality itself. It is the Entire World in its totality.

p. 27

The 'subtle Springs' (*ji*), the infinitesimally small 'germs of Change' (Jullien, *'l'amorce infime de la mutation'*), are the 'first inklings or stirrings', the earliest hints or suggestions of movement in the environment. In his *Figures de l'immanence*.

p. 29

This is the case in all cycles, the life cycle included. What we know as day or night, summer or winter – this, in the life cycle, is life and death.

Here I **deleted** the following passage:

Julius Mohl, the German editor of the Jesuit translation, in his Latin Preface wrote: Fuxi invented the Symbols, the Trigrams and Hexagrams, to illustrate the doctrine of the nature and origin of the universe. He proclaimed that all things were born through the mutual affection (interaction) of these two principles, the Active, or Yang, and the Inert, or Yin.

p. 32

Water is the blood and breath of Earth, flowing through its landscape, connecting through sinews and veins.

Needham, quoting from 管子, in *Science & Civilisation in China*, vol. 2, p. 42.

p.33

'The Tao as the Order of Nature, which brought all things into existence and governs their every action, not so much by force as by a kind of natural curvature in space and time, reminds us of the *logos* of Heraclitus of Ephesus, controlling the orderly processes of change.'

Needham, *Science & Civilisation in China*, vol. 2, p. 37.

p. 35

JM: *Shi*, or Potential Energy, is a key term in *The Art of War*, where it refers to the inherent Power or Dynamic, the Latent Potential, contained in a situation, in a given place or at a given moment in time.

Minford, trans., *Art of War*, chapter 5, pp. 161-176.

p. 37

'Early texts are marked by the existential loneliness of Yin and Yang for each other, and their union consummates a cosmic synergy.'

Douglas Wile, *Art of the Bedchamber: The Chinese Sexual Yoga Classics*, State University of New York Press, Albany, 1992, p. 29

Joseph Needham puts it in his own characteristic fashion: 'One notes the solidity of *Qian* as opposed to the cavity in *Kun*, and one can hardly overlook a phallic significance in this, *Qian* as the lance and *Kun* as the grail.'

I am still searching for this reference, which I'm afraid I jotted down without a page number...

The following passage was **deleted**:

Jullien comments more abstractly that if we open this Book at its very beginning, we find not one but two grounds of Reality, *Qian* and *Kun*. It is a Reality which owes its existence not to the personal, hidden and invisible action of some transcendent divine will, but to the spontaneous interaction of these two Poles — Heaven and Earth — which we witness the moment we cast our gaze either up or down. The world is not quickened by rays from some single external source, be that the Platonic Good, or Love. It is in a constant state of *becoming*, through the interaction and co-operation of these two modes of Energy, which are at the same time opposite and complementary. They are symbolised by the first two hexagrams, *Qian* and *Kun*. This is a coherent vision of Reality, based on reciprocity and immanence.

p. 38

In one of the commentaries (the *Xiang'er*) on the passage just quoted from *The Tao and the Power*, we read:

Henri Maspero, 'Methods of Nourishing the Vital Principle', in *Taoism and Chinese Religions*, trans. Kierman, pp. 517 ff. Donald Harper, 'Sexual Arts of Ancient China', *Harvard Journal of Asiatic Studies* 47, Dec 1987, p. 579, note 102.

p. 39

The Yellow Emperor is advised to keep ‘opening and closing the doors’, i.e. to make love frequently and thus enjoy health and happiness.

Cf Douglas Wile, *Art of the Bedchamber: The Chinese Sexual Yoga Classics*, pp. 85-7.

p. 41

This section of the commentary ‘On the Words’ is quoted in full by the nineteenth-century critic Zhang Xinzhi, in his essay ‘On Reading the *Story of the Stone*’.

David Rolston, *How to Read the Chinese Novel*, Princeton University Press, 1990, pp. 326-7.

The proposal, aimed at raising ‘awareness of traditional Chinese values’, came from the 42-year-old ‘maverick recycling billionaire’, Chen Guangbiao, sometimes described as the Warren Buffett of the People’s Republic of China.

South China Morning Post, Hong Kong, February 10, 2012.

p. 42

Yin Line in Yin Place. Centred. Abiding in Centre, writes Wang Bi, in ‘True Place, the True Gentleman here attains the Supreme Quality of Earth. He trusts in the course of Nature. Things are born of themselves. He makes no ‘effort’ to cultivate results, they happen of themselves. He does not rehearse (‘practice’) matters, and yet everything Profits.

Here the following passage from *Figures de l’Immanence* was **deleted**:

Earth, comments Jullien, has these qualities: she is straight, square and great. The symbolism is simple. Earth is so by her very nature. It is a natural expression of her fecundity. All of this happens without effort! This Second Line has Plenitude, it has Radiance.

p. 45

Yin Line in Yang Place. Centred. The fragmentary commentary ‘On the Properties’ was discovered on a Mawangdui silk manuscript.

Cf Edward Shaughnessy, trans., *The I Ching: The Classic of Changes*, 1996, pp. 228-9.

p. 49

The historian and poet Ban Gu refers to this Hexagram in his Rhapsody On Connecting with the Spirit:

Cf. the translation by David Knechtges, *Wen xuan, or Selections of Refined Literature*, vol. 3, Princeton University Press, 1996, p. 103.

pp. 49-50

The poet Xie Lingyun, when he sang the praises of his grandfather General Xie Xuan, linked him with this Hexagram.

Cf John Frodsham, trans., *The Murmuring Stream: The Life and Works of the Chinese Nature Poet Hsieh Ling-yün*, University of Malaya Press, 1967, vol. 1, p. 112, & vol. 2, p. 103.

p. 57

The Fool ‘in his spontaneous and unreflecting attitude, is able to be at the Centre, and in accordance with Time.’

Wilhelm/Baynes, *I Ching*, p. 16.

p. 64

Early Chinese texts, comments Sarah Allan, do not praise the vast ‘immortal sea’...

Sarah Allan, *The Way of Water*, p. 31

To Cross the Great Stream, comments Zen Master Zhixu, is to cross the Stream of Life and Death, and ultimately to reach the other shore of Nirvana.

Cf Cleary, *Buddhist I Ching*, p. 39; 智旭, 周易禪解, 九州出版社北京 2004, p. 41.

p. 65

The True Gentleman meanwhile enjoys his leisure, he cultivates his Spiritual Strength, he nourishes and harmonizes his Energy, while awaiting the occasion for judicious action.

Here I **deleted**:

For the Jesuit Figurist Fathers of the early eighteenth century, the 'clouds rising up to Heaven' referred to the 'ascension into the heavens in a cloud of glory of the Lord Jesus Christ'. This was one of many Christian and cabbalistic interpretations that they 'discovered' in the *I Ching*.

p. 72

The single Undivided Line, writes Legge, in the Centre of the Lower Trigram *Kan* (Yang in Second Place), is emblematic of Sincerity, of Good Faith.

Deleted:

The French *bonne foi*, used by Philastre to translate *fu*, Legge's 'sincerity', suggested to me the expression Good Faith.

A sincere individual, a person of Good Faith, will be Cautious, and will enjoy Good Fortune. But, even with such a person, if Conflict continues, the effect will ultimately be undesirable. In the *Analects*, Confucius advises his disciples to 'avoid Conflict.'

Analects, XII:13, Legge, trans., *Chinese Classics*, vol. 1, p. 257.

The Confucians were, as Simon Leys has remarked, hostile toward the very concept of law and legal argument, advocating instead observance of Rites, or what we might call 'civilized behaviour'. 'Laws make people cunning, they foster amorality and cynicism, ruthlessness and a perverse spirit of Strife and Contention.'

Simon Leys, trans., *Analects*, New York, 1997, p. 176.

Better by far (than litigation and legal wrangling) is Self-Knowledge, Self-Cultivation. Elsewhere in that strange collection of sayings the *Analects*, the Master, to whom (we should not forget) was attributed for centuries the writing of the first commentaries on the *I Ching*, remarks: 'I have never seen a man capable of seeing his own faults, of exposing them in the tribunal of his heart.'

Analects, V:26, Legge, trans., p. 183; Leys, trans., p. 23.

Compare the proverbial saying: 'He who denounces his own faults is fortunate; he who denounces others is doomed.'

訟心者祥, 訟人者殃. *Grand Dictionnaire Ricci de la langue Chinoise*, Paris-Taïpei, 2001, vol. V, p. 585.

For Magister Liu, any kind of Conflict with Others – whether it be the quest for power, competition for advancement in the dusty and troublesome world, or mere quarrelling about 'right and wrong' - is simply a violation of the Harmony of Tao, a departure from the equilibrium of Centre. The Taoist deals first with Self, seeks first Inner Balance and Harmony.

Cf. Cleary, trans., *Taoist I Ching*, pp. 57-8; 道解周易, 九州出版社北京, 2011, p. 68

p. 74

One is drawn into Conflict, and wishes to engage in it. But Potential Energy is weakened by the Yin Place. One is no match for Yang in Fifth Place ('one above'). That is why one 'returns' home, to a 'small (insignificant) town', proof of humility. One takes refuge from Calamity.

道解周易 p. 70-1.

JM: The word *gui* ('return home') has deep Taoist undertones.

The following passage **deleted**:

When the British colony of Hong Kong 'reverted' to Chinese rule in 1997, the event (considered greatly Auspicious by the Peking government) was referred to in Chinese as a Return (*huigui*) to the Motherland, a highly emotive expression. Hong Kong was going back to where it belonged.

p. 76

In business, comments Professor Mun, a respected figure, someone balanced, upright and trustworthy, is called in to moderate the Conflict, to mediate in a just and fair way.

Mun, *Chinese Leadership Wisdom*, 116. In general I do not give page references for Professor Mun, as his comments can always be found under the relevant Hexagram/Line.

p. 79

This Hexagram describes the conduct of military expeditions in a feudal kingdom.

Legge, p. 72. Where no other title is given, references to Legge are to his translation of the *I Ching* (see p. 786).

pp. 79-80

Just as the previous Hexagram portrayed Conflict as a violation of Harmony, writes Legge, so this Hexagram has little good to say of the extreme case of Conflict - War.

Legge, pp. 220-1

p. 80

Compare *The Art of War*:

Minford, trans., p. 124.

Chapter 10 He regards them as his loved ones;

Minford, p. 260-1.

p. 81

Just as water is not outside but within or beneath the Earth, writes Legge, paraphrasing Cheng Yi, just as water is stored under ground, in the same way the Army is not outside the nation, it is a part of it.

Legge, p. 276; 周易折中 p. 11.

The Master, Confucius, once said: 'If a Good Man educates the Folk for seven years, then they can be sent to War. If he fails to teach them to fight, he might as well throw them away.'

Confucian Analects, XIII, xxix-xxx.

p. 81-2

Compare again *The Art of War*:

Minford, p. 107.

Julius Caesar's 'discipline was truly based on mutual understanding and self-respect, so that his army grew to love him as a man and a soldier, and to believe in him as a Leader.'

H. J. Edwards, Introduction to *The Gallic War* in Loeb Classical Library, 1958. This is also quoted in my translation of *The Art of War*.

As in War, so in life, comments Zen Master Zhixu. If one cannot lead an orderly life, one's actions, speech, and thoughts will lead to Calamity.

Cf Cleary, p. 48.

p. 83

This is the General who 'receives the Favour of Heaven', writes Legge.

Legge, p. 276.

p. 84

A strategic Retreat, writes Cheng Yi, from this Yin Place of weakness, is better by far than a foolish Advance, which will only sacrifice troops. This is most humane counsel on the part of the *I Ching!*

周易折中, p. 99.

p. 88

In this Hexagram, writes Kong Yingda, the Upper Trigram, *Kan*, Water, The Abyss, is above the Lower Trigram, *Kun*, Earth. Water flows all over the Earth, bringing moisture to all things.

Lou 樓宇烈, ed., 王弼集校釋, p. 263.

Water upon the face of the Earth, writes Chen Guying, is an emblem of Closeness, of Mutual Support

陳鼓應, 趙建偉, 周易今注今譯, p. 102.

The Yang Line in Fifth Place, writes Legge, is the Ruler, the 'Firm Centred', to whom the other five Yin Lines readily submit.

Legge, p. 75.

p. 89

The 'earthen bowl', writes Legge, indicates the plain, unadorned character, the humility and altruism, of Good Faith.

Legge, trans., p. 75.

p. 90

Closeness, writes Legge, proceeds from the Inward Mind.

Legge, p. 75.

p. 91

This is Outward Closeness with the King, writes Legge, with Yang in Fifth Place, the 'one above'. Minister and subjects should be Steadfastly Close to their King.

Legge, pp. 76-7.

p. 95

Wind above Heaven. 'Dense clouds, no rain, from meadows to the West' is also found in Hexagram LXII, Yin in Fifth Place.

Deleted passage: The Energy of Earth has risen upward, writes Li Guangdi, forming clouds, but the Energy of Heaven does not Resonate sufficiently for rain to fall. Yin is roused, but Yang does not Resonate.

土氣上騰, in 周易折中, modern edition, 九州出版社, p. 113.

The West was the hereditary territory of the house of Zhou, whose blessings should now enrich the whole kingdom, but are somehow 'Restrained'. The 'dense clouds' do not empty their stores.

Legge, p. 77.

But there will be rain ere long, comment Cheng Yi and Wang Feng. Historically, the Zhou were for a time Restrained, held at bay, by the Shang rulers. But when Zhou finally prevailed, the rain of beneficent government descended on all the kingdom.

Legge, p. 222, 周易折中, p. 548.

pp. 95-6

Xun, the organically shaping, gentle Wind, comments Richard Wilhelm, the softest, gentlest force imaginable...

Wilhelm, 'Constancy in Change', in *Lectures on the I Ching*, p. 252.

p. 98

Good Faith and Sincerity are needed, writes Richard Wilhelm, in order to be rid of what was previously causing bloodshed (or bad blood), in order to make fear depart.

My apologies, this is actually Hellmut Wilhelm fils, not Richard père, *Heaven, Earth and Man in the Book of Changes, Seven Eranos Lectures*, 'The Creative Principle', p. 48.

This one Yin Line seeks to Restrain and hold together the entire Hexagram, just as Wind blowing over Heaven seeks to induce the precipitation of rain.

Richard Wilhelm, 'Constancy in Change', in *Lectures on the I Ching*, p. 268.

p. 99

Slight Restraint has run its course, writes Legge, paraphrasing Zhu Xi. The Harmony of Nature, of Yin and Yang, is now restored.

Legge, p. 79.

Restraint is at its height, comments Zen Master Zhixu, and the Restrained must be still for a time. Impediments melt away, they are shed.

Cf. Cleary, trans., p. 57, 智旭, 周易禪解, p. 61.

p. 101

From the Great Treatise

Cf Legge, p. 326.

To 'Step on the Tiger's Tail' is to engage in something hazardous. See the Book of History, chapter 25: 'The trembling anxiety of my mind makes me feel as if I were stepping on a Tiger's Tail, or walking upon spring ice.'

Shujing V, 25, 2; Legge, trans., pp. 579-80; Waltham ed., p. 224; NB this is not considered to be a genuine book of the *Shang Shu*.

p. 102

To emerge unscathed from Danger suggested to some historically-minded Confucian commentators King Wen's scrupulous observance of all the rules of Ritual. On these rules, as on so many 'stepping-stones', one may safely tread amid scenes of disorder and Danger.

Legge, trans, p. 80.

In the Taoist view, writes Chen Guying, quoting from *The Book of Master Wen*, one who embodies the Tao is free to 'step', is never exhausted.

Chen Guying, p. 119.

Step forward in Harmony and Joy, with Caution, writes Magister Liu... The Tao of Transformation is at work here. The True Path can be trodden.

Cf Cleary, trans., p. 69; 道解周易, p. 75.

In the Buddhist view, writes Zen Master Zhixu, the Inner Demon (the 'Tiger') can be taken hold of, it can be dealt with compassionately. Then it 'does not bite'. Or, as Helmut Wilhelm paraphrases it, a monstrous, demoniacal, overpowering element is perceived within - a threatening Danger that deprives one of Power - the numinous Tiger Within.

Cf Cleary, trans., pp. 58 & 62. This is actually (again, apologies!) Richard Wilhelm père, in his *Lectures*, 'The Spirit of Art', p. 225.

p. 103

This Line, writes Legge, gives the idea of Action, of firmness and correctness.

Legge, p. 80.

With a strong Heart-and-Mind and robust Spiritual Energy, writes Magister Liu, 'stepping truly and simply' in tune with the Tao, one will surely succeed. One will progress on the path of Self-Cultivation, and surely arrive at that place where there is 'no Harm'.

Cf Cleary, trans., p. 70; 道解周易, p. 75.

p. 104

This is a road cut straight along the hillside, writes Legge, a 'level road' over difficult ground.

Legge, p. 80.

Find True Joy, writes Magister Liu. Step forward effortlessly on a 'level road', free from all external desire and craving.

Cf Cleary p. 70; 道解周易, pp. 75-6.

The poet Xie Lingyun uses this Line as shorthand for the Recluse (see also Hexagram XVIII, Top Place):

Frodsham, *The Murmuring Stream*, p. 129.

p. 105

This Line, writes Legge, is inappropriately positioned. The excessive strength of will characteristic of a Strong Place brings an impetuous Advance – and the result is Calamity.

Legge, p. 80.

Confucius did not desire the support of a Warrior who might 'attack a Tiger unarmed or cross rivers without a boat', preferring one who would 'act with great solicitude, who would think ahead carefully before putting plans into action'.

Analects, VII:10; Legge, *Chinese Classics*, vol. 1, p.198.

Recklessly stepping forward, writes Magister Liu, ignorant of the true details of Self-Cultivation, one mistakes blindness for sight, disability for ability.

Cf Cleary, p. 70.

Then the Tiger will not bite. Indeed, one can Step onto the Ground of Pure Yang. This is Auspicious. This is to Step firmly but softly.

Cf Cleary, p. 70; 道解周易 p. 76.

p. 107

This Line, writes Chen Guying, stresses the constant need for Self-Reflection and Self-Examination.

Chen Guying, p. 119.

Firmness abides in this Yielding Place (Yang in Yin), writes Magister Liu.

Cf Cleary, p. 71; 道解周易, p. 76.

p. 110

In Imitation of Wang Can

Cf Frodsham, *Murmuring Stream*, pp. 162 & 193.

The Energy of Heaven rises, writes Magister Liu, the Energy of Earth descends.

Cf Cleary, p. 72; 道解周易, p. 77.

The Myriad Things

Carry Yin

On their shoulders,

They hold Yang

In their arms.

Here I originally **inserted**, but eventually **deleted**, the following passage from *The Book of Master Wen*, quoted by Chen Guying pp. 126-7

Energy of Heaven
Below,
Energy of Earth
Above:
Heaven and Earth
Enjoy Communion,
The Myriad Things
Are arrayed in due order;
The True Gentleman
Applies himself,
The Small Man
Wanes.
Such is the Tao
Of Heaven and Earth.

The Ruler succours the Folk, writes Legge, paraphrasing Cheng Yi, enabling them to Profit from the changing seasons of Heaven, and the advantages afforded by Earth.

Legge, p. 282.

Here I originally **inserted**:

In the *Tai* Hexagram, comments Jullien, the Energy of Heaven rises from below, while the Energy of Earth descends from above. (p. 98) *Tai* and *Pi* (Hexagram XII), comments Jullien, represent Grandeur and Stagnation respectively. (p. 99) In Spring, the warm Yang breath of Renewal already penetrates the veins of the natural world, even as the last chills of Yin still drift across the countryside. This Intercourse ensures the budding and flowering of Nature. (p. 101)

Joseph Needham comments that when Giordano Bruno speaks of sexual intercourse between the Sun and the Earth, whereby all living creatures are brought into being, he is using a characteristic Chinese metaphor. Needham, vol. 2, p. 296; Cf. Forke, *World-conception of the Chinese*, Probsthain, London, 1925, p. 68, referred to by Needham.

Mystical Enlightenment (Heaven), comments Zen Master Zhixu, and Practical Action (Earth), join together. Understanding and Action are not to be separated.

周易禪解 p. 45; Cleary, p. 61.

p. 111

Yang Line in Yang Place.

Deleted:

Roots hold reeds together, comments Jullien, so that they do not break apart but come away in clumps. *Immanence*, p. 103.

The True Gentleman's Heart-and-Mind, writes Yang Wanli, is set on the world around him, not on himself. 周易折中; p. 678.

The Taoist begins the Work of Self-Cultivation with the appearance of this First Yang, gradually harvesting and refining Energy.

Cf. Cleary, p. 72; 道解周易, p. 77.

p. 112

This Great Light is the Light of the Tao, writes Cheng Yi.

周易折中, p. 678.

The True Gentleman, writes Wang Fuzhi, is not bogged down in cliques of the like-minded ("friends depart"). He goes out to encounter Others.

Jullien, *Immanence*, pp. 104-6.

p. 113

Yang Line in Yang Place.

Here this passage was **deleted**:

This is the Horizon, writes Jullien, following Wang Fuzhi, the Juncture, here in the last Line of the Lower Trigram. Heaven meets and penetrates Earth. But there is also a forewarning of Stagnation, which will be spelled out in the Distress of the Top Line.

Figures de l'Immanence, pp. 105-8.

Everything on Earth is subject to Change, writes Richard Wilhelm, following Cheng Yi.

Wilhelm/Baynes, *I Ching*, pp. 50-1.

A famous medieval alchemical text echoes this Line:

Unity of the Three, Section 52

Cf Fabrizio Pregadio, *The Seal of the Unity of the Three*, Golden Elixir Press, 2011, pp. 99 -100.

p. 114

A modern commentator, Yin Meiman, quotes the proverbial saying:

殷美滿, 朱熹解易, 當代世界, p. 97.

King Yi, writes Legge, was the last sovereign but one of the Shang dynasty, who according to tradition married his daughter (or his younger sister) to King Wen of Zhou. See Hexagram LIV/5.

Legge, p. 83. See also Keightley, in *Cambridge History of Ancient China*, p. 240.

p. 115

War only aggravates the evil. The Ruler may issue orders, but Distress cannot be altogether averted.

Legge, p. 84.

p. 117

Joseph Needham compares the situation with Shakespeare's 'road to dusty death'.

Macbeth, Act V, scene 5. Quoted by Needham, vol V:5, p. 63.

p. 118

This pollution would be his greatest Obstruction, the hardest Obstacle of all to his Self-Cultivation. He must know how to escape from the pitfall of ambition, from the snare of material desires.

道解周易, p. 78.

Pi is a Closing, writes Legge, following Zhu Xi. It is the reverse of *Tai*, the Grand, the Expansive.

Legge, p. 85.

Despite the lingering heat, comments Jullien, a chill is already secretly spreading within the natural world. High and low (in society) no longer communicate, and the result is social disintegration and disorder.

Figures de l'Immanence, pp. 98-112.

p. 120

With this Fourth Line, writes Jullien, we see the return of the fruitful, orderly interplay between Yin and Yang.

Figures de l'Immanence, p. 119.

p. 121

The Great Treatise, from Part II, Section 5

Cf Richard Lynn, *The Classic of Changes*, p. 214.

The Sage is imperturbable in his Inner Self, writes Jullien.

Figures de l'Immanence, p. 120.

Here (after 'indestructible Inner Strength'), I **deleted**:

The early Jesuit, Joseph-Henri de Prémare, read into these enigmatic words a prophetic reference to the Messiah and the Crucifixion: 'The Great Man has brought about Good Fortune. Alas! he has perished! Alas! he has perished! He has been hung from a tree!'

See Michael Lackner, 'Jesuit Figurism', in Thomas Lee ed., *China and Europe: Images and Influences in Sixteenth to Eighteenth Centuries*, Hong Kong, CUHK Press, 1991, p. 140.

p. 121-2

In early China the Mulberry Tree had sacred associations. It was the Tree of the Suns, the Axis Mundi, the dwelling place of the gods. (See Part II, 12/5.)

Sarah Allan, *Shape of the Turtle*, pp. 27 ff and 41 ff.

p. 122

Yin Energy is in Retreat, writes Legge.

Legge, pp. 284-5.

Here I deleted:

If this Top Line were to change to Yin, writes Jullien, the Upper Trigram would become *Dui*, Joy, the Lake. This Line heralds the passage back again from Stagnation to Prosperity. It is the exact reverse of the last Line of *Tai* – the ‘crumbling of the wall into the moat’.

Figures de l'Immanence, p. 120.

p. 124-5

This Hexagram, writes Richard Wilhelm, shows a single Yielding Nature among many Firm persons, a single Yin Line in Second Place, amid five Yang Lines. It embodies the ideal of the Universal Brotherhood of Man.

Wilhelm/Baynes, pp. 56, 456.

After the negativity of Obstruction in the previous Hexagram, writes Legge, here is Union and Fellowship. The one Yin Line is naturally sought after by all the Yang Lines.

Legge, pp. 284, 82.

The strength of Heaven combines with the Illumination of Fire, writes Magister Liu.

道解周易, p. 78.

JM: In the late nineteenth century the Cantonese utopian reformer Kang Youwei called his most important work *The Book of the Great Fellowship*.

Here I **deleted**:

Kang's ideas were influential in the development of Chinese socialism. They had a profound impact on Mao Zedong.

The expression Great Fellowship is itself taken from the *Book of Rites*, where it describes a golden age ‘when the Great Tao prevailed, and the whole world was one community. Men of talent were selected, their words were sincere, they cultivated Harmony... Each man had his allotted work, his tasks, and each woman had a home to go to... There was no selfish scheming. Outer doors were left open. This was the Great Fellowship. But now the Great Tao is overshadowed, All-under-Heaven has become like a [closed] family. Selfishness abounds.’

See Needham, vol. 2, p. 167.

Here I **deleted the two following sections**:

This Hexagram and the following two Hexagrams are mentioned together in the Rhapsody On Scholars Out of Their Time, by Dong Zhongshu. Dong yearned for a life of solitary retirement based on Inner Truth.

A. R. Davis, *T'ao Yüan-ming: His Works and Their Meaning*, Hong Kong University Press, 1983, vol. 1, p. 183;

Alas! The times are out of joint!

With Fellowship,

There would be Abundance;

If the light of Modesty

were to shine,

Affairs would unfold with ease.

Let me follow

The Path of the Recluse,

In silent contentment;

Why should I make a display,

Why seek to be conspicuous?

The early Figurist Jesuit Father Jean-Francois Foucquet believed this Hexagram to be about the Fall of Man and the coming of Emmanuel, of the sorrows (and hopes) of a world that has lost its innocence.

See Rutt, *I Ching* p. 63, and Jonathan Spence, *The Question of Hu*, Vintage Books, 1989, p. 14.

p. 126

This weak Yin Line is hemmed in by the enclosing Yang Lines, by the Clan, which brings Distress.

Wilhelm/Baynes, p. 57.

Confucius said: ‘The True Gentleman is all-embracing. The Small Man forms cliques.’

Analects, II: 14.

p. 127

Once more, writes Legge, there is an impulse to attack (Yang Line), but this time, out of fear and a sense of Caution (Yin Place), one does not act. This has fortunate consequences.

Legge, p. 87.

p. 128

Their opposition at first makes one weep. But when the Army comes together (in Fellowship), it is victorious. This becomes cause for joy and laughter.

Legge, p. 87.

A shared Heart-and-Mind (*tongxin*) conquers all obstacles. In the fourth-century *New Tales of the World*, the bond of Fellowship between three members of the bohemian coterie the Seven Sages of the Bamboo Grove was dubbed a friendship 'stronger than bronze and fragrant as orchids'.

世說新語, *A New Account of Tales of the World*, Richard Mather, trans., University of Minnesota Press, 1976, p. 346.

p.129

Fellowship reaches to all within the meadows. It is not yet universal. It still falls short of the ideal. It is still not out in the Wilds. But there is no cause for Regret.

Legge, p. 87; Wilhelm/Baynes, p. 456.

p. 131

The Fire and Light of Culture and Refinement in the Upper Trigram, *Li*, writes Legge, shine down from above Heaven and Strength in the Lower Trigram *Qian*.

Legge, p. 226.

There is Danger arising from the pride which it is likely to engender. But the Place of Authority (the Fifth) is occupied by a Yin Line, indicating Humility; and all the other Lines, strong as they are, will act in obedient sympathy. There will be great progress and success.

Legge, p. 286-8.

JM: Early manuscripts have *luo* (Net) as Name of the Upper Trigram. This Hexagram can then be understood as Net over Heaven, therefore a 'big catch', an Image of Abundance.

Chen Guying, p. 278.

Strength is Purity and Truth of Mind, Firm and Unbending, writes Magister Liu.

道解周易, 九州 2011, p. 80.

p. 132

No injury is caused. Hardship can be endured without Harm.

Legge, p. 89.

p. 133

This Strong Yang Line in the Centre of the Lower Trigram, writes Legge, Resonates with the Yin Line in Fifth Place, Ruler of the Hexagram.

Legge, p. 89.

This Strong Line is in its Proper Place, writes Legge.

Legge, p. 89.

Yang Strength is tempered by Position in a Yin Place, writes Legge. By not inflating one's own sense of importance, one does no injury to the mild Ruler, to whom one is so near.

Legge, p. 89.

p. 136

This is the Top Line of the Upper Trigram, *Li*, Fire, Illumination, Culture. The Strength of Heaven, writes Magister Liu, brings Blessing to the Illumined.

道解周易, p. 82.

p. 138

Earth above Mountain. The Lower Trigram, *Gen*, Mountain, is technically a Yang Trigram, according to the Great Treatise. Thus, in the words of the Judgment, its Yang Energy, 'the Tao of Heaven', 'moves downward', while the Yin Energy of Earth in the Upper Trigram 'rises upward'.

Here I **deleted** the following passage:

The idea is amplified in the Taoist *Book of Master Wen*: 'When the Energy of Heaven descends and the Energy of Earth rises, then Yin and Yang have intercourse, they connect, and the Myriad Things are as one. This is the Tao of Heaven and Earth... The Tao of Heaven diminishes the many, it augments the few; the Tao of Earth reduces the high, it augments the low.'

二十二子, 上海古籍, 1986, p. 849; Cleary, *Wen-tzu: Understanding the Mysteries*, Boston, 1992, p. 88.

The single Yang Line in Third Place, amid five Yin Lines, writes Legge, represents Humility, strong but self-effacing.

Legge, pp. 90 & 226 .

Here the Mountain has descended beneath the Earth, writes Chen Guying. Two modes of Humility are depicted: in the first three Lines, Internal Self-Cultivation, in the last three Lines, External Application.

Chen Guying, pp. 157-8.

p. 139

This Hexagram appealed greatly to the China Jesuits, who interpreted its message of Spiritual Humility as support for their policy of Accommodation, of a 'humble' acceptance of certain Chinese practices (including the Rites of Ancestor Worship) – a policy that was to attract criticism and eventual condemnation from the Catholic Church. For the small group of Jesuits known as Figurists, especially Joachim Bouvet, this Hexagram represented the Supreme Humility of God. God abhors the Proud, he loves the Humble.

Claudia von Collani, 'The First Encounter' (see full details on p, 779). p. 275, footnote 276. She refers to Bouvet, *Specimen sapientiae*...

Richard Wilhelm commented that this Hexagram 'offers a number of parallels to the teachings of the Old and New Testament, e.g. Every valley shall be exalted and every mountain and hill shall be made low (Isaiah, 40:4).'

Wilhelm/Baynes, pp. 64-5.

p. 140

The Taoist Sage rules through Non-Action. He waits in Emptiness, and everything happens of itself.

Master Hanfei, quoted by Chen Guying.

Compare this with the lines about Non-Action from *The Tao and the Power*, Chapter 3, quoted in the previous Hexagram, Yin in Fifth Place.

Cf Bodde's translation of Feng Youlan's *A History of Chinese Philosophy* (full details on p. 775), vol. 1, p. 330.

The Humble, writes Magister Liu, possess but do not *depend* on, are not *attached* to, that which they possess.

Cf Cleary, p. 252; 道解周易 pp. 189-90.

p. 142

Actions carried out with quiet and true Humility, writes Richard Wilhelm, win widespread support.

Wilhelm/Baynes, p. 66.

p. 144

With Humility, writes Legge, one takes Action and uses force, but only within one's own sphere, bringing discipline to 'one's own city', asserting what is right.

Legge, p. 91.

'Attacking one's own city' can also be understood, writes Richard Wilhelm, to mean disciplining Self, one's own ego and one's immediate circle.

Wilhelm/Baynes, p. 67.

p. 146

In one of his lectures from the 1920s, Wilhelm writes lyrically of this Hexagram:

Richard Wilhelm, 'The Spirit of Art', in *Lectures on the I Ching*, pp. 220-1.

A thunderstorm clears the air, writes Legge, paraphrasing Cheng Yi, and removes the feeling of oppression. Legge, pp. 289-9.

JM: Ritual and Music were a bridge to the world of the unseen. The *Ritual Classic* describes Music as 'the Harmony of Heaven and Earth. It is Yang Energy. It is the Image of Spiritual Strength.' In the simpler words of a commentary on *The Book of the Huainan Master*, 'Music is Life.'

Chen Guying, p. 164; Wilhelm/Baynes, p. 69. Cf. Legge, trans., *The Li Chi: Book of Rites*, Oxford, 1885, vol. 2, chapter XVII, 'Record of Music', especially p. 100 ff.

The Chinese word for Music is also the word for Joy, and in Ancient Chinese they were pronounced in the same way, the sound uncannily resembling the English word 'glee'.

Cf Arthur Cooper, trans., *Li Po and Tu Fu*, Penguin Classics, 1973, Introduction, pp. 56-7.

p. 146-7

One of the legendary Taoist Recluses of the third century AD, Sun Deng, a mountain-dweller much admired by the Seven Sages of the Bamboo Grove, was both an *I Ching* adept and a superb musician.

Donald Holzman, *Poetry and Politics, The Life and Works of Juan Chi*, Cambridge, 1976, pp. 149-150; 世說新語 XVIII:1,2; Richard Mather, trans., pp. 331-333; Master Zhuang, Watson trans., pp.156-8.

p. 147

Music is also a perfect metaphor for, and mirror of, the constantly changing improvisatory Nature of all phenomena in the Cosmos. Ge Hong, the Taoist Master of Simplicity wrote: 'By listening to the sound of Music, to its cadences, the wise understand the rise and fall of all things. By watching the world closely, the wise know the meaning of things before they actually appear and take shape.'

Ge Hong, *The Book of the Master who Embraces Simplicity*. 4, 5b, section 39. Quoted by Eberhard in Hedda Morrison and Wolfram Eberhard, *Hua Shan: the Taoist sacred mountain in west China; its scenery, monasteries, and monks*, Hong Kong, Vetch and Lee, 1974, p. xxii.

Do not 'sing' Elation, writes Legge, do not proclaim it. This seeking of attention will bring Calamity
Legge, p. 289.

True Elation, writes Magister Liu, is a feeling that unites Self with Others. To 'sing' Elation is to think oneself happy when in reality one is not. It is to enter a rigid realm of Folly. It is False Glee.

Cf Cleary, p. 69; 道解周易, p. 85.

pp. 148-9

The Great Treatise, from Part II, Section 5

Cf Wilhelm/Baynes, pp. 342 & 70; Chen Guying pp. 166 & 661.

p. 149

To 'know the Springs of Things' (to be tuned into the Dynamic of the situation and therefore to be able to predict the movements of the enemy) was a central skill of the Warrior Adept in *The Art of War*.

Minford, trans., *Art of War*, p. 190; Cf Wilhelm/Baynes, pp. 69-70.

p. 150

Things are out of joint, writes Legge. There is an Excess of Pride ('haughty Elation').

Legge, p. 92.

This is Elation inspired by certainty, writes Richard Wilhelm, by freedom from doubt.

Wilhelm/Baynes, p. 70.

p. 151

One is all but lost in the dark, writes Legge, in the blind pursuit of pleasure.

Legge, p. 93.

But a sober awakening from False ('benighted') Elation is still possible, writes Richard Wilhelm.

Wilhelm/Baynes, p. 71.

For the Taoist, writes Magister Liu, all Elation, all Glee, when it reaches its height, by its very nature engenders sorrow.

道解周易, p. 86.

p. 153

The Great Treatise, from Part II, Section 2

Cf Legge, p. 384; Chen Guying, p. 650.

The Lower Trigram, *Zhen*, Quake or Thunder, writes Legge, is Movement.

Legge, p. 290.

In *The Great Treatise* oxen and horses walk on ahead, the wagon 'Following' behind.

Legge, p. 333.

I Move, writes Magister Liu, and Others Delight; Others Delight and I Move. We are in accord. We Resonate.

道解周易, pp. 86-7.

True Yin joins with True Yang. Yin Stillness nurtures Yang Energy.

Legge, p. 94; 道解周易, p. 88; 周易折中, p. 561.

In this Hexagram, writes Wang Zongchuan, Firm places itself below Yielding, Yang below Yin, high below low, noble below mean – always esteeming Others to be higher.

Legge, p. 228.

To Follow, writes Richard Wilhelm, is to adapt to the true Nature of the situation and to the demands of the time that grow out of that situation.

Wilhelm/Baynes, p. 72; Cf Needham, vol. 2, p. 69 (Huainanzi).

p. 154

The poet Xie Lingyun uses the Image of the True Gentleman 'going in to rest' in his Rhapsody on Living in the Mountains:

莊子, 人間世, cf Watson, trans., p. 61.

p. 155

The little boy, writes Richard Wilhelm, is the Yin Line in Third Place, the Great Man is the Yang Line in First Place.

Wilhelm/Baynes, p. 474.

Legge quotes the famous lines from Mencius:

Legge, p. 411.

p. 156

Hold to the Great Man with a strong Will, writes Magister Liu. Steadfastly Follow the Yang of Others, rather than the petty Yin of Self.

道解周易, p. 87.

p. 158

To bind another, writes Magister Liu, to *force* another to Follow (to 'grasp'), is contrary to the Spirit of the Tao.

道解周易, pp. 89-90.

p. 160

The single Yin Line in the First Place of the Lower Trigram, writes Legge, paraphrasing Cheng Yi, is the rising force of Yin Energy, that corrupts the Yang Energy of the next two Lines.

Legge, p. 291.

In the Upper Trigram, writes Magister Liu, the single Yang at the Top signals a Return to the Root, a Return to Life, remedying the harmful effects of Yin Energy, cultivating the Tao.

道解周易, p. 96.

p. 161

History is a narrative of constant Change over Time, writes Chen Guying, of 'endings' and 'commencements', of one condition of affairs giving place to another and opposite condition.

Chen Guying, p. 182, comparison with Laozi, p. 183.

p. 162

The son sets right the Blight of the father, writes Richard Wilhelm, in its early stages, before the corruption is too deep and advanced.

Wilhelm/Baynes, p. 77.

In setting things right, writes Richard Wilhelm, paraphrasing Zhu Xi, flexibility and moderation are called for, rather than uncompromising Steadfastness. Do not proceed too drastically, with too great an insistence.

Wilhelm, p. 77; Zhu Xi, 朱熹, 周易本義, 上海古籍 1987, p. 20.

p. 163

Yang Line in Yang Place. In being too hard, writes Zhu Xi, one strays from the Middle Way.

周易折中, p. 181.

Excessive leniency in this Weak Line, writes Zhu Xi, merely allows the Blight to grow daily deeper and more entrenched.

周易折中, p. 181

p. 165

The last two lines of the poem send the reader to the chapter 'Mending Inborn Nature', of *The Book of Master Zhuang*, a work that has provided inspiration for every Chinese Recluse.

Frodsham, *The Murmuring Stream*, vol. 1, p. 129; vol. 2, pp. 137-8.

The poet-chemist Lu You, who retired from government service at the age of sixty-four, devoted himself thereafter to his preferred mode of Reclusion, the preparation of the Alchemical Elixir.

Ho Peng Yoke, Goh Thean Chye and Beda Lim, *Lu Yu, the Poet Alchemist*, Occasional Paper 13, Faculty of Asian Studies, Australian National University, Canberra 1972, p. 27.

p. 168

Great Fortune will prevail, writes Legge, paraphrasing Zhu Xi, when an Approach is tempered by Truth, when Caution is grounded in the changing character of conditions and events.

Legge, p. 98.

The 'limitless teaching of the True Gentleman', writes Chen Guying, is characteristic of the Lake; the 'boundless nurturing' is characteristic of Earth.

Legge, p. 292; Chen Guying, p. 191.

p. 170

This is a weak and ignorant Approach, writes Zhu Xi, which focuses on externals and loses sight of internals.

Zhu Xi, p. 20.

p. 171

This is authority that is not overly confident of itself, writes Legge, paraphrasing Zhu Xi, that is flexible and employs others judiciously.

Legge, p. 99; Zhu Xi, p. 20.

Wisdom consists in selecting the right people, writes Richard Wilhelm, and in allowing them to have a free hand without interference.

Wilhelm/Baynes, p. 81.

pp. 171-2

The Taoist acts wisely, writes Magister Liu. The Great Ruler of the Heart-and-Mind is clear and at peace. 道解周易, p. 91.

p. 175

In this Hexagram, writes Legge, paraphrasing Cheng Yi, Wind sweeps above Earth.

Legge, p. 293; 周易折中, p. 703.

The poet Wang Yanshou, in his Rhapsody on the Hall of Luminous Light, echoes this transformative influence of the Tao:

The Emperors of Old
Harmonized
With the Mystic Tao,
And there was peace.

Knechtges, trans., vol. 2, p. 265; *Wenxuan*, 昭明文選, 三民書局, 台北 1997, p. 450.

Ablution, first word of the Judgment, writes Chen Guying, represents the deep inner meaning of Sacrifice.

Chen Guying, p. 193.

The Six Lines of this Hexagram treat different modes of Observation and Contemplation.

Chen, p. 199

p. 176

This naïve type of Observation, writes Legge, is superficial, it does not reach far.

Legge, p. 293.

The Small Man, writes Chen Guying, sees things in a shallow way, in a False light.

Chen, p. 193.

A woman, living in retirement, writes Legge, paraphrasing Zhu Xi, peeps furtively through a crack in the door. This may be proper for a woman, but it is small-minded and shameful for a man.
Legge, p. 101.

p. 177

Life's actions have their effects and influences, writes Cheng Yi.
周易折中, p. 192.

p. 178

A wise man understands how and why a nation prospers, writes Richard Wilhelm.
Wilhelm/Baynes, p. 85.

A Nation's true Glory, writes Legge, lies in the Virtue of its Sovereign, and of his government. As Mencius said, 'The True Gentleman does not desire broad territory and numerous subjects. What he truly delights in is to stand at the Centre of the World, of All-under-Heaven, bringing tranquillity to the Folk of the Four Seas.'

Legge, p. 293 (Mencius, VII, 1, 21.1).

p. 179

This, writes Chen Guying, is the True Gentleman (Fifth Place is the Place of the Ruler, of Authority), Observing his subjects.

Chen, p. 198.

The True Gentleman strengthens himself through objective Contemplation of Others and the external world.

Chen, p. 198.

p.181

Remove obstacles to Union, writes Legge, summarizing Cheng Yi and Zhu Xi, and high and low will come together.

Legge, p. 231.

There is a 'well apportioned' (i.e. equal) number of Firm and Yielding Lines. Thunder/Quake and Lightning/Fire are in Union, they come together in a storm. The Lower Trigram (Quake) symbolizes Majesty, the Upper (Fire) Brilliance or Illumination. The Former Kings modelled themselves on these attributes in their penalties and laws.

Legge, p. 294; 周易折中, pp. 705 & 102; Zhu Xi, p. 21.

Placing someone in shackles, writes Legge, paraphrasing Zhu Xi, is a relatively mild punishment (even though the 'toes are destroyed!').

Legge, pp.102 & 294.

p. 183

If a hardened offender is to learn a lesson, writes Legge, paraphrasing Cheng Yi, it may be necessary to 'Bite his flesh', to 'Bite off his nose'.

Legge, pp. 103 & 294.

p. 183

Biting preserved flesh, writes Legge, one may encounter something distasteful and injurious.

Legge, p. 103.

The culprit does not submit, writes Richard Wilhelm, paraphrasing Zhu Xi.

Wilhelm/Baynes, p. 88.

p. 184

There are great obstacles to be overcome, writes Richard Wilhelm, powerful and corrupt opponents to be punished. But the 'arrow' has not been swallowed.

Wilhelm, p. 89.

p. 185

Strive to be like gold, writes Richard Wilhelm, paraphrasing Cheng Yi, true as gold, impartial as yellow (colour of the Centre).

Wilhelm/Baynes, p. 89.

The cangue, explains Legge, was the heavy wooden collar or pillory used as a standard punishment in China since ancient times.
Legge, pp. 89 & 103.

p. 188

Fire beneath Mountain. Fire, writes Legge, casts Light upward, Illuminating and Adorning the Mountain, place of Substance and Truth.

Legge, p. 104.

The various small matters of government, adds Legge, paraphrasing Cheng Yi, can be enhanced, graced, by Adornment.

Legge, p. 295; 周易折中, p. 708.

JM: Compare *The Tao and the Power*.

Chen Guying refers to Laozi 38 on p. 217.

p. 189

Attend to Self-Cultivation.

Legge, pp. 104, & 295.

p. 190

Be roused to Action, writes Legge, by the strong Line above.

Legge, p. 295.

Do not be submerged in ease, writes Legge, paraphrasing Zhu Xi. Be Steadfast.

Legge, p. 92; 周易折中, p. 205.

It is not Adornment, but correct firmness, that will secure the respect of others.

Legge, p. 295.

p. 191

The horse is splendid, writes Zhu Xi, it has no need of Adornment! It has a simple beauty of its own.

周易折中, p. 207

p. 193

This Line, writes Legge, paraphrasing Zhu Xi, occupies the Yang Fifth Place of Honour and Authority, and yet it is a Yin Line.

Legge, p. 295; 周易折中, p. 710; Zhu, p. 23.

JM: The 'park on the hill' became in later times shorthand for a place of retirement. 'The Great Man is off to his park on the hill', wrote the poet Xie Lingyun of the eminent statesman Kong 'doffing his cap of office, and taking farewell of court', in order to retire 'to the beach'.

This passage ~~deleted~~: In the Preface to his Rhapsody on Living in the Mountains, Xie distinguishes four different types of such Retirement: the extreme type, 'cliff-resting', preferred mode of the cave-dwelling Hermits of Antiquity; the 'mountain-dwelling' mode, beneath ridgepole and roof; Retirement to the 'wooded wilderness', or the 'park on the hill'; and finally, what we might call suburban seclusion, just outside the city walls.

On another occasion Xie writes of his own Retreat to an idyllic country estate, to convalesce in 'the park on the hill'. The earlier poet and astronomer Zhang Heng, in his Rhapsody on the Eastern Capital, writes of the Emperor luring Hermits from their Retreats,

From the park on the hill,
Offering them
Silk in small bundles.

Knechtges, trans., vol 1, pp. 268-9; *Wenxuan*, p. 111; Frodsham, *The Murmuring Stream*, pp. 114 & 110, 135, 150.

p. 192

Adornment has run its course, writes Legge. Things return to the plain and pure. Substance is of greater importance than ornament.

Legge, p. 105.

Adornment must always be kept in a secondary place. *The Tao and the Power*.

Chen Guying, referring to Laozi, on p. 216.

p. 194

So too, writes Legge paraphrasing Liu Mu, the Ruler has *his* foundation in the Folk. By treating them generously, he is able to rule over them peacefully.

Legge, pp. 296-7; 周易折中, p. 711.

p. 197

Gradually the assault progresses, writes Cheng Yi, from the feet of the bed, to the frame, to the skin of its occupant.

周易折中, p. 213.

p. 198

The plotters, the Small Men, have wrought their own downfall. They no longer prevail, they have dismantled and destroyed their own dwelling. They have 'Pulled it Apart'.

Legge, p. 107; 周易折中, pp. 214-5.

p. 201

The Strong Returning Line in First Place, writes Legge, meets with 'no injury', no resistance.

Cf Legge, pp. 108-9, & 298.

p. 202

This is the first stage of individual development, writes Richard Wilhelm, the beginning of Self-Knowledge.

Apologies again, this is Hellmut Wilhelm files, *Change: Eight Lectures in the I Ching*, chapter 6, p. 97.

p. 203

This gentle Return is at the Centre of the Lower Trigram, writes Zhu Xi. This is an Auspicious Tao.

Zhu Xi, p. 24.

p. 204

Keep to the True Path, writes Magister Liu, to the Centre. Do not be led astray by Others. This insight is learned, it is attained through practice.

道解周易, p. 101.

p. 207

The stirring of Primal Energy and Movement in Quake, the Lower Trigram, writes Zhu Xi, joins with Strength in Heaven, the Upper Trigram.

Zhu Xi, p. 24.

p. 208

Freedom from Guile, writes Richard Wilhelm, is attained by devotion to Innate Spirit, by cultivating Inner Power, by examining Self deeply and casting aside all wrong thoughts.

See Wilhelm/Baynes, pp. 101 & 511.

p. 209

This Yang Line brings with it assurance of success, writes Richard Wilhelm. Aspirations are realized, with intuitive certainty, with the Innocence of a child.

Wilhelm/Baynes, p. 512.

Unexpected Good Fortune comes to the Innocent, write Legge and Wilhelm.

Legge, p. 299; Wilhelm/Baynes, p. 102.

p. 210

Calamity may sometimes befall the Innocent, writes Legge.

Legge, p. 111.

p. 211

Remain true to your Nature, writes Richard Wilhelm. Do not be led astray by others.

Wilhelm/Baynes, p. 103.

Let Nature take its course, writes Richard Wilhelm.
Wilhelm/Baynes, p. 103.
The poet Xie Tiao wrote in reply to a sick friend:
Richard Mather, *Age of Eternal Brilliance*, Leiden, Brill, 2003, vol. 2, pp. 82-3.

p. 212

Despite Freedom from Guile, write Legge and Wilhelm, despite Innocence, the present moment is not right for Action.
Legge, p. 112; Wilhelm/Baynes, pp. 103 & 514.

p. 214

This Hexagram, writes Legge, paraphrasing Cheng Yi, indicates Restraint and Accumulation, strength held in check, the Husbanding of the Creative Power of Nature.

Legge, pp. 112-4, & 300.

In a lyrical passage from his book *The Soul of China*, Richard Wilhelm describes a visit to the Buddhist Cave Temples of Yungang in the mountains of Shanxi Province.

The Soul of China, London, Butler & Tanner, 1928, p. 140.

The following passage was **deleted** here, coming before:

The 'former words and deeds', writes Magister Liu, are those of the Ancient Sages.

The poet Xie Lingyun, when he took leave of his friends at Mount Fang, on his way to virtual banishment, had this Hexagram in mind, the daily 'renewal of Inner Strength':

On being escorted by neighbours as far as Mount Fang

...Constant illness has brought me despair.

But I have few desires,

I lack for nothing.

Now I shall remain in deep Seclusion.

This parting is for evermore.

May each of you strive

For daily renewal of Inner Strength,

May news of your fame come

To comfort me in my solitude.

See Frodsham, *The Murmuring Stream*, pp. 116-7.

Eating 'away from home' may imply entering into service at court.

p. 215

This Line Resonates with Yin in Fourth Place. Be composed in the early fragile stages, writes Richard Wilhelm. Wait for an opportunity to release Inner Strength, to let go the Restraint.

Wilhelm/Baynes, p. 105.

p. 218

The Way is now clear to roam freely in Heaven, writes Zhu Xi.

Zhu Xi, p. 26.

The poet Wang Yanshou, in his Rhapsody on the Hall of Numinous Brilliance, quotes this Auspicious Line Statement:

Knechtges, trans., vol 2, 265; *Wenxuan*, p. 450.

p. 221

The Hexagram, writes Legge, is concerned with True Nourishment of body and mind, with physical *and* Spiritual Nutrition, with Self-Fulfilment, Self-Cultivation.

Legge, p. 115.

p. 222

The Turtle, and the Spiritual Nourishment it offers, writes Legge, paraphrasing Cheng Yi and Zhu Xi, have been forsaken, and another baser sort of Nourishment is eyed with envy.

Zhu p. 26; Legge, p. 115; Wilhelm/Baynes, pp. 108-9.

p. 223

False Nourishment is sought, writes Wilhelm, paraphrasing Zhu Xi, up on 'the hill', begging from others, from superiors (Yang in the First and Top Lines), straying from the True Path of Self-Cultivation, 'turning away' from one's True Nature.

Wilhelm/Baynes, p. 109; Zhu, p. 26.

This is False Nourishment, writes Richard Wilhelm, 'feeding' on pleasure and sensual gratification. It is folly. It brings no fulfilment.

Wilhelm/Baynes, p. 109.

p. 225

One is too weak to provide Nourishment oneself, writes Richard Wilhelm, following Zhu Xi. One must rely on the strength of someone above (Yang in Top Place).

Zhu, p. 26; Wilhelm/Baynes, p. 110.

p. 226

True Nourishment is found at the source, in the Tao, writes Richard Wilhelm, following Zhu Xi.

Wilhelm/Baynes, p. 110; Zhu, p. 26.

p. 228

There is an Excess of Yang Energy, writes Magister Liu.

道解周易, p. 108.

Isolation ('fearlessly standing alone') may be necessary, write Legge and Richard Wilhelm, in order to safeguard Integrity.

Legge, p. 117; Wilhelm/Baynes, pp. 111-2.

The Trigrams, writes Magister Liu, the constructive juxtaposition of Wind and Wood, beneath Lake and Joy, mitigate the difficulty.

道解周易, p. 108.

p. 230

In the Lower Trigram, writes Legge, following Zhu Xi, the tree ('wood') growing by the Water's edge has been flooded by the Lake.

Cf Wilhelm/Baynes, p. 528; Zhu, p. 27.

Yin and Yang are matched, writes Magister Liu. The life force is still active.

道解周易, p. 108.

p. 232

Pursuing a daring course of Action, writes Legge, without the necessary wisdom and judgment, one goes astray. Unequal to the task, one sinks beneath the water.

Legge, p. 118.

p. 235

Good Faith is the Heart-and-Mind of the Tao, writes Magister Liu.

道解周易, p. 109.

Their Harmony (the Harmony of *Li* and *Kan*) is seen both in sexual intercourse and in advanced meditation practice, where the Inner Yin and Inner Yang of the individual fuse into one whole. Its fruits can be seen in Hexagram LXIII, Complete, where *Li* 'sits' under *Kan*. The 'empty' centre of male *Li* is True (i.e. truly fulfilled) Yin; Outer Yang enfolds Inner Yin. The 'full' centre of female *Kan* is True Yang; Outer Yin encloses Inner Yang. When *Kan* and *Li* enjoy intercourse, then True Yin is 'garnered', it 'supplements' True Yang. This produces Pure Essential Yang. This is the Return to Primordial Undifferentiated Energy.

Douglas Wile, *The Art of the Bedchamber*, SUNY Press, 1992, p. 133; Van Gulik, *Sexual Life in Ancient China*, Leiden, Brill, p. 110.

The poet Xie Lingyun uses the principal Image of this Hexagram (dangerous waters flowing through a Gorge) and that of Hexagram LII, *Gen* (the Stillness of the Mountain) as shorthand 'emblems' for his own life's journey.

Angus Graham's perceptive comment on this chapter from *Master Lie* ('The Yellow Emperor') can be applied to the underlying philosophy of the *I Ching*.

Frodsham, *The Murmuring Stream*, pp. 119, 118-120; Graham, *Lieb-tzu*, pp. 32-3.

The poet Mu Hua, in his splendid Ocean Rhapsody, takes the watery perils of *Kan* to their grandest limits (although the *I Ching* itself never mentions the sea):

Knechtges, trans., vol. 2, p. 319; *Wenxuan*, p. 488.

p. 238

Misguided efforts, writes Magister Liu, bad habits, repeated folly, drag one ever deeper into Danger.
道解周易, p. 110.

p. 240

This expression is alluded to with ironic wit in the Preface to the 16th-century pornographic novel *The Lord of Perfect Satisfaction*,
Charles Stone, *The Fountainhead of Chinese Erotica*, University of Hawaii, 2003, p. 133.

p. 245

I am fundamentally Yang, but contain within me the height of Yin; she is fundamentally Yin, but conceals within her the most marvellous True Essence of Yang.'

Zhu Xi, in Legge, p. 121; Needham, vol V:5, p. 65; Wile, pp. 183-4.

To reach Centre, writes Magister Liu, signifies a humble recognition of one's own lack of Illumination.
道解周易, p. 112.

p. 248

Yang Third Line, writes Legge, sits at the top of the Lower Trigram.

Legge, p. 122.

The Ming dynasty poet Gao Qi entitled one of his collections 'The Earthen Pot Resounds'.

F. W. Mote, *The Poet Kao Ch'i*, Princeton University Press, 1962, pp. 142-3

The Light flares fiercely, writes Richard Wilhelm, like a meteor, like a straw Fire.

Wilhelm/Baynes, p. 121.

p. 249

Genuine sadness and lamentation, writes Richard Wilhelm, are Auspicious proof of Inward Truth and Humility.

Legge, p. 122; Wilhelm/Baynes, p. 121.

p. 252

The Trigrams Expounded, Energies of Mountain and Lake Connect.

Chen Guying, p. 289.

p. 253

It is close to what Carl Jung called 'synchronicity', the 'interdependence of objectives among themselves as well as with the subjective (psychic) states of the observer or observers.'

Jung's Introduction to Wilhelm/Baynes, p. xxiv.

The Hexagram Judgment, writes Jullien, following Wang Fuzhi, offers one of the supreme examples of such Resonance,

Immanence, p. 128.

Liu Yiqing's *New Tales of the World*

Mather, trans., p. 123, 世說新語, vol. 2, pp. 141-2; quote given by Needham about *ganying*, vol. 2, p. 304;

see also Richard Smith, *Fathoming the Cosmos*, p. 101.

p. 254

Those who genuinely seek to cultivate the Tao, who wish to harmonize Yin and Yang, those who desire the communion and True Resonance of Yin and Yang, would do well to model themselves on the purity and calm of such a woman.

道解周易, p. 113.

JM: An interesting (if less sublime) modern Chinese reading of the Hexagram takes the idea of courtship and wooing more literally and physically, seeing in the Line Statements various stages of sexual foreplay and arousal, beginning with the feet and ending with the mouth.

Yang Li, 楊力, *Book of Changes and Traditional Chinese Medicine*, Beijing Science and Technology Press, 1998, p. 318.

The big toe, writes Jullien, represents a basic, limited response. It can move, but it cannot walk. The overall lesson is to refine and deepen Resonance, to be Steadfast, not be tossed around at the mercy of externals.

Immanence, p. 129 ff.

p. 255

The calves cannot move of themselves, writes Legge.
Legge, p. 125.

p. 257

This Line Resonates with Yin in First Place, writes Legge.
Legge, p. 126.
This is the True Heart-and-Mind, writes Magister Liu.
道解周易, p. 114.

p. 258

The True Gentleman, writes Legge, uses few words.
Legge, p. 126.

p. 261

True Endurance, writes Jullien, cannot be achieved through a fixed, obstinate determination to remain unchanged. Life Energy must be regulated *within* Change.
Immanence, pp. 131-6.
Stand firm, write Legge and Wilhelm, be Steadfast.
Legge, p. 126; Wilhelm/Baynes, p. 126.

p. 262

It is an illusion, writes Jullien, following Wang Fuzhi, to think that one can achieve Endurance in a single short blow.
Wang Fuzhi 周易內傳, 九州 2004, p. 219; *Immanence*, p. 136.
Be quiet, writes Legge, do not be forward or precipitate in action. Endurance can only be created gradually, by long-continued application and careful reflection.
Legge, p. 127; Wilhelm/Baynes, p. 127.
In Shang and early Zhou times, to 'set up in the Centre', to 'set up the Centre', *lizhong*, was a cosmological Ritual, which may have originally involved the literal setting up of a flag or other device to measure the sun's shadow.
Keightley, *The Ancestral Landscape*, pp. 85-6; *Hanying duizhao jiaguwen* (full details p. 779), p. 135.

p. 263

Moods of hope and fear, writes Richard Wilhelm, drain stamina, they disrupt the Inner Balance necessary for Endurance.
Wilhelm/Baynes, p. 128.
This portrays ... a mistaken and obstinate illusion, writes Jullien, following Wang Fuzhi, an illusion that Endurance can be attained or 'hit upon' by chance, like 'game' taken by a hunter.
Immanence, p. 136.
JM: There is nothing gained in this sort of 'chase'. It is a futile quest, wrong-headed, blind folly.
Here I ~~deleted~~ as superfluous: Nothing will come of it. Like the farmer in the old parable, who saw a rabbit crash into a stump in the middle of his field and break its neck. He promptly abandoned his plough and stood there foolishly waiting beside the stump, confident that another rabbit was certain to come running that way. Hanfeizi 59 Or like the man who dropped his sword in the water and made a mark on the side of his boat, thinking in so doing to find it again. See *Lüsbichunqiu*.

p. 264

This is the traditional Chinese view of woman's lot: unquestioning docility and obedience, acceptance and devotion, considered right for the cultivation of a peaceful life in the home.
Here I ~~deleted~~: Until recent times, a man might refer to his wife as 'neiren', the person *within*.
To behave properly and decorously in serving her husband; to be serene and self-possessed, shunning jests and laughter; to be careful with the Sacrificial Offerings for the Ancestors...'
Van Gulik, *Sexual Life*, p. 97 ff.
A man, writes Legge, must be more outward-looking, he must follow what is right. This is his duty.
Legge, p. 128.

p. 265

Endurance has run its course, writes Legge.

Legge, p. 128.

The Tao of Endurance, writes Wang Bi, comes from True Calm, not from False Excitement.

Wang Bi, quoted by Lynn, p. 339

p. 267

Zhang Heng, remarkable mathematician, astronomer and poet, wrote a Rhapsody on Contemplating the Mystery, in which he consults various Oracles, including the *I Ching*.

Knechtges, trans., vol. 3, pp. 111-3; *Wenxuan*, p. 588.

p. 270

This Line is entangled by Small Men, writes Legge, by servants or concubines (the two Yin Lines below it).

Legge, p. 129.

p. 271

A clear Spirit, one of unfettered detachment, writes Zhu Xi, informs Retreat, free from all doubt or sorrow.

周易折中, p. 291.

The poet Xie Lingyun had this Line in mind

Frodsham, trans., *The Murmuring Stream*, pp. 155 & 184.

p. 274

The Hexagram, writes Legge, suggested to King Wen in his Judgment an abundance of Strength.

Legge, p. 130.

Might without Ritual, writes Richard Wilhelm, Strength untempered with Harmony, bring Misfortune.

Wilhelm/Baynes, p. 134.

JM: For the poet Zuo Si, in his Rhapsody on the Capital of Wei,

Knechtges, trans., p. 439; *Wenxuan*, p. 224.

p. 275

Advance is too bold, writes Legge, and too lacking in Good Faith, to be wisely undertaken.

Legge, p. 131.

p. 277

The Small Man, writes Legge, exerts Might to the utmost; not so the True Gentleman.

Legge, p. 131.

JM: The ram is alluded to by Dong Zhongshu in his Rhapsody on Scholars Out of Their Time:

A. R. Davis, T'ao Yuan-ming, pp. 182-3.

p. 278

Might is moderated by flexibility, Yang by Yin. With quiet perseverance and Inner Strength comes success.

Wilhelm/Baynes, p. 135.

p. 279

Might is actively exerted, writes Legge, but through inherent weakness (this is a Yin Line in Yin Place), the result is a deadlock ('neither Retreat nor Advance is possible').

Legge, p. 132.

JM: For the medieval Taoist Guo Pu

Minford & Lau, eds., *Anthology*, p. 437.

p. 282

Advance, writes Legge, should be like the Light of the Sun.

Legge, p. 133.

The True Gentleman models himself on this.

Wilhelm/Baynes, p. 561.

p. 289

The Sun (Lower Trigram, *Li*), writes Legge, has sunk beneath the Earth (Upper Trigram, *Kun*) and is therefore plunged in Darkness.

Legge, pp. 135-6.

The Tang-dynasty commentator Kong Yingda follows this Smith, *Fathoming the Cosmos*, p. 104.

The great 17th-century scholar Huang Zongxi named his most famous work after this Hexagram: *Waiting in Darkness for the Dawn*.

Pauline Yu, *Ways with Words*, University of California, 2000, p. 167.

p. 290

The wings are 'dipped', writes Cheng Yi, because they have been wounded.

Cheng, 程氏易傳導讀，濟南齊魯，2003, pp. 220-1.

p. 292

The hunter successfully pursues his game, writes Legge, but should not be over eager to put things right.

Legge, p. 137.

p. 293

This is a withdrawal, writes Legge, following Cheng Yi and Zhu Xi, in order to preserve Integrity.

Legge, p. 137.

p. 294

This is a teaching, writes Richard Wilhelm, for those who are unable to leave their posts in times of Darkness.

Wilhelm/Baynes, p. 142.

p. 295

This is the extremity of Darkness, writes Legge, following Cheng Yi.

Legge, p. 137.

p. 301

The 'wealth' of the wife, writes Legge, is her joyful service as 'treasure' of the household, and the affection and harmony that prevail between members of the Family.

Legge, p. 313.

p. 302

The King is also husband and father, writes Legge, following Cheng Yi.

Legge p. 313.

p. 303

Good Faith, writes Legge, personal character and Self-Cultivation, inspire respect.

Legge, p. 313.

p. 308

One may be checked and hindered, writes Legge, insulted and dishonoured, even disfigured.

Legge, p. 141.

p. 313

On the Image of the Hexagram

Cf Lu Ji/Lynn, p. 379.

p. 314

The Hexagram pictures a dangerous Abyss, writes Richard Wilhelm, lying before us in the Upper Trigram and a steep, inaccessible Mountain rising behind in the Lower Trigram.

Wilhelm/Baynes, p. 151.

With Prudence and Caution, writes Legge, we join forces with friends of like mind.

Legge, p. 316.

p. 315

The loyal subject, writes Richard Wilhelm, is obliged to confront Adversity.

Wilhelm/Baynes, pp. 152 & 582.

p. 316

The poet Ban Gu, in his Rhapsody on Communicating with the Hidden, refers to this Hexagram and to Hexagram III, Difficult Birth:
Knechtges, trans., vol 3, p. 87; *Wenxuan*, p. 569.

p. 321

The mountaineer-poet Xie Lingyun is reminded of Release and of Ascent
Xie Kangle ji 謝康樂集,台北商務,人人文庫, 1974, p. 36; Frodsham, *The Murmuring Stream*, p. 146.

p. 324

All that is contrary to peace and good order has been removed, writes Legge.
Legge, p. 147.

pp. 327-8

Excess of Yang (Firm), writes Jullien, following Wang Fuzhi, produces anger; Excess of Yin (Yielding) produces desire.
Immanence, pp. 139-151.

p. 329

Stay Centred, writes Legge, following Cheng Yi (and the Commentary On the Image).
Legge, p. 318; Cheng Yi, 周易折中, p. 762.

p. 330

In any group of three, writes Cheng Yi, jealousy and conflict easily arise.
Cheng Yi, 周易折中, p. 762.

p. 332

The True Gentleman, in the words of Cheng Yi, gains the devotion and loyalty of his subjects, fulfilling his purpose and dispensing generosity, bringing Increase to those below him. This happens without any Decrease to his own interests.
Cheng Yi, 周易折中, p. 763.

p. 335

Heaven (in the Commentary on the Judgment), writes Legge, represents the authority of the Ruler (it 'dispenses'); Earth represents the docility of the Folk.
Legge, pp. 153-5.
The Ruler causes their resources to Increase. He will be successful in his enterprises, he will overcome great difficulties.
Legge, p. 151.
Here I ~~deleted~~: JM: Increase and Decrease are both part of the natural rhythm, as the 'village elders come forward to declare', in the Rhapsody on the Sacred Field of the poet Pan Yue:
Decrease and Increase
Each has its Time,
They follow the seasons.
This is
The natural order of things.
Knechtges, trans., vol 2, 46; *Wenxuan* p. 2793.

p. 336

It is only natural, comments Legge, to want to make a Move; and great success may well follow.
Legge, pp. 151-2.

p. 337

The Turtle-Oracle of the Divination is favourable, writes Legge.
Legge, p. 151; Guo Yong in 周易折中, p. 353.
Even Misfortune can bring Increase, writes Richard Wilhelm. It can quicken the process of Change.
Wilhelm/Baynes, p. 164.

JM: The *gui*-tablet (it came in several shapes and sizes) was a numinous talisman, symbol of sovereign power.

Berthold Laufer, *Jade: a study in Chinese archaeology and religion*, 1912, p. 80ff.

p. 339

The bad Ruler, writes Jullien, is isolated. None of his subjects brings Increase, no one rallies around him. Rather they end up attacking him.

Immanence, pp. 156-7.

p. 342

Corrupt and powerful influences, writes Legge, must be put out of the way.

Legge, p. 153.

As a result he decided to purge the entire 'Yin' (undoubtedly corrupt) clique around one of his leading Manchu courtiers, Prince Mingju.

Jonathan Spence, *Emperor of China: Self-portrait of K'ang-hsi*, Jonathan Cape, 1974, p. 57.

p. 346

The rooting out of weeds, writes Legge, following Cheng Yi, their total eradication, requires the same Resolution as the removal of evil men in positions of power - indeed, of any evil. The same is true of illicit desires. While a single such desire remains, one cannot 'tread' Centre, the True Path. These are deep words of admonition.

Legge, p. 321; Cheng Yi, in *周易折中*, pp. 768-9.

Voices of the like-minded ('cries' of Good Faith) cannot be heard, writes Legge, following Hu Bingwen.

Legge, p. 249.

p. 348

A bold woman appears suddenly on the scene, writes Legge, seeking an Encounter and wishing to subdue all five Yang Lines.

Legge, pp. 155-6.

The Taoist can be Yielding within Firmness, can be Firm while also being Yielding, can navigate in and out of Yin and Yang.

道解周易, p. 138.

p. 350

It is best to contain emotions at this time, comments Zhu Xi.

Zhu Xi, cf *The I Ching*, Geddes & Grosset, 1998, p. 174.

p. 351

If Inner Beauty is contained, writes Legge, Heaven will send its Blessing.

Legge, p. 157.

Deleted: Chen Guying links this Line ('gourd wrapped' etc) to the popular Peking custom of hanging inverted silk and paper gourd-shaped cut-outs above doorways and screens in order to 'drain away' noxious Energy. The bottle-gourd (*bulu*) was much used by Chinese apothecaries as a receptacle for drugs, and symbolized the power of healing itself, and the magical attributes of the Taoist Adept.

Chen Guying, p. 402; Derk Bodde, trans., Tun Li-ch'en, *Annual Customs and Festivals in Peking*, Peiping, Henri Vetch, p. 45.

p. 355

It is a time of unity, writes Legge...Individuals too must gather together their inner resources, they must harness their Essential Energy in the cause of Spiritual Development.

Legge, pp. 158-9; 劉一明, *六十四卦與養生*, 山西人民, 1990, pp. 158-9. I follow Chen Guying in reading the first word of the Judgment *heng* (Fortune) as *xiang* (Sacrifice).

p. 357

Yin Meiman, in his modern 're-telling' of Zhu Xi's classic commentary, quotes a Chinese saying here: 'If a boat sets itself against the current, it will not Advance, it can only go backwards.'

Yin Meiman, p. 386.

p. 358

The Yin Place softens the Yang Strength of the Line. Only when Yin and Yang are balanced, writes Magister Liu, can the Elixir begin to take form. It is within view. It is Gathering together.
六十四卦與養生，山西人民，1990，p. 159.

p. 361

The Flowing Energy of the Lower Trigram (*Xun*), writes Legge, following Zhu Xi, combines the qualities of Wind (breeze-like penetration) and Wood (gently thriving vegetation).

Legge, p. 160.

This Hexagram, comments Magister Liu, stresses gentle progress, a gradual Ascent into the realm of Truth, requiring long and patient Self-Cultivation.

道解周易, p. 142.

p. 363

This Ascent, writes Legge, is altogether too bold and fearless.

Legge, p. 161.

One thinks oneself wise and therefore in need of no instruction, comments Magister Liu. But in fact this Ascent leads to a false city, one that contains nothing, no enlightenment, no true knowledge.

道解周易, p. 142.

p. 364

This Ritual Ascent leads, step by step, to the heights.

Deleted: 'Ascent of the terrace' came in later times to mean 'gradual promotion' up the ladder of an official career. In *The Confucian Analects*, the disciple Zigong says that it is as impossible to reach the 'height' of their Master (who is as Sun or Moon), as it would be to climb the steps (to 'ascend the terrace') to Heaven.

Legge *Analects*, XIX, 25/3, pp. 348-9.

Further Ascent is blind and foolish, writes Legge. Only unwavering Steadfastness can save one from its consequences.

Legge, p. 325.

The higher the Ascent the greater the darkness, comments Magister Liu, if that Ascent is undertaken in folly and selfish vanity. To Ascend *out of* that Darkness, it is essential to find a Teacher, it is essential to Steadfast, to return to Truth.

道解周易, p. 142.

p. 367

The two Yang Lines in Second and Fifth Places, although oppressed and threatened, are Centred, writes Richard Wilhelm.

Wilhelm/Baynes, p. 182; cf Legge, p. 163.

p. 368

The 'tree-stump' affords no shelter or comfort, writes Legge.

Legge, pp. 163-4.

p. 370

This is a comfortless place, writes Legge, a graphic description of the distress and insuperable difficulties brought about by reckless action and reliance ('riding') on others in power (the Yang Line in Fourth Place above).

Legge, p. 164, quoting 周易折中; cf McClatchie's translation, 1876, p. 220.

p. 371

But the 'carriage', writes Legge, is not doing its job, it has failed.

Legge, pp. 164-5.

p. 375

The Well, writes Legge, is to its neighbourhood, and to men in general, what a government is to its people, what a Centred Heart-and-Mind is to an individual.

Legge, pp. 166 & 253.

p. 376

JM: Just as Water is drawn from the Well, the numinous content deep in the soul is drawn upwards into consciousness.

See J. E. Cirlot, trans., Jack Sage, *A Dictionary of Symbols*, New York, Philosophical Library, 1962, p. 350, quoting Jung.

Men in authority, writes Legge, are all too often 'muddy' like this Well. They are corrupt and useless.

Legge, p. 166.

p. 378

Sima Qian, the Grand Historian, in his Biography of the great Chu poet Qu Yuan, quotes the words of this Line (here given in David Hawkes' translation from *Songs of the South*):

Hawkes, trans., *Songs of the South*, Penguin Classics, rev. ed. p. 58; also quoted in Kunst Online Notes.

In his Rhapsody on Climbing the Tower, the poet Wang Can refers to this same Line

Knechtge, trans., vol 2, p. 241; *Wenxuan* 434.

p. 379

Cultivation of Self, writes Legge, of the deep source of Inner Strength, repairing the Inner Well, these are fundamental both to Self-Knowledge and to the effective government of Others.

Legge, p. 328.

p. 380

The Well, writes Rev. McClatchie, is full of clear water, it does its work, nourishing Inner Life and the life of society, like a good Ruler, a model sovereign.

McClatchie, p. 226.

When the Well is left uncovered, writes Legge, following Zhu Xi, then its use is free to all.

Legge, p. 167; Zhu Xi, p. 42.

p. 383

Here the Change springs from mutual antagonism within the situation ('two women ill-attuned'). This necessitates the throwing out of the old, and brings renewal.

Grand Dictionnaire Ricci, vol. 3, no. 5953.

There are times when Change is needed, and with Good Faith the result can be Supreme Fortune. But Change must above all follow the Flow of Heaven, it must be in Accordance with Nature, in tune with the Aspirations of Man – it must, in other words, accord with the laws of Nature and Society. It must be True.

Legge, p. 169; Chen Guying, p. 445.

p. 393

A 'cauldron with broken legs' became in due time a cliché for a minister whose incompetence ruins the state.

Grand Dictionnaire Ricci, no. 10973.

p. 398

This Hexagram, muses Wilhelm in *The Secret of the Golden Flower*, represents the Life Force breaking out of the depths of the Earth; it is the beginning of all Movement.

Secret of the Golden Flower (see p. 778 for details), p. 118.

The compendium of Taoist and other lore, *The Book of the Prince of Huainan*, describes Thunder as 'Yin and Yang hurling themselves upon one another: Lightning occurs when Yin and Yang 'force their way through each other.'

Needham, vol. 3, p. 480; Charles Le Blanc & Rémi Mathieu, trans., *Philosophes taoistes 2*, Paris, Gallimard, 2003, p. 103.

In *The Book of Zhuangzi*, we read: 'When Yin and Yang go awry, then Heaven and Earth witness astounding sights. Then we hear the crash and roll of Thunder, and fire comes in a deluge of rain and burns up the great pagoda tree.'

Chapter 26, Watson, trans., pp. 294-5.

In the *Historical Records* of Sima Qian an Earthquake is explained as occurring when 'Yang is hidden and cannot come forth, or when Yin bars its way and it cannot rise up'. This Dynamic can be seen in the structure of the Trigram *zhen*, where a single Yang Line pushes its way up from beneath two Yin Lines.

Needham, vol. 3, p. 625.

In an interesting anecdote from the *New Tales of the World*, a certain Chancellor Wang Dao instructs the Taoist Guo Pu to cast him a Hexagram.

Mather, trans., *New Account of Tales of the World*, p. 361.

Deleted: Or as the Yin Line in Top Place puts it, 'the Quake did not strike his person, it struck a neighbour.'

p. 406

Confucius himself is supposed to have observed: 'The wise find joy in Water, the good find joy in Mountains.'

Analects VI: 21; Leys, trans., p. 27.

Mountains are numinous places, where mortals come close to the world of the Spirits, where they connect with Gods.

Mark Edward Lewis, *The Construction of Space in Early China*, SUNY Press, 2006, p. 288.

The mountaineer-poet Xie Lingyun found a direct path to enlightenment in his alpine excursions.

Frodsham, *The Murmuring Stream*, p. 144; *Xie Kangle ji*, p. 35.

p. 407

The scholar and poet Qian Qianyi wrote eloquently of this:

Stephen McDowall, *Qian Qianyi's Reflections on Yellow Mountain*, Hong Kong University Press, 2009, p. 106.

The poet Ban Biao paraphrased the words of this Hexagram's Commentary on the Judgment, in his Rhapsody on the Northward Journey:

Knechtges, trans., p. 171; *Wenxuan* p. 370.

p. 408

Possibly, musing Richard Wilhelm, the words of this Hexagram embody directions for the practice of yoga.

Legge, p. 177; Wilhelm/Baynes, p. 201.

In *The Secret of the Golden Flower*, Wilhelm expands on this:

Secret, p. 19.

p. 412

The Tao of being Still at the appropriate time and place, comments Magister Liu, requires both Action and Non-Action, both Movement and Stillness, fusion of Yin and Yang. Those who cultivate the Tao must know where to stop, when to be still.

Cf Cleary, trans., p. 197; *道解周易*, p. 155.

p. 414

The Upper Trigram, *Xun*, in addition to Wind, writes Legge, also has the symbolism of Wood. Trees provide shade and protection for the Mountain.

Legge, pp. 179-181, 334.

p. 415

The flight of geese across the sky in formation, writes Legge, and their Gradual Descent to the shore, form an image of ordered progress.

Legge p. 181; Wilhelm/Baynes, p. 206.

p. 418

The geese roost on a flat branch, writes Legge, following Zhu Xi.

Legge, p. 181; Zhu Xi, p. 46.

p. 419

The culmination of Gradual Progress, writes Legge, must be accompanied by the appropriate Ceremony.

Legge, p. 181; Wilhelm/Baynes, p. 208.

p. 423

The Maiden is a mean character, writes Legge, following Zhu Xi.

Legge, p. 184.

p. 425

The marriage is broken, writes Legge. It is void.
Legge, pp. 184-5.

p. 427

The Hexagram sounds a note of Caution, pointing to the cyclic waxing and waning of men's affairs, the rise and fall of Change.

The following passage was **deleted**:

Ji Kang, Taoist musician and blacksmith, and one of the colourful coterie of eccentrics, the Seven Sages of the Bamboo Grove, enjoyed reading and quoting from the *I Ching*. Ji himself was executed in 282 AD, having fallen foul of the usurper Sima Zhao. After his death, his friend Shan Tao recommended Ji Kang's son, Shao, for a position in the Palace Library. Ji Shao asked Shan if he should really take the post or remain in retirement. Shan gave an inscrutable answer, using words from the Commentary on the Judgment of this very Hexagram: 'I've been thinking about this on your behalf for quite some time. "Heaven and Earth and the Four Seasons wax and wane with Time; how much more so the affairs of men!"' Mather, trans., *New Account*, p. 84.

p. 434

Fire above Mountain. The Wanderer is a stranger in a strange land.

Deleted:

Confucius himself was a Wanderer, a Sojourner, one of that class of men who went from one state to another, pursuing their business as merchants, or (in the case of Confucius) as purveyors of ideas.

p. 435

The pre-occupied Heart-and-Mind, writes Legge, is drained of Energy.

Legge, p. 338.

p. 441

It is both flexible and penetrating, writes Legge, following Cheng Yi. Wind finds its way into every nook and cranny.

Legge, p. 191.

They will obey him and follow ('flow with') him.

Legge, p. 339.

p. 448

In each Trigram, a single Yin Line sits above two Yang Lines, writes Legge.

Legge, p. 261.

Deleted:

The poet Pan Yue, in his Rhapsody on the Sacred Field, paints a similar picture of joyous toil:

Their hearts rejoice in toil.
They love to work the fields.
Without supervision,
They give their all;
Without instruction,
They urge themselves on.
With King to lead them,
They find Joy in labour.
He has no need
Of stern punishments
To restrain them.

Knechtges, trans., vol 2, p. 47; *Wensuan*, p. 278.

p. 454

The Great Treatise, Part II, Section 2

Cf Lynn, trans., pp. 512-3; Legge, p. 384; Zhu Xi, p. 65.

The poet Su Dongpo wrote of this Hexagram:

See Hatch in Balazs & Hervouet, eds., *A Sung Bibliography*, Chinese University Press, 1978, pp. 6-7; Kidder Smith, in *Sung Dynasty Uses of the I Ching* (details on p. 780), p. 72.

The King Rides Wood (in the Upper Trigram), writes Richard Wilhelm.

Wilhelm/Baynes, pp. 228 & 690.

A Temple, writes Zen Master Zhixu, is a sanctuary, a place of safety from the ills of the world. It is also a place in which to accomplish the Dispersal of selfish thoughts.

Cf Cleary, trans., *Buddhist I Ching*, p. 201.

Deleted: JM: In the same fifteenth chapter of *The Tao and the Power* just quoted, the Man of the Tao is described as cultivating Stillness, the state of mind which constitute his impregnable Inner Temple.

p. 455

Magister Liu sees Dispersal differently.

Liu, 道書十二種,4:8; Cleary, trans., p. 216.

Offering a sacrifice was a way for a King to build up the group spirit or coherence of his people.

Deleted:

JM: The 18th-century Figurist Jesuit Father Jean-François Foucquet saw in this Hexagram a prediction of the Kingdom of God, the coming of the Christian King of Kings to *His* Temple. Rutt 63

Help and safety, writes Legge, are found in a strong horse, the Yang Line in Second Place immediately above.

Legge, p. 196.

Here at the very beginning of Dispersal, writes Magister Liu, the Heart-and-Mind of Tao is not far away.

Liu 道書十二種 4:8; Cleary, trans., p. 217.

p. 456

Dispersal stops short at the individual Self, writes Cheng Yi. It does not reach Others, the greater community. The individual sheds his own selfishness, writes Zhu Xi, and is of service to Others ('without'). 周易折中, p. 485.

p. 457

The Partisanship of the Multitude is brought to an end, writes Legge, following Zhu Xi. After Dispersal, the Multitude can be gathered together again into one great body. This is a new height or eminence. This is Auspicious and Luminous.

Legge, p. 197; 周易折中, pp. 485-6.

p. 461

The Lake has a limited capacity, writes Richard Wilhelm, following Cheng Yi. If the water flowing into it exceeds that capacity, it will overflow. There must be Regulation, as in the Notches of the bamboo.

Legge, p. 343; Wilhelm, p. 231; 周易折中, p. 581.

JM: The graph for the Hexagram Name contains the bamboo 'radical element'.

Deleted:

'Bamboo is evergreen, pliable and strong, bowing before the storm and rising again unbroken. It has been seen to symbolize gentlemanly qualities, lasting friendship, longevity, and hardy old age. Its upright hollow stem was equated with rectitude, resilience, and humility. Its hardiness, vigour, clumping habit, and usefulness were associated with renewal, perseverance, and mutual support.' Peter Valder, *The Garden Plants of China* Bamboo is one of the favourite subjects for the Chinese painter. It can also be eaten, and is employed in the manufacture of almost every conceivable Chinese object of household furniture or domestic use.

The Notches, writes Legge, as well as being the bamboo's calibrations, are also the joints of the body.

Legge, p. 198.

p. 461-2

JM: Compare *The Art of War*,

Minford, trans., *Art of War*, pp. 169-170.

p. 463

The Great Treatise, from Part I, Section 8

Cf. Wilhelm, p. 307; Zhu Xi, p. 60.

This 'door' is the door of the inner apartments, leading out into the courtyard, writes Legge, as opposed to the 'gate' of the next Line.

Legge, p. 199.

Recognize Connection and Obstruction. Act accordingly, regulated by consideration of the Notches, of Time, of the Potential Energy of the moment. Know when not to Act, and at such times be Still.

Legge, p. 343.

Recognize that seeds of new activity, Triggers of Action, Hinges of Things, have yet to mature further. Hold back. This recognition will avert Harm.

Hellmut Wilhelm, *Eight Lectures*, chapter 6, p. 91.

In his Rhapsody on Scholars Out of Their Time, Dong Zhongshu refers to this Line.

A. R. Davis, *T'ao Yüan-ming*, p. 182.

p. 464

Here, by contrast, writes Legge, one knows that one *should* Act, that one *should* 'go out' - the gate is open, obstacles are gone - but despite this one insists on staying still, one hesitates.

Legge, p. 343.

In the words of the poet Su Dongpo, 'the True Gentleman perceives the seeds of good and evil Fortune, and is able to go forth at the proper moment.'

Hatch in *Sung Bibliography* (see above note for p. 454), p. 6.

p. 465

'Who else has caused the lamentation but oneself?' answers Legge.

Legge, p. 199.

p. 468

The 'empty boat' of this Hexagram (Wood over Lake) is Master Zhuang's Image of the Taoist, the 'man who wanders in the world, making himself empty: how can anyone harm him?'

See Zhuangzi, 'Shan Mu' chapter.

The Confucian Classic *The Doctrine of the Mean* also speaks of this spontaneous ease of the Centre:

XX:18

p. 469

'Sincerity is the Tao of Heaven. The attainment of Sincerity is the Tao of Man. One who possesses Sincerity attains the Centre without effort. He gets there without thought, he reaches the Centre of the Tao with ease. This is the Sage.'

Cf Legge p. 264, footnote, and his translation, in *Chinese Classics*, vol. 1, p. 413.

The Yang Lines on each side, above and below the Void, including two in the Centre of each Trigram, are the building blocks of Good Faith, of Inner Truth and Sincerity.

Legge p. 201, Wilhelm p. 235.

Sincerity, Good Faith, Trust - these are all connected, they all flow from the Tao, they are the essential qualities of the True Gentleman. When the Heart-and-Mind is filled with Trust, writes Magister Liu, when thoughts are pure, then the myriad worries of the world dissolve. Inner Sincerity radiates outwards.

Liu 道書十二種 4:9; Cleary, trans., p. 222.

Wind enters into all things, writes Li Guangdi. The grass, the trees and the plain, all are stirred by its movement. The highest peaks and the lowest valleys, the deepest caverns and crevices, all feel its breath.

Legge, p. 344; 周易折中, p. 817.

He penetrates the Hearts-and-Minds of others, writes Richard Wilhelm, with a depth of understanding that knows forgiveness, with a sympathetic appreciation of circumstances, with compassion.

Wilhelm/Baynes, p. 236.

JM: The 'empty wooden boat' was also present in the mind of the poet Xie Lingyun, as he contemplated the life of a Hermit.

Frodsham, *The Murmuring Stream*, pp. 127, 152 & 175.

p. 470

With inward serenity, writes Richard Wilhelm, and sincere preparation. Aspirations are not altered or influenced from without.

Wilhelm/Baynes, p. 701.

p. 471

The Great Treatise from Part I, Section 8

Legge, p. 361; Wilhelm/Baynes, pp. 237-8; Zhu Xi, p. 59.

This rhyme of the Singing Crane (no doubt of ancient folk origin) is interpreted allegorically by Legge and Wilhelm

Legge, p. 344; Wilhelm/Baynes, p. 237.

In his essay 'The Pavilion for Releasing Cranes', the poet Su Dongpo quotes this Line, pledging the Hermit who built the pavilion with these words:

Cf Cyril Drummond Le Gros Clark, *Selections from the works of Su Tung-p'o*, New York: Jonathan Cape, 1932, pp. 65-6. The original can be found in any edition of the *Guwen guanzhishi* 古文觀止.

p. 472

This Line Resonates with Yang in Top Place, writes Cheng Yi.

周易折中, p. 591; Lynn, trans., p. 529.

No matter how close to others one may be, writes Richard Wilhelm, if one's Centre depends on them, one is inevitably tossed to and fro between joy and sorrow.

Wilhelm/Baynes, p. 238.

p. 473

The horse parts from his mate (Yin in Third Place), writes Richard Wilhelm.

Wilhelm/Baynes, pp. 238-9.

p. 474

This Line is the solid heart of the Hexagram, writes Cheng Yi.

周易折中, p. 592.

The cock cannot rise to heaven, writes Zhu Xi, but its Aspiration is to do so.

周易折中, p. 593.

One should beware of over-confidence such as this, writes John Blofeld, of any inclination to 'crow' over good fortune.

Blofeld, trans., p. 205.

p. 477

The need for humility, writes Legge, is the ruling idea of this Hexagram.

Legge, p. 204; Wilhelm/Baynes, pp. 240-1.

p. 478

One has to make do with less than originally intended. The person met with may not be the person originally hoped for. Nonetheless, the encounter is not wholly in vain. This is in keeping with the general tenor of this Hexagram, which is to set modest goals, not to aim too high.

高亨周易古經今注, p. 342; Blofeld, trans., p. 207.

p. 480

The cave is the Yin Line in Second Place.

Wilhelm/Baynes, p. 708.

p. 484

The ruling idea is of arrival at Completion or Self-Realization. Joseph Needham calls it Consummation or perfect order.

Needham, vol. V: 4, pp. 70-1.

At post-coital rest, the man, who has absorbed the woman's Yin essence (the 'fruits of sexual victory'), and has refrained from ejaculation, regulates his breathing and allows his own Vital Essence to be transformed into pure Yang Energy.

Van Gulik, *Sexual Life in Ancient China*, p. 279; *Erotic Colour Prints of the Ming Period*, Tokyo, 1951, pp. 2 & 113.

The Great Treatise, Part II, Section 4:

Van Gulik, *Erotic Colour Prints*, pp. 5-6.

It is precisely at this point, when this equilibrium has been reached, whether it be social, spiritual, alchemical or sexual, that any unconsidered movement becomes most perilous.

Wilhelm/Baynes, p. 244.

The Trigram relationship between Water (Woman) above, and Fire (Man) below, generates Energy like that produced in a boiling kettle. This juncture is hazardous and necessitates the utmost Caution. It requires an awareness of possible Disaster. It demands Steadfast Self-Cultivation.

Wilhelm/Baynes, p. 245; Liu 道書十二種, 4/11.

p. 485

Overcome Danger by holding back firmly, writes Richard Wilhelm. These are Images – the braking of the wheel, the avoidance of wetting the tail - of the Firm held in check. Exercise Caution at the outset and there will be no Harm. Danger is inherent in the strong Nature of the Line (Yang in Yang Place).

Wilhelm/Baynes, p. 711.

A woman loses her protection and is exposed, writes Richard Wilhelm.

Wilhelm/Baynes, p. 712.

Bide time and cultivate Inner Strength, writes Magister Liu. Let distractions pass. Light will then be born in an Empty Room. Spiritual Illumination will come of its own accord. It cannot be hunted down.

Liu 道書十二種, 4/11.

p. 486

The High Ancestor was probably King Wu Ding of the Shang dynasty.

Lynn, p. 544.

The inhabitants of Demon Territory (*guifang*) were the threatening barbarians on the north-west frontiers of the Shang Realm, the 'barbarous hordes of the cold and bleak regions north of the Middle States'.

Legge, p. 207.

p. 487

The down-at-heel gentleman Zhen Shiyin, on the verge of Enlightenment, takes up this theme, in the opening chapter of Cao Xueqin's *The Story of the Stone*:

Cao Xueqin, *The Story of the Stone*, Penguin Classics, 1973, vol. 1, p. 65.

p. 488

A simple Offering, such as the *Yue* Sacrifice, writes Legge, made with genuine piety and sincerity, is more acceptable (in the Biblical sense), it brings more Blessing, than an impressive show laid on without warmth.

Wilhelm/Baynes, p. 208; Legge, p. 207.

JM: In other words, a modest effort made at the right time wins more Blessing than an ostentatious effort at the wrong time.

Blofeld, trans., p. 209.

This is a violent and perilous Action, writes Legge, a foolish attempt to cross a ford.

Legge, p. 208.

The Taoist must combine Action (*yowwei*) and Non-Action (*wuwei*) in a timely way, varying them according to the needs of the moment.

Liu 道書十二種, 4/11.

p. 491

Joseph Needham calls it Disorder capable of Consummation and Perfection, the position when all has not yet quite been successfully accomplished.

Needham, vol V: 4, p. 71.

But despite all of this, the Lines do nonetheless Resonate with each other (*ying*). They still offer some hope of Fortune.

Cleary, trans., *Taoist I Ching*, p. 297.

The 'little fox' suggests a lack of Caution on the part of those trying to remedy prevailing disorders. Their attempt is unsuccessful, and they get themselves into trouble.

Legge, pp. 208-9.

p. 492

In the poignant concluding lines of his short story 'Post-Colonial Affairs of Food and the Heart', Hong Kong author Leung Ping-kwan evokes the 'difficult time' of 1997

In *Islands and Continents: Short Stories by Leung Ping-kwan*, Hong Kong University Press, 2007, pp. 114-5.

p. 493

The crossing fails. It is Incomplete.

Wilhelm/Baynes, p. 715.

Do not rush forward in ignorance, writes Magister Liu. Develop Inner Strength gradually, and do not nurse overly ambitious spiritual goals.

道書十二種, 4/12; Cleary, trans., p. 233.

Hold back, writes Legge, following Zhu Xi, check onward movement. Yang in a Yin Place, in the Centre of the Abyss. Keep the cart from advancing.

Legge, p. 209; Blofeld, trans., p. 211.

Apply firmness, writes Magister Liu, but in a yielding manner. Great wisdom may appear foolish; great skill may appear clumsy. Cultivate Self and wait for the timely moment.

Liu 道書十二種, 4/12; Cleary, trans., p. 234.

p. 494

Seek out Others who possess the Tao. This will help to bring about true Self-Completion. Then even a dangerous crossing, undertaken at the right time, can be decisive and Profitable. It can be Auspicious.

Liu 道書十二種, 4/12; Cleary, trans., p. 234; Blofeld, trans., p. 211.

p. 495

Shaking Demon Territory, striking the barbarians, is an example of firm correctness, writes Legge.

Legge, p. 347.

Spiritually, writes Magister Liu, this Line represents determined and prolonged Self-Cultivation, a triumph over baser elements (the 'barbarians within'), in order to achieve one's goal, and eventually reach the Great Realm, Completion.

Liu 道書十二種, 4/12; Cleary, trans., p. 234.

The Light of the True Gentleman (Fire in the Upper Trigram) shines forth anew, writes Richard Wilhelm. The influence of his Good Faith, its radiance, is felt among men.

Wilhelm/Baynes, p. 251.

Empty the Human Heart-and-Mind, writes Magister Liu, and seek the Heart-and-Mind of the Tao.

Liu 道書十二種, 4/12; Cleary, trans., p. 235.

Deleted: In a poem written to celebrate a banquet given by a powerful nobleman, Xie Lingyun throws in a reference to this Line:

This Auspicious Day
Delights my Liege.
His cloud-banners
Flutter in the autumn air...
To the music of flutes
He enters the Crimson Palace,
Presenting orchid goblets
To the wisest man of our time.
The banquet
Radiates Good Faith,
It radiates the
Harmony and Joy
That have been absent of late.
This Ruler
He lets the world be,
His breeze
Brings Joy to all.

p. 496

This Hexagram speaks of conviviality, and the positive Energy that can be shared in the drinking of good wine.

Wilhelm/Baynes, pp. 252 & 718.

But drinking to the point where the 'head gets wet' shows Excess, a lack of Caution, an unwillingness to moderate impulse with reason and prudence.

Legge, p. 347.

Chapter 32 of *The Book of Master Zhuang*: Contests of skill may start off lightly enough, but they often end darkly, in all sorts of underhand tricks.

Chapter 32, 'Liejukou', Watson, trans., p. 358; Liu, 道書十二種 4/13; Cleary, trans., p. 235.

p. 499

CHANGE

Tiu Lek

Part II

Bronze Age Oracle

p. 505

Kân

Grammata Serica Recensa, hereafter GSR 140, GSR 249.

For the modern scholar-poet Wen Yiduo it is the Pole Star.

聞一多全集, 三聯, 1982 · reprint of 開明, 1948, *juan 2*, p. 46.

They are the poles of the entire work, 'a microcosm of the entire text, indeed of the entire world.'

Shaughnessy, *The Composition of the Zhouyi*, 1983, p. 268.

Over the ages they have been extensively philosophized, 'invested with a patina of mystic significance'.
Rutt, p. 126.

p. 506

Karlgren believed the two to have been identical, and speculated that the early graph for both depicted a Temple (site of both Sacrifice and Divination).

GSR, 716.

David Hawkes has drawn attention to 'the scale and importance of Animal Sacrifice in Shang Ritual and the use of the symbol for "sheep" in the characters for "good", "beautiful", etc. in the Chinese script, which the Shang, presumably, invented.'

Songs of the South, rev. ed., p. 144.

The successful offering of a Sacrifice and its Auspicious reception by the Spirit or Ancestor, its 'acceptability in their sight', were closely linked to the benefits, the Good Fortune, obtained as a result.

Shaughnessy, p. 255.

p. 507

To quote Kunst: 'Its interpretation, which is subject to radical divergence of opinion, is probably the single greatest factor in grasping the meaning of the *I Ching* text overall.'

Kunst, p. 374.

Modern scholars, however, have traced *zhen* back to a graph commonly used in the Oracle Bone Inscriptions, where it seems to mean quite simply 'the act of Divination'.

Kunst, p. 201.

Shaughnessy sees the Dragon star-cluster 'sinking' into the watery depths beneath the horizon at midwinter.

p. 271.

Marshall, among others, sees the entire Hexagram as a piece of Rain Magic.

Marshall, p. 141.

The Omen of a Sunken Dragon was very early on contained in a children's omen-song, as recorded in the early historical text, the *Zuo Commentary*, Duke Xi Year 5 (654 BC)

Legge, *Zuo Commentary*, *Chinese Classics*, vol. V, p. 146.

p. 508

Several recent commentators see in the Line Statements of this first pair of Hexagrams, with their recurring mention of the Dragon, traces of early astronomy, but vary in their interpretation of details.

Harper, in *Cambridge History of Ancient China*, p. 854

As early as 1911, the Swiss astronomer Leopold de Saussure (younger brother of the more famous linguist Ferdinand)

Shaughnessy, p. 345.

Shaughnessy develops this in impressive detail, drawing elaborate astronomical charts, showing the Tail, Heart, Neck and Horn of the Dragon.

p. 270.

For Shaughnessy, the Lines of *Kán* use 'the image of the Celestial Dragon to characterize the various periods in the growing season of the agricultural year, the time when the crops germinate and grow to maturity.'

p. 286.

Recent excavations (in Henan Province, 1987) have uncovered what may well be the earliest representation of a Dragon in Chinese history. Composed of clamshells, it comes from a neolithic tomb dating to the middle of the 5th millennium BC. This figure too has been tentatively identified with the 'macro-constellation' of the Celestial Dragon, symbolizing the East.

Field, *Ancient Chinese Divination*, pp. 63-4.

The *Zuo Commentary*, under the entry for Duke Zhao, Year 29 (513 BC), contains a long digression on the subject of Dragons, their rearing and feeding. One has been sighted near the town of Jiang. The *Commentary* quotes several Line Statements from the first two Hexagrams of the *I Ching*.

Legge, *Chinese Classics*, vol. V, p. 731.

Chinese Celestial Dragons, unlike their western counterparts, were 'powerful sky and water Spirits, emblematic of Yang power, fertilizing the Earth with rain.'

Rutt, p. 290.

p. 509

'From the perspective of one looking toward the horizon, it would indeed appear as if the Dragon were lurking in the distant fields.'

Shaughnessy, p. 271.

Or, according to Marshall's reading, Dragon-like storm clouds are seen to gather over the fields at the time of the Rituals for Spring Rain.

Marshall, p. 141.

Kunst compares him with the 'influential man' found 'in the communities of the Pacific Basin, notably in the South Pacific, but sometimes also in Mesoamerica or the Pacific Northwest.'

Kunst, p. 394.

p. 510

The Dragon constellation continues its progress across the night sky, its entire torso suddenly 'leaping' into view.

Shaughnessy, pp. 271-2.

Kunst draws attention to the repetitive, formulaic Nature of Lines such as these.

Kunst, pp. 388-9.

p. 512

The modern scholar Gao Heng takes it more literally.

Zhouyi gujing jinzhu, p. 164.

Or perhaps the Dragon is simply returning to its pool to hibernate for the winter again, now that the crops have been harvested and rain is no longer needed.

Marshall, *The Mandate of Heaven*, p. 143.

The 'host' of Dragons may possibly be the Ten Suns and Twelve Moons of early Chinese astro-mythology.

Shaughnessy, p. 344.

Or are the Dragon's 'headless' body and tail the only parts visible in the dusk sky, now that its horns and head have sunk below the horizon?

Kunst, p. 419.

p. 514

In the Mawangdui Silk Manuscript, the Name of this Hexagram (there placed not second but thirty-second in the sequence) is written with a different graph, *T'íven*, stream, river, water (as in the recurring phrase 'Profits to cross big stream').

GSR, 421.

How far removed this is from the famous 19th-century Darwinian T. H. Huxley's definition of social progress as 'a checking of the cosmic process at every step.'

Ian Gordon Simmons, *Interpreting Nature: Cultural Constructions of the Environment*, London, Routledge, 1993, pp. 29-30.

Mares may have been sacrificed (possibly to the Earth), or auspices may have been taken from their behaviour.

Rutt, p. 293.

The word *pin* occurs often in the Oracle Bones as a feminine denominator, alongside the graph for cattle, sheep, pig, horse or rhinoceros.

He Jinsong (full details on p. 779), p. 21.

‘*K’wen* marks the culmination of the agricultural and calendrical process

Shaughnessy, pp. 286-7.

p. 515

The mysterious appeal of the cowry has been attributed to its resemblance to the vulva.

Rutt, p. 343.

Perhaps this is an evocation of ‘the period shortly after the autumn equinox when the first frosts of autumn bring a reminder that winter is soon to arrive.’

Shaughnessy, p. 278.

In the *Book of History*, Book 25

Legge, *Chinese Classics*, vol. III, pp. 579-80.

p. 516

The three adjectives ‘straight, square, large’, may refer to the inspection and surveying of the borderlands. ‘Before winter arrives, there is still much to be done in an agricultural society. The overseers (surveyors) of the land must go out and inspect the harvest.’

Shaughnessy, p. 278.

As Joseph Needham observes, Confucian knowledge, product of a great deal of repetition and application, was ‘masculine and managing’, whereas Taoists sought a ‘feminine and receptive knowledge, which could arise only as the fruit of a passive and yielding attitude in the observation of Nature.’

Needham, vol 2, p. 33.

p. 517

The ‘service’ is frequently referred to in the Oracle Bone Inscriptions: ‘Divining on the *renyin* day, Zheng tested: Will he be able to do the King’s service?’ ‘Should we call on the army and the chieftain of the Quanfang to attack Zhou and do service to His Majesty?’

漢英對照甲骨文 (hereafter *Hanying duizhào*, details on p. 779), pp. 93 & 320.

‘This may refer to a ritual celebration of the harvest’s completion and the continuing preparation for winter.’

Shaughnessy, p. 279.

p. 518

As it turned out, Nankuai disregarded this sensible advice and proceeded with his revolt. Within a year he was dead.

Kidder Smith, ‘Zhouyi Interpretation’ (details on p. 780), p. 438; Legge, p. 640.

In the following year, this same chronicle (Duke Zhao, Year 13, 529 BC), records a similar attitude:

Legge, pp. 644 & 649.

p. 519

This may be a meteorological Omen. When storm clouds gather against a yellow-tinged sky, accompanied by violent thunder and lightning, the ancient Chinese would sometimes say: ‘Dragons are fighting; look at their blood spreading over the sky.’

De Visser, quoted by Marshall, p. 197, note 23.

Some see the struggle between Dragons as a sexual coupling or combat, leading to fertilizing rain.

Rutt, p. 296.

Some see a historical reference to the decisive battle in the Wilds of Mu, when King Wu of Zhou defeated the Shang King. The Shang people showed their gratitude by offering him baskets full of black and yellow earth.

Marshall, p. 89; see also Waltham’s edition of Legge’s *Shangshu*, p. 123.

p. 520

The earliest Oracle Bone form of the graph does indeed resemble a Sprout pushing its way up through the soil.

GSR, 427.

p. 521

This reading of the Oracle had, interestingly, already been anticipated in a dream, in which the very first Marquis of Wei, Prince Kang, had appeared to the same Soothsayer-Minister Kong, pointing to Yuan as the new heir designate.

Legge, p. 619.

p. 522

Chen Guying sums up the current understanding of these ‘marriage parties’: ‘Marriage was forbidden within the clan, and so men would go out in search of a bride, in mock raids or abductions’.

Chen Guying, p. 54.

The sociologist Wolfram Eberhard describes this ‘ancient Chinese marital custom’, according to which a groom from a poor family disguises himself and a group of his friends as bandits and stages a mock abduction of the bride, to save the bride’s family the ignominy of ‘willingly’ giving their daughter to a poor man.

Local Cultures of South and East China, p. 277, quoted by Marshall, p. 171.

Li Jingchi points to similar marriage ‘abductions’ in recent times within the small Ewenke minority in the Chinese North East.

Li Jingchi, 1981, p. 9.

Such concerns were frequently recorded on the Oracle Bone inscriptions.

Keightley 2000, p. 74.

p. 523

Or, more prosaically, it may reflect ‘a concern with having a steady food supply in a hunting and fishing-based economy.’

Li, paraphrased in *Kunst Online Notes*.

For Li Jingchi the tears and blood are those of the unfortunate woman who has endured a ‘marriage raid’, during which she may have been subjected to a form of gang rape by the ‘raiding’ party.

1981, p. 10.

Arthur Waley follows a completely different line of thinking.

Waley 1933 (full details on p 780), p. 124.

p. 524

Another view is that the blood is dripping (like tears) from the carcass of the sacrificed (or hunted) deer.

Kunst Online Notes.

The ancient graph for blood is made up of a bowl with blood dripping in it: the blood of a sacrificial beast.

He Jinsong, p. 93.

p. 525

Karlgren points to the range of meanings of the Hexagram Name

GSR, 1181.

The two-syllable derivative *tangmeng*, according to Legge,

Legge, *The She King, Chinese Classics*, vol. IV, p. 78.

p. 526

I give Waley’s words in full here, because they demonstrate his extraordinarily wide reading and far-ranging curiosity.

The *meng* is the dodder (*cuscuta*), an epiphyte which grows on bushes. Now parasitic and epiphyte plants play a very important role in primitive thought, owing to the fact that they seem to be “spontaneously engendered by Nature’s breath” (from the *Tusbu jicheng* section on the mistletoe). “All parasitic plants are esteemed in a certain sense holy”, says a writer on Swiss folklore, quoted by Sir James Frazer

Golden Bough, VIII, 82

The dodder figures largely in the beliefs of the Thongas. Junod

The Life of a South African Tribe, 1927, p. 176, II, 537

mentions the use of the dodder for augury, and a riddle: ‘The thing of which the stem is invisible, what is it?’

Answer: ‘The dodder.’ ... Twice in this Hexagram the *meng* is called *tongmeng*. *Tong* means ‘a boy before puberty’, ‘a bull that has not yet grown its horns.’ As applied to *meng* the term refers to the ‘incompleteness’ of the epiphyte. It

is found again in the name which the [ancient dictionary] *Erya* (section on trees) gives to the mistletoe: 'twisty boy'... The epiphyte, then, which has no roots of its own, is mysteriously nurtured by Heaven, and is therefore in touch with the secrets of Heaven. Hence its importance in rites of Divination...

For the connection between dodder and mistletoe, cf. Turner's *Herbal*.

(quoted in Murray's Dictionary: 'Doder groweth out of herbes and small bushes as mistletoe groweth out of trees.')

Another, and rather intriguing, approach to the meaning of this Hexagram could begin with the Shanghai Bamboo text, in which the name is written with a different character *mang*, 'shaggy dog' hence 'bad, wild boy'.

GSR, 1201.

According to legend, 'his career was one course of extravagance, lust and cruelty.

Giles, *A Chinese Biographical Dictionary*, 1898, p. 161.

p. 527

Compare the unsuccessful Divination referred to in the *Book of Songs*, in a song lamenting the times:

Song 195

Turtle tired of me,
Gave me no response.

Chen Guying, p. 63.

The men had their hands manacled in front of their bodies, the women behind.

Zhang Liwen, p. 94.

Perhaps these shackled slaves were destined for Sacrifice.

Shaughnessy, p. 125.

p. 528

Or it could mean: 'Do not take a wife. A bronze *arrow* is sighted, but no bow. No luck.'

Wen Yiduo p. 588; Rutt, p. 297.

p. 529

The dodder has no roots of its own, and must be approached with caution. If it is to retain its power 'it must be beaten off the tree', not cut with a knife.

Waley, p. 130.

p. 530

Liu Dajun sees a Ritual Prayer for rain.

Liu (see details on p. 784), p. 37.

p. 532

Her son subsequently restores the family to power.

Legge, p. 794; Rutt, p. 298; Gao Heng, p. 177.

p. 534

This Hexagram may refer to disagreement over the rights and wrongs of a matter, perhaps money, and the consequent airing of grievances.

GSR, 1190.

p. 536

The fickleness of the ruler and the transitoriness of honour (symptoms of the gradual erosion of the Zhou state) provide a discouraging Omen.

Rutt, p. 299.

p. 537

The graph for the Hexagram Name has a long history,

GSR, 559.

One such inscription reads: 'On the *yimao* day the King made Divination in the Geng encampment...'

Keightley (*The Ancestral Landscape*, 2000) p. 45, [51], referring to Takashima, *Soran*, no. 1633.

'Will the Army be safe from Harm tonight?'

Hanying duizhao, pp. 636, 686-8.

This 'military' seventh Hexagram seems to refer in part at least to the epic battle in the Wilds of Mu Marshall, pp. 75-6. See also the *Book of Documents*, ed. Waltham, p. 123.

p. 538

A regiment's 'flags and insignia, in their drums and gongs'.

Minford, trans., *Art of War*, pp. 101, 107, 117.

Ultimately, at the insistence of other officers, his section of the army weakly follows Xian Gu's lead, crosses the Yellow River, and is duly defeated by the assembled forces of Chu at the Battle of Bi.

Legge, *Chinese Classics*, vol. V, p. 317; Kidder Smith, 'Zhouyi Interpretation', pp. 443-4; Rutt, p. 185.

p. 539

These commands may have included rewards and promotions, a bit like the leather belt referred to in the Top Line of the previous Hexagram.

Gao, quoted by Rutt, p. 300.

p. 539

The early shamanistic catechism, *Heavenly Questions*, contains a poignant reference to this battle

Hawkes, *Songs of the South*, p. 133.

'I suspect,' comments the translator David Hawkes, 'that in the original version of the story which Qu Yuan is here referring to it was a dead body, as in El Cid's last battle, which led the troops to victory.'

Hawkes, pp. 148-9.

On the left bank of the river?

Rutt, p. 300.

p. 540

Hunting was a well-established ritual celebration of victory.

Shaughnessy, p. 328.

A good catch in the Hunt, with much slaughter of wild beasts, was seen as Auspicious, and these violent conflicts between man and beast were conceived in religious terms.

Keightley, *Ancestral Landscape*, pp. 108-9.

The word for taking game in a Hunt was also the word for getting or 'capturing' a living being for Sacrifice.

Mark Edward Lewis, *Sanctioned Violence in Early China* (see p. 776 for details), p. 21.

The Hunt, Sacrifice and Warfare were linked. They were all part of the 'ritually coded violence' of early Chinese society.

Lewis, p. 18.

p. 541

The Augury of Calamity may refer to the Inauspicious Oracle obtained by King Wu before the battle of the Wilds of Mu. He refused to accept the Oracle, and went on to defeat the Shang.

Rutt p. 57, quoting Wang Chong.

This again seems to refer to the founding of the Zhou dynasty after the victory over the Shang in the Wilds of Mu.

Shaughnessy, p. 20.

p. 542

The early graph for this Hexagram Name has two figures one behind the other, possibly two women (the single element is also used for Female Ancestor).

GSR, 566.

It occurs in the Oracle Bone Inscriptions in the sense of 'alliance', as for example: 'If the King allies himself with (bi) Zhi Guo to attack the Tufang, he will receive abundant assistance.'

Keightley, *Ancestral Landscape*, p. 67 [83].

p. 543

Archaeologists have remarked on the 'groupings' of human skeletons found at different levels of the Shang Sacrificial Pits.

Li Chi, *Anyang*, p. 92.

The last sentence of the Judgment seems to refer to a story in the *Bamboo Annals*.

Li Jingchi, 1981, p. 20; Gao Heng, p. 183, giving *Guoyu*; quoted by Rutt, p. 301; Legge, *Chinese Classics*, vol. II, p. 118, from *Bamboo Annals*.

From within (as opposed to from without - see below) may mean from among those 'at court', i.e. within the royal circle, as opposed to from among those 'in the countryside', or outside the royal circle.

Gao p. 184, quoted by Rutt, p. 301.

p. 544

Place captives side by side with those who have in some way broken the law, i.e. criminals – for the purposes of Sacrifice.

Wen Yiduo, p. 33.

p. 545

In an old tale, found in the *Spring and Autumn Annals of Master Yan*, a certain King is out hunting a bird and fails three times to catch it.

Gao p. 185, Rutt p. 310.

In a Shang dynasty royal tomb at Xibeikang near Anyang, large numbers of human skeletons have been excavated.

K. C. Chang, *Shang Civilization*, p. 111 ff; Li Chi, *Anyang*, p. 260.

p. 546

This is an agricultural Hexagram, as one would expect from the Name.

GSR, 1149, 1018.

The words ‘dense clouds, no rain’ also occur in Hexagram 62/5.

Li Jingchi, p. 15

Many Oracle Bone Inscriptions ask about rain:

Hanying duiqibao, pp. 212, 264, 388, 414, 429, 712, 675, 200, 671, 420.

p. 547

Return from the fields.

Li Jingchi.

The coming apart of the cart chassis is a token of breakdown in a marriage.

Gao p. 185, Rutt p. 302.

The graph for cart is also used for chariot, and chariots were of enormous importance in the early Zhou - they were the ‘pre-eminent symbol of status’.

Golden Age of Chinese Archaeology, pp. 383-4.

p. 550

This entire Hexagram advises to proceed (to ‘step’) with caution, to distinguish between courage and folly, not to blunder into things recklessly, not to ‘step on the Tiger’s Tail’ and get bitten.

GSR, 562, 597.

Tigers and Leopards could be pulled by the tail with impunity.

Sarah Allan, *The Shape of the Turtle*, p. 36, quoting *Huainanzi* 8/5a-b

Li Jingchi sees this as an Augury based on a strange dream.

1981, pp. 23-4.

p. 551

Li Jingchi sees this as Divination for a traveller.

1981, p. 24.

The ‘leisurely’ (*tantan*) man is the man with a ‘bigger’, more relaxed view.

Li Jingchi, p. 24

p. 554

The Hexagram Name

GSR, 316.

p. 555

Master Zhuang advises him to make a great float out of it, to gird it on and go cruising (like a true Taoist) on the rivers and lakes.

Gao Heng, p. 192.

Dried gourds were indeed used as floats to cross deep water, ‘as lifebelts’ (Arthur Waley).

Waley, *Songs* Allen ed., p. 231; Rutt, p. 304.

p. 556

Li Jingchi compares it with the proverbial saying in Hexagram 41/3: ‘Three men travelling...’

Kunst Online Notes.

The 'hard times' were probably times of dearth or drought. According to Karlgren, the early graph for 'hard', *jian*, points to the practice of burning a Human Victim, perhaps a Shaman or cripple, with his hands tied behind his back, in order to bring rain and alleviate 'hardship'.

GSR, 480c; Kunst Online Notes; Maspero, *La Chine Antique*, p. 223, Kiernan trans., p. 161.

p. 557

The ancient Oracle of Dodona in Epirus was an oak tree sacred to Zeus, whose whispering leaves and murmuring doves gave Omens from the god.

Rutt, p. 305.

p. 558

This may explain why King Wen sacrificed to Shang Ancestors as well as his own, a practice attested on Oracle Bone Inscriptions.

Marshall, pp. 157-8.

Despite the collapse of the city wall, the warning is clear: do not proceed any further with the siege.

Li Jingchi, p. 27.

As Waley notes, 'the city wall and its gates are important throughout Zhou civilization.' They were a space in which 'things often happened and stories began.'

Songs, p. 107

p. 559

The focus of the Hexagram then becomes marriage and related rituals.

GSR, 1001.

p. 560

Madder has already appeared in the previous Hexagram. The first words of the two First Lines are identical.

Needham vol. VI:1, p. 88.

p. 561

This 'ancient prophylactic is still used in Siberia and Korea,' writes Richard Rutt.

Rutt, p. 306.

Ten Suns were supposed to roost in this mythical tree, this World Tree or Axis Mundi, in the eastern ocean. One of them sets out every morning to journey across the sky.

Hawkes, *Songs of the South*, p. 325; Allan, *Turtle*, p. 27 ff.

p. 562

The Mulberry Grove, *sanglin*, was a sacred precinct, and Mulberry Trees in general were considered numinous.

Needham, vol. V:9, pp. 250-1; Allan, *Turtle*, p. 27ff., 41ff. Granet, *Danses et Légendes de la Chine Ancienne*, Paris, 1926, pp. 452-3.

According to one contemporary reading, *Song* 111 of the *Book of Songs* describes disorderly conduct occurring between young men and women 'rollicking among the mulberry trees'.

Gilles Boileau, 'Wu and Shaman', in *Bulletin of SOAS*, vol. 65 (no. 2, 2002), p. 371.

Karlgren writes that in the *Book of Songs* the leafy mulberry is a symbol of happy love, of love-trysts and marriage. Sericulture was certainly a woman's affair.

Shaughnessy, p. 297, note 42; see *Songs* 121, 162.

p. 563

Both this and the following Hexagram

GSR, 1176, 388.

Lewis comments: 'The actions that set the rulers apart from the masses were the "great services" of the Ancestral Altars, and these services were ritually directed violence in the form of Sacrifices, Warfare and Hunting.'

Lewis, *Sanctioned Violence*, p. 17.

The *Book of Songs* records a great hunt held in preparation for war:

Shaughnessy, p. 252, referring to 'pre-battle rituals'. See also Greg Whincup, *Rediscovering the I Ching*, Wellingborough, Aquarian Press, 1986, p. 10, for the listing of game.

p. 564

This and the next Line seem to refer to ritual gatherings before battle.

Shaughnessy, p. 252, referring to Li Jingchi and Gao Heng.

Men were summoned to the palace or town gate and the Assembly listened to military proclamations.

Rutt, p. 307.

p. 565

'Rong' was a general word for warlike hill tribes from the north and north-west, who spoke a non-Chinese language, and who posed a constant threat during the Zhou dynasty.

Nicola di Cosmo, in *Cambridge History of Ancient China*, pp. 921-4.

One interpretation of the 'thumbnail story' in this Third Line is that the barbarians are detected in the long grass or on a hill, and are then defeated.

Rutt p. 307, Marshall p. 174, note 34.

Perhaps these were the walls of a besieged city which have been scaled, while the city itself remains untaken.

Gao Heng, *周易古經今注*, p. 201.

p. 566

For this juxtaposition of gathering, wailing and laughter, compare Hexagrams 45/1, and 56/6. Perhaps a defeated army encounters its enemy a second time, and this time is victorious.

Rutt p. 307; Gao, *周易古經今注*, p. 204.

The meadows were 'without the city walls'. Here Sacrifice was offered to the Lord on High at the solstices, and also as part of victory celebrations.

Rutt p. 307, Shaughnessy pp. 252-3, referring to Gao and Li.

In the *Lost Documents of Zhou*, there is a description of such a Sacrifice performed by the Zhou King Wu to celebrate a military victory.

Creel, *Origins of Statecraft*, p. 481.

p. 567

Great Measure speaks of the benefits enjoyed from the making of Ritual Offerings. These would include a share in the bountiful harvest.

Shaughnessy, p. 255; GSR, 317, 995.

Such phenomena, the flight of crows ('crosswise' or other), cats 'crossing' the road, are still considered significant today.

Rutt, pp. 307-8.

Setting out on an expedition.

Cf *Songs* 132 & 192; Shaughnessy p. 297, note 42.

p. 569

The Duke Sacrifices to the Son of Heaven', is interpreted to predict victory in battle and a forthcoming royal banquet.

Shaughnessy pp. 90 & 255; Rutt, pp. 182-3.

'Son of Heaven' as a term for King became normal from the reign of King Mu (956-918 BC) onwards.

Rutt, p. 308; cf Hexagram 39, and Shaughnessy p. 297, note 46.

The 'scorching' is also mentioned in the *Zuo Commentary*, Duke Xi, Year 21 (638 BC), where the Duke is advised to introduce more moderate measures to induce rain.

Li Jingchi, p. 32. For a brilliant study of this phenomenon, see Edward H. Shafer, 'Ritual Exposure in Ancient China', *Harvard Journal of Asiatic Studies*, vol. 14, no. 1/2 (June 1951).

The poet and oracle-bone scholar Chen Mengjia

The tragic tale of Chen Mengjia's denunciation after 'liberation' by his fellow intellectuals (who, to their lasting shame, included the renowned scholars Li Xueqin, Tang Lan and Wang Li), and of his suicide in the early years of the Cultural Revolution, is interwoven by Peter Kessler into his fine book *Oracle Bones* (2006).

p. 571

I follow Kunst in reading the Hexagram Name as 'rat'.

GSR, 627.

The Grey Rat, or Great Grey Hamster, was considered a particularly ominous-looking creature, 'a solitary, untameable animal that adopts a humanoid stance, standing on its hind legs with its forepaws folded.'

Rutt p. 310, quoting *Journal of Mammalogy*, 1944, vol. 24, pp. 170-7.

p. 572

The Great Grey Hamster ‘under stress screams loudly’.
Rutt,, p. 310.

p. 574

Hexagram 16
GSR, 83.

Elephants were hunted in ancient China, and buried sacrificially. Their remains have been found at Yinxu, the Shang dynasty necropolis.

Sarah Allan, *Turtle*, p. 164; Kunst p. 271, Rutt, p. 310.

Four thousand years ago Elephants were abundant in the north-east, north-west and west of China.

Mark Elvin, *The Retreat of the Elephants*, Yale University Press, 2004, p. 9.

The practice of ‘licencing, establishing, or enfeoffing, lords’, *jian*, the delegation of authority, the ‘parcelling out of sovereignty among a host of petty princes, or even lords of villages’, lay at the heart of feudal Chinese society.

Bloch, *Feudal Society*, quoted by Creel, *Origins of Statecraft*, p. 319; He Jinsong, p. 324.

p. 575

‘Kings Wen and Wu licenced lords as a wall of protection for us their successors.’

Creel, *Origins*, p. 323; Legge, *The Shoo King*, 1865, p. 567.

The chapter ‘On Music’ of the *Book of Ritual*, contains a detailed account of how King Wu ‘licenced lords’, after his victory over Shang in the Wilds of Mu.

Legge, *Li Chi: Book of Rites*, 1885, p. 123.

Bronze vessels were cast to commemorate such enfeoffments.

Mark Edward Lewis, *Writing and Authority in Early China*, SUNY Press, 1999, p. 16.

The inscriptions on these vessels sometimes ‘narrated the achievement and consequent ceremony of investiture.’

Edward Shaughnessy, *Sources of Western Zhou History: Inscribed Bronze Vessels*, University of California Press, 1991, pp. 85-7; for a *gui*-vessel, see *Golden Age of Chinese Archaeology*, pp. 256-7; also *Cambridge History of Ancient China*, Jessica Rawson, ‘Western Zhou Archaeology’, especially pp. 387-8, & Lothar von

Falkenhausen, ‘The Waning of the Bronze Age’, pp. 450 ff.

Elephants ‘sing’ (the same word is used for rats squealing in Hexagram 15).

Kunst Online Notes

p. 576

According to Wen Yiduo

Wen Yiduo, p. 33.

I follow the Fuyang Bamboo Strip text.

Han Ziqiang (see p. 782), p. 112.

p. 577

A late Shang Oracle Bone reads:

Hanying duizhao, p. 695.

Elephants may have been used as ‘primitive tanks’ in a night attack on a besieged city, as they were in ancient India.

Needham, vol. 5:VI, p. 7, note d.

p. 578

This Hexagram may have had something to do with runaway slaves. It certainly concerns Warfare.

Rutt, p. 311; GSR, 11.

p. 579

This ‘crossing’ may possibly refer to Omens observed in the ‘crossing’ flight of birds.

Rutt, p. 311.

p. 580

The captives were probably taken in war, but may possibly have been hunted (pursued).

Rutt, p. 311.

p. 581

Qu Wanli reads this as Human Sacrifice, either of captives-of-war, after the return of King Wen to his home in the West, or else of Shang nobles after the Zhou conquest.

Shaughnessy, p. 23, and reference to *Yi Zhou Shu*.

‘Often referred to in the Divination Inscriptions as Qiang [barbarians], they were frequently sacrificed to the Shang Ancestors, with the number offered at one time varying from 3 to 400, but usually being about 10.’

Keightley, in *Cambridge History*, p. 267.

p. 582

Hexagram 18

GSR, 52.

Arthur Waley sees maggots in the animal flesh sacrificed to the spirits of dead parents.

Waley, p. 132.

Gu is more usually explained as the Blight caused by poison or decay in food.

See also Sarah Allan, *Turtle*, p. 163.

It can also by extension refer to a sinister power causing Blight, in particular the ‘evil power of woman’, that ‘invisible psychic something, mysteriously generated from sexual indulgence and feminine wiles,’ visualized as a lascivious worm corrupting man.

Derk Bodde, *Festivals in Classical China*, Princeton University Press, 1975, p. 100.

p. 583

In the Oracle Bone Inscriptions the word Blight occurs often: Is Mu Bing indeed causing Blight?

Hanying duizhao, p. 250.

Does His Majesty’s dream of Blight not presage Misfortune?

Hanying duizhao, p. 194.

Blight can also be understood as a poison created expressly – perhaps a love charm or philtre, ‘the use of philtre-maggots by women desirous of exciting the lusts of men and attracting them into debauchery’.

J. J. M. de Groot, *The Religious System of China*, Leiden, 1907, vol. V, p. 827.

In 676 B.C., in the state of Qin, the Fu (Dogday) Sacrifice was first instituted, in which dismembered dogs were used to ward off the Blight.

Shiji 5/3a, 19. 史記, 秦本記, 中華書局, 北京 1959, p. 184. Watson, trans., p. 8.

From the Han dynasty until the end of the 19th century, execution was the legal penalty for the preparation or use of *gu*-poison.

Rutt, p. 191; for *Gu*, see also Smith *Fathoming the Cosmos*, p. 29.

Sacrifices to any given Ancestor were made on the stem day of his birth, and Oracles referring to stem days are a recurrent feature of tortoiseshell and Oracle Bone inscriptions.

Rutt, p. 312.

p. 584

The Ten Suns (also identified with Ten Ravens: they had birds within them, or perhaps they were carried by birds) roosted in the branches of a huge Mulberry Tree, which grew in Warm Water Valley.

Allan, *Turtle*, p. 28 ff, quoting the *Classic of Hills and Seas*.

In the words of the *Heavenly Questions*:

Hawkes, *Songs of the South*, p. 127.

p. 586

Men have praised them through the ages for their uncompromising purity.

Analects XVI:12; Legge, trans., *Confucian Analects, Chinese Classics* vol. 1, p. 315.

p. 587

Hexagram 19

GSR, 669.

Wen Yiduo sees it as a Rain Omen.

Wen, pp. 22-24.

Others see an eye surveying objects on display at a Sacrifice, and hence ‘attendance’ at a Ritual.

In some versions of the old graph, drops of rain descend from heaven, hence a long soaking rain.

He Jinsong, p. 454.

Li Jingchi, by contrast,

1981, p. 40.

Kunst proposes 'ceremonial wailing', or 'keening', a reading I have followed throughout.

Rutt, p. 314.

Shaughnessy suspects that this Hexagram may have a mythico-astronomical reading, but has 'no evidence to justify this suspicion'.

p. 297, note 43.

An early sense of the Hexagram Name was 'siege tower', the 'overlook' or 'overlook-cart' (modern pronunciation *linche* or *linju*) which was rolled on wheels up to a city's walls.

Needham vol. 5:VI, pp. 437-441.

p. 589

The word translated as 'sweet' may also be taken to mean 'enough' or 'sufficient'.

Deleted: See *Book of Songs*:

Song 62
Oh!
For rain!
Oh!
For rain!
Sun scorches,
Burns.
I long for my lord.
Enough!
My heart has had enough.
My head aches.

Rutt, p. 314.

The *Yi* Sacrifice was made to the God of the Soil when an army set out on a campaign. Pieces of flesh were placed before the Altar, and drums were smeared with sacrificial blood.

Rutt, p. 314

The graph for *yi* shows the sacred (phallic) pole of the Altar to the Soil, hung with slices of meat.

GSR, 21; see also Henri Maspero, *La Chine Antique, China in Antiquity*, English translation by Frank Kierman Jr., p. 100

p. 591

Hexagram 20

GSR, 158.

If the Victims have bruised swollen heads (from beating), then they are unsuitable for Sacrifice, and need to be observed closely.

Li Jingchi, p. 42.

The graph for Roast Offering has an animal placed on herbs or straw.

GSR, 477.

The graph for Ablution, or Libation, has a vessel with liquid and two hands.

GSR, 161.

p. 592

For Waley the Child Observing is the child's intuitive understanding of Omens

Waley, 1933, pp. 133-4.

'Their mouths seemed to speak of themselves.'

Wang Chong, *Lun Heng*, XXII, 16.

In East Asia generally, Waley comments, children's games and songs 'were often thought to be mysteriously inspired.'

Rutt, p. 314.

For Chinese women of ancient times, confined as they were to the house, peeping was the only means of seeing what was going on around them.

Li Jingchi, p. 42.

A proposed husband might be briefly 'sighted' in this way during the procedures of an arranged marriage - perhaps through a screen.

Rutt, pp. 314-5.

p. 593

The graph for 'glory' has fire above a kneeling man - perhaps a Sacrificial Ritual.

GSR, 706.

Bin itself means to host or entertain a guest – the graph has house and man within it, with a cowry shell, sometimes the feet of a person arriving.

GSR, 389.

One Oracle Bone Inscription reads: ‘Should the King conduct the Hosting Ritual for Cheng and the Sun?’

Hanying duizhao, p. 217.

As Kidder Smith observes, the seventh-century Zhou scribe is no longer able to read the original *I Ching*.

Kidder Smith, ‘*Zhouyi* Interpretation’, p. 432, note 23.

p. 595

Hexagram 21

GSR, 336, 642.

Some of the ‘biting’ or ‘crunching’ in this Hexagram may have been carried out in Sacrificial, especially Ancestral, Rites.

Rutt, p. 315.

p. 597

The arrowhead suggests that the meat may have come from a beast killed during a hunt.

Rutt, p. 315.

To find (and therefore *not* swallow) a piece of gold or ‘yellow bronze’ in one’s food (perhaps an arrowhead) was to be saved from death, since it was considered especially dangerous to swallow gold.

Rutt, p. 315.

p. 598

Hexagram 22

Guwenzi gulin, 古文字詁林, 上海教育 1999, 6/177; GSR, 437.

According to Li Jingchi, this entire Hexagram concerns a wedding and the ‘finery’ involved. The bridegroom comes with a wedding party to fetch his betrothed.

Li, pp. 45-6.

p. 599

For Li Jingchi, all the Lines refer to wedding gifts. Are the ‘fine feet’ pig’s trotters? Perhaps however it is the young men is ‘walking’ with the wedding party, who wear ‘fine’ shoes.

Li, p. 46

The bronze *xu*-basin became current in the early centuries of the Zhou dynasty.

金文常用字典(details p. 779), pp. 544-5.

p. 600

Is this a park-like setting for Ritual or Sacrifice? In any case, the silk, while fine, seems to have been less in quantity than was expected. Bolts of silk were traditionally presented to the bride’s family.

Rutt, p. 316; Li, p. 46.

‘Pure white’ is the perfection of beauty.

Rutt, p. 317.

For Li Jingchi the ‘white boar’ is another wedding gift.

p. 47.

In the Oracle Bone Inscriptions, gelded boars are mentioned as Sacrificial Offerings. ‘Should we offer ten gelded boars to Shang Jia?’

Hanying duizhao, p. 318.

p. 601

The old graph for the Hexagram Name may be a picture of an animal with its skin Stripped away, and a knife to one side.

Gulin 4/561, 6/591. Xu Zhongshu, 甲骨文字典 p. 774; GSR 1228.

I have followed Kunst, who (himself following the Japanese scholar Akatsuka Kiyoshi) proposes that *chuang* is a loan or scribal error for the similar word meaning ‘ewe’.

p. 284.

Sacrificial Animals were ‘stripped’ or ‘flayed’.

Kunst Online Notes on 58.5; GSR, 1228.

p. 602

After Six in First Place

Deleted: I follow Kunst's suggestion in his Online Notes.

After Six in Second Place

Deleted: Again, I follow Kunst's suggestion.

p. 604

The old Oracle Bone graph for the Name has been explained as a picture of an underground dwelling, with steps leading down into and up out of it, and a foot beneath. Hence to come and go, to depart and to return.

GSR 1034; *Jinwen zidian*, p. 195; *Gulin*, 5/648-50; Xu Zhongshu, pp. 621-2.

This is a generally positive Hexagram, dealing with various aspects of travelling, and the advisability of 'returning', or turning back. Only the Top Line is unreservedly ominous.

Li Jingchi, p. 49.

p. 605

In translating *bin* as 'from the brink' I follow Li Jingchi's 1949 reading.
pp. 91-2.

p. 606

I follow Li's 1981 reading.

p. 49.

p. 607

In the *Zuo Commentary*, Duke Xiang, Year 28 (545 BC), Youji applies this to the Viscount of Chu and his overweening ambition. 'The *I Ching* has it, in Top Place of the Hexagram *Fu*. 'Confused Return. Disaster.' So it is with the Viscount of Chu. He wishes to achieve his desires, but has lost the Truth and has no place to which to Return. That is why he is confused. How can he avoid Disaster?'

Shaughnessy, p. 91; Legge, *Chinese Classics*, vol. 5, *The Ch'un Ts'ew*, p. 541.

p. 608

This entire Hexagram deals with Spirit-Possession, its dire consequences and the possibility of being released from them through exorcism. Waley calls it 'perhaps the most interesting passage' in the *I Ching*.
Waley, p. 131.

p. 609

Wu Wang (Miwo Miwang) is of course the name of the disease as well as the name of the Spirit which causes it. We may guess that this Spirit was feminine, which is the rule for disease-demons in China as elsewhere.'

Waley, pp. 131-2.

Perhaps the Name represents a transliteration of some expression in an aboriginal language (the modern reconstruction almost sounds like that), possibly part of a secret 'priestly language' in which the real names of Spirits were concealed behind special words intelligible only to the initiated.

Bodde, *Festivals in Ancient China*, p. 86.

The first syllable of the Hexagram Name came to mean a genie, a demon, a ghoull found in deserted tombs, 'an old goblin, clad in dark blue and carrying a wooden pestle. Anyone able to call it by its name will have a good harvest.'

Grand Dictionnaire Ricci, 12345.

The second syllable has the female radical.

Gulin, 9/876.

Six in Second Place

I follow Gao Heng.

For several years work in the fields is left undone.

Shaughnessy, p. 198.

This is the only clear reference to cultivation in the *I Ching*.

Richard Kunst, p. 392, quoting Gao.

p. 610

'How does one tie a disease to a bull?' asks Waley.

Waley, pp. 131-2.

The curse has been lifted not by medicinal means, but by way of Ritual, perhaps an Exorcism.

Shaughnessy, p. 200.

There is no medicine, but there is joy, perhaps the ecstatic joy of the Ritual, with its dancing and shouting. Bodde, *Festivals in Ancient China*, pp. 81-2, quoting *Houhanshu*.

p. 611

The old graph, present in many Oracle Bone and Bronze Inscriptions, seems to show an eye with something above it.

Gulin 3/827.

‘Should we conduct an Exorcism Ritual for the ailing abdomen of Nan Geng?’

Hanying duizhao, p. 301.

p. 612

Most of this Hexagram is concerned with agriculture, equipment and livestock: horses, oxen, boars. The old Oracle Bone graph for ‘husbandry’ appears to have some sort of rope or tether above a field or pasture.

GSR, 1018, *Gulin*, 10/385.

Perhaps, suggests Li Jingchi, for the peasants or herdsmen to eat ‘away from home’ was to eat in the fields where they worked. In addition to their agricultural value, the animals were crucial for Sacrifice.

Li, p. 52.

p. 613

Sacrifice Profits.

I follow Wen Yiduo and Li.

p. 614

A wooden brace attached to the forehead of the young ox prevents the frisky animal from causing harm, and from hurting himself.

Li, p. 53; Zhang Liwen, p. 76.

Perhaps the animal has been taken in the hunt, and is being kept as a Sacrificial Offering.

Zhang, p. 78.

Another reading is that Heaven is ‘not to be feared’.

Zhang, p. 78.

p. 615

This Hexagram Name has been understood to refer to the jawbones of Sacrificial Animals hung in a Temple and examined for the purposes of Divination, or to the dewlaps (loose folds of skin hanging from the throat) of live animals destined for Sacrifice.

Kunst, p. 94; Rutt, p. 320.

In early times, various animals - dogs, pigs, sheep, oxen, buffaloes, and their bones - were used for both Sacrifice and Divination. Indeed, their use for Divination may possibly have evolved from accidental cracks caused during burnt Sacrifice.

Allan, *Turtle* 103, quoting Keightley.

Certain commentators concentrate on the condition of the teeth.

Wen Yiduo and He Xin.

Others emphasize that which is ‘within the jaw’ – i.e. nourishment.

Shaughnessy, p. 114.

The old graph for the Hexagram Name (as found mainly in Bronze Inscriptions) is usually taken to be a picture of the jaw, perhaps with whiskers.

GSR 960.

A recent re-interpretation, however,

He Jinsong, pp. 777-8.

This turns the entire Hexagram into a series of mantic observations of breast-feeding.

Cf *Gulin* 9/598-600.

p. 616

Symbolically, this was Fire applied to Water, the two cosmic forces conjoined.

Allan, *Turtle*, p. 111.

In Oracle Bone script, the graph for ‘magical’, *ling*, contains a Turtle beneath rain: there seems to have been an ancient connection made between the appearance of Turtles and rain, and the Turtle may have been involved in Rituals, possibly Sacrifices, to break drought.

He Jinsong, p. 10, referring to 甲骨文合集, 8996.

The whole (Heaven and Earth) stood atop four Mountain-like Turtle legs, the corners of the world. Field, p. 24; Allan, *Turtle*, pp. 103-8.

In later periods, the Turtle became a common symbol for Longevity and Steadfastness, and is still commonly seen at the foot of inscribed stone steles, binding Heaven and Earth securely together. Eberhard, *Dictionary of Chinese Symbols*, London, 1986, pp. 20-1, 294-6.

Deleted: In a popular saying from the 1980s the Turtle serves as symbol for the immutable essence of Chinese culture: 'Chairman Mao may have altered the courses of rivers, he may have moved mountains; but he could not change the shape of the Turtle.' In common speech, the Turtle acquired sexual connotations, serving as metaphor for the penis ('turtle-head'), and then for promiscuity in general. Take heed of the passage of time and the coming of age.

I partly follow Wen Yiduo and He Xin, but with breasts instead of teeth. He Xin, pp. 206-8.

p. 620

White grass mats were used to wrap offerings for Rituals and Sacrifices. See Hexagrams 11/1, and 12/1. Rutt, p. 320.

p. 621

But if it weighs too 'mightily', the roof may suddenly collapse under its weight.

Rutt, p. 320.

As Waley points out, the state of beams (sagging, warping, and cracking) is regarded as an Omen all over the world.

p. 129.

p. 623

This is a consistently Inauspicious Hexagram, about a Pit or Trap, perhaps a burial, a grave and the Sacrifice of the living (bound victims) on behalf of the dead at Royal Funerals.

Rutt, p. 321.

Offerings to the moon, he comments, are still placed by Balkan peasants in holes in the ground.

Deleted: Waley refers to a 'forthcoming book by Miss P. Kemp on healing-ritual in the Balkans'.

Cave dwellings cut into the loess soil of China's north-west have continued in use to the present day.

Gulin 10/257-8; Paul Wheatley, *The Pivot of the Four Quarters*, Edinburgh, 1971, pp. 93-4, quoting Cheng Te-k'un.

p. 624

Double Pits were used for Royal Graves.

Rutt, p. 322.

p. 625

Two *gui*-tureens also occur in the Judgment of Hexagram 41.

Gao Heng, p. 243; Rutt, p. 322.

Early Zhou Bronze Inscriptions, 'located at the interstice of material- and text-based history,' are perhaps the closest linguistic parallel we have to the earliest layer of the *I Ching* text.

Lothar von Falkenhausen, in *Cambridge History of Ancient China*.

p. 626

Nine in Fifth Place

I follow the reading of Yu Xingwu and Wen Yiduo.

The late K. C. Chang mentions plaited hair as one of the accoutrements of the dancing Shaman.

Formation of Chinese Civilization (see details p. 775), p. 129.

p. 627

But the Hexagram Name in the Mawangdui Silk Manuscript is a different graph altogether, *la* (modern pronunciation *luo*), meaning Net, perhaps a bird-net - in certain Oracle Bone Inscriptions the word seems to mean to *catch* a bird in a net.

Xu Zhongshu, pp. 395-6.

p. 628

'The body is yellow, the tail and wings have mixed yellow and black colouring...

Bernard E. Read, 'Chinese Materia Medica: Avian Drugs', *Peking Natural History Bulletin*, vol. 6, part 4, 1932, pp. 67-8, freely based on *Bencao gangmu* of Li Shizhen.

The Oriole occurs frequently, under a variety of names, in the *Book of Songs*, where its song is often associated with sorrow.

Rutt, p. 322; C. H. Wang, *The Bell and the Drum*, University of California Press, 1974, pp. 114-118.

p. 629

The cows in the last sentence of the Hexagram Judgment are perhaps being reared for Sacrifice, or for breeding as Sacrificial Bulls.

Gao, p. 246.

They certainly would have had war-related uses: hide for chariots, horse leathers, skins for drums, straps.

Li, p. 60.

p. 630

Gao Heng takes this song as referring to a female Shaman.

p. 176.

It may have been in origin Shamanistic, taking place at Ancestral Shrines and at royal banquets.

Li Chi, p. 252.

p. 631

The Hexagram culminates in a full-scale Triumph.

The text followed here is that of the Mawangdui Silk manuscript. Zhang Liwen, *Boshu Zhouyi zhuyi* (Zhongzhou guji, 2008), p. 346.

The Oracle Bone Inscriptions refer to the ceremonial beheading of captives of war. 'If the King beheads the captives, will it be opposed by Below and Above?'

Hanying duizhao, p. 131.

On another Inscription, probably from the slightly later reign of King Xuan (827-782 BC), the 'illustrious Earl Ji' attacked the Xianyun barbarians, beheaded 500, and shackled 50 captives...

Edward Shaughnessy, pp. 41-2, and p. 298, note 49.

p. 632

Captives are being interrogated, or as Legge speculates 'put to torture', before their ritual beheading.

Legge, p. 264.

According to Legge this song celebrates Fangshu's 'successful conduct of a grand expedition against the tribes of the South.' Fangshu's victory was also the occasion for a great military Triumph. Both are traditionally said to have taken place in the late ninth century BC.

p. 284

p. 633

The King called out ... to command Officer Yu to enter with the booty. All of the booty was registered.

Based on Edward Shaughnessy, in Loewe and Shaughnessy eds., *Cambridge History of Ancient China*, p. 320 ff.

It is a powerful scene, well evoked by Herrlee Glessner Creel, who paraphrased the inscription in his own language.

Creel, *The Origins of Statecraft in China*, pp. 232-3.

p. 635

The early graph for the Hexagram Name had a battle-axe (*yu*) and a mouth. Perhaps this indicated a battle-cry, hence an army coming together, an assembly of warriors under one command.

GSR, 671.

The Japanese scholar Akatsuka Kiyoshi speculates that the graph as it occurs on the Oracle Bone Inscriptions may have referred to a magical Shamanistic Ritual in which the sheer force of the Shaman's voice influenced the Spirits.

Keightley, review of Akatsuka in *HJAS* 42, pp. 267-320. See also Chow Tse-tsung, quoted by Chen Guying.

p. 639

Waley understands Fixing to be a Rite for making permanent the good luck of an Omen.

Waley, pp. 136-7.

Deleted:

Song 166
Like the moon

Waxing full,
Like the sun
Climbing the heavens,
Like the ancient southern hills,
Never waning, never failing,
Like pine and cypress,
Forever green!

Legge, pp. 257-8.

p. 642

The graph for the Hexagram Name contains a piglet. The movement of pigs, wild or domesticated, provided common Omens.

Rutt, p. 326.

p. 644

A pig for Sacrifice at a Triumph, or possibly a gift for a wedding.

Rutt, p. 326.

p. 646

This Hexagram Name has been interpreted in several ways. The left-hand element in the second word (*Tsiang/Zhuang*) may have been used in the Oracle Bone Inscriptions for a Sacrifice, or a Sacrificial Axe.

Grand Dictionnaire Ricci, 1221; *Gulin* 6/572

p. 647

For the uses of rams in Sacrifice, see the *Book of Songs*.

Song 211

With vessels full of bright millet,
With pure Sacrificial Rams,
I make Offering
To the Spirit of the Land
And of the Four Quarters.

Legge, *Chinese Classics*, vol. 4, *The She King*, p. 377.

Song 272

I bring my Sacrifice:
A ram,
A bull.
May Heaven
Be well pleased!

Legge, p. 575.

Song 245

We sacrifice a ram
To the Spirit of the Road...

Legge, p. 471.

See also Lewis, *Sanctioned Violence*, p. 198 for goat butting.

p. 648

Compare *The Art of War*, Chapter 2:

Art of War, pp. 120, 127; Rutt, p. 322.

p. 649

There he was done to death, either because he committed adultery with a local chieftain's wife, or because of a dispute over grazing grounds, or both.

Rutt, p. 327; Allan, *Turtle*, pp. 52-5; Tian Wen, lines 109-120; Marshall, p. 211; Gu Jiegang.

p. 650

This Hexagram is mostly concerned with military matters.

Marshall, p. 7.

The early graph for the Hexagram Name shows two arrows above some sort of container, presented as gifts.

GSR, 378.

Prince Kang was the ninth son of King Wen, and therefore the younger brother of King Wu and also of the Duke of Zhou, who ruled as regent after King Wu's death, during the early years of King Cheng. Shaughnessy p. 134, 291, note 7.

The Qiang (a nomadic people - the early graph of their name, and indeed the modern one, contain the element for sheep)

Shaughnessy p. 22, 23, note 18.

p. 651

'Should we offer Qiang tribesmen in the present Sacrifice?'

Hanying duizhao, p. 40.

'Should we conduct the *di*-Sacrifice to the Deities of the Quarters? Should we offer one Qiang tribesman?'

Should we offer two dogs, split open one ox?'

Hanying duizhao, p. 57.

Six in First Place

The word 'regret' is from the Silk Manuscript.

p. 652

Six in Third Place

I follow Li Jingchi's 1981 reading.

Ping-ti Ho summarizes the Oracle Bone references

Ho, *The Cradle of the East*, Chinese University Press, 1975, pp. 306-7. *Yun* ('as foretold') occurs in Oracle Bones to indicate that a prediction has been fulfilled. Keightley, *Sources of Shang History* (details on p. 778), p. 118, note 122; Rutt p. 328.

Six in Fifth Place

This is the text of the Mawangdui Silk Manuscript.

p. 653

Nine in Top place

I follow Li Jingchi.

p. 655

This whole Hexagram is laden with undertones of separation, distress, grief and danger ('hard times').

Shaughnessy, pp. 225-6.

In that instance, in a complex interpretation, the Diviner related the Hexagram to the sun, while implying that there was also a bird lurking somewhere under the name.

Legge, *The Ch'un Ts'ew*, pp. 600-604.

The *Bamboo Annals* contains a record

Legge, *Chinese Classics*, vol. 3, *The Shoo King*, p. 149; *Cambridge History of Ancient China*, p. 322; Marshall, chapter 9. For Li Jingchi in *Tanyuan*, see refs in Kunst p. 77, fn 33 (p. 228)

Cf. *Shujing*, Gaozong. 197/5

p. 656

The graph for *yi*, with the addition of the bird element, is the name for a type of pelican. This magnificent bird has been known in China since ancient times.

Li Jingchi, *Tanyuan* p. 45; 'Jiaoshi', p. 113'. Bernard Read, 'Avian Drugs' (*Peking Natural History Bulletin*, 1932), no 251.

p. 657

Six in Second Place

Gao Heng, Shaughnessy pp. 225-6.

Could this legend, the scholar Gao Heng wonders, be somewhere behind this Line?

周易古經今注, p. 264.

In the enigmatic words of the *Heavenly Questions*: 'Lord Zhao did much travelling. What did it profit him to meet that white pelican when he went to the Southland?'

Songs of the South, p. 132; see Shaughnessy, p. 227.

p. 658

Six in Fifth Place

Shaughnessy, p. 144 - Gu Jiegang.

His admonition of the Shang King is likened to the warning Call of the Pelican.

Marshall, p. 19; Rutt, p. 330.

In one historical source meteorites are described as falling to earth with a sound like the cry of a bird.

Marshall, p. 107.

p. 659

Pig-pens may have doubled as 'privies' as early as the Shang dynasty.

Needham, vol. VI:2, p. 292.

'The Family is the unit of society, and filial piety is its bulwark.'

Creel, *Birth*, p. 303

'This old patriarchal form of Family Life,' wrote Richard Wilhelm in 1928, 'in which the piously revered Ancestors form a vast community with the living successors, still exists in China in the country, and will continue to do so for a long time; for China is, in the mass, a peasant people, and peasant people have sound and enduring traditions.'

Wilhelm, *The Soul of China*, p. 165.

Derk Bodde comments: 'So strong, indeed, was the stress on Family that in later Confucian thinking the state itself was regarded as simply an enlargement of the Family system...'

Bodde, 'Feudalism in China', in *Essays on Chinese Civilization*, Princeton University Press, 1981, p. 97.

The Family was inseparable from the cult of the Ancestors.

Bodde, p. 96; Luo Yunbing, Research on ancient domestic pig in China, *Chinese Archaeology*, 2007-8-30, http://www.kaogu.net.cn/html/en/Database/PH_D___MA_thesis/2013/1025/31797.html.

p. 660

'A Chinese Family house is an entity which can be closed to the outside world by one big door... The securing of that door from the inside is done with a cross-beam, or a pair of wooden bolts, one above the other...'

Hommel, *China at Work*, 1937, pp. 299-300

Nine in Third Place

I follow Li Jingchi.

p. 661

The King's Family Home was the Ancestral Temple, the place where the Ancestral Tablets were kept. If the King is on his way there, then a Sacrifice will be made, and the Ancestors will be propitiated. Compare the Judgments of Hexagrams 45 and 59.

Li, *Tanyuan*, pp. 224-5.

p. 662

Captives are being taken on as household slaves (and therefore part of the Family). At first they are terrified and defiant, but ultimately they submit and all is well.

Li, *Tanyuan*, pp. 225-6; Kunst, Online Notes 37.6.

p. 663

Waley explains this Hexagram Name

Waley, p. 138; cf *Song* 203/5-6; Rutt, p. 331.

The graph for the Name has two eyes above the cyclical sign.

GSR, 605.

p. 664

Nine in First Place

Shaughnessy, pp. 211-220, based on Wen Yiduo.

This Omen is connected with meeting an important person in an unlikely place.

Rutt, p. 331.

p. 665

Li Jingchi sees a more political (and cinematic) scenario.

(1981)

A transport-slave drives a cart,

Rutt, p. 331; Shaughnessy, p. 219; Waley, p. 139.

There is no bad luck in seeing a legless man. I follow Wen Yiduo: others think he was 'shaven'.

Rutt, p. 332; Wen Yiduo 'legless man'; Shaughnessy, 'meet the primary father'.

p. 666

In the Ancestral Temple, flesh offered in Sacrifice is eaten.
Shaughnessy.

p. 667

This Line also seems filled with astronomical imagery.

Kunst, Online Notes; Shaughnessy, p. 213, following Wen Yiduo. See also Shaughnessy, pp. 141 & 292; Marshall, pp. 171 & 177; Rutt, p. 332.

p. 668

The Hexagram Name is a simple word meaning to Stumble, or be lame.

I follow Li Jingchi.

Waley comments: 'In the Pacific...'

George Brown, *Melanesians and Polynesians*, p. 154

Deleted: The Chinese residents of Hong Kong, on the contrary, considered it a poor Omen when Mrs Thatcher 'stumbled' on the steps of the Great Hall of the People in 1982, after her less than successful encounter in Peking with China's leaders at the time, especially that 'big man', Deng Xiaoping.

p. 669

Six in First Place

I follow Wen Yiduo, as does Li Jingchi. 'Jiaoshi', p. 121; 1981, p. 78.

Six in Second Place

Deleted: It is hard not to picture Good King Wenceslas and his servant struggling through the snow ('in his masters steps he trod')!

Nine in Third Place

I follow Li.

p. 670

A merchant sets out on foot in the face of difficulties, and returns seated in a cart.

Li, 1981, p. 78.

p. 671

The graph of the Hexagram Name shows two hands with a knife splitting horns from an ox-head.

Kunst, Online Notes.

p. 672

Six in Third Place

Shaughnessy, p. 230.

A 'wise general feeds off the enemy'.

Art of War, Chapter Two, p. 12.

p. 673

Waley understands this

In his 1961 article for *The Listener*.

In his earlier study, Waley speculated

p. 126.

I follow Kunst,

Online Notes.

p. 676

Six in Third Place

According to Li Jingchi. *Tanyuan*, p. 51.

p. 677

Many Oracle Bone Inscriptions ask about illness or disease. 'On the evening of the *yi* day, X fell sick. Was there Misfortune?'

Hanying duizhao, p. 247.

'Does His Majesty have a disease of the eyes?'

Hanying duizhao, p. 74; Wen Yiduo, pp. 50-1; Li, 1981, p. 82; Kunst Online Notes.

p. 678

'It is a dark, Yin creature, patient, cold-blooded, fond of moisture and prone to hide.'

W. Percival Yetts, *The Cull Chinese Bronzes*, Courtauld Institute, 1939, p. 57. Zhuangzi, Autumn Floods, the Sacred Turtle. Creel, *Birth*, pp. 187 & 92-3; Allan, *Turtle*, pp. 103-111; Field, p. 24; Van Gulik, pp. 225-8; Granet, *Religion*, p. 70.

p. 679

Zuo Commentary, Duke Xiang Year 10: 'All the servants, male and female, fled.'

Legge, *The Ch'un Ts'ew*, p. 448.

The relationship between a noble man (*jun*) and his subordinate (*chen*) became one of the five fundamental relationships in the Confucian social order.

Creel, *Birth*, pp. 282-3.

p. 680

The graph of the Name shows a bowl brimming with liquid, overflowing. Hence Increase.

GSR, 849; He Jinsong, p. 92.

The Hexagram as a whole seems to be concerned with historical and other situations in which certain elements tend towards 'plenitude' or success.

Shaughnessy, p. 113; Plough, see Great Treatise, responsible for increasing agricultural yield. Kunst Online Notes, quoting Chen Mengjia; *Jiagu Dictionary*, 1063-4.

p. 681

Nine in First Place

Li Jingchi, p. 83.

p. 682

This may be a reference to the forced migration of the Shang people after the Zhou conquest.

Shaughnessy, p. 22, cause célèbre of 1940, Guo Moruo and Chen Mengjia.

p. 683

Nine in Fifth Place

Deleted: This reading is speculative. A Franciscan father noted of the communist troops in 1949, in the Changsha area, that they 'cut out the hearts from the slaughtered people and made meals of them. Truly I wouldn't believe it either if I hadn't seen it in person.' Kunst Online Notes

p. 684

As with Hexagram 39, here the Hexagram Name refers to an involuntary movement seen as an Omen, and sometimes causing injury.

GSR, 312.

p. 685

Nine in Second Place

Marshall, p. 172, fn 34: The Dog Rong (*quanrong*) brought down the Western Zhou

p. 686

In the *Zuo Commentary*, Duke Xuan Year 12

Legge, *The Ch'un Ts'ew*, p. 316.

p. 687

Six in Top Place

I follow Gao Heng.

p. 688

The Hexagram Name refers to a mating.

GSR, 112. Li Jingchi: a going out, encounter; marriage, sex.

Six in First Place

Li on distaff handle.

p. 689

It is referred to frequently in the Oracle Bone Inscriptions.

Hanying duizhao, p. 214.

Through such Sacrificial Offerings, Ancestors (or Kings) were propitiated, made welcome, made to feel at home.

Maspero, pp. 149-158, 191 - *bin* ritual. Allan, *Turtle*, pp. 56, 60.

p. 690

A meteorite? A gourd bound into the shape of a bottle-gourd, traditional receptacle for things magical or Taoist?

cf Hexagrams 2 and 42/3. ? meteor

p. 691

Judgment

Chen Renren, pp. 266-7; Rutt, p. 337.

p. 693

Captives were sacrificed in addition to the vegetable Offerings.

Rutt; Maspero, p. 148. Cf 46/2, 63/5. See Shaughnessy, p. 146.

Perhaps a general comment on the desirability of the Sacrifice.

Li Jingchi.

p. 695

The Name was a graph for a unit of measure, probably a container with a handle

GSR, 897.

p. 696

Perhaps this was the ruined capital of the Shang dynasty, abandoned after the Zhou conquest.

Marshall, p. 199, note 52. *The Ruins of Shang*.

p. 697

The Zhou had their capital at Mount Qi before moving east under King Wen, to Feng.

Shaughnessy, p. 28.

p. 698

The Hexagram Name (the graph has tree within an enclosure, confined, unable to spread naturally) conveys the general idea of suffering and hardship, of oppression and confinement, of being hemmed in and cooped up, of being in dire straits.

GSR, 420.

p. 699

Six in First Place

Deleted: The word 'Calamity' is found in the Mawangdui Silk Manuscript.

The dark valley may be a prison.

Li Jingchi.

He is in the 'walled city of gloom', the 'slough of despond'.

Marshall, p. 206, note 18; Li, p. 93.

Confucius spoke of never being 'confined' or overcome, stupefied, by wine - he was, in other words, able to 'hold his drink'.

Analects IX,15; Legge, *Chinese Classics*, vol I, p. 222.

The Crimson Greaves

Rutt, quoting Shuessler; ceremonial apron worn by emperor; Li Jingchi, 1981, p. 93; 1949, p. 132

p. 700

This Line Statement comes in the *Zuo Commentary*, in an entry for the year 548 BC

Legge, *The Ch'un Ts'ew*, p. 514; Watson pp. 143-8; Rutt, pp. 188-9; Shaughnessy, p. 90; Li Jingchi, p. 93.

p. 703

Judgment

GSR, 819.

Four such Well-complexes, according to this system, constituted one *yi* - a 'town' or district. Some scholars claim it was never more than 'a social thought, an aspiration, an ideal'.

Joseph Levenson, 'Ill Wind in the Well-Field', in Arthur Wright, ed. *The Confucian Persuasion*, Stanford, 1960, p. 269.

Confucius often praised Water, according to one of Mencius' disciples, who famously recorded one of the Master's briefest and most inscrutable remarks. 'Water!' sighed the Sage. 'Ah, Water!' Mencius IV, 2, 18. Legge, trans., *Chinese Classics*, vol. 2, *The Works of Mencius*, p. 324.

p. 704

The Well is cleansed, the Action of a wise Ruler. But in the mean time, it cannot be used. For the heart, cf Hexagrams 52/2 & 56/4, and Songs 14, 26, 65, 147. See also Shaughnessy p. 318, for *keyongxi* meaning 'may be used to bail (water)'.

p. 705

I have followed a text taken in part from the Mawangdui Silk Manuscript, in part from the fragmentary Chu Bamboo Strips (which have this Hexagram in its entirety). Pu Maozuo, pp. 159-163; cf Shaughnessy translation, pp. 84-5.

p. 706

The graph shows Animal Hide stretched between two poles, horns still attached, two hands at work removing the hair or scraping it. Blakney, *Course in the analysis of Chinese characters*, Shanghai, 1934, p. 30; GSR, 93.

p. 707

There are many other ancient graphs for leather and hide products. One such is *le*, bridle, the Name given to this Hexagram in the Mawangdui Silk Manuscript. GSR, 928; Schussler 5-21. Animals featured importantly in Shang myths as messengers of communication with the Ancestors...? *Shang Civilisation* p. 209; see Li p. 99, for war captives, sacrifice/Change.

p. 708

As is many times stated in *The Art of War*, Warfare must be preceded by ceremonial deliberations and Ritual Observations in the Ancestral Temple. I follow Chen Renren, p. 270, and Mao Puzuo, p. 262. The subject moves to horses. If the horses' leather breast-bands are not bound tightly, they will not move fast enough, and defeat will follow. Greater speed will lead to victory and the taking of captives. This is the speculative reconstruction by Wen Yiduo, which Li Jingchi follows. See Needham, vol. IV, part 2, 306 ff, for a fascinating discussion of early Chinese horse harness technology. Also Kunst Online Notes.

p. 709

Tigers are awesome creatures, and, together with Dragons, seem to have acted as protectors of Clans (and their Kings and Leaders) in ancient China. The Tiger Hunt was an important activity in Shang times, and is mentioned in Oracle Bone Inscriptions.

Zheng Zhenxiang, in Rawson, ed., *Mysteries of Ancient China*, p. 244.

'The King hunted and captured two tigresses, one rhinoceros, twenty-one deer, two boar, one hundred and twenty-seven young deer, two Tigers, twenty-three hares, twenty-seven pheasants. In the eleventh month.' He Jinsong, p. 91.

Sarah Allan writes of the Man-in-a-Tiger's-Mouth motif found on early bronzes, especially on the *yue*-axes – a man's head flanked by two symmetrical Tigers with encircling maws.

Allan, *Turtle*, pp. 149-157.

These axes (the ancient graph for *yue* was an axe held over a man) may have been used for the ceremonial execution of humans or animals.

Rawson, *Mysteries*, p. 103.

As K. C. Chang had already observed, the open mouth occurs in many cultures as a symbol of passage to the other world, and the man held in the Tigers' Mouth may indeed have been a *wu*, a Sorcerer or Shaman. K. C. Chang, *Art, myth and ritual*, p. 73.

p. 710

They are also mentioned in the Shamanistic poem 'Summons of the Soul', from the *Songs of the South*. Hawkes, *Songs*, p. 225.

p. 711

The Hexagram Name evokes in a single powerful syllable the extraordinary world of the early Chinese Bronze Vessels, imposing masterpieces of bronze-casting, examples of which can be seen in many of the world's major museums.

GSR, 834.

The great American historian of early China, Herrlee Glessner Creel, once described the Shang Bronzes as 'probably the most exquisite objects which men have ever created from metal, regardless of time and place.'

Creel, *Birth*, p. 108.

These Rituals 'bound together not just the whole living world but the whole known universe'.

Rawson, *Mysteries*, p. 16.

The bronze *ding* (one of many fundamental vessel-forms) was usually a Tripod, its three legs allowing the placing of the Vessel directly into a bed of hot charcoal or some other fuel. It evolved from the simpler pottery Cauldron used for household cooking (a *tajine* on legs).

Golden Age of Chinese Archaeology, 1999, p. 145.

p. 712

The *Zuo Commentary*, Duke Xuan 3rd Year, refers to the casting of the Nine Cauldrons by Yu, the founder of the Xia dynasty.

Legge, *Ch'un Ts'ew*, p. 293.

It has been pointed out since very early times that this Hexagram itself has a Cauldron-like structure.

Shaughnessy, p. 182; a cauldron's various states of disrepair; p. 178, structure of hexagram, lifting rod, handles, body/belly, feet. Allan, *Turtle*, p. 42, the bronze *ding*-tripod, the archetypal Shang sacrificial offering vessel, 3 or 4 legs. Symbol of imperial power and legitimacy. Rutt, p. 342: the Nine Tripods. Wen Yiduo: 3/3; 6/4; 4/38.

What is the dross? Dregs of Sacrificial Wine? It may also refer to a wife's failure to breed, which leads to the taking of another (slave) woman.

Wen Yiduo, Kunst Online Notes; Kunst, p. 423; Gao Heng, emptying waste, expelling evil men. Li Jingchi, cauldron's leg breaks and tips over, omen. Probably earthenware. Wen Yiduo, one's main wife has no progeny, so one gets a concubine and has a child.

p. 713

Nine in Second Place

I follow Li Jingchi. Shaughnessy, p. 180. Enemy can also mean 'mate'.

p. 714

The carrying-bar was most probably made of bronze and inlaid with jade, not solid Jade.

Gao, in Kunst, Online Notes.

p. 715

The eminent Chinese archaeologist K. C. Chang has written:

Chang, in *Cambridge History of Ancient China*, pp. 63-4.

The Taoist alchemist Ge Hong in his work *The Master who Embraces Simplicity* praised Jade

This is based on an entry in an old Notebook of mine, about Jade, and its value. See also Chang, in *Cambridge History of Ancient China*, pp. 63-4. Earliest ritual jades were shamanic paraphernalia endowing the bearer with the power to ascend from Earth to Heaven. Jade is both rare and requires political power to quarry. The 6 *rui*, 'auspicious jades: *Bi, cong, gui, zhang, huang, hu*'.

p. 716

This Hexagram Name was early on defined as 'Yang Energy, the Energy that sets things moving, that arouses the Earth, especially during the third month of spring - thus Thunder and Lightning'.

Shuowen, Zhouyi jijie, in Zhang Liwen, p. 181; GSR, 455.

In the Mawangdui Silk Manuscript, the Name is written as *chen*, fifth of the Twelve Earthly Branches, a related word with early calendrical and astronomical meaning.

Needham vol. 3, pp. 249-250.

The great French sinologist and sociologist Marcel Granet

Quoted by Shaughnessy, p. 207.

p. 717

The Name can mean both Quake and Thunder

Shaughnessy, pp. 200, 210. With the coming of the spring, thunder and its attendant rains, agricultural work once again begins, p. 205; impregnating, revivifying, regenerating, in the early springtime. See also Granet, referred to on Shaughnessy, p. 207. The thunder then opening and shaking the soil escapes from the subterranean retreat where winter had confined it. Also Rutt, p. 343: Thunder was thought to assist women in childbirth. Shaughnessy pp. 207-8, 210: Thunder, portent of the beginning of spring, and symbol of rebirth of all things. Last 2 lines of Judgment evoke Spring fertility festival. p. 208, note 44, pp. 332-3. Granet: thunder, cracking open of earth, release of life forces beneath, release of dragon. Also, thunder-constellation consisting of several lunar lodges, invisible during winter, becoming visible above horizon with first thunder. Shaughnessy, p. 20: *zhen* = King Wen or King Wen's father Ji Li. See also Shaughnessy p. 263.

p. 718

3,790 cowries were found at a single Shang site in Shandong Province. (See again the Commentary to Hexagram 2.)

Rutt, p. 343, referring to Karlgren. See Bagley, *Cambridge History of Ancient China*, p. 220.

Cowries were transported with some difficulty to Anyang and the Central Plain: '...before reaching Anyang these shells had to be traded or carried over at least five hundred miles of territory peopled by fierce barbarians, across mighty rivers, and through forests full of ferocious beasts.'

Creel, *Birth of China*, p. 91.

The mysterious appeal of the cowrie is attributed to its resemblance to the vulva. Hence cowries, like thunder, were symbols of fertility.

Rutt, p. 343, vulva associations of cowrie. Introduction of Bronze currency in later Zhou.

p. 720

An obscure Line. The Quake, whether an Earth Quake, or Thunder, or Lightning strike, does not cause loss of life.

Shaughnessy takes this Line in a different sense, reading the last phrase as 'difficulty in sexual relations'. He wonders if there may here be a reference to the 'impregnating quality of thunder'. Shaughnessy, p. 210. Sexual relations experience difficulty. The beginning of spring planting marked the end of both the time for marriage and for warfare.

p. 721

Judgment

Li Jingchi, 1981, pp. 103-5.

Waley reads it quite differently.
1933, pp. 134-5.

p. 722

Karlgren sees in the early form of the graph a 'man with a (big) staring eye'.

Rutt, p. 344; GSR 416. The *Lianshan Oracle*, 'Joined Mountains', supposedly a Xia-dynasty Divination text, was so called because it began with this 'double mountain' hexagram.

Shaughnessy: 'glare at'.

Pay attention to the smallest foot injury or ailment. This is a form of preventive medicine.

Li, 103.

p. 724

Nine in Top Place

This is Li Jingchi's reading, p. 104.

p. 725

The Hexagram Name implies a gradual movement forwards, a gliding, a skimming over water, a gentle 'alighting' on dry land.

GSR, 611.

'The image of a wild goose flying over land automatically evoked the association of soldiers on the march, and consequently, women left to cope by themselves.'

Shaughnessy, p. 101.

Wild geese migrating in autumn are also a poetic commonplace for melancholy.

Shaughnessy, p. 148, quoting Kunst and *Songs* idea of *xing* motif; see *Song* 159. The significance of wild goose roosting perches remains obscure. Kunst refers to incremental repetition. Kunst, p. 77; Gao Heng, p. 214. Pleading with a man not to go to a place of turmoil, during a period of civil strife.

p. 727

Six in First Place

I follow Li Jingchi in reading the fourth word as ‘mountain stream’.

p. 728

It is prudent to protect the village against intruders during the chaos of war.

Miscarriage. Following Mawangdui. Zhang Liwen, p. 16. Cf *Zuo Commentary* Duke Xiang 10, the ‘ditty’, Shaughnessy pp. 100-1.

Six in Fourth Place

Zhang Liwen, p. 416.

p. 729

Nine in Fifth Place

Zhang Liwen, p. 418, Li Jingchi, p. 106, points to the primitive custom of repudiating barren wives, and sees in this a praiseworthy exception to the rule.

p. 730

According to some scholars, the early graph contains a simple element for breasts (compare Hexagram 27), and the whole refers to the prominent breasts of a fully mature but as yet unmarried woman.

He Jinsong, p. 821.

Mwed (modern *Mei*) can mean younger sister or female cousin.

GSR 570, GSR, 531.

p. 731

Judgment Commentary

Art of War, Introduction, pp. xxviii-xxix; Rutt, p. 180. *Zuo zhuan*, ill-fated betrothal. *Song* 236 (W246), marriage of King Wen. *Song* 244 (W247). Li, p. 107. Shaughnessy p. 239ff. Shaughnessy, p. 142. Unfulfilled marriage.

p. 732

The practice tacitly underlying this whole Hexagram emphasizes the benefits to the man (in this case the King) of intercourse with several young women, ‘younger sisters’ of the bride.

Van Gulik, *Sexual Life*, p. 20.

The number of these royal mates (i.e. occupants of the Zhou King’s harem) have been variously computed, but one Chinese commentator reckons there would have been about 120: 3 Secondary Wives, 9 Ladies of the Third Rank, 27 of the Fourth Rank, and 81 of the Fifth.

Minford & Lau, eds., *Anthology*, pp. 81 & 95; Legge, *She King*, p. 5.

The virtuous Queen of King Wen wisely accepted the traditional wisdom, that (in the words of the Sui dynasty *Secrets of the Jade Chamber*) ‘those who seek to practice the Tao of uniting Yin and Yang for the purpose of gaining Energy (*qi*) and cultivating life must not limit themselves to just one woman. They should get three or nine or eleven; the more the better.’

Wile, *Art of the Bedchamber*, p. 83; Granet, *Fetes et Chansons*, Polygamie Sororale; Shaughnessy, p. 241; *Song* 261. Marshall, pp. 211-2. *Youren* and lame/blind appear in Hexagrams 10/2 and 54.

p. 734

The remainder may describe the success of the second wife. Perhaps there is here a reference to the traditional view that the King should only have physical intercourse with his women during a full moon.

Van Gulik, *Sexual Life*, pp. 17-18, note.

This Top Line was received by the Marquis Xian of Jin, in the year 645 BC

Zuo Commentary, Duke Xi Year 15.

p. 735

The term subsequently made its way into the amorous lexicon, and is to be found in later erotic verse.

Such as the celebrated Rhapsody on the Great Joys of Union of the Yin and Yang by Bo Xingjian, younger brother of the famous Tang-dynasty poet Bo Juyi. For the term ‘canister’ see Donald Harper, *HJAS*, 47 (1987), pp. 573-4.

Shaughnessy, p. 243, ‘no fruit’ a symbolic representation of the barrenness of King Wen’s first wife, daughter of Di Yi; of ‘unfulfilled marriage’, p. 142. Li Jingchi, p. 109, 夢占辭: ‘in the realm of dreams. This is a prognostication on a dream’ (see Shaughnessy pp. 242-3).

p. 736

In the Oracle Bone and Bronze Inscriptions, the graph for this Hexagram Name was a Ritual Vessel filled with grain - and hence in later texts, 'plenty'.

GSR 1014.

As the *Heavenly Questions* puts it:

Hawkes, *Songs*, p. 133.

p. 738

As in so many of the new readings of the *I Ching*, we await conclusive archaeological or palaeographic evidence.

55/6 mourning hut, hence three years without audience. See Marshall, pp. x-xi. *Yi*, 'suitable', 'appropriate', see Marshall pp. 66, 68.

This prognostication, that the next ten-day week would see nothing untoward happen, occurred routinely in Oracle Bone Inscriptions.

Keightley, *Sources of Shang History*, p. 34; Chen Guying, p. 497: not consort, but a generous lord; see also Kunst Online Notes: tablet not consort.

p. 742

In the Bronze Inscriptions, the graph shows men beneath a flag or standard, and seems to have meant (among other things) a cohort, or unit of an army (some sources say 500 men).

GSR, 77.

Perhaps the original 'sojourners' were early Zhou nomadic herdsmen, or travelling merchants.

Li Jingchi, *Tanyuan* p. 98; Li 1981, p. 112.

p. 743

The traveller invites trouble by making his wealth 'audible'.

Zhang Liwen's imaginative interpretation, p. 362. Cf Rutt, 'smashes the place to smithereens'. Cf Hexagram 30/4.

p. 744

Despite the partial turn for the better, the Sojourner still feels a sense of restlessness and gloom.

Rutt.

Six in Fifth Place

I follow Zhang Liwen, p. 366.

p. 745

It does seem likely that this refers to Wang Hai, whose name is frequently found in the Oracle Bone Inscriptions, including one hundred instances of Sacrificial Offerings made to him, sometimes of as many as three hundred oxen.

Li Chi, *Anyang*, p. 254, quoting Kunio Shima.

The chieftain of the Youyi resented the fact that Wang Hai had made love to his wife. He killed him, and stole his oxen and sheep.'

Deleted: Yuan Ke edition of *Shanhaijing*, pp. 247 & 255. It is worth repeating here in full (for an extract see Hexagram 10/2) the passage from the *Heavenly Questions* which corroborates so strikingly some of the details of this lost story, changing others, and giving a more elaborate sequel, involving Wang Hai's brothers: Hawkes 131

Hai inherited Ji's prowess.
His father was a goodly man.
Why did he end by losing his oxen and sheep in Youyi?
How did he win her heart by dancing with shield and plumes,
And how did she of the smooth sides and lovely skin
Become his paramour?
What did Youyi's herdsmen say when they found them?
When they struck the bed,
He had already left the chamber:
How did he meet his fate?
Heng, too, inherited Ji's prowess.
How did he get back those oxherds and oxen?
How did he go about there dispensing gifts,
But not return empty-handed?

Dark Wei followed in his brothers' footsteps
 And the Lord of Youyi was stirred against him.
 Why, when the birds flocked together,
 Did she forsake her own son and give herself to him?
 The Dark Man lay with her adulterously and destroyed his elder brother.
 Why, after such falsehood and treachery, was it given to his posterity to flourish?

Cf Hexagrams 13/5, 45/1. Shaughnessy p. 143, on Gu Jiegang and Wang Hai legend. 'Wang Hai, high ancestor of Shang, domesticator of oxen, while sojourning in Yi, was killed and robbed of his herd. See also *Shanbaijing*, 'Dadonghuangjing', and *Tianwen* 109, p. 131. Bird ancestors of Shang. Cf also Hexagrams 18/4 and 34/5.

p. 746

An Oracle Bone graph similar to the Hexagram Name shows two men kneeling, while a similar Seal-Script graph shows them kneeling at an altar.

Li 1981, p. 113. GSR 433. On a Mid-Zhou dynasty Bronze Inscription, the word has a musical significance, referring to the note an octave above *gong*. (*Grand Dictionnaire Ricci*). Gao Heng, = *fu*, kneeling.

p. 747

I partially follow Gao Heng For Gao however the need for exorcism is caused by a malignant spirit crouching beneath a bed.

p. 748

The day *geng* is the seventh day of the ancient cycle of Ten Heavenly Stems. The graph for Conclusion depicted the end of a silk thread. Perhaps early Omens were taken from silk reeling. Compare Hexagrams 2/3, 5/1 and 6.

Cf Hexagram 18/0. Marshall, p. 88, *geng* is day 7 of ancient 10-day week. Kunst Online Notes: *zhong* is end of a silk-tread, omens from silk-reeling, see Hexagram 2/3.

p. 749

The text of this Hexagram (Judgment and Line Statements) is one of the briefest and most enigmatic in the *I Ching*. There are many differing interpretations of the Name itself. I have followed one of the more widely accepted, and treat the whole Hexagram as a series of observations on the various types of Joy. One explanation of the early graph is that it represents *qi*, Energy or vapour, emerging from the mouth, or head, of a man, becoming manifest, hence laughter or mirth.

Chang Hsuan, *The Etymology of 3000 Chinese Characters*, Hong Kong University Press, 1968, p. 72

I am by no means confident. Another sense of the word *dui* was 'exchange', 'barter'.

GSR, 324. Cf Blofeld, trans., p. 149, who uses the attractive word 'tarn'.

p. 750

Six in Third Place

Li Jingchi.

p. 751

Nine in Fifth Place

Again, I follow one of the two interpretations offered by Li. *Tanyuan*, p. 221.

There is no 'mantic' prognostication here.

Shaughnessy, p. 136: 'Shoot the Dui'.

p. 752

Judgment

Gao, Zhang: Water. Rutt, p. 352.

The archaeologist making the study observed

Source: Xinhuanet [2010-03-02 15:05:15]

According to some commentators

Including He Xin, Li Jingchi, Gao Heng, Chen Guying and Zhang Liwen.

p. 753

The table may be an Altar on which the Sacrifice or gelding is performed.

Kunst Online Notes.

p. 754

The word for 'liver' is found in the Silk Manuscript.
Shaughnessy, p. 146, reference to King Li's retreat into exile, in 842 BC.
Nine in Top Place
Suggestion close to He Xin. Li, pp. 116-8, there is a flood, an escape on horseback.

p. 755

The bamboo Notch or Joint, spaced at regular intervals along the stem of the plant, is an image of moderation and thrift.
Gao, p. 336.
Kunst speculates that when Yarrow Stalks were prepared for Divination...
Kunst Online Notes.
Otherwise 'thrift' is the dominant theme of the Hexagram. 'If you regard thrift as something bitter, then Divination is not possible.'
Li Jingchi.

p. 756

Compare this, says Gao, with the modern fortune-teller's saying, 'It Profits nothing to go out by the gate.'
Gao Heng.
'Should His Majesty go out to Dun?'
Hanying duizhao, p. 346.
'Should His Majesty go in? Will it be Inauspicious?'
Hanying duizhao, p. 341.
Compare this, says Gao, with the modern proverb, 'It Profits not to stay at home.'
Gao Heng.

p. 758

Judgment
GSR, 1007, 1233. Zhang.
The Hexagram Name itself has also been interpreted as 'hitting' or 'getting' (*zhong*) captives (*ju*), perhaps shooting them with an arrow. The Sacrifice of pigs and fishes may itself have been performed to mark a victory and the taking of captives.
Wen Yiduo, Shaughnessy p. 118: shoot the captive, hitting with an arrow (Rutt, p. 353).

p. 759

Nine in Second Place
Li, *Tanyuan*, p. 39.

p. 760

The 'Moon almost full' also comes in Hexagram 9/6.
Li Jingchi.

p. 761

Waley finds this Line 'particularly intriguing', but does not say why, calling the whole Hexagram 'obscure and corrupt'.
Waley, p. 129.
The 'sound of wings' may be the sound of a chicken destined for Sacrifice.
Li, p. 122.

p. 763

Compare this with Hexagram 28, *Da Guo*, 'Great Excess'.
GSR, 1149, 18e.
This is stated plainly in the *Zuo Commentary*, Duke Cheng, 13th year: 'The two Great Matters of State are Sacrifice and War.'
Legge, *Ch'un Ts'ew*, p. 380.
It is wise not to embark on such things, it is wise not to 'fly' too high, not to go too far, even to the 'slightest' degree. Eschew Excess. Adopt a cautious attitude, in order to avoid the Calamity consequent on any Excess. The cry of the bird (heard as it flies into the distance) is an Omen.
Cf Hexagrams 61/6, 62/5, 62/6 – references to bird. Li Jingchi, Guo = 1. pass; 2. rebuke, reprimand.
Six in First Place
cf Hellmut Wilhelm, 'Image and Concept', in *Heaven, Earth and Man*, p. 209.

p. 765

Looming clouds are also to be found in Hexagram 9.

Marshall, p. 211, reference to King Wen, imprisoned at Youli by Zhou Xin. Cf Hexagram 48/2 and *Song* 82.

p. 766

The underlying Image in this and the next Hexagram is the crossing or fording of a river.

GSR 515, 593. Rutt, p. 355. Crossing water and military victory; Fording. *Songs* 34/bride fording stream; 87/getting wet, finding, love; 61/crossing river. Shaughnessy, pp. 257, 263-4; Shang high water (King Wuding Gao Zong, 1200-1181) is 'already crossed', they were finished as a power. Rutt, pp. 356-7.

Therefore the next Hexagram 'Incomplete', refers to future glory of Zhou.

Six in Second Place

Rutt, p. 357, Zhou women wore large amounts of additional hair at least on certain formal occasions. *Songs* 58/4, 13/3, 47, 57/4.

p. 768

The Shang High Ancestor Wuding reigned roughly 1200-1181.

Xiaoyu Cauldron, Rutt, p. 136. King Wuding of Shang, 1200-1181, third ruler after Pan Keng, attacked NW state of Guifang. *Song* 255/6. Legge, *She King*, pp. 508-9.

p. 769

The Shang were to the East, the Zhou to the West.

Shaughnessy, p.147. Cf Hexagrams 45/5, 46/2.

p. 770

Judgment

GSR, 531, 593.

The fox, fording a river, occurs in the *Book of Songs*.

Songs 63/1, 101/1, 41/3.

p. 772

Nine in Fourth Place

Li Jingchi: Seen through Zhou eyes, however, the campaign is 'incomplete', since the Zhou at that time were still subjects of the Shang, and had not yet 'achieved' their supremacy. That was to come several hundred years later. Shaughnessy, pp. 263-4: The pre-dynastic Zhou King Ji Li (= Zhen) attacked Gui Fang under Wu Yi. Ji Li marked the beginning of the rise of Zhou, therefore 'Before Crossing' (Incomplete). Marshall, p. 176: Demon Territory believed to be in the NW, some think it may be Tibet. Shaughnessy in *Cambridge History of Ancient China*, p. 320: King Kang's Yu won victory over Demon Territory (Guifang), probably Ordos area in N Shaanxi/Shanxi.

p. 773

Nine in Top Place

I follow Kunst, supported in his Online Notes, citing Takashima and Guo Moruo. Li Jingchi says losing head.