

53. Chien | Development
(Gradual Progress)



Nuclear trigrams LI  and K'AN 

The basic idea of the hexagram of DEVELOPMENT is the marriage of a girl. Only the six in the second place stands in the relationship of correspondence to the nine in the fifth. It represents the girl who is to be married. Hence the six in the second place is a ruler of the hexagram. However, development also connotes progress, and the nine in the fifth place has progressed, occupies a high position, and has a firm and central character; hence it also is a ruler of the hexagram.

The Sequence

Things cannot stop forever; hence there follows the hexagram of DEVELOPMENT. Development means to progress.

Miscellaneous Notes

DEVELOPMENT shows how the maiden is given in marriage and in this must await the actions of the man.

Like the hexagrams Chin, PROGRESS (35), and Shêng, PUSHING UPWARD (46), this hexagram pictures progress. But while PROGRESS is like the rising sun spreading light over the earth, and Shêng shows a tree pushing up through the earth, what is meant here is slow growth such as that of a tree on a mountainside. In another aspect the hexagram is one of those dealing with the relation of man and woman, and therefore most closely related to the hexagram Hsien, INFLUENCE (31). In the latter the youngest daughter is being influenced by the youngest son. The effect is quick and mutual, expressing the natural attraction between the sexes. In the present hexagram, the mature elder daughter is being influenced by the youngest son; hence in this instance the emphasis is rather on the mores with their restraining effect. Thus we are reminded here of the gradual development in the case of marriage, which in the course of time came to require the carrying out of six different rites (cf. the next hexagram).

THE JUDGMENT

DEVELOPMENT. The maiden

Is given in marriage.

Good fortune.

Perseverance furthers.

The progress of DEVELOPMENT means the good fortune of the maiden's marriage.

Progressing and thereby attaining the right place: going brings success.

Progressing in what is right—thus one may set the country in order.

His place is firm, and he has attained the middle.

Keeping still and penetrating: this makes the movement inexhaustible.

The meaning of the name of the hexagram is explained in terms of the first part of the Judgment, the rest of which is elucidated on the basis of the structure of the hexagram. The two rulers of the hexagram, the second and the fifth line, show a progressing and therefore attain their correct and natural places. Attainment of a proper place bespeaks a correct attitude of mind; thereby undertakings meet with success, and the state can be set in order. The emphasis here is on the combination of personal moral effort and such strength as is required to set the state in order. The ruler of the hexagram, standing in the fifth place—that of command—combining strength and central correctness, is especially well qualified for achieving successful results of this kind. The latter part of the commentary deals with the two primary trigrams and points out that the inexhaustible source of progress is inner calm combined with adaptability to circumstances. Calm is the attribute of the inner trigram, Kên, adaptability that of the outer trigram, Sun.

THE IMAGE

On the mountain, a tree:

The image of DEVELOPMENT.

Thus the superior man abides in dignity and virtue,

In order to improve the mores.

The tree on the mountain grows larger slowly and imperceptibly. It spreads and gives shade, and thus through its nature influences its surroundings. Thus it is an example of the active power by which an individual improves the mores of his environment through consistent cultivation of his own moral qualities. The tree on the mountain, like the tree on the earth in Kuan, VIEW (20), represents influence by example. The keeping still of the mountain is a symbol for abiding in dignity and virtue. The penetrating attribute of wood (or wind) is a symbol of the positive influence emanating from a good example.

THE LINES

The hexagram as a whole refers to the contracting of marriage, and consequently the image common to all the lines is the wild goose, symbol of conjugal fidelity.

Six at the beginning:

a) The wild goose gradually draws near the shore.

The young son is in danger.

There is talk. No blame.

b) The danger besetting the little son implies no blame.

The nuclear trigram Li means a flying bird, hence the image of a wild goose. The first line stands next to the nuclear trigram K'an, the Abysmal, hence the shore as an image. Kên, the lower trigram, symbolizes the youngest son. It contains the nuclear trigram K'an, danger. The "talk" comes perhaps from the upper trigram Sun, wind, which sighs and resounds.

This is a yielding line in a lowly¹ place. Therefore it is not impetuous in pressing forward; it is conscious of the danger. Hence, though others talk about it, it remains blameless.

O Six in the second place:

a) The wild goose gradually draws near the cliff.

Eating and drinking in peace and concord.

Good fortune.

b) "Eating and drinking in peace and concord": he does not merely eat his fill.

Kên is the mountain, hence the image of a cliff. The nuclear trigram K'an indicates eating and drinking. When the wild goose finds food, it calls its comrades. This line is yielding and related to the nine in the fifth place, which it calls. It does not eat to satisfy itself alone but takes thought at once of others as well.

Nine in the third place:

a) The wild goose gradually draws near the plateau.

The man goes forth and does not return.

The woman carries a child but does not bring it forth.

Misfortune.

It furthers one to fight off robbers.

b) "The man goes forth and does not return."

He leaves the group of his companions.

"The woman carries a child but does not bring it forth." She has lost the right way.

"It furthers one to fight off robbers." Devotion and mutual protection.

This line, as the uppermost one in the trigram Kên, indicates a high place, hence the plateau. It is a strong line in a strong place, hence not moderate in movement. It pictures a man who never desists from his course and who therefore proceeds without ever turning back. It stands in relationship to the two strong lines at the top, but there is no correspondence. Further, it is in the middle of the nuclear trigram of danger and is therefore separated from its own kind (a dark line above, another below it). Since the line does not return, the trigram K'un, forming below as a result of its departure, is left behind without a child. Thus the woman has lost her way. Only in so far as this strong line protects the two weak ones under it from robbers, does it have any furthering quality.

Six in the fourth place:

a) The wild goose gradually draws near the tree.

Perhaps it will find a flat branch. No blame.

b) "Perhaps it will find a flat branch." It is devoted and gentle.

This line has entered the upper trigram Sun, wood, hence the image of its gradually approaching a tree. The tree itself affords no foothold for the wild goose, whose feet are not made for clutching; but through adaptability and devotion it may find a flat branch. This is a weak line in a weak place, hence correct. It is therefore adaptable and cautious, and thus temporarily finds a resting place.

O Nine in the fifth place:

a) The wild goose gradually draws near the summit.

For three years the woman has no child.

In the end nothing can hinder her.

Good fortune.

b) In the end nothing can hinder good fortune. One attains one's wish.

This line is the upper ruler of the hexagram, hence it is the summit to which the wild goose draws near. It stands in relationship to the lower ruler of the hexagram, the six in the second place; the correspondence between the two places is analogous to the relation of husband and wife. Hence the idea that union finally takes place. But this takes three years, for the line is separated from the six in the second place by the nuclear trigram K'an, danger. However, the union is based on natural affinity; hence it can be delayed but not permanently prevented.

Nine at the top:

a) The wild goose gradually draws near the cloud heights.

Its feathers can be used for the sacred dance.

Good fortune.

b) "Its feathers can be used for the sacred dance. Good fortune." He is not to be disconcerted.

The place at the top is the region of the clouds, and here the character *lu*, really meaning a plateau (cf. the nine in the third place) has mistakenly been written in place of another character meaning "highest heights."

The trigram Sun means wind. This suggests flight through the clouds. The line is strong and already outside the affairs of the world. It is regarded by the others solely as an example and thus exerts a beneficent influence. It no longer enters into the confusion of mundane affairs.

The dances mentioned were sacred pantomimes in which feathers of a special sort were used. The idea inhering in this line recalls that of the top line of Kuan, VIEW (20). In the latter too the line as such stands outside the affairs of the world, taking part only as a spectator.

Note

1. ["Yielding" in the German, but this is assumed to be a slip of the pen. See Note 1, in the Commentary on Hex.15, Ch'ien, MODESTY, bk.III.]

54. Kuei Mei |
The Marrying Maiden

歸妹



Nuclear trigrams K'AN ☵ and LI ☲

The hexagram of THE MARRYING MAIDEN is based on the idea that the girl is marrying on her own initiative. Her character is not good, therefore the Commentary on the Decision says: " 'Nothing that would further.' The yielding rests upon the hard." This refers to the six in the third place and to the six at the top, which are thus the constituting rulers of the hexagram. The six in the fifth place, on the other hand, is in the place of honor and associates with those below; thus it changes what is not good into good and transforms misfortune into good fortune. Because of this the six in the fifth place is the governing ruler of the hexagram.

The Sequence

Through progress one is sure to reach the place where one belongs. Hence there follows the hexagram of THE MARRYING MAIDEN.¹

Miscellaneous Notes

THE MARRYING MAIDEN shows the end of maidenhood.

This hexagram is judged in very different ways. In later times it was considered immoral for a girl to marry on her own initiative. The mores demanded that the girl wait for the man to take the lead, as set forth in the preceding hexagram. This goes back to patriarchal times. But the present hexagram has also so to speak a cosmic meaning. For, according to the arrangement of the eight trigrams by King Wên [Inner-World Arrangement²], the upper trigram Chên belongs in the east and denotes spring, the beginning of life; the lower trigram Tui belongs in the west and denotes autumn, the end of life, and the two nuclear trigrams K'an and Li represent the north (winter) and the south (summer) respectively. Consequently the whole cycle of life is contained in this hexagram.

THE JUDGMENT

THE MARRYING MAIDEN.

Undertakings bring misfortune.

Nothing that would further.

Commentary on the Decision

THE MARRYING MAIDEN describes the great meaning of heaven and earth. If heaven and earth do not unite, all creatures fail to prosper.

THE MARRYING MAIDEN means the end and beginning of humanity.

Joyousness in movement: she who marries is the young girl.

"Undertakings bring misfortune." The places are not the appropriate ones.

"Nothing that would further." The yielding rests upon the hard.

In the sequence of the trigrams in the Primal Arrangement,³ which corresponds with the world of the idea, Ch'ien is in the south and K'un in the north; Li is in the east as the sun and K'an in the west as the moon. In the Inner-World Arrangement, which corresponds with the phenomenal world, the action is transferred to the four trigrams Chên (east), Li (south), Tui (west), and K'an (north). Sun and moon here take the place of heaven and earth as active forces. Heaven, Ch'ien, has withdrawn to the northwest, and the eldest son, Chên, in the east, is the originator of life. The earth, K'un, has withdrawn to the southwest, and the youngest daughter, Tui, in the west, presides over harvest and birth. Thus the present hexagram indicates the cosmic order of the relations of the sexes and the cycle of life.

The interpretation given by Liu Yüan⁴ in the *Chou I Hêng Chieh* is significant. He sees in the hexagram not the maiden (Tui) following an older man (Chên), but the elder brother (Chên) leading his younger sister to her husband. A certain basis for this view is afforded by the words accompanying the fifth line. We are dealing here with reminiscences of matriarchal times disseminated in popular romance by the story of how Chung K'uei gave his sister in marriage.

THE MARRYING MAIDEN means the beginning and end of humanity, as Chên in the east means spring, ascent, and Tui in the west means autumn, decline. The commentary then explains the name of the hexagram by citing the attributes of the two trigrams—Tui, joyousness, and Chên, movement. The judgment on the hexagram, "Undertakings bring misfortune," is derived from the position of the four middle lines, none of which is in its proper place. "Nothing that would further" results from the position of the six in the third place (one of the rulers of the hexagram), which is over the hard nine in the second place, and from the positions of the other two rulers, the six in the fifth place and the six at the top, both over the hard nine in the fourth place.

THE IMAGE

Thunder over the lake:

The image of THE MARRYING MAIDEN.

Thus the superior man

Understands the transitory

In the light of the eternity of the end.

In the autumn everything comes to its end. When thunder is over the lake, this end is near. The eternity of the end is suggested by the trigram Chên, which comes forth in the east (spring) and reaches the end of its activity in the west (autumn), in accordance with fixed laws. At that moment the death-dealing power of autumn, which destroys all transient beings, becomes active. Through knowledge of these laws, one reaches those regions which are beyond beginning and end, birth and death.

THE LINES

Nine at the beginning:

a) The marrying maiden as a concubine.

A lame man who is able to tread.

Undertakings bring good fortune.

- b) "The marrying maiden as a concubine," because that gives duration.

"A lame man who is able to tread. Good fortune," because they receive each other.

This line is at the bottom, in an inferior position. Furthermore, it is in the trigram Tui, the youngest daughter; hence the idea of a concubine. Tui, the youngest daughter, is weak in relation to the eldest son (just as Tui is weak in relation to Ch'ien in hexagram 10, Lü, TREADING, in which the image of a lame, one-eyed man likewise occurs). The lowest line stands for the foot, hence the idea of a lame man, because there is no relationship with the fourth line. "Receive each other" means that the first line is in the relationship of receiving to the second, serving the latter line as well as the fifth; therefore it is able to accomplish something indirectly at least, and advances.

Nine in the second place:

- a) A one-eyed man who is able to see.

The perseverance of a solitary man furthers.

- b) "The perseverance of a solitary man furthers."

The permanent law is not changed.

This line is in the lowest place of the nuclear trigram Li, which means eye. It stands in the relationship of correspondence to the fifth line, which is weak; hence the image of a one-eyed man.

Since the line is strong and central, it is not changed, although the line that belongs to it is weak and not good. It is true that this brings it into darkness and loneliness—it is under the nuclear trigram K'an, abyss, that is, a gloomy valley—but it does not change its attitude toward the law and remains faithful to its duty.

Σ Six in the third place:

- a) The marrying maiden as a slave.

She marries as a concubine.

- b) "The marrying maiden as a slave": she is not yet in the appropriate place.

This is a weak line in a strong place, hence not in the appropriate position. Moreover, it stands at the high point of pleasure, hence throws itself away as the lowest type of slave, merely in order to achieve marriage at any cost. In following the nine in the second place, it finds shelter as a concubine.

Nine in the fourth place:

- a) The marrying maiden draws out the allotted time.

A late marriage comes in due course.

- b) The state of mind that leads to drawing out of the allotted time indicates a desire to wait for something before going.

Of the lines of the upper and the lower trigram, only the fifth and the second line stand in relationship. But while the other two lines in Tui, being in the trigram of pleasure, also seek a marital connection (although by a detour around the second line), the lines of the upper trigram that are not bound by the

relationship of correspondence move away from the idea of marriage. The present line, besides having no correspondence in the lower trigram, is not in the proper place (a strong line in a weak place) and is in the center of the nuclear trigram K'an, danger. Hence it holds back from marriage and waits for conditions to change before it undertakes anything—the danger being eventually surmounted by movement (Chên). But the new situation begins only after the present cycle of events has come to an end.

○ Six in the fifth place:

a) The sovereign I gave his daughter in marriage.

The embroidered garments of the princess

Were not as gorgeous

As those of the serving-maid.

The moon that is nearly full

Brings good fortune.

b) "The sovereign I gave his daughter in marriage. Her embroidered garments were not as gorgeous as those of the serving-maid." The place is in the middle, hence action has value.

The place is central and honored. Nevertheless, the line is yielding and condescends to the strong nine in the second place like a princess marrying an inferior. Therefore because of her nobility she pays no attention to outer appearance, and the serving-maid, in the lowest place, is more gorgeous than she. The image of the moon appears because this line is at the top of the nuclear trigram K'an (moon).

Σ Six at the top:

a) The woman holds the basket, but there are no fruits in it.

The man stabs the sheep, but no blood flows.

Nothing that acts to further.

b) The reason why the six at the top has no fruits is because it holds an empty basket.

The weak six at the top, at the high point of movement (Chên) and without relationship to a strong line, no longer has a chance of marrying. Hence the attempts at sacrifice are empty and unavailing—the upper trigram symbolizes an empty basket, and the lower trigram Tui has the sheep for its animal.

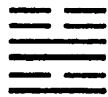
Notes



1. Literally, "the maiden who passes into ownership."

2, 3. [See .pdf Material1, bk.2.]

4. [A writer of the Ch'ing dynasty. The work named is an explanation of the I Ching]

55. Fêng | Abundance (Fullness)



Nuclear trigrams TUI  and SUN 

The ruler of the hexagram is the six in the fifth place. When it is said in the Judgment, "The king attains abundance. Be not sad. Be like the sun at midday," the reference is to this line, for this is the king's place. The line is yielding and in the center—the character of the sun at midday.

The Sequence

That which attains a place in which it is at home is sure to become great. Hence there follows the hexagram of ABUNDANCE. Abundance means greatness.

Miscellaneous Notes

ABUNDANCE means many occasions.

This hexagram is composed of Chên, which strives upward, and Li, which also moves upward. The nuclear trigrams are Tui, the Joyous, the lake, and Sun, the Penetrating, the wind. Hence wind and water, and thunder and lightning, are together here and all this points to great power. Something of a climax is indicated in that Chên, which is the more vigorous in movement, is above. While Shih Ho, BITING THROUGH (21) deals with the problem of surmounting a hindrance, here the hindrance is already surmounted. Still, greatness at a pinnacle suggests the danger of regression. The light is darkened in varying degree by the nuclear trigram Sun, wood, contained within the hexagram. The hexagram is one of those referring to the mutability of all earthly things. This is most likely also the meaning of the saying, "ABUNDANCE means many occasions," that is, occasions for care and sorrow.

THE JUDGMENT

ABUNDANCE has success.

The king attains abundance.

Be not sad.

Be like the sun at midday.

Commentary on the Decision

ABUNDANCE means greatness. Clarity in movement, hence abundance.

"The king attains abundance." In this way greatness is emphasized.

"Be not sad. Be like the sun at midday." One should give light to the whole world.

When the sun stands at midday, it begins to set; when the moon is full, it begins to wane. The fullness and emptiness of heaven and earth wane and wax in the course of time. How much truer is this of men, or of spirits and gods!

Fêng represents a time when clarity and progress bring about greatness and prosperity in public life. To achieve these, there is needed a strong and leading personality, drawing to itself others of like nature. Therefore it is not the relation of correspondence but that of congruity between the lines which must be taken into account (cf. the nine at the beginning and the nine in the fourth place, as well as the six in the second place and the six in the fifth place). But such a time of very great culture also carries hidden dangers. For according to the universal law of events, every increase is followed by decrease, and all fullness is followed by emptiness. There is only one means of making foundations firm in times of greatness, namely, spiritual expansion. Every sort of limitation brings a bitter retribution in its train. Abundance can endure only if ever larger groups are brought to share in it, for only then can the movement continue without turning into its opposite.

THE IMAGE

Both thunder and lightning come:

The image of ABUNDANCE.

Thus the superior man decides lawsuits

And carries out punishments.

The Image is immediately intelligible, especially in association with the hexagram of BITING THROUGH(21). The trigrams Li, clarity, and Chên, shock, terror, give the prerequisites for a clearing of the atmosphere by the thunderstorm of a criminal trial.

THE LINES

Nine at the beginning:

a) When a man meets his destined ruler,

They can be together ten days,

And it is not a mistake.

Going meets with recognition.

b) "They can be together ten days, and it is not a mistake." More than ten days is harmful.

The line is strong and clear. The destined ruler that it meets, and that is of like kind, is the nine in the fourth place. The Chinese word *hsün* means a space of ten days, a complete cycle. Despite the situation in ABUNDANCE, one may spend a full cycle of time with a friend of kindred spirit without fear of making a mistake. One may therefore go unhesitatingly and seek him out, if he is in a high position. Nonetheless, the commentary warns against overstepping this time limit and against clinging to him after completion of the task. This is harmful. One must be able to stop at the right moment especially in times of abundance.

The Sung interpreters take the word *hsün* in the sense of "similar," so that it would be an additional emphasizing of *p'ei*—"of like kind, destined for someone."

Six in the second place:

- a) The curtain is of such fullness
That the pole-stars can be seen at noon.
Through going one meets with mistrust and hate.
If one rouses him through truth,
Good fortune comes.

- b) "If one rouses him through truth"—that is, one must rouse his will through trustworthiness.

The nuclear trigram Sun, wood, darkens the lines it covers, but the darkening here and as regards the nine in the fourth place is less marked than in the case of the nine in the third place, the center, where it is particularly strong. Because this second line is weak, it meets only with doubt and hatred when it turns toward the prince who belongs to it, the six in the fifth place, which is also weak. But since it is central and correct, the power of inner truth will enable it to overcome the separation and to arouse the will of the ruler.

Nine in the third place:

- a) The underbrush is of such abundance
That the small stars can be seen at noon.
He breaks his right arm. No blame.
- b) "The underbrush is of such abundance" that one can carry out no great transactions.
"He breaks his right arm": in the end, one must not try to do anything.

Here the darkening is at its height. The nuclear trigram Sun is joined with the nuclear trigram Tui, lake, which limits the inherent possibility of accomplishing great things. Tui means to break. The right arm is denoted by the weak six at the top, which, in accordance with the relations in this hexagram, is not to be taken into account as an aid to the strong nine in the third place. If one refrains from action, recognizing that it is impossible, one remains blameless.

The word *p'ei*, rendered as "underbrush," means also a body of water, and the word *mo*, rendered as "small stars," means also foam, drizzle. However, the interpretation given above seems to suit the context better.

Nine in the fourth place:

- a) The curtain is of such fullness
That the pole-stars can be seen at noon.
He meets his ruler, who is of like kind.
Good fortune.
- b) "The curtain is of such fullness": the place is not the appropriate one.
"The polestars can be seen at noon." He is dark and not light-giving.
"He meets his ruler, who is of like kind. Good fortune." This means action.

The first sentence here is the same as in the case of the six in the second place; the latter is the beginning and the present line the ending of the nuclear trigram Sun, wood. The place is not appropriate, because this is a hard line in a yielding place. The line is no longer in the trigram Li, hence

no longer light-giving by nature. Light is below. However, movement enables it to meet the first line, which is of like kind, i.e., likewise strong. Thus light comes through action (the first line is light, because it is in the trigram Li), and with it good fortune.

O Six in the fifth place:

a) Lines are coming,

Blessing and fame draw near.

Good fortune.

b) The good fortune of the six in the fifth place comes from the fact that it bestows blessing.

This line is related to the six in the second place. In the latter case the expression is "going," here it is "coming." The lines are the light, clear force just approaching by reason of the trigram Li, light—whose central line is the six in the second place—and thus making possible blessing and fame.

Six at the top:

a) His house is in a state of abundance.

He screens off his family.

He peers through the gate

And no longer perceives anyone.

For three years he sees nothing.

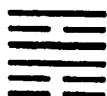
Misfortune.

b) "His house is in a state of abundance." He flutters about at the border of heaven.

"He peers through the gate and no longer perceives anyone." He screens himself off.

The weak line at the high point of movement goes too far. Thus it seems to rise continually higher, but precisely through this it loses its hold increasingly and moves ever farther from the light—all the more so as it is itself darkening the nine in the third place. Hence the six at the top falls into a hopelessly isolated state, for which it has only itself to blame.

56. Lü | The Wanderer



Nuclear trigrams TUI  and SUN 

The ruler of the hexagram is the six in the fifth place. Therefore it is said in the Commentary on the Decision, "The yielding attains the middle outside," and also, "Keeping still and adhering to clarity." The fifth line is in the outer trigram; this symbolizes the wanderer in foreign parts. It is in the middle place as ruler of the trigram Li; this symbolizes attainment of the mean and adherence to clarity.

The Sequence

Whatever greatness may exhaust itself upon, this much is certain: it loses its home. Hence there follows the hexagram of THE WANDERER.

Miscellaneous Notes

He who has few friends: this is THE WANDERER.

This hexagram is so organized that the two primary trigrams tend to pull apart. Li, flame, goes upward, Kên, the mountain, presses downward; their union is only temporary. Kên (mountain) is a hostel, Li (fire) is the wanderer who does not tarry there long but must push on. This hexagram is the inverse of the preceding one.

THE JUDGMENT

THE WANDERER. Success through smallness.

Perseverance brings good fortune

To the wanderer.

Commentary on the Decision

"THE WANDERER. Success through smallness": the yielding attains the middle outside and submits to the firm.

Keeping still and adhering to clarity; hence success in small things.

"Perseverance brings good fortune to the wanderer." The meaning of the time of THE WANDERER is truly great.

The ruler of the hexagram is the six in the fifth place. It is yielding, hence it represents reserve and unpretentiousness. It is in the middle, hence it cannot be humiliated, though it is outside, in a strange land. It submits to the strong lines above and below, hence does not provoke misfortune. The lower trigram Kên indicates keeping still, inner reserve, while the upper trigram Li indicates clinging to outside things. A wanderer in a foreign country cannot easily find his proper place, hence it is a great thing to grasp the meaning of the time.

THE IMAGE

Fire on the mountain:

The image of THE WANDERER.

Thus the superior man

Is clear-minded and cautious

In imposing penalties,

And protracts no lawsuits.

Usually, it is a question of criminal cases when clarity and movement come together (hexagrams 21, Shih Ho, BITING THROUGH, and Fêng, 55, ABUNDANCE). Here also we have clarity, in the upper trigram; the calm of the mountain signifies caution in imposing penalties. Dispatch in the settlement of criminal cases is moreover indicated in the mutual relationship of the trigrams. Fire does not linger on the mountain, but passes on rapidly.

THE LINES

Six at the beginning:

- a) If the wanderer busies himself with trivial things,
He draws down misfortune upon himself.
- b) "If the wanderer busies himself with trivial things": thereby his will is spent, and this is a misfortune.

This is a weak line at the very bottom of the trigram Kên, hence the suggestion of unworthy, trivial things. Kên denotes standing still. The line is far away from the trigram Li, clarity, hence it has no breadth of vision and consumes its will power on trivialities. For this reason its connection with the nine in the third place has not an enlightening but a harmful effect— just as throughout the hexagram, fire is regarded chiefly as a consuming, injurious force.

Six in the second place:

- a) The wanderer comes to an inn.
He has his property with him.
He wins the steadfastness¹ of a young servant.
- b) "He wins the steadfastness of a young servant." This is not a mistake in the end.

The line is yielding and central, in the middle of the trigram Kên, which means door and hut; hence the image of an inn. The nuclear trigram Sun means market and gain; hence, "He has his property with him." The young servant is the six at the beginning.

Nine in the third place:

- a) The wanderer's inn burns down.
He loses the steadfastness of his young servant.
Danger.
- b) "The wanderer's inn burns down." This is a loss for him personally.

If he deals like a stranger with his subordinate, it is only right that he should lose him.

The line is too hard, since it is hard in a strong place. Hence it does not show devotion to its superior, therefore the latter does not help it, and its dwelling burns down. Owing to its hardness, it is unfriendly toward its subordinates and so loses their loyal affection, which naturally means danger. The line is at the top of the trigram Kên, meaning hut, and Li, fire, is immediately above it, hence the idea of the hut burning down. The servant is the six at the beginning.

Nine in the fourth place:

- a) The wanderer rests in a shelter.
He obtains his property and an ax.
My heart is not glad.
- b) "The wanderer rests in a shelter." He has not yet obtained his place.
"He obtains his property and an ax." But he is not yet glad at heart.

The shelter is only temporary, because the line is outside the trigram Kên. It rests only briefly, because it has not yet reached its true place (the line is strong, the place is weak). Although it has property, it also needs an ax for defense (Li means weapon, and the nuclear trigram Tui means both metal and injury). Hence it is not yet glad at heart.

O Six in the fifth place:

a) He shoots a pheasant.

It drops with the first arrow.

In the end this brings both praise and office.

b) In the end he rises through praise and office.

This line, which is yielding, and in the central place outside,² is the wanderer. Being central and devoted, it succeeds in gaining friends below (the nine in the fourth place) and an official position above (nine at the top); thus it rises.

The trigram Li denotes pheasant and weapons. The nuclear trigram Tui is metal, hence the idea of shooting. Tui is also the mouth, hence praise.

Chu Hsi interprets the second sentence as follows: "An arrow is lost." Grammatically this version is of course also possible.

Nine at the top:

a) The bird's nest burns up.

The wanderer laughs at first,

Then must needs lament and weep.

Through carelessness he loses his cow.

Misfortune.

b) Being at the top as a wanderer rightly leads to being burnt up.

"Through carelessness he loses his cow." In the end he hears nothing.

The strong line at the top, whose movement moreover tends upward, loses its foundations. Thus all gaiety leads only to losses, because the line neglects all too much the duties of a wanderer, and even injury does not make it the wiser.

Li is bird and also flame. The place is high up, over the nuclear trigram Sun, hence the image of a nest. The idea of laughing derives from the nuclear trigram Tui, meaning gaiety and mouth. The idea of lamenting derives from the destructive force lurking in Tui. Li is cow; it is lost because of gaiety and carelessness in a high place. There is no hope for this line; it never comes to its senses, because it merely goes on striving further upward, giving no thought at all to return.



Notes

1. [Literally, "perseverance."]

2. [In the outer trigram Li.]

57. Sun | The Gentle
(The Penetrating, Wind)



Nuclear trigrams LI  and TUI 

Although this hexagram is conditioned by the two yin lines, there is only one feminine hexagram, namely Li, THE CLINGING, in which the yin lines are the rulers. They are rulers because they occupy middle places. The two yin lines here are the constituting rulers of the hexagram but cannot be regarded as the governing rulers. The governing ruler is rather the nine in the fifth place, for only one who is in an honored place can "spread his commands abroad and carry out his undertakings." When therefore it is said in the Commentary on the Decision, "The firm penetrates to the middle and to the correct, and its will is done," the reference is to the fifth line.

The Sequence

The wanderer has nothing that might receive him; hence there follows the hexagram of THE GENTLE, THE PENETRATING. The Gentle means going into.

This means that the wanderer in his forlornness has no place to stay in, and that hence there follows Sun, the hexagram of homecoming.

Miscellaneous Notes

THE GENTLE means crouching.

The dark line is below, it crouches down beneath the light lines, and through this gentle crouching succeeds in penetrating among the strong lines.

Appended Judgments

THE GENTLE shows the exercise of character. Through THE GENTLE one is able to weigh things and remain hidden. Through THE GENTLE one is able to take special circumstances into account.

Gentle penetration makes the character capable of influencing the outside world and gaining control over it. For thus one can understand things in their inner nature without having to step into the forefront oneself. Herein lies the power of influence. In this position, one is able to make the exceptions demanded by the time, without being inconsistent.

Among the eight trigrams, Sun occupies the southeast, between spring and summer. It means the flowing of beings into their forms, it means baptism and giving life.

THE JUDGMENT

THE GENTLE. Success through what is small.

It furthers one to have somewhere to go.

It furthers one to see the great man.

Penetration repeated, in order to spread commands abroad.

The firm penetrates to the middle and to the correct, and its will is done.

Both of the yielding lines submit to the strong; therefore it is said: "Success through what is small.

It furthers one to have somewhere to go. It furthers one to see the great man."

This hexagram is constituted by a doubling of the trigram Sun, which means on the one hand gentleness, adaptability, on the other penetration. In the issuing of commands, it is all-important that they really penetrate the consciousness of the subordinates. This is effected by adaptation of the commands to their understanding. A twofold penetration is required: first penetration of a command to the feeling of the vassals, scattering the evil hidden in secret recesses, as the wind scatters clouds; second, a still deeper penetration, to the depths of consciousness, where the hidden good must be awakened. To obtain this effect, commands must be given repetitively.¹

The text is further explained in the light of the structure of the hexagram. The strong line that has penetrated to the center—the correct place for it—is the nine in the fifth place; therefore its will is done, and it is favorable to undertake something. The yielding lines in the first and the fourth place obey the firm ruler of the hexagram above them. Hence success is connected with the small, which is furthered by seeing the great man (the nine in the fifth place).

THE IMAGE

Winds following one upon the other:

The image of THE GENTLY PENETRATING.

Thus the superior man

Spreads his commands abroad

And carries out his undertakings.

Of the two winds the first disperses resistances, "spreads his commands abroad," and the second accomplishes the work, "carries out his undertakings."

THE LINES

○ Six at the beginning:

a) In advancing and in retreating,

The perseverance of a warrior furthers.

b) "In advancing and in retreating": the will wavers.

"The perseverance of a warrior furthers." The will is controlled.

This line is yielding and at the very bottom of the hexagram of THE GENTLE, hence the indecision. But in subordinating itself to the strong line over it, it is sustained by military discipline.

Nine in the second place:

a) Penetration under the bed.

Priests and magicians are used in great number.

Good fortune. No blame.

b) The good fortune of the great number is due to the fact that one has attained the middle.

The line is strong but central, hence indicates good fortune. The trigram Sun means wood, and the divided line below stands for legs; hence the image of a bed. The nuclear trigram Tui means mouth and magician. By submitting to the strong ruler of the hexagram, who is of like kind, the line is able to aid the ruler in spreading his commands, because it penetrates to the most secret corners. Priests are the intermediaries between men and gods; magicians serve as the intermediaries between gods and men. Here we have penetration of the realms of the visible and the invisible, whereby it becomes possible for everything to be set right.

Nine in the third place:

a) Repeated penetration. Humiliation.

b) The humiliation of repeated penetration comes from the fact that the will exhausts itself.

The third place is intermediate in the relation of the two Sun trigrams: one trigram is at its close, the other just beginning; hence penetration repeated. The nine in the third place is too hard and not central. Although this character is not suitable for gentle penetration to the core of things, it is attempted nonetheless. No result is achieved. Everything remains in a state of irresolute vacillation.

Σ Six in the fourth place:

a) Remorse vanishes.

During the hunt

Three kinds of game are caught.

b) "During the hunt three kinds of game are caught." This is meritorious.

The nuclear trigram Li means weapons, hence the hunt. The six in the fourth place is correct, submits to the ruler, and brings the three lower lines to him. In this way it acquires merit, and averts the remorse that might be occasioned by too much weakness.

O Nine in the fifth place:

a) Perseverance brings good fortune.

Remorse vanishes.

Nothing that does not further.

No beginning, but an end.

Before the change, three days.

After the change, three days.

Good fortune.

b) The good fortune of the nine in the fifth place inheres in the fact that the place is correct and central.

This line, the ruler of the hexagram, is central in the upper trigram; hence it is the source of that influencing through commands which is the characteristic action of the hexagram. In contrast to the situation in Ku, WORK ON WHAT HAS BEEN SPOILED (18), where it is question of compensating for what the father and mother have spoiled, it is work on public matters that is

described here. Such work is characterized not so much by love that covers up defects as by impartial justice, as symbolized by the west (metal, autumn), with which the eighth cyclic sign, Keng² (rendered as "change"), is associated.

In order to enforce commands, it is necessary first to abandon a wrong beginning, then to attain the good end; hence the saying: "No beginning, but an end." This saying is elaborated in the words: "Before the sign Kêng, three days. After the sign Kêng, three days." The problem turns therefore on a decisive elimination of something that has developed as a wrong beginning. Three "days" before Kêng the summer draws to a close; then comes its end. Three "days" after Kêng comes winter, the end of the year. Therefore, although one has not achieved a beginning, at least the end is attainable. (This situation differs from that in hexagram 18, Ku, which lies in the middle between end and beginning.)

Nine at the top:

a) Penetration under the bed.

He loses his property and his ax.

Perseverance brings misfortune.

b) "Penetration under the bed." At the top, the end has come.

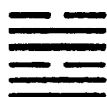
"He loses his property and his ax." Is this right? It brings misfortune.

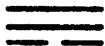
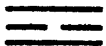
By penetration under the bed, the second line establishes connection between what is above and what is below, and so sets everything in order. Here, however, the penetration signifies merely dependence and instability. Thus the line loses what it possesses of firmness (the line, strong in itself, loses its strength because it is at the top of the hexagram of gentleness), together with its ax (the nuclear trigram Tui means metal), so that it is no longer capable of any decision. Persistence in this attitude is definitely harmful.

Notes

1. Cf. the modern theories on the nature of suggestion.
2. [For a discussion of the cyclic sign or time divisions, see Commentary on Hex.18, in .pdf Com11, in bk.III. There this sign is listed as the seventh, therefore "eighth" must be assumed to be a slip.]

58. Tui | The Joyous, Lake



Nuclear trigrams SUN  *and* LI 

The two yin lines are the constituting rulers of the hexagram but are incapable of acting as governing rulers. The second and the fifth line are the governing rulers. Therefore it is said in the Commentary on the Decision: "The firm is in the middle, the yielding is without. Joyousness and perseverance further. "

The Sequence

When one has penetrated something, one rejoices.

Hence there follows the hexagram of THE JOYOUS.

The Joyous means to rejoice.

Miscellaneous Notes

THE JOYOUS is manifest.

Tui is the lake, which rejoices and refreshes all living things. Furthermore, Tui is the mouth. When human beings give joy to one another through their feelings, it is manifested by the mouth. A yin line becomes manifest above two yang lines; this indicates how these two principles give joy to each other and how this becomes manifest outwardly. On the other hand Tui is linked with the west and with autumn. Its "stage of change"¹ is metal. The cutting and destroying quality is the other side of its meaning. This hexagram is the inverse of the preceding one.

THE JUDGMENT

THE JOYOUS. Success.

Perseverance is favorable.

Commentary on the Decision

THE JOYOUS means pleasure. The firm is in the middle, the yielding is without. To be joyous—and with this to have perseverance—furthers; thus does one submit to heaven and accord with men. When one leads the way for the people joyously, they forget their drudgery; when one confronts difficulty joyously, the people forget death. The greatest thing in making the people joyous is that they keep one another in order.²

The firm in the middle are the two lines in the second and the fifth place, while the yielding without are the six in the third place and the six at the top. That is the right kind of joy which is inwardly firm and outwardly gentle. This joy is also the best means of government.

THE IMAGE

Lakes resting one on the other:

The image of THE JOYOUS.

Thus the superior man joins with his friends

For discussion and practice.

Tui means lake, also mouth. The repetition of mouth means general discussion, the repetition of lake means practice.

THE LINES

Nine at the beginning:

a) Contented joyousness. Good fortune.

b) The good fortune of contented joyousness lies in the fact that one's way has not yet become doubtful.

Firmness and modesty are the prerequisites of harmonious joy. Both are fulfilled in this strong line in a lowly place. When the light principle is bound to the shadowy, there are many doubts and scruples that interfere with joyousness. The line at the beginning is still far from all such complications, hence sure of good fortune.

○ Nine in the second place:

a) Sincere joyousness. Good fortune.

Remorse disappears.

b) The good fortune of sincere joyousness consists in having faith in one's own will.

This line is in close relationship with the dark third line, hence doubt and remorse could set in.

However, because it is central and firm, the sincerity of its nature and of its position prove stronger than the relationship. It trusts itself, is sincere toward others, and therefore meets with belief.

Σ Six in the third place:

a) Coming joyousness. Misfortune.

b) The misfortune of coming joyousness lies in the fact that its place is not the proper one.

A weak line in a strong place, at the high point of joyousness— here control is lacking. When a man is open to distractions from without, they stream toward him and force their way in. Misfortune is certain, because he allows himself to be overwhelmed by the pleasures he has attracted.

Nine in the fourth place:

a) Joyousness that is weighed is not at peace.

After ridding himself of mistakes a man has joy.

b) The joy of the nine in the fourth place brings blessing.

This line holds the middle between the strong ruler, the nine in the fifth place, with which it has a relationship of receiving, and the yielding six in the third place, which is in the relationship of holding together with it and is trying to seduce it. Although the person represented has still not altogether attained peace in this situation, he possesses enough inner strength both to decide whom he wishes to follow and to sever the relation with the six in the third place. From this, good fortune and blessing result both for him and for others.

○ Nine in the fifth place:

a) Sincerity toward disintegrating influences is dangerous.

b) "Sincerity toward disintegrating influences": the place is correct and appropriate.

The disintegrating influences are represented by the six at the top. The nine in the fifth place, which is strong and correct, is inclined to place confidence in the line above. This is dangerous. However, the danger is avoidable, because by nature and position the present line is strong enough to overcome these influences.

☰ Six at the top:

a) Seductive joyousness.

b) The reason why the six at the top seduces to pleasure is that it is not bright.

This line is similar to the six in the third place. But while the latter is in the inner trigram and draws pleasures to itself through its desire, the six at the top is in the outer trigram and tempts others to pleasure. "Seductive joyousness" does not pertain to the person consulting the orade but shows a situation confronting him. It rests with him whether he will let himself be seduced. It is, however, important to be on one's guard in face of such dubious situations.

There is a somewhat different interpretation for the a) text, likewise based upon the Chinese literature on the I Ching.

Notes

1. [See chapter IX, in Ta Chuan part I, in .pdf Material2.]
2. (Another possible rendering here is "encourage one another.")

59. Huan | Dispersion (Dissolution)



Nuclear trigrams K'ÊN ☰ and CHÊN ☳

The ruler of the hexagram is the nine in the fifth place, because only a person occupying an honored place can bring order into world-wide dispersion. However, the nine in the second place is within, in order to strengthen the foundations, and the six in the fourth place is in the relationship of receiving to the nine in the fifth place, in order to complete the work of the latter. Consequently these two lines also have important functions within the hexagram. This is why it is said in the Commentary on the Decision: "The firm comes and does not exhaust itself. The yielding receives a place without, and the one above is in harmony with it."

The Sequence

After joy comes dispersal. Hence there follows the hexagram of DISPERSION. Dispersion means scattering.

Miscellaneous Notes

DISPERSION means scattering.

Appended Judgments

They scooped out tree trunks for boats and they hardened wood in the fire to make oars. The advantage of boats and oars lay in providing means of communication. They probably took this from the hexagram of DISPERSION.

This hexagram has a double meaning. The first is suggested by the image of wind over water, indicating the breaking up of ice and rigidity. The second meaning is penetration; Sun penetrates into

K'an, the Abyssal, indicating dispersion, division. As against this process of breaking up, the task of reuniting presents itself; this meaning also is contained in the hexagram.

The image of wood over water gives rise to the idea of a boat.

THE JUDGMENT

DISPERSION. Success.

The king approaches his temple.

It furthers one to cross the great water.

Perseverance furthers.

Commentary on the Decision

"DISPERSION. Success." The firm comes and does not exhaust itself. The yielding receives a place without, and the one above is in harmony with it.

"The king approaches his temple." The king is in the middle.

"It furthers one to cross the great water." To rely on wood is productive of merit.

"Comes" refers to position within the inner, i.e., lower trigram, while "goes" refers to position in the outer, i.e., upper trigram. The firm element what comes is therefore the nine in the second place. Occupying the middle place in the lower trigram, it creates for the light principle placed in the midst of dark lines a basis of activity as inexhaustible as water (K'an). The yielding line that receives a place without and acts in harmony with the one above is the six in the fourth place, the minister. The action connoted by the hexagram is based upon the reciprocal relationships between the three lines in the fifth, the fourth, and the second place.

The king in the middle is the nine in the fifth place. His central position denotes the inner concentration that enables him to hold together the elements striving to break asunder. The temple is suggested by the upper nuclear trigram Kên, mountain, house. The idea of crossing the great water derives from Sun (wood) and K'an (water).

THE IMAGE

The wind drives over the water:

The image of DISPERSION.

Thus the kings of old sacrificed to the Lord

And built temples.

This again indicates an inward striving to hold together, through the fostering of religion, elements outwardly falling asunder. The task is to preserve the connection between God and man and between the ancestors and their posterity. Here likewise the image of the temple is suggested by the nuclear trigram Kên. Finally, the idea of entering is suggested by Sun, and the idea of the dark by K'an.

THE LINES

Six at the beginning:

a) He brings help with the strength of a horse.

Good fortune.

b) The good fortune of the six at the beginning is based on its devotion.

The strong horse is the nine in the second place. K'an means a strong horse with a beautiful back. The six at the beginning is weak and in a lowly place, and does not itself possess the strength to stop the dissolution. But since the line is only at the beginning of the dissolution, its rescue is relatively easy. The strong, central nine in the second place comes to its aid, and the six submits and joins with it in service to the ruler in the fifth place.

Σ Nine in the second place:

a) At the dissolution

He hurries to that which supports him.

Remorse disappears.

b) "At the dissolution, he hurries to that which supports him" and thus attains what he wishes.

The nuclear trigram Chên means foot and rapid running. The support upon which this line can count is that of the like minded strong ruler, the nine in the fifth place. Because the man represented by the nine in the second place seeks out the prince on his own initiative, it might be surmised that he would have occasion to regret it. But he is strong and central, and his unusual behavior is caused by the unusual time. He does not act from egotistic motives, but wishes to put a stop to the dissolution, and this he finally achieves in fellowship with the nine in the fifth place.

Six in the third place:

a) He dissolves his self. No remorse.

b) "He dissolves his self." His will is directed outward.

This is a weak line in a strong place, hence remorse could be expected. But it is the only line of the inner trigram that stands in the relationship of correspondence to a line of the outer trigram. Hence its will is directed outward. At the top of the trigram of water, it is in direct contact with the trigram of wind, hence the idea of dissolution in connection with one's own self, and, consequently, the absence of remorse.

Σ Six in the fourth place:

a) He dissolves his bond with his group.

Supreme good fortune.

Dispersion leads in turn to accumulation.

This is something that ordinary men do not think of.

b) "He dissolves his bond with his group. Supreme good fortune." His light is great.

The lower trigram is to be regarded as a transformed K'un. K'un denotes a group of people. In that its middle line has detached itself and moved into the fourth place, it has dissolved its bond with its group and dissolved the group, for its place is now taken by the strong nine in the second place. Thus through dispersion there comes accumulation (nuclear trigram Kên, mountain). This yielding line, the six in the fourth place, stands in the relationship of receiving to the ruler, the nine in the fifth place, and

has won the strong official, the nine in the second place, as its assistant, so that accumulation does in fact follow upon dispersion.

O Nine in the fifth place:

a) His loud cries are as dissolving as sweat.

Dissolution! A king abides without blame.

b) "A king abides without blame." He is in his proper place.

Wind meeting water dissolves it as sweat is dissolved.¹ The trigram Sun, wind, which reaches everywhere, signifies loud cries. The king is in his proper place, hence without blame.

Nine at the top:

a) He dissolves his blood.

Departing, keeping at a distance, going out,

Is without blame.

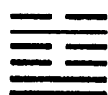
b) "He dissolves his blood." Thus he keeps at a distance from injury.

K'an is blood. Wind dissolves. Thus occasion for bloodshed is removed. Not only does the line itself surmount the peril, but it also helps the six in the third place, to which it is related.

Note

1. [See the explanation of this line in Hex.59, in .pdf Hex.53-64, in bk.I.]

60. Chieh | Limitation



Nuclear trigrams K'EN ☵ and CH'EN ☷

The ruler of the hexagram is the nine in the fifth place. Only a man who is honored, and who possesses the necessary spiritual power for the task, can establish measure and mean for holding the world within bounds. Hence it is said in the Commentary on the Decision: "In the appropriate place, in order to limit; central and correct, in order to unite."

The Sequence

Things cannot be forever separate. Hence there follows the hexagram of LIMITATION.

Miscellaneous Notes

LIMITATION means stopping.

This hexagram is the inverse of the preceding one, but the inner structure and the inter-relationships of the nuclear trigrams are the same in both. Here water is held together by the lake, while in the preceding hexagram water is dispersed by the wind.

LIMITATION. Success.

Galling limitation must not be persevered in.

Commentary on the Decision

"LIMITATION. Success." The firm and the yielding are equally divided, and the firm have attained the middle places.

"Galling limitation must not be persevered in," because its way comes to an end.

Joyous in passing through danger; in the appropriate place, in order to limit; central and correct, in order to unite.

Heaven and earth have their limitations, and the four seasons of the year arise.

Where limitation is applied in the creation of institutions, property is not encroached upon, and people are not harmed.

There are three yang lines and three yin lines symmetrically distributed—first two yang lines, then two yin lines, then one of each. Hence there are strong lines in the two central places, the second and the fifth.

To persist in galling limitation would lead to failure. But owing to the central and moderate behavior of the ruler of the hexagram, the nine in the fifth place, this danger is overcome. Joyousness is the attribute of the lower trigram Tui, and danger that of the upper trigram K'an. The limitation of the ruler of the hexagram is brought about by the two yin lines between which it stands. But owing to its central and correct position, it attains an all-pervading influence.

Limitation—division into periods—is the means of dividing time. Thus in China the year is divided into twenty-four chieh ch'i, which, being in harmony with atmospheric phenomena, make it possible for man to arrange his agricultural activities so that they harmonize with the course of the seasons. The limitation or suitable division of production and consumption was one of the most important problems of good government in ancient China. Fundamental principles pertaining to this problem are also indicated in the present hexagram.

THE IMAGE

Water over lake: the image of LIMITATION.

Thus the superior man

Creates number and measure,

And examines the nature of virtue and correct conduct.

The idea of number and measure is indicated by the reciprocal relationship between water and lake.

Creating corresponds with the trigram K'an, and examining, literally "discussing," corresponds with

the trigram Tui, mouth. The idea of number and measure—the resting, firm—corresponds with the

upper nuclear trigram Kên. The idea of virtue and conduct—the mobile, active—corresponds with the

lower nuclear trigram Chên.

Nine at the beginning:

a) Not going out of the door and the courtyard

Is without blame.

b) "Not going out of the door and the courtyard" is a sign that one knows what is open and what is closed.

This line stands at the very beginning. Kên, the nuclear trigram above, means gate, and we are still far away from it; we are not yet concerned with the outer double gate, but only with the inner single door. We see locked doors ahead and therefore hold back. Not going out of the door and the courtyard indicates discretion, essential in beginning any work that is to succeed.

Nine in the second place:

a) Not going out of the gate and the courtyard

Brings misfortune.

b) "Not going out of the gate and the courtyard brings misfortune, "

because one misses the crucial moment.

Here the situation is different. Before us are two divided lines imaging an open double courtyard gate. It is now high time to go forth and not to hold back selfishly with the hoarded provisions (the nuclear trigram Chên, which begins with this line, indicates movement, therefore hesitation brings misfortune).

Six in the third place:

a) He who knows no limitation

Will have cause to lament.

No blame.

b) Lament over neglect of limitation - who is to blame for this?

The six in the third place is weak and stands at the top of the trigram Tui; joyousness; it therefore neglects necessary limitation. The trigram Tui means mouth, the nuclear trigram Chên means fear, and K'an means mourning, hence the idea of lament. But one has oneself to blame for this result.

Six in the fourth place:

a) Contented limitation. Success.

b) The success of contented limitation comes from accepting the way of the one above.

This correct, yielding line is in the relationship of receiving to the ruler. It adapts itself contentedly to its position, hence gains success by joining with the line above, the nine in the fifth place, which it follows.

○ Nine in the fifth place:

a) Sweet limitation brings good fortune.

Going brings esteem.

b) The good fortune of sweet limitation comes from remaining central in one's own place.

The central, strong, and correct attitude of the ruler of the hexagram makes even holding back easy for it (it is at the top of the nuclear trigram Kên), and by its example it makes limitation sweet for the others. The mountain, Kên, is composed chiefly of earth, the taste of which is sweet.

Six at the top:

a) Galling limitation.

Perseverance brings misfortune.

Remorse disappears.

b) "Galling limitation. Perseverance brings misfortune." Its way comes to an end.

Here at the end of the time of LIMITATION one should not attempt forcibly to continue limitation. This line is weak and at the top of the trigram K'an, danger. Anything attempted here by force has a galling effect and cannot be continued. Hence a new direction must be taken, and thereupon remorse will disappear.

61. Chung Fu | Inner Truth

中孚



Nuclear trigrams KÊN ☶ and CHÊN ☳

The center of this hexagram is empty: this is its determining feature. Therefore the six in the third place and the six in the fourth place are the constituting rulers of the hexagram. However, truth depends in another aspect on the fact that the center has substance; therefore the nine in the second place and the nine in the fifth place are the governing rulers. Since, furthermore, the basic idea is that a whole realm is transformed by the strength of inner truth, the place of honor is necessary for this undertaking. Hence the actual ruler of the hexagram is the nine in the fifth place.

The Sequence

Through being limited, things are made dependable. Hence there follows the hexagram of INNER TRUTH.

Miscellaneous Notes

INNER TRUTH means dependability.

This hexagram, like the two that precede it, has a closed-off inner structure; it differs from them in the fact that its two outer-most lines are strong. The eldest and the youngest daughter are together here in their appropriate positions, hence mutual trust is not disturbed. The attributes of the trigrams are well harmonized: gentleness is above, joyousness below, and the nuclear trigrams are rest and movement. Moreover, the entire structure of the hexagram is very harmonious and symmetrical: the yielding lines are within and the firm without. These are all highly favorable circumstances; therefore a highly favorable judgment goes with the hexagram.

THE JUDGMENT

INNER TRUTH. Pigs and fishes.

Good fortune.

It furthers one to cross the great water.

Perseverance furthers.

Commentary on the Decision

INNER TRUTH. The yielding are within, yet the strong hold the middle. Joyous and gentle: thereby truly the country is transformed.

"Pigs and fishes. Good fortune." The power of trust extends even to pigs and fishes.

"It furthers one to cross the great water." One makes use of the hollow of a wooden boat. Inner truth, and perseverance to further one: thus man is in accord with heaven.

The yielding within are the third and the fourth line. The strong in the middle in the two trigrams are the second and the fifth line. The yielding lines in the middle of the hexagram create an empty space. This emptiness of heart, this humility, is necessary to attract what is good. However, central firmness and strength are needed to assure the essential trustworthiness. Thus the foundation on which the hexagram is built is an intermingling of yieldingness and strength.

Joyousness and gentleness are the attributes of the two primary trigrams: Tui means joyousness in following the good, and Sun means penetration into the hearts of men. Thus one establishes the foundation of trust that is necessary in transforming a country.

Pigs and fishes are the least intelligent of all creatures. When even such creatures are influenced, it shows the great power of truth.¹ Wood and water, wood and a hollowed cavity, are interpreted as the image of a boat with which the great stream can be crossed.

THE IMAGE

Wind over lake: the image of INNER TRUTH.

Thus the superior man discusses criminal cases

In order to delay executions.

Tui is the image of the mouth—hence discussion. Sun is the Gentle, the hesitating—hence delay of executions. In other hexagrams, Sun also means commands. Killing and judging are attributes of Tui.²

THE LINES

Nine at the beginning:

a) Being prepared brings good fortune.

If there are secret designs, it is disquieting.

b) The preparedness of the nine at the beginning brings good fortune: the will has not yet changed.

The character translated as "prepared" originally meant the sacrifice offered on the day after a funeral, and from this it acquires the meaning of preparation. The character *yen*, "quiet" (in "disquieting"),

really means the swallow, but from ancient times on it has also been used in combinations in the sense of an, "quiet." This line is strong and dependable, inwardly serene and prepared. Its will is not influenced from without. Secret designs are suggested by its relationship of correspondence to the six in the fourth place. But in the hexagram of INNER TRUTH no secret exclusive relationships should occur.

Nine in the second place:

a) A crane calling in the shade.

Its young answers it.

I have a good goblet.

I will share it with you.

b) "Its young answers it": this is the affection of the inmost heart.

The crane is a lake bird whose cry is heard in the autumn. Tui means lake and autumn. The nuclear trigram Chên denotes inclination to call, hence the image of a calling crane. It is under the nuclear trigram Kên, mountain, in the shadow of two yin lines, in the middle of Tui, the lake, hence "in the shade." Its son is the nine at the beginning, which is of like kind and belongs to the same body (the lower trigram). According to another interpretation, its relationship is with the nine in the fifth place. This suggestion—of influence at a distance—gains added weight from the explanation given by Confucius (see commentary on this line in Hex.61, in .pdf Hex.53-64.). Goblet and drinking are derived from Tui, mouth.

Σ Six in the third place:

a) He finds a comrade.

Now he beats the drum, now he stops.

Now he sobs, now he sings.

b) "Now he beats the drum, now he stops." The place is not appropriate.

A yielding line in a firm place at the high point of joyousness suggests a lack of self-control. The line is attracted by the nine at the top but finds no footing there, because attractions are contrary to the spirit of the hexagram. It also fails to attach itself to the neighboring six in the fourth place (no doubt the comrade referred to), which is of like kind.

Drumming in ancient China was the signal for advance; a retreat, or cessation of an attack, was indicated by the striking of a metal gong. This line stands in the two nuclear trigrams Chên (the Arousing) and Kên (Keeping Still). The alternation of sobbing and laughing is derived from the primary trigram Tui and the nuclear trigram Chên.

Σ Six in the fourth place:

a) The moon nearly at the full.

The team horse goes astray.

No blame.

b) "The team horse goes astray." It separates from its kind and turns upward.

The team horse is the six in the third place. But the fact that there is similarity in kind has no determining effect. The line is correct in its place and has a receiving relationship to the ruler of the hexagram, the nine in the fifth place, whom it serves as minister. Hence the turning away from its mate of like kind toward what is above.

O Nine in the fifth place:

a) He possesses truth, which links together.

No blame.

b) "He possesses truth, which links together." The place is correct and appropriate.

The image of linking together derives from the meaning of the upper trigram Sun, rope, and that of the upper nuclear trigram Kên, hand. For the rest, the influence of this line as ruler of the hexagram is shown by the correct, central, and honored position it occupies.

Nine at the top:

a) Cockcrow penetrating to heaven.

Perseverance brings misfortune.

b) "Cockcrow penetrating to heaven." How could such a one last long?

The cock is associated with the trigram Sun. It wants to fly to heaven, but that it cannot do. Hence only the cry issues forth (Sun means a shouting that penetrates everywhere, like the wind). This means an exaggeration: the expression is stronger than the feeling. It creates false pathos, because it is not to be reconciled with inner truth. In the long run misfortune results. The line is too strong in its exposed position and is therefore no longer carried by the strength of the hexagram, hence this misfortune.

Notes

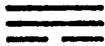
1. The Chou I Hêng Chieh [see note 4, in the Commentary on Hex.54.] gives another interpretation. There the two words are read together as meaning pig-fishes, i.e., dolphins: "Dolphins originate in the ocean (Tui) and warn boats (Sun) when a wind is coming up. They are reliable harbingers of storm, hence the symbol of inner truth. The approaching wind is heralded by definite signs, causing the dolphins to rise to the surface. The inner truth is the means of understanding the future."

The idea is very ingenious, except for the fact that the Book of Changes goes back to a time when the ocean was still unknown to the Chinese.

2. [As the symbol of the west and of autumn, the place and time of death.]

62. Hsiao Kuo |
Preponderance of the Small



Nuclear trigrams TUI  and SUN 

The rulers of the hexagram are the second and the fifth line, because they are yielding and hold the middle. They are in a time when a transition must be made, but without going too far.

The Sequence

When one has the trust of creatures, one sets them in motion; hence there follows the hexagram of PREPONDERANCE OF THE SMALL.

Miscellaneous Notes

PREPONDERANCE OF THE SMALL signifies a transition.

Appended Judgments

The rulers split wood and made a pestle of it. They made a hollow in the ground for a mortar. The use of the mortar and pestle was of benefit to all mankind. They probably took this from the hexagram of PREPONDERANCE OF THE SMALL.

The Chinese word *kuo* cannot be translated in such a way as to render all its secondary meanings. It means to pass by, and then comes the idea of excessiveness, preponderance; in fact, it means everything that results from exceeding the mean. The hexagram deals with transitional states, extraordinary conditions. It is so constructed that the yielding elements are on the outside. When, given such a structure, strong lines predominate, the hexagram of PREPONDERANCE OF THE GREAT, Ta Kuo (28) results; but when the weak lines are in the majority, we have PREPONDERANCE OF THE SMALL. The nuclear trigrams of the present hexagram produce the same structure as the primary trigrams of hexagram 28. This hexagram is the opposite of the preceding one.

THE JUDGMENT

PREPONDERANCE OF THE SMALL. Success.

Perseverance furthers.

Small things may be done; great things should not be done.

The flying bird brings the message:

It is not well to strive upward,

It is well to remain below.

Great good fortune.

PREPONDERANCE OF THE SMALL. The small preponderate and have success. To be furthered in transition by perseverance: this means going with the time.

The yielding attains the middle, hence good fortune in small things.

The hard has lost its place and is not in the middle: hence one should not do great things.

The hexagram has the form of a flying bird.

"The flying bird brings the message: It is not well to strive upward, it is well to remain below. Great good fortune." Striving upward is rebellion, striving downward is devotion.

In exceptional times exceptional measures are necessary for re-establishing the norm. The point here is that the time demands a restraint that would appear to be excessive. It is a time like that of King Wên and the tyrant Chou Hsin, and this restraint, which might appear exaggerated, is exactly what the time calls for. Preponderance of the small is indicated by the fact of that yielding, i.e., small lines hold the middle places and thus are rulers of the hexagram, while the strong lines have been forced out of key positions outside into places inside, without being central.

PREPONDERANCE OF THE GREAT is line a beam; its danger lies in excessive weight, therefore it must be supported in the middle from below. PREPONDERANCE OF THE SMALL is like a bird; the danger for it lies in mounting too high and losing the ground under its feet.

THE IMAGE

Thunder on the mountain:

The image of PREPONDERANCE OF THE SMALL.

Thus in his conduct the superior man gives preponderance to reverence.

In bereavement he gives preponderance to grief.

In his expenditures he gives preponderance to thrift.

Thunder rising from the plain to the heights becomes gradually fainter in transition. From this is taken the idea of over-weighting, of doing a little too much in the right way. For it is precisely by doing a little too much in the direction of the small that we hit the mark as to what is right. It is thus that we attain the right degree of reverence in our conduct, the right degree of mourning at a burial, and the right degree of economy in expenditures. Conduct is suggested by the upper trigram Chên, movement, and burial by the position of the nuclear trigrams—Tui, the lake, over Sun, wood (cf. hexagram 28, in which the idea of burial is likewise represented by this combination). Thrift in spending is suggested by the trigram Kên, mountain, which indicates limitation.

THE LINES

Six at the beginning:

a) The bird meets with misfortune through flying.

b) "The bird meets with misfortune through flying." Here there is nothing to be done.

This line is in the lowest place in the trigram Kên, mountain. It ought to keep still, but since according to the meaning of the hexagram, the weak preponderates, and since there is a secret relationship between it and the nine in the fourth place, it will not suffer restraint, but seeks to soar like a flying

bird. But in doing so it willfully endangers itself; for if a bird flies up when it is time for it to keep still, it is sure to fall into the hands of the hunter.

O Six in the second place:

a) She passes by her ancestor

And meets her ancestress.

He does not reach his prince

And meets the official.

No blame.

b) "He does not reach his prince." The official should not wish to surpass (the prince).

The nine in the third place is the father, the nine in the fourth place the grandfather, the six in the fifth place the grandmother. Congruity relates the present line to the six in the fifth place. But because it is pre-supposed in this hexagram that the small passes by and surmounts the great, and because furthermore the six in the fifth place is the ruler of the hexagram, the image of the ancestress is chosen. In another aspect, the present line represents an official who does not surpass the yielding prince, the six in the fifth place, because he himself is yielding in nature. In the nine in the third place he meets with an official with whom he is united through the relationship of holding together.

Nine in the third place:

a) If one is not extremely careful,

Somebody may come up from behind and strike him.

Misfortune.

b) "Somebody may come up from behind and strike him." What a misfortune this is!

This line is strong, it is true, but the six in the second place is in a more favorable position, because it is not only central but also a ruler of the hexagram. The nine in the third place, being at the top of the primary trigram Kên, can guard itself against unexpected accidents. If it fails to do this, disaster comes from behind.

Nine in the fourth place:

a) No blame. He meets him without passing by.

Going brings danger. One must be on guard.

Do not act. Be constantly persevering.

b) "He meets him without passing by." The place is not the appropriate one.

"Going brings danger. One must be on guard." One must on no account continue thus.

The strength of the nine in the fourth place is modified by the weakness of the place. It is the place of the minister. He does not seek to surpass his prince but meets him, so that all is well. However, as ruler of the upper trigram Chên, the line is too readily inclined to be drawn into excessive movement, which would be dangerous. Hence the warning against action.

O Six in the fifth place:

a) Dense clouds,

No rain from our western territory.

The prince shoots and hits him who is in the cave.

b) "Dense clouds, no rain": he is already above.

The oracle, "Dense clouds, no rain," appears also in Hsiao Ch'u, THE TAMING POWER OF THE SMALL (9), which deals with a somewhat similar situation. There, however, it is the strong lines at the top that finally cause the clouds to condense to rain. Here, where the small passes by the great, the six in the fifth place is too high up. There is no strong line above it that could condense the clouds. The upper trigram Tui is the west. It also means metal, hence the image of shooting. The man in the cave is the six in the second place. The word for shooting means shooting with an arrow attached to a line for the purpose of dragging in the game that has been shot. The connection arises from the fact that the present line and the six in the second place are related through similarity of kind.

Six at the top:

a) He passes him by, not meeting him.

The flying bird leaves him.

Misfortune.

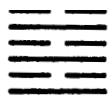
This means bad luck and injury.

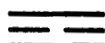
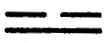
b) "He passes him by, not meeting him." He is already arrogant.

The six at the top really stands in the relationship of correspondence to the nine in the third place, but at a time when the small passes by the great, this relationship does not apply. The six at the top is directed upward only. Thus the image of the bird appears again. In the case of the six at the beginning, disaster results from impatience; here it comes from the fact that the line is too high, too arrogant, and unwilling to come back. As a result, it loses its way, leaves the others, and draws disaster upon itself from both gods and men.

63. Chi Chi | After Completion

既濟



Nuclear trigrams LI  and K'AN 

The ruler of the hexagram is the six in the second place. The hexagram of AFTER COMPLETION means that at first good fortune prevails and in the end disorder. The six in the second place is in the inner trigram just at the time when good fortune begins. Therefore it is said in the Commentary on the Decision: " 'At the beginning good fortune'; the yielding has attained the middle."

The Sequence

He who stands above things brings them to completion. Hence there follows the hexagram of
AFTER COMPLETION.

Miscellaneous Notes

AFTER COMPLETION means making firm.

This hexagram is the only one in which all the lines stand in their proper places. It is the hexagram of transition from T'ai, PEACE (11) to P'i, STANDSTILL (12). It contains the two primary trigrams K'an, water, and Li, fire, which likewise, in the reverse order, constitute its nuclear trigrams. K'an strives downward and Li upward; hence the outer and the inner organization of the hexagram create a state of equilibrium that is obviously unstable.

THE JUDGMENT

AFTER COMPLETION. Success in small matters.

Perseverance furthers.

At the beginning good fortune,

At the end disorder.

Commentary on the Decision

"AFTER COMPLETION. Success." In small matters there is success.

"Perseverance furthers." The firm and the yielding are correct, and their places are the appropriate ones.

"At the beginning good fortune": the yielding has attained the middle.

If one stands still at the end, disorders arise, because the way comes to an end.

The ruler of the hexagram is the six in the second place; although weak, it has success because it stands in the relationship of correspondence to the strong nine in the fifth place. Perseverance furthers because all the lines are in their appropriate places, and therefore any deviation brings misfortune. At the beginning all goes well, because the yielding six in the second place occupies the middle in the trigram Li, clarity. It is a time of very great cultural development and refinement. But when no further progress is possible, disorder necessarily arises, because the way cannot go on.

THE IMAGE

Water over fire: the image of the condition

In AFTER COMPLETION.

Thus the superior man

Takes thought of misfortune

And arms himself against it in advance.

In one aspect, fire and water counteract each other, whereby an equilibrium is created; in another aspect, however, fear of a collapse is also suggested. If the water escapes, the fire goes out; if the fire flames high, the water dries up. Hence precautionary measures are necessary. The trigram K'an suggests danger and disaster, Li suggests clarity, foresight. The taking thought occurs in the heart, the

arming in external actions. The danger still lurks unseen, hence only reflection enables one to perceive it in time and thus avert it.

THE LINES

Nine at the beginning:

a) He brakes his wheels.

He gets his tail in the water.

No blame.

b) "He brakes his wheels." According to the meaning, there is no blame in this.

K'an denotes wheel, fox, hindering. The first line is at the rear of the fox, hence the tail. Because it has a connection with the lowest line of the upper primary trigram, K'an, it gets wet. Since the lower nuclear trigram is likewise K'an, the symbols of the fox and the wheel occur here at the very beginning. The possibility of overcoming the danger by holding back firmly arises from the strong nature of the line.

O Six in the second place:

a) The woman loses the curtain of her carriage.

Do not run after it;

On the seventh day you will get it.

b) "On the seventh day you will get it," as a result of the middle way.

The primary trigram Li, in which this is the middle line, is the middle daughter, hence a woman as the symbol. The same idea is suggested by the fact that the line is yielding and in the relationship of correspondence to the husband, the nine in the fifth place. K'an means wagon, Li means curtain. K'an also means robbers, hence the theft of the curtain. "After seven days" means the complete cycle of change in the six lines of the hexagram; at the seventh change the starting point recurs. The line is yielding and stands between two strong lines; it can be compared to a woman who has lost her veil and is consequently exposed to attack. But since she is correct, these attacks do her no harm. She remains true to her husband and also obtains her veil again.

Nine in the third place:

a) The Illustrious Ancestor

Disciplines the Devil's Country.

After three years he conquers it.

Inferior people must not be employed.

b) "After three years he conquers it." This is exhausting.

Li means weapons. The Devil's Country is the territory of the Huns in the north. North is the direction of K'an. This line is in the middle of the nuclear trigram K'an. It is a strong line in a strong place. "The Illustrious Ancestor" is the dynastic title of Wu Ting, the emperor who gave a new impetus to the Yin dynasty. The warning against employing inferior people is suggested by the secret relation of this line to the weak six at the top.

Six in the fourth place:

a) The finest clothes turn to rags.

Be careful all day long.

b) "Be careful all day long." There is cause for doubt.

This is a yielding line in a yielding place at the beginning of danger. Hence the warning that even the finest clothes turn to rags. Cause for doubt comes from the trigram K'an, danger, which we enter here. Chêng Tzù gives another explanation. He employs the image of a boat, and says: "It has a leak, but there are rags for plugging it up."

Nine in the fifth place:

a) The neighbor in the east who slaughters an ox

Does not attain as much real happiness

As the neighbor in the west

With his small offering.

b) The eastern neighbor, who slaughters an ox, is not as much in harmony with the time as the western neighbor. The latter attains true happiness: good fortune comes in great measure.

Li is the ox. K'an represents the pig slaughtered in the small sacrifice. The second line, which is in the nuclear trigram K'an, is the western neighbor, because in the Sequence of Earlier Heaven, K'an is placed in the west. The fourth line, which is in the nuclear trigram Li, is the eastern neighbor, because Li stands opposite to K'an. The nine in the fifth place presides over the sacrifice. The six in the second place is central; it brings the intrinsically lesser offering of a pig at the right time and therefore has greater happiness than the six in the fourth place, which, though it brings the relatively greater offering of an ox, is not central.

Six at the top:

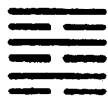
a) He gets his head in the water. Danger.

b) "He gets his head in the water." How can one endure this for long?

While the nine at the beginning is the tail of the fox, the six at the top is its head. It gets into the water because it is a weak line at the top of K'an, water, danger. While crossing the water it turns back and so incurs the danger of drowning. These are the disorders prophesied by the hexagram as the final outcome.

64. Wei Chi | Before Completion

未濟



Nuclear trigrams K'AN  and LI 

The ruler of the hexagram is the six in the fifth place, because BEFORE COMPLETION implies a time in which at first disorder prevails, then finally order. The six in the fifth place is in the outer trigram and initiates the time of order. Therefore it is said in the Commentary on the Decision: "BEFORE COMPLETION. Success.' For the yielding attains the middle."

The Sequence

Things cannot exhaust themselves. Hence there follows, at the end, the hexagram of BEFORE COMPLETION.

Miscellaneous Notes

BEFORE COMPLETION is the exhaustion of the masculine.

This hexagram is at once the inverse and the opposite of the preceding one. K'an and Li, both as nuclear and as primary trigrams, have changed place. The hexagram depicts the transition from P'i, STANDSTILL (12) to T'ai, PEACE (11). Outwardly viewed, none of the lines appears in its proper place; but they are all in relationship to one another, and order stands preformed within, despite the outward appearance of complete disorder. The strong middle line has come down from the fifth place to the second and thus has established a connection. It is true that K'un is not yet above nor Ch'ien below, as in the hexagram T'ai, but their representatives, Li and K'an, are in these positions. Li and K'an represent K'un and Ch'ien in spirit and influence (because of their respective middle lines). In the phenomenal world (Sequence of Later Heaven) they are the representative of K'un and Ch'ien, and stand in the regions of the latter—Li in the south and K'an in the north.

THE JUDGMENT

BEFORE COMPLETION. Success.

But if the little fox, after nearly completing the crossing,

Gets his tail in the water,

There is nothing that would further.

Commentary on the Decision

"BEFORE COMPLETION. Success." For the yielding attains the middle.

"The little fox has nearly completed the crossing": he is not yet past the middle.

"He gets his tail in the water. There is nothing that would further." Because the matter does not go on to the end.

Although the lines are not in their appropriate places, the firm and the yielding nevertheless correspond.

K'an has the fox as its symbol, and also denotes water. There is hope of success because the firm and the weak lines all correspond. The ruler of the hexagram, the six in the fifth place, has reached the middle, and this ensures the right attitude for bringing about completion. The nine in the second place, on the other hand, has not yet passed the middle, and in its case this is dangerous. It is a strong line hemmed in between two yin lines. Like the incautious young fox that runs rashly over the ice, it relies too much on its strength. Therefore it gets its tail wet; the crossing does not succeed.

THE IMAGE

Fire over water:

The image of the condition before transition.

Thus the superior man is careful

In the differentiation of things,

So that each finds its place.

Fire flares upward, water flows downward; hence there is no completion. If one were to attempt to force completion, harm would result. Therefore one must separate things in order to unite them. One must put them into their places as carefully as one handles fire and water, so that they do not combat one another.

THE LINES

Six at the beginning:

a) He gets his tail in the water.

Humiliating.

b) "He gets his tail in the water." For he cannot take the end into view.

Here we have the same images as in the preceding hexagram, though somewhat differently distributed. The first line is the tail. It is weak and stands at the bottom in a dangerous position, hence does not perceive the consequences of its actions. It rashly tries to cross and fails.

Nine in the second place:

a) He brakes his wheels.

Perseverance brings good fortune.

b) The nine in the second place has good fortune if it is persevering.

It is central and hence acts correctly.

Here the image of the wheel and of braking, which in the preceding hexagram is associated with the first line in virtue of its strength, is transferred to the strong second line. The strength and correctness of the latter make the outlook favorable.

Six in the third place:

a) Before completion, attack brings misfortune.

It furthers one to cross the great water.

b) "Before completion, attack brings misfortune." The place is not the appropriate one.

The place is at the end of the lower primary trigram K'an, danger, so that completion would be possible. But since the line is too weak for this decisive position, and since it stands at the beginning of the nuclear trigram K'an, a new danger arises. One should not attempt to force completion but should try to get clear of the whole situation. A change of character is necessary. Owing to the fact that the line changes from a six into a nine, the trigram Sun develops below; this, together with the primary trigram K'an, results in the image of a boat over water, hence the crossing of the great water.

Nine in the fourth place:

a) Perseverance brings good fortune.

Remorse disappears.

Shock, thus to discipline the Devil's Country.

For three years, great realms are awarded.

b) "Perseverance brings good fortune. Remorse disappears." What is willed is done.

As this hexagram is the inverse of the preceding one, the disciplining of the Devil's Country, there mentioned in connection with the third place, appears here in connection with the fourth. Here the result is more favorable—there three years of fighting, here three years of rewards. The present line is a strong official who assists the gentle ruler in the fifth place and therefore carries out his will.

O Six in the fifth place:

a) Perseverance brings good fortune.

No remorse.

The light of the superior man is true.

Good fortune.

b) "The light of the superior man is true." His light brings good fortune.

This line is in the middle of the trigram Li, light, hence everything is favorable for accomplishing the transition to a new period.

Nine at the top:

a) There is drinking of wine

In genuine confidence. No blame.

But if one wets his head,

He loses it, in truth.

b) When one wets his head while drinking wine, it is because he knows no moderation.

The top line is strong and inherently favorable. The image of wine comes from the trigram K'an; the present line is in relationship with the top line of K'an. As in the preceding hexagram, the image of a head-wetting occurs. But here it is only a possibility, an avoidable danger.

Thus at its close the Book of Changes leaves the situation open for new beginnings and new formations. The same idea indeed finds expression in the Tsa Kua, Miscellaneous Notes on the Hexagrams, in which Kuai, BREAK-THROUGH (43), is placed at the end, with these closing words:

BREAK-THROUGH means resoluteness. The strong turns resolutely against the weak. The way of the superior man is in the ascendant, the way of the inferior man leads to grief.