

## Hexagram 1: Qian2



The hexagram Qian is the first hexagram; it is pure masculinity and represents the sky. Together with Kun, a purely feminine hexagram and the earth, they unfold the world of I Ching, like the male and the female creating life, sky and earth forming the whole of creation. Thus, Qian is symbolic of creativity, and its text exhibits four virtues of heaven: 元 *origination* (i.e. a great and brand new beginning full of creativity), 亨 *smooth progress*, 利 *appropriateness* (i.e. to be appropriate to all concerned and bring benefit), 貞 *persistence* (i.e. to persist in maintaining what has been achieved), like sprouting in spring, prosperous growth in summer, maturity and harvest while it is autumn, as well as storage and maintaining vitality (i.e. continuation) when winter arrives.

According to most of Confucian writings, Qian highlights perseverance, like the sky functioning day and night with neither slackness nor neglect, and suggest a gentleman exerting himself strongly and untiringly. Hence the text of Qian is paraphrased as: 元 *the spring of goodness*, 亨 *the convergence of optimum* (i.e. favorable variations between the masculine and the feminine), 利 *the performance in accord with righteousness*, and 貞 *the trunk in dealing with jobs*, which constitute the pattern of a gentleman's behaviors: to possess benevolence enables a gentleman to lead people, to converge the optimum enables him to conform to propriety, to make things appropriate enables him to match righteousness, and to persist in righteousness enables him to deal with jobs.

The line of the hexagram Qian is characterized by the dragon and acts the gentleman; the dragon is a sacred animal, extremely masculine and the most dynamic; it lives in water and flies in the sky. In the era of exerting oneself strongly and untiringly, a gentleman performs timely according to the dragon's behaviors in three domains (i.e. positions 1 and 2 / positions 3 and 4 / positions 5 and 6): the earth, human beings and the sky. The changing Qian unveils the truly ultimate significance of Qian.

#### 1) The earth domain / the incubation stage:

Line 1 is in the beginning phase of a hexagram, i.e. less energetic as it just arrives at the hexagram, what and how to do are still unclear. It stays under the ground: *A hidden dragon; do not take action*, signifies that the dragon conceals under the ground; it is not yet the right timing, so a gentleman should restrain his aspiration and not take action.

Line 2 on the ground is ready to start action but what can be done is still limited, like the courtier of the duke, i.e. a domestic official, who always exerts himself to build a good reputation in order that one day he can be lifted to a higher post and carry out his aspirations, as this is a position in correlation with line 5, the king. Thus, *the dragon appears in the field; it is advantageous (or appropriate) to see a great lord*. The dragon

appears in the field, like a gentleman ready to take action but what he can do is still limited; therefore, it is advantageous to see a high-ranking person who can recognize him and give him a lift.

### 2) The human domain / the developing stage:

Line 3 is at the position teeming with energy for marching upward to the upper trigram, but it is also a place full of evil omens since it might fail. The trigram in front is another Qian; thus, *a gentleman is Qian and Qian (i.e. doubly perseverant) for the entire day, vigilant and cautious at night; stern & cruel (i.e. the status is dangerous) but no calamity (or fault)*. A gentleman just enters human society; he is very perseverant and perseveres in exerting himself but the way ahead is full of difficulties; the environment is dangerous but there is no calamity as long as he can continue striving and maintaining his vigil.

Line 4 is at the position for taking a rest after marching up from the bottom trigram and a place plenty of fear due to near the king, i.e. line 5; however the masculine tends to move. *As if leaping up and down over a deep pond; no calamity (or fault)*. The deep pond is a dangerous place but where the dragon lives in. The dragon leaping up and down over the deep pond signifies to search for a way to reach the sky, i.e. trying to make achievements. To pursue virtue or achievement must always be done in time; hence, no fault or calamity.

### 3) The sky domain / the stage of making achievements:

Line 5 arrives at the climax of the hexagram development, a dominant position and the king's position: *The flying dragon in the sky; it is advantageous (or appropriate) to see a great lord*. The dragon flying in the sky signifies that its aspiration is realized and brought into full play. It needs people's assistance and support, and people also will benefit when it has made achievements.

Line 6 is at the extreme position of a hexagram which is also the end of a hexagram, wherein the hexagram is going to convert into another hexagram and the line should know what to do after having experienced the past five stages. *The extreme (i.e. haughty) dragon; regretful*. The dragon reaches the upper extremity. It started from the ground, leaped up and down over a deep pond, and flew in the sky; it has always moved forth without knowing retreat. It will regret once it reaches the end but still intends to advance. Confucius's remarks in the commentary on the text tagging: Prestige but without the corresponding post, being at the high ranking post but without people's support; the persons of virtue stay below (i.e. the lines below line 6) but no assistance is obtainable; hence, action without support is regretful.

The changing Qian (the line of using 9): *A group of dragons appear without the leader; auspicious*, signifying that all the lines start changing to the feminine, i.e. rigidity possesses the tender and submissive character; there will be no fighting among the dragons for leadership and they can live together peacefully.

## Hexagram 2: Kun1



The hexagram Kun, the earth, signifies submissiveness, receptiveness and expansiveness, as it submits to the sky, the hexagram Qian, and accommodates the whole of creation, as well as expands to the horizon unlimitedly.

Confucian paraphrase highlights its submissiveness and receptiveness as 1) the text is interpreted as: *Origination (i.e. a great and brand new beginning full of creativity); smooth progress (Kun is a hexagram, wherein femininity originates; it will mate with the hexagram Qian and gives birth to the whole of creation); it is appropriate (or advantageous) to have the fidelity (i.e. the persistence) of a female horse (i.e. be submissive to the male horse, like the wife submissive to the husband). A gentleman goes somewhere (i.e. to do what is intended); he gets lost at first (when he is submissive but without direction, or when he overtakes the master), but he will attain (the norm of Kun as the courtier is submissive to the king, and Kun submissive to Qian) later after he acts behind the master. It is appropriate (or advantageous) to go in the southwest direction (in which the trigram Kun locates) to obtain friendship (i.e. more submissiveness), and (to go toward to) the northeast (where the masculine hexagram Gen (keeping still, the mountain) is) to lose friendship (however this will lead to a celebration, as it will mate with masculinity and give birth to the next hexagram Zhun), signifying the norm of Kun is submissiveness and its submissiveness is to submit to, and sustain, Qian. It is auspicious to persist contentedly (in righteousness, i.e. the norm of Kun).* 2) Confucius's commentary on its image suggests: *The earth is landscaped with Kun; a gentleman should accommodate all things with a breadth of virtue (which signifies receptiveness).*

Kun is designated to sustain Qian and to be submissive to Qian. The line of Kun follows this premise and presents its norm, the mode of conduct and self-restraint in three domains of the earth, human beings and the sky. The changing Kun reaffirms that the masculine is the desired end of the feminine.

1) The earth domain: the feature of Kun and the norm of Kun

Line 1: *Once (a person) stepping onto the frosted ground, (he is aware that) the hard ice is coming next and soon,* signifying there is definitely a cause for what has happened, and the outcome unfolds along the causes, like encountering the first feminine line, there is awareness that there are another five feminine lines ahead. 順 (shun4), submissiveness in Chinese, also signifies to move along the course which one is designated to go. Line 1 annotates the meaning of submissiveness in terms of the rule of Nature.

Line 2: *Straight, square, large; to disregard what one has learnt (i.e. not to study others rather than the norm of Kun, but just follow Qian); there is nothing unfavorable.*

Straightness and largeness are the instinct of the masculine, while the feminine is square.

The masculine lines of Qian move straight ahead, Kun follows Qian straight ahead; the motion of the straight lines forms the square of Kun. Kun continues to follow Qian; the square expands and becomes large. Line 2 stays in the earth domain and the core position of the bottom trigram Kun; it is the representative line of the hexagram Kun and represents its norm. Although it has no link to the other lines, i.e. no channel or external resource, there is nothing unfavorable as it can become straight (i.e. to be righteous internally), square (i.e. to rectify behavior externally) and large (i.e. to accommodate the world) in following Qian according to its virtue of submissiveness, which also signifies that the submissiveness of Kun is to submissively follow Qian.

2) The human domain: the activity of a person's developing himself.

Line 3: *(One) possessing brilliance internally can persist (in the norm) pertinently; as if serving the king, not to seek achievement for oneself but to accomplish the job with a good ending*, like a person who possesses talent but does not show off, carries out the assigned mission and gets the job done but does not seek fame and benefit. It is the virtue of Kun, and symbolic of submissiveness. Line 3 is at the position for marching from the bottom trigram to the upper trigram; its text advises how to perform submissiveness in order to move upward. It is at the position of a duke who has the same function as the king, line 5 and the one who possesses full of merit. Line 3 must conform to the norm of Kun and serves the king like the earth sustaining the sky and not scrambling for merit.

Line 4: *Fastening a bag tightly; neither fault (or calamity) nor praise*, like a courtier who stays next to the king, he should submit to the king and act according to the king's will, he should be discreet in word and deed like putting himself in a bag and fastening it. This won't bring him any praise but no fault (or calamity) either that is which he should pursue after not having seeking merit.

3) The sky domain: the relationship between Kun and Qian when the line reaches its full development.

Line 5: *The yellow skirt; great auspiciousness*. Yellow is the color of the center, i.e. the core position and the principle of moderation; the skirt is the feminine apparel dressing the lower body. Line 5 is the host line; it stays at the core position of the upper trigram Kun and in the sky domain which is the territory of Qian; it occupies the dominant power but acts moderately and with a low profile; this is greatly auspicious.

Line 6: *Dragons are battling in the wild; the blood is a blend of dark blue and yellow*. The feminine reaches the end and is going to leave Kun, like going northwest instead of southwest; its norm (i.e. submissiveness) is fading away; it proclaims itself the leader and fights with Qian, like two dragons in battle and bleeding; their blood blends together. Dark blue is the color of the sky and yellow is the color of the earth.

The changing Kun (the line of using 6: the elder feminine): *It is advantageous (or appropriate) to persist (in the norm of Kun) everlastingly*. Although all the lines start

changing to the masculine, the norm of Kun must be kept unchanged, as masculinity is the desired end of the feminine and Kun is destined to submissively follow Qian.

A diviner told me that the hexagram Qian without the moving line should be regarded as 'to wait with the timing', and the hexagram Kun without the moving line, a mirage, signifying that what one divines for is not possible to come true, since this is a stage that Qian and Kun haven't mated yet.

Theoretical speaking, the masculine contains the feminine, and the feminine contains the masculine as well; while one is increasing (or decreasing), the other will be decreasing (or increasing), like the dualistic symbol.

The hexagram Qian is pure masculine, however the changing Qian (the line of using 9) is changing to the feminine, and the changing Kun of the hexagram Kun, a pure feminine hexagram, is also changing to the masculine at the end.

From the viewpoint of time, the hexagram Qian itself is lack of femininity, so one must wait with timing. From the viewpoint of space, the hexagram Kun won't bring about any result since the text alludes to that it goes to the southeast at first where the trigram Kun locates, signifying one must experience failure at this occasion; then, after it realizes that it should follow the masculine, the northwest direction, the hexagram Zhun (3) is created, like that the commentary on the hexagram text says: there will be a celebration at last.

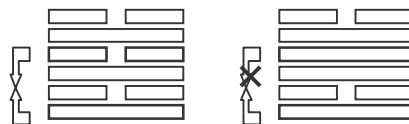
I would like to invite your verification. Might be before reaching the end of this book, you will find out that, to prove which one is correct and which one isn't, is not that important any longer.

The texts of the hexagram Qian and Kun do contain enlightenments, i.e. mentality or attitude which people should possess when they tackle their problems. The text of the hexagram Qian specifies the four virtues that a gentleman should possess; the texts of its lines provide seven examples of how a founder should behave or should not in different phases, and the commentary on its image advises that a gentleman should exert himself strongly and untiringly. In following the rule of Nature, the hexagram Kun highlights submissiveness and submission to the leader; the texts of its lines elaborate how to radiate the norm of Kun, and the commentary on its image advises that a gentleman should accommodate all things or take on all assigned responsibilities with a breadth of virtue (i.e. submissiveness, receptiveness and reliability) and without seeking merit in order to fulfill the mission (of unfolding the successive 62 hexagrams) in following the leader.

The line's virtue and talent

Each line of a hexagram has its virtue and talent. The line's virtue depends on whether the line stays at its right position, i.e. whether it lives with righteousness and acts righteously or not, and whether it is at the middle position of the bottom or the upper trigram, i.e. whether it possesses the principle of moderation or not. The line's talent is its relation with the other lines in terms of correlation, neighboring, sustaining or riding over, and occupation.

Correlation: positions 1 and 4, positions 2 and 5, as well as positions 3 and 6 are each two corresponding positions of which the lines are in correlation if their gender is different, like the masculine line 1 correlating with the feminine line 4 as below. On the other hand, there is no correlation, the so-called hostile correlation, if they are in the same gender. Correlation usually means that there is an access available between these two related lines; they might influence, associate, interact or even conflict with each other.



Neighboring: two lines next to each other will perform like opposite sex attracting, and same sex repelling. In addition to a booster or an obstacle along the timeline, they will affect each other according to the following relationship.

Sustaining is a feminine line staying beneath a masculine line to sustain the masculine line, like the feminine line 4 sustaining the masculine line 5 at the right hand side. Usually this relationship presents a scene of obedience and support, and they are in a state of harmony.



Occupying is the same setup as sustaining, but expressed the other way around, i.e. the masculine line staying above the feminine line occupies this feminine line, like line 5 occupying line 4. Usually this relationship signifies domination and prestige.



Riding is a feminine line staying on top of a masculine line and riding on the masculine line, signifying the feminine bullies the masculine, and inferiority oppresses superiority, like the feminine line 5 riding over the masculine line 4. Usually this is an ill omen for both lines.



The line of the next hexagram Zhun will demonstrate all these relationships.

## Hexagram 3: Zhun1



Zhun is the first hexagram created by Qian (perseverance, the sky) and Kun (submissiveness, the earth). Its bottom trigram Zhen, the thunder and the dominator of life, is roaring under water and beneath peril, i.e. the upper trigram Kan, signifying life has formed in the ocean but encountering peril in emerging from waters and reaching the ground, presenting its difficulty in initiating. Zhun, 屯 in Chinese, is a pictographic character, depicting a grass sprouting arduously and laboriously; Zhun also means 'to stockpile, like a newly sprouting plantlet, accumulating energy and prepared to thrive.

*Zhun (difficult to initiate), great and smooth progress; it is advantageous (or appropriate) to persist; do not take action to go somewhere; it is advantageous (or appropriate) to establish the ducal state.*

The masculine and the feminine just mate, and the air is teeming with origination; this facilitates great and smooth progress, although it moves in peril, and it is advantageous to persist in maintaining one's aspiration (i.e. to make a breakthrough and to become prosperous), since at this phase that life has been just created, it isn't suited to undertake what is planned, but it is advantageous to enhance and prepare oneself by building a healthy and stable foundation for the future mission.

In the era of Zhun (difficulty in initiating), one should enhance oneself as per the advice of the hexagram text, and persist in collecting momentum and making a breakthrough with fortitude but according to one's capability like the line.



Line 1 *is hovering; it is advantageous (or appropriate) to persist in remaining steadfast; it is advantageous (or appropriate) to establish the ducal state.* Hovering back and forth signifies peril, i.e. the upper trigram Kan, in front and difficulty in initiating and proceeding. Line 1 correlates with line 4 but is ridden over by line 2. It is the first line borne in the era of Zhun; it intends to move but it is less energetic and encounters an obstacle. It is advantageous to persist in remaining steadily where it is, and preparing for the future mission.



Line 2 correlates with line 5, the one to marry, i.e. alliance for making a breakthrough with joint forces, but is affected by line 1, which leads to a misunderstanding that line 5 is a bandit, as the image of the upper trigram Kan which line 5 represents is the bandit. Line 2 *has difficulty in initiating and difficulty in progressing, (like) riding a horse but the horse stops moving (due to lots of horses gathering side-by-side in front); it is not a robbery (i.e. to capture and force a female to be one's woman) but the wedding parade. The girl is chaste and not pregnant; she gets pregnant after ten years.* Marriage and pregnancy, i.e. both initiation and progress, encounter difficulty, like riding a horse to move forth but encountering the barrier of lots of horses in front. No matter whether or not the marriage is the girl's will; it is not 'being

forced' but a formal engagement, i.e. a commitment. In the era of Zhun, people should maintain determination and fortitude, as a breakthrough must be achieved like a commitment, and the mission will be accomplished eventually. Moving forward ten steps from position 2 will arrive at position 5 of the hexagram Meng (4), wherein the ignorant child condescends to the teacher for education.



Line 3 *is chasing the deer without a guide and entering the forest; a gentleman evaluates the situation; (it is) better to give up as there will be resentment in case of going forth.* Line 3 has no correlate in front and it is

going to march to the upper trigram Kan: peril. The road ahead is vague and unknown; it is rather risky to move forth without a guide. One should contemplate all those unfavorable factors; it is better to give up since to keep on going will cause resentment.



Line 4 *is riding a horse but the horse stops moving (due to lots of horses gathering side-by-side in front); to propose marriage; it is auspicious to go forth, nothing unfavorable.* Difficult to process due to encountering lots of

obstructions as line 4 has stepped into the upper trigram Kan; one must seek an alliance, i.e. line 1 which is masculine, tends to move and creates momentum; it is auspicious to move forth (i.e. to sustain line 5) with joint forces and there is nothing unfavorable.



Line 5 correlates with line 2 and is sustained by line 4; however both lines 2 and 4 are feminine, i.e. less momentum as the feminine tends to remain still. It *is storing up its nourishment; it is auspicious to persist (in storing or initiating something) on a small scale; it is ominous to persist on a large scale.*

Line 5 is at the core position for making a breakthrough; it is storing energy and ready to overcome difficulties and proceed. In era of Zhun, one should gradually strengthen oneself or conservatively carry out one's mission, it is auspicious to do it on a small scale but ominous to do it on a large scale.



Line 6 needs momentum for leaving the plight; it has no correlation with the masculine line but rides on the masculine line 5, signifying it bullies the masculine and abuses the momentum. Line 6 *is riding a horse but the*

*horse stops moving (due to lots of horses gathering side-by-side in front or being stopped and alighting); it is crying nonstop with bloody tears.* Staying at the extremity of difficulty and the end of initiation is sad to an extremity, as one will perish if one can't make a breakthrough, i.e. to be given birth. Obviously a change requests to be made as the hexagram after this line change, is Yi4: to enrich (42), the text of which advises that it is instrumental in going somewhere, and it is instrumental in crossing the river.

Water in the sky is the cloud; the clouds are gathering and the thunder is roaring, wherein a thunderstorm has formed but yet to pour down, signifying difficulty in initiating. Confucius's commentary of the image of Jen suggests that a gentleman should orderly arrange all organizations and link them into one network (for his new undertaking), i.e. to make use of all available resources and convert them into one joint force.

## Hexagram 4: Meng2



Meng 蒙 literally signifies 'to be sheltered' and refers to ignorance; however that which is paraphrased in the hexagram Meng is 啟蒙: to dispel ignorance and enlighten intelligence; 啟 signifies to enlighten. Its upper trigram Gen (keeping still, the mountain) is the mountain and means to stop, and its bottom trigram Kan (the abyss, water), water and peril; like water running into the mountain, it needs enlightenment of which way to go, and like one whose interior is peril but exterior remains still, one acts righteously after enlightenment. The feminine line 5 is a student and the masculine line 2, a teacher; line 5 condescends with the principle of moderation to line 2 which is rigid and moderate as well, for enlightenment. The hexagram text: *It is not I who look for the uncivilized children (to teach them); it is the uncivilized children who look for me (for their education). The first request to explain the divination will be answered because rigidity acts moderately; the second and the third requests should be refused if the requests are made insincerely; it is appropriate (or advantageous) to persist (in righteousness),* signifying the student must be sincere and believe in the teacher like practicing divination, otherwise he won't be accepted.

The advice given in Confucius's commentary on the hexagram image: A gentleman realizes that *he must cultivate his virtue with determination* while he sees a fountain welling up from the heavy mountain on top.

Usually the motivation or the behavioral tendency of a hexagram can be understood by means of its internal hexagram; the internal hexagram of Meng is Fu: to recover (hexagram 24); the return of masculinity signifies that darkness will be dispersed and brightness is going to recover. Its changed hexagram, Ge: reform or revolution (49), signifies that new perspectives of life are formed after a person is enlightened. According to the commentary on the coupled hexagrams, Meng signifies that although people differ from one another, they become prominent after education; its reversed hexagram, Zhun (3): all life comes into being and every creature maintains its instinct. Meng and Zhun are two facets, before and after education. Usually the reversed hexagram can provide an understanding of the original hexagram from a different perspective in viewing.

Sometimes people will make analysis of a hexagram from the perspective in viewing whether it possesses the four virtues: 元 origination which suggests creativity, 亨 smooth progress, 利 appropriateness or benefit which suggests fruitful results, and 貞 persistence or preservation. Meng doesn't possess the virtue of creativity but the other three; hence it needs to be enlightened to gain creativity.



Line 2 *embraces Meng (ignorance) is auspicious; to wed a woman is auspicious; the son is competent for the job of supporting and managing the household.* According to Confucius's paraphrase (i.e. the commentary on the line image), *the son is competent for the job of supporting and managing the*

*household, (as) it is the intersection of rigidity and tenderness.* Line 2 correlates with line 5 and is friendly next to lines 1 and 3; the masculine line is the teacher and the feminine lines, students. To embrace ignorant students and enlighten them is auspicious. In ancient China, very seldom was education offered to females; 'to provide education to the woman' can be regarded as 'to accept all kinds of students without discrimination', To wed a woman, i.e. to accept all kinds of students, is auspicious and the son can well manage the household, signifying the result of marriage, i.e. education, is successful. Should this line change its mandate, the hexagram would become Bo: to peel away (23), which depicts the feminine line (i.e. the ignorant student) having gradually overpowered the masculine line, one after another till line 6 is reached; this is possibly the outcome if the teacher is gone and the ignorant people can't be timely enlightened.



Line 5 is *the child in Meng (enlightenment), auspicious.* According to Confucius's paraphrase, *the auspiciousness of the child in Meng (enlightenment) is due to (he behaving) submissively with Xun (entrance,*

*the wind).* Submissiveness means 'to be willing to accept the other's advice' and the trigram Xun signifies 'to integrate the other's advice and convert it into ones actions'. The child is ignorant but abides by discipline, i.e. line 6, and condescends to education, i.e. line 2; he is submissive to all advice and integrates it into his behavior; it is auspicious. The hexagram while this line is activated becomes Huan: to disperse (59), i.e. to disperse ignorance, like the people united by the king who goes to the shrine to declare his legitimacy, and like ignorant students inspired by the teacher.



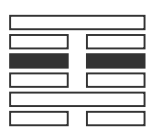
Line 3 is *the woman whom (one should) not take action to wed; (while) meeting a wealthy man, (she) does not behave herself; nothing favorable.*

According to Confucius's paraphrase, *do not take action to wed the woman, (as) her activity is not submissive (to marriage, i.e. education).* A person forsakes education like a woman pursuing vanity and giving up marriage; it is wrong conduct caused by wrong comprehension, like line 3 riding on line 2 instead of correlating with line 6; there is nothing favorable. Correlation signifies marriage. Line 3 rides over line 2 like the feminine bullying the masculine; it doesn't accept correlation signifying it doesn't abide by chastisement. Should this line keep on acting accordingly, the hexagram would become Gu: long-standing malpractice (18), that which lures people like miasma, must be removed; this is possibly the advice.

Line 6 *chastises Meng (ignorance); it is not appropriate (or not advantageous) to make it become the bandit; it is appropriate (or advantageous) to defend against the bandit.* According to Confucius's paraphrase, *it is appropriate (or advantageous) to take action to defend against the bandit; the one above and the one below get along smoothly.* Ignorance reaches the extremity. Severe measures must be taken but they can't be violent; this must be done like defending against the bandit instead of offending it; otherwise this will cause a backlash and it will become more serious. The strict chastisement of line 6 with the untiring teaching of line 2 will bring about a smooth

education of Meng. The hexagram that evolves while this line is activated, signifies Shi: the army (7), which is a defensive force but also a dangerous means; additionally Shi highlights the importance of good leadership which ensures a harmonious relationship with those below.

Line 1: Newborn life is created in the hexagram Zhun (3); it must be civilized. *To enlighten Meng (ignorance); it is advantageous (or appropriate) to make use of the convict (to educate people); the shackle gets loosened; to go forth will be resented.* According to Confucius's paraphrase, *it is advantageous (or appropriate) to make use of the convict (to educate people in order) to rectify the law.* Making use of the convict to teach people is to deter them from wrong doing. People must be disciplined right from the beginning; otherwise they will become very difficult to be rectified once they indulge in bad practices, and this will be resented. The hexagram that evolves while this line is activated and changes to the masculine, is Sun: to diminish (41), which signifies loss, and suggests that a person should restrain his anger and lessen his desire, i.e. to minimize the cause of misbehaviors.

 Line 4 is *trapped in Meng (ignorance), resentful.* According to Confucius's paraphrase, *the resentment of being trapped in Meng (ignorance) is due to it being lonely and far away from solidity (i.e. the masculine).* One is trapped in ignorance as line 4 is isolated by the feminine lines 3 and 5 like being shaded, and far from line 2 and 6, i.e. no opportunity of being enlightened and disciplined; this is resentful. The hexagram that evolves while this line is activated accordingly is Wei Ji: not completed yet (64), signifying all that has been done will be in vain, i.e. a failure, since Wei Chi triggers restart at the end.

In the times of Confucius, various schools of thought such as Confucianism, Taoism and Legalism coexisted and contended. A person (line 5) who had intent in following one of those exponents must believe in his thought, join his class and humbly receive his enlightenment and tuition. The exponent (line 2) would accept all kinds of students who came sincerely for education. Each school had its ideal and argumentation, as well as discipline (line 1). The one (line 3) with no firm belief or determination in realizing the ism won't attain any achievement, and the one (line 4) who has no opportunity of being enlightened will be narrow-minded. At last, with a view to driving off the ignorance of its own adherents (or other schools), severe but not violent measures (line 6) must be taken according to the school's argumentation and discipline. Confucian argumentation highlights that a person should cultivate himself in order to manage his household, and then administer the government and pacify the word. A person should cultivate himself to be righteous, to sincerely & trustworthily treat others and to deal with jobs by the principle of moderation. To nourish righteousness by virtue of Meng is the textual advice of Confucian commentary on the hexagram text and the first step of self cultivation.

## The changed line and hexagram

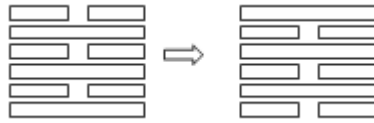
Change plays a very important role in the I Ching. According to Confucius's commentary on the text tagging, *rigidity and tenderness jostle each other, and thus creates changes* (Volume II, Section 1), signifying the interplay between the masculine and the feminine produces variations. The masculine trigram Qian (perseverance, the sky) and the feminine trigram Kun (submissiveness, the earth) give birth to the other six trigrams, three sons and three daughters; the eight trigrams inter-mating one upon another form 64 hexagrams; the interaction among the masculine and feminine lines of a hexagram creates variations within the hexagram. *(The line) changes and moves instead of staying in a fixed place, circulates along the six vacant positions, goes up and down uncertainly, and changes between the masculine and the feminine. It doesn't permit a standard rule (i.e. it is not possible to define its changes); it changes in accordance with what is best suited to it* (Volume II, Section 8). Thus, according to the topic and significance of a hexagram and what a line encounters, the line will cultivate its virtue and talent, i.e. change its gender and shift its position, in order to pursue fortune and avoid misfortune, as well as to perform its role and accomplish its mission. Thus, *the line and the image move internally; fortune and misfortune are displayed externally; the achievement appears amid changes, the sentiment of the saint exhibits in the text* (Volume II, Section 1).

The line's change and move in the next hexagram Xu is one of examples. Very often according to the constitutional requirement or the inevitable trend, the related line of a subject line, i.e. its correlate or neighbor, also involves in the change. When the movement of a line is concerned, the line moving along the timeline to a position above it is called 往 (wang3): to go forth, and it is an upward and forward direction; when the line moves to a position below it, it is called 來 (lai2): to come back, and is the downward and backward direction.

The hexagram steps onto the stage of the I Ching in accordance with the sequence of 64 hexagrams. Each pair of hexagrams appears in the form of either a revised hexagram or a changed hexagram of the former one. The hexagram pair appearing in the interchangeable form usually possesses the opposite significances, like hexagrams 1 (Qian) and 2 (Kun), hexagrams 10 (Tai) and 11 (Pi), hexagram 17 (Sui) and 18 (Ge), hexagram 29 (Kan) and 30 (Li), hexagram 53 (Jian4) and 54 (Gui Mei), as well as hexagram 63 (Ji Ji) and 64 (Wei Ji), except for hexagram 27 (Yi4) and 28 (Da Guo), hexagram 61 (Zhong Fu) and 62 (Xiao Guo), signifying a reverse after reaching the extremity or the end.

The changed hexagram related to the original hexagram possesses a multiple facets. From the side view, the changed hexagram and the original hexagram have access to

reach each other laterally, i.e. the masculine and the feminine lines of these two hexagrams at the corresponding positions can mutually responds, signifying they are either the cause or the effect of the other.



Hence, usually the changed hexagram of a hexagram suggests 1) its possible tendency or development, i.e. the possible outcome or result after the mission or task of the hexagram has been accomplished, or the action has not been taken in accordance with the advice of its text; or 2) the consequence after it reaches the upper extremity and reverses its course like the abovementioned etc. On the other hand, the changed hexagram of a hexagram can be also regarded as the original state of the hexagram or the motivation of the change. These are not all the positive causal relationship; however the study of these can facilitate a further understanding of a hexagram from tracing and analyzing its cause and effect.

In divining, the moving line will make a change; there are many methods available to read the changed line or the changed hexagram. Most of reading methods in China are inclined to paraphrase them as the tendency of an event. However, to my knowledge, in the western world some people take the original hexagram or the moving line for the tendency, and refer the changed line or the changed hexagram to the current status in relation with the original hexagram, and so on.

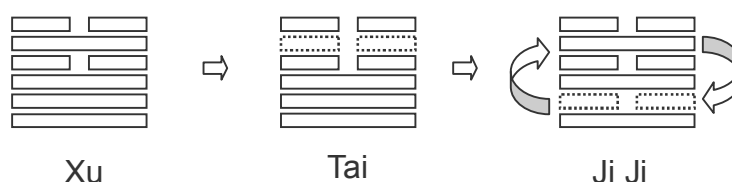
Some reading method involves a study of the causality between the original and the changed hexagram based on the text of the moving line. Such study do facilitates a further understanding of the line's behavior like studying the changed hexagram of a hexagram. However due to the fact that every hexagram has the possibility to change to any of the other 63 hexagrams, if such link is available, it can or should be regarded as an extra reference for side evidence, since otherwise the message delivered by that I Ching will slip by, and that which left is stray in non result search.

## Hexagram 5: Xu1



Xu is constituted by the upper trigram Kan (the abyss, water) and the bottom trigram Qian (perseverance, the sky). The original meaning of Xu 需 is 'to stop due to encountering rain', and the image of the hexagram Xu is the cloud above the sky, signifying it is going to rain (thus, one had better

wait). Confucius's paraphrase in the commentary on the hexagram text: *peril is in front; rigidity and perseverance, but it won't be trapped (in peril); that which signifies is not to be in a state of predicament and exhaustion*. The upper trigram Kan, peril and the river, is in the front, while the bottom trigram Qian, rigidity and perseverance, doesn't risk peril to cross the river as lines 2 and 5, the representative line of Qian and Kan, have no correlation. Therefore Xu is annotated as to wait (as peril is in the front) and its hexagram text can be understood as: *Xu (to wait), (with) sincerity & trust, to progress smoothly and brightly (i.e. with hope); it is auspicious to persist; it is instrumental in crossing the big river*. There must be a target at which the waiting is aimed; it must be done with sincerity & trust; sincerity signifies that one must respect waiting and wait with patience, and trust means that the planned action must be taken when the right timing arrives. Hence waiting will progress smoothly and with hope. It is auspicious to persist in the norm of Xu and it is instrumental in crossing the big river, i.e. undertaking a great mission after the right timing comes. This proves that the hexagram will become Tai: smoothness without obstruction, peace and harmony (hexagram 11) once line 5 changes to the feminine, i.e. peril disappears; then line 2 can move to position 5, and the hexagram will become Ji Ji: having succeeded in crossing the river (63).



From the perspective of the line, the text of line 2: *to wait at the sandbank; some little complaints (or criticisms), (but) eventually it will become auspicious*. According to Confucius's paraphrase (i.e. the commentary on the line image): *Xu (to wait) at the sandbank, (signifying that) amplexness stays in the middle (of the bottom trigram or the heart). Even with some little complaints (or criticisms), eventually it will become auspicious*. Line 2 arrives at the sandbank of the riverside. The river and peril are in front; it mustn't take risks to cross the river but rather waits with broad-mindedness, even though accompanied by some complaints (or criticisms), like sand getting into the shoe, as it is rigid and perseverant. Once the right timing comes, i.e. this line is activated and changes to the feminine, the hexagram Ji Ji forms; it ends up with auspiciousness.

The inner hexagram of Xu is Kui: alienation (38), and the next hexagram is Song: litigation due to conflict (6); therefore it must reach consensus internally before taking action. Its changed hexagram is Jin: to advance with brightness (35), signifying after waiting and with the right timing coming, it can advance with brightness.

There are another two lines with the judgment of auspiciousness: line 5's persistence (in waiting) is auspicious and line 6 becomes auspicious eventually after waiting is finished and the action to leave peril is taken.

Line 5 *waits with food and drink; it is auspicious to persist*. According to Confucius's paraphrase, *food and drink; it is auspicious to persist by virtue of moderation and righteousness*. It stays in the middle of the upper trigram Kan: peril; it must be relaxed and patient, i.e. to enjoy food and drink while waiting; it is auspicious to persist in waiting with the principle of moderation and sincerity & trust. After this line is activated accordingly, the hexagram becomes Tai (11), which is a state of smoothness without obstruction, harmony and peace.

Line 6 *enters a cave; there come three uninvited visitors; to treat them with reverence, eventually this will become auspicious*. According to Confucius's paraphrase, *uninvited visitors come; to treat them with reverence, eventually this will become auspicious. Although one doesn't stay at the proper position (of receiving all three), this won't cause too great a loss (by sharing food and drink with them)*. Xu reaches the end where it is about to leave the trigram Kan: peril, and no longer needs to wait; therefore the word of wait disappears in the text. It hides in a cave in shelter from peril; three masculine lines below come all together to join, although line 6 is only in correlation with line 3. Owing to line 6 showing mutual concern and paying respect to them, with their company it leaves peril; this will lead to auspiciousness at last. The hexagram, that evolves while this line is activated, is Xiao Chu: little storage, feeding or restraint (9), signifying the small one serves the big one, like playing games with the big one; this is possibly the advice.

Line 1 *waits in the suburbs; it is advantageous (or appropriate) to remain constant for a long time; no calamity (or fault)*. According to Confucius's paraphrase, *Xu (to wait) in the suburbs, (signifying that) it won't move forth to take risks. It is advantageous (or appropriate) to remain constant for a long time; no calamity (or fault), (as) it doesn't deviate from normality*. It is still far away from peril. It is advantageous if one can remain still (i.e. to wait) for a long time, and then one can stay away from calamity. Should this line change its mandate, the hexagram would become Jing: the well (48); the earthen bucket breaks before it reaches the top of the well, signifying no achievement can be attained.

Line 3 *waits in the mud; it will attract the bandit*. According to Confucius's paraphrase, *Xu (to wait) in the mud; calamity is located externally. The bandit will come only if attracted; one won't be defeated if one remains sincerely prudent*. It stays next to the upper trigram Kan: peril, the river and the bandit; thus it is bogged down in the mud and exposed to the bandit. As peril comes from the exterior (i.e. the external trigram) instead

of the interior, i.e. line 3 itself, prudence can help in avoiding being hurt. The hexagram, that evolves while this line is activated, is Jie: to limit (60), which signifies restriction and self restraint as well.

Line 4 *waits in the blood; (thus, it must) get out of the cave*. According to Confucius's paraphrase, *Xu (to wait) in the blood; (one has) to be submissive to what is heard*. It steps into the upper trigram Kan: peril, and hides in a cave. Supposedly the cave is a safe place in which to evade peril; however it is hurt and bleeding. It can't stay any longer but must act with listening to what is happening outside and follow the trend of the times to get out from the cave, i.e. peril. Should this line change its mandate, the hexagram would become Guai: to get rid of (43), with a possible backlash like the torrential downpour of water sweeping away everything in its path.

According to the sequence, Xu is a subject of eating and drinking. The inner upper trigram Li (clinging, fire) of Xu is fire and the upper trigram Kan, water; fire blazes below and water boils above, like cooking. Thus Confucius's commentary on the image of the hexagram Xu advises a gentleman to enjoy the banquet with food and drink. Food can sustain life, while drinking can harmonize friendship; one should remain patient and optimistic to enjoy life when it is still not the right timing to realize one's aspiration.

What does the hexagram Xu intend to tell us or why does the hexagram Xu tell us those? It is always the question when I study a hexagram

After life is given, it must be provided with nurture; hence, the hexagram Meng (4) offers education and the hexagram Xu, food. The I Ching foresees that people will definitely have conflict, the next hexagram Song: litigation (6), after they start to seek their own food. While the hexagram Xu is raising people, it also gives a warning, i.e. peril in the front, and the advice of 'to wait'; to wait till line 5 with food and drink as the commentary advises: to enjoy the banquet with food and drink; then people know how to yield to one another instead of fighting for food, and then they are able to leave position 6 for the hexagram Song, wherein people are trying to avoid conflict and seek harmony.