

# Zhu Xi's Commentary on the *Xicizhuan* 繫辭傳 (Treatise on the Appended Remarks)

## Appendix of the *Yijing* 易經 (Scripture of Change)<sup>1</sup>

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### Introduction

Zhu Xi's commentary on the *Yijing*, the *Zhouyi benyi* 周易本義 (Original Meaning of the Zhou Changes), was completed in 1188. An earlier commentary on the *Yi*, called *Yizhuan* 易傳 (Commentary on the Changes), was written in 1177 and is no longer extant except for the preface, which is included below.<sup>2</sup> The *Xici zhuan* -- also called the *Da zhuan* 大傳 (Great Treatise)<sup>3</sup> -- comprises two of the "Ten Wings" (*shiyi* 十翼), or appendices, of the *Yijing*.<sup>4</sup> As is

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<sup>1</sup> The present translation is extracted from my work in progress, a complete translation of Zhu Xi's commentary on the *Yijing*, the *Zhouyi benyi* 周易本義 (Original Meaning of the Zhou Changes, 1188). My source text is *Zhouyi benyi* (hereafter abbreviated as ZYBY), in Zhu Jieren, et. al., eds., *Zhuzi quanshu* 朱子全書 (Zhu Xi's Complete Works, 27 vols., 2002), vol. 1. I have also consulted *Zhouyi benyi* (Taipei: Hualian, 1978), a reprint of the Imperial Academy (Guozijian 國子監) edition; and Li Guangdi 李光地, comp., *Zhouyi zhezhong* 周易折中 (The *Zhouyi* Judged Evenly) (1715; rpt. Taipei: Zhen Shan Mei, 1971).

<sup>2</sup> See Shu Jingnan 束景南, *Zhu Xi nianpu changbian* 朱熹年譜長編 (Zhu Xi's Chronological Record, Extended Edition), 2 vols. (Shanghai: Donghua shifan daxue chubanshe, 2001), 594, 911.

<sup>3</sup> Sima Qian uses *Xi[ci]* in chapter 47 of the *Shiji* 史記 (Historical Records, c. 100 BCE), and his father, Sima Tan, uses *Da zhuan* in chapter 130 (<http://ctext.org/shiji>). Richard Rutt thinks *Xici* refers only to the sections of the text that formally comment on passages from the basic text. See Rutt, *The Book of Changes (Zhouyi): A New Translation with Commentary* (London: Routledge, 2002), 404. I use *Xici* because that is what the Song Confucians called it.

<sup>4</sup> The Ten Wings, all traditionally attributed to Confucius, are (1-2) the *Tuan zhuan* 象傳 (Treatise on the Judgments), in two parts (hence comprising two Wings), containing comments on the hexagram texts, which are themselves called *tuan* (judgments, according to Zhu Xi); (3-4) the *Xiang* 象 (Images), in two parts, containing comments on the imagery of the two component trigrams of each hexagram (the *Da xiang* or Greater Image) and the imagery of the individual lines (the *Xiao xiang* or Smaller Image); (5) the *Wenyan* 文言 (Remarks on the Text), containing commentary on hexagrams 1 (Qian 乾) and 2 (Kun 坤); (6-7) the *Xici*, in two parts; (8) the *Shuogua* 說卦 (Discussion of the Trigrams); (9) the *Xugua* 序卦 (Sequence of Hexagrams), and (10): the *Zagua* 雜卦 (Miscellaneous Hexagram [Remarks]). In modern scholarship the basic text of the *Yi*, consisting of the hexagrams, their names, the hexagram texts, and the

well-known, it was one of the chief sources of ideas and terminology for the Song dynasty revival of Confucianism. It is a composite work by unknown authors, probably written primarily in the third century BCE, i.e. shortly before the Qin conquest in 221 BCE, judging from its similarities to other texts of that period, especially the "Syncretist" chapters of the *Zhuangzi*.<sup>5</sup> The two references to the *Xici* in the *Shiji* 史記 (Historical Records, c. 100 BCE), by Sima Tan 司馬談 and Sima Qian 司馬遷, are the earliest known references to the text.

Considering how heavily the Song revivalists of Confucianism relied upon the *Xici*, it may strike some readers as surprising how little of it is identifiably Confucian in content. Except for a few sections that are formal commentary on passages from the *Yi*,<sup>6</sup> which are undoubtedly later interpolations, the terminology for the most part is that of late Zhou / early Han syncretic cosmological thought. We must bear in mind, however, that one of the hallmarks of the Song Confucian revival was precisely its syncretism, and that cosmology is the area in which "Daoist" thought was most used. Also, except for those few commentary passages, the *Xici* is not a commentary on the *Yi*; it is a collection of statements about the *Yi* and how it functions, as both an oracle and a book containing the most fundamental natural and moral principles. The *Xici* explains the *Yi*'s function primarily in terms of the linkage, parallelism, or harmony of heaven,

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individual line texts, is sometimes called the *Zhouyi* to distinguish it from the *Yijing* including all the appendices. Zhu Xi, however, uses *Zhouyi* for the latter.

The hexagrams themselves and their associated method of divination are traditionally attributed to the mythic Sage or culture-hero Fuxi 伏羲 (trad. 29<sup>th</sup> century BCE), who also invented animal sacrifice and tools for hunting and fishing (his name means "subduer of animals"). The hexagram texts were attributed to King Wen 文王 (11<sup>th</sup> century BCE), founder of the Zhou 周 dynasty, and the line texts to his son, the Duke of Zhou 周公. Whether Fuxi invented the hexagrams or just the trigrams has been a matter of debate -- some scholars throughout Chinese history have said that King Wen first doubled the trigrams to make the hexagrams – but Zhu Xi attributes the hexagrams to Fuxi (see the first sentence of his commentary on the first hexagram, Qian).

<sup>5</sup> See Gerald W. Swanson, *The Great Treatise: Commentatory Tradition to the "Book of Changes"* (Ph.D. diss., University of Washington, 1974), 9. "Syncretist" is A. C. Graham's term for chapter 12-15 and 33 of the *Zhuangzi*. See Graham, *Chuang Tzu: The Inner Chapters* (London: George Allen and Unwin, 1981), 28, although he dates these chapters to the second century. Bent Nielsen dates the *Xici* to the third century BCE. See Nielsen, *A Companion to Yi Jing Numerology and Cosmology* (London: RoutledgeCurzon, 2003), 24.

<sup>6</sup> Sections A.8.5-11, A.12.1, and B.5.1. All my citations are based on Zhu Xi's redaction of the text, which differs in a few places from Wang Bi's 王弼 edition.

earth, and humanity, and how the *Yi*, by means of its spiritual (*shen* 神) power, allows humanity to maintain that harmony.<sup>7</sup>

All the "Ten Wings" of the *Yi* were traditionally attributed to Confucius, based on Sima Qian's statement in the *Shiji*: "Confucius late in life took pleasure in the *Yi*. He put in order the *Tuan*, *Xi[ci]*, *Xiang*, *Shuogua*, and *Wenyan* [appendices]. Reading the *Yi* [so much], he broke the leather thongs [holding the bamboo slips together] three times."<sup>8</sup> Ouyang Xiu 歐陽修 (1007-1072) refuted Confucius' authorship of the Wings, but Zhu Xi accepted the traditional attribution, probably because the *Yi* was extremely important in his reconstruction of the Confucian *daotong* 道統 (succession of the Way). So to strengthen his claim that the *Yi* was the first appearance of the Confucian *dao* in the world he rejected Ouyang Xiu's argument, which was actually quite straightforward and reasonable.<sup>9</sup> Needless to say, no modern scholars accept Confucius' authorship of the Ten Wings.

Zhu Xi's fundamental hermeneutic principle regarding the *Yijing* was that "the *Yi* was originally created for divination" (*Yi benwei bushi'er zuo* 易本為卜筮而作) -- a claim found dozens of times in his *Classified Conversations* (*Zhuzi yulei* 朱子語類) and *Collected Papers* (*Hui'an xiansheng Zhu wengong wenji* 晦庵先生朱文公文集), and referring specifically to Fuxi's original creation of the hexagram divination method.<sup>10</sup> Zhu was particularly interested in correcting the approach to the *Yi* taken by his honored predecessor, Cheng Yi. Cheng's commentary, the *Yichuan Yizhuan* 伊川易傳 ([Cheng] Yichuan's Commentary on the *Yi*), followed the *yili* 義理 (meaning and principle or moral principle) approach to the *Yi*, focusing primarily on the textual levels and deriving from them moral guides to proper behavior by the

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<sup>7</sup> For some noteworthy studies of the *Xici* in English, see Swanson, *The Great Treatise*; Willard J. Peterson, "Making Connections: 'Commentary on the Attached Verbalizations' of the *Book of Change*" (*Harvard Journal of Asiatic Studies*, 42:1 (1982)); and Edward L. Shaughnessy, "The Writing of the *Xici Zhuan* and the Making of the *Yijing*," rev. ed., n.d., unpublished; earlier version in *Measuring Historical Heat: Event, Performance, and Impact in China and the West* (Heidelberg: Symposium in Honour of Rudolf G. Wagner on His 60<sup>th</sup> Birthday, 2001), 197-221 [<http://www.sino.uni-heidelberg.de/conf/symposium2.pdf>].

<sup>8</sup> *Shiji* 47.61. This actually accounts for only eight of the Ten Wings, leaving out the *Xugua* and *Zagua*.

<sup>9</sup> Ouyang's main argument was that several sections of the *Xici* quote an unnamed Master who must be Confucius (*Zi yue* 子曰, "The Master said"), so Confucius could not have written it. For Zhu's implicit rejection of this theory see his comment on A.7.1.

<sup>10</sup> See especially chapter 66 of the *Zhuzi yulei*.

superior person (*junzi* 君子). The other major approach was called "image and number" (*xiang-shu* 象數), which had been popular since the Han dynasty but was mainly used to explain the natural world. Zhu said that Fuxi's original intention in creating the *Yi* was to aid all people, not only *junzi*, in making moral decisions by means of hexagram divination. Fuxi had first intuited the linkages between moral principle (*daoli* 道理) and natural principle (*tianli* 天理), and thereby had first brought the Confucian *dao* 道 (Way) into the world.<sup>11</sup> Hence Zhu's title, *The Original Meaning of the Zhouyi*. Of course this hermeneutic principle applies primarily to the basic text itself and the appendices that comment specifically on it -- the *Tuan*, *Xiang*, and *Wenyan* appendices (see the first sentence of his Preface below). The *Xici* does contain one section (A.9) devoted to the divination method and several subsections that comment on specific hexagrams (A.8.5-11, A.12.1, and B.5.1).<sup>12</sup> But in general the *Xici* presents a theory explaining *how* the divination system works and *why* it is relevant to moral self-cultivation. Zhu Xi too believed that *Yijing* divination was an important method of self-cultivation, but should only be used for moral guidance when one's own resources are exhausted. The specific ability of the *Yi* was to detect incipient (*ji* 幾) changes in events and their potential direction of change, enabling people who use and interpret it correctly to align their own behavior with the direction and flow of the *dao* and thereby to maximize the moral flourishing of their lives and endeavors.<sup>13</sup>

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<sup>11</sup> In my opinion "order/ordering" is the most accurate translation of *li* 理, but I often use "principle" when it seems apt. However, my use of "principle" should *not* be construed as necessarily entailing either a linguistic proposition or a transcendent principle existing separately from things to which it gives meaning. I would use "pattern" more frequently except for the fact that it seems to me a flatter, more one-dimensional term. For example, Zhu Xi sometimes mentions the *li* of a boat, which is more than simply its blueprint pattern; it is what makes it a boat, its "boatness," and for this I see no problem in referring to it as the principle of a boat, or the nature of a boat. In fact, Zhu Xi said that the nature of a thing is simply its principle (*xing ji liye* 性即理也). One of the reasons I like "order/ordering" is that it connotes something like "world-ordering" as the creation of order from chaos, with religious associations much like those of *taiji* 太極 (Supreme Polarity) -- and Zhu Xi also equated *li* with *taiji*. I don't like Willard Peterson's suggestion of "coherence" as a translation of *li* because it suggests to me an element of human understanding, while Zhu Xi's *li* is independent of human understanding (Willard Peterson, "Another Look at *Li*," *Bulletin of Sung and Yuan Studies*, 18 [1986], 13-31). For other discussions of translating *li* see A.C. Graham, "What Was New in the Ch'eng-Chu Theory of Human Nature?" in Wing-tsit Chan, ed., *Chu Hsi and Neo-Confucianism* (Honolulu: University of Hawaii Press, 1986), 138-157, esp. 149-153; and Kirill O. Thompson, "*Li* and *Yi* as Immanent: Chu Hsi's Thought in Practical Perspective," *Philosophy East & West*, 30-46.

<sup>12</sup> These sections are later additions to the *Xici* text.

<sup>13</sup> For the place of the *Yi* in Zhu Xi's thought see Kidder Smith, Jr., Peter K. Bol, Joseph A. Adler, and Don J. Wyatt, *Sung Dynasty Uses of the I Ching* (Princeton: Princeton University Press, 1990), chs. 6-7.

I am not aware of any complete Western-language translations of Zhu Xi's commentary on the *Xici*. The received version of the *Xici* itself, of course, has been translated into English almost as many times as has the *Yijing*. The most noteworthy examples, all of which I have consulted in my translation of the text itself, are those by James Legge, Richard Wilhelm and Cary F. Baynes, Richard John Lynn, and Richard Rutt.<sup>14</sup> Legge and Wilhelm both based their translations largely on the Qing dynasty compilation, *Zhouyi zhezhong* 周易折中 (The *Yijing* Judged Evenly),<sup>15</sup> which in turn was based on the commentaries of Zhu Xi and Cheng Yi, so I have taken this into account when deciding how to translate the text as Zhu Xi understood it. Lynn's translation reflects Wang Bi's interpretation, and Rutt's is an attempt to get at the original meaning before it was "Confucianized." Edward Shaughnessy also has an important translation of the Mawangdui version of the *Yijing* (including the *Xici*), but that was not the text Zhu Xi used.<sup>16</sup>

As an appendix after Part B I include the first three sections of the *Shuogua* (Discussion of the Trigrams) appendix, which are similar in form and content to the *Xici* and quite different from the rest of the *Shuogua* (in fact they are included with the *Xici* in one of the Mawangdui silk manuscripts, the *Yizhi yi* 易之義 [Meanings of the *Yi*]). In places where Zhu Xi stretches the evident meaning of the text to accommodate his system of thought, I have so indicated in my notes. At the beginning of each passage of commentary Zhu indicates the pronunciation of one or more potentially ambiguous characters in the text, and I follow his suggestions in my translation but do not translate those comments themselves.<sup>17</sup> In my notes I also attempt to elucidate how specific points in the text and commentary contribute to Zhu Xi's overall project of understanding the natural/moral order (*tianli* 天裡 / *daoli* 道理) and "learning to become a Sage" (*sheng xue* 聖學).

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<sup>14</sup> James Legge, *The Yi King or Book of Changes*, 2nd ed. 1899; rpt. as *The I Ching: Book of Changes* (New York: Dover, 1963); Richard Wilhelm, *The I Ching, or Book of Changes*, translated into English by Cary F. Baynes, 3rd ed. (Princeton: Princeton University Press, 1967); Richard John Lynn, *The Classic of Changes: A New Translation of the I Ching as Interpreted by Wang Bi* (New York: Columbia University Press, 1994); and Richard Rutt, *The Book of Changes (Zhouyi): A Bronze Age Document* (Richmond: Curzon, 1996).

<sup>15</sup> Li Guangdi 李光地, ed., *Zhouyi zhezhong* 周易折中 (The *Yijing* Judged Evenly), 2 vols. (1716; rpt. Taipei: Zhen Shan Mei, 1971).

<sup>16</sup> Edward L. Shaughnessy, *I Ching: The Classic of Changes* (New York: Ballantine Books, 1997).

<sup>17</sup> They are included in the Imperial Academy edition of the *Zhouyi benyi* but not in the *Zhuzi quanshu* (2002) or the *Zhouyi zhezhong* editions.

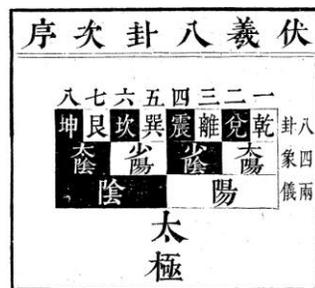
## Preface to *Yizhuan* 易傳 (1177)<sup>18</sup>

The *Yi* as a book contains the full meaning of the hexagrams (*gua* 卦), their lines (*yao* 爻), and the *Tuan* 彖 and *Xiang* 象 [commentaries], and displays the dispositions of all things in heaven and earth.<sup>19</sup> The Sage's [Fuxi 伏羲] concern about later generations was so great that he revealed all things metaphysical (*xiantian* 先天, "prior to Heaven" or *a priori*) and completed the efforts (*wu* 務) of all existent things (*houtian* 後天, "after Heaven").<sup>20</sup> Thus it "maximizes [*ji* 極]

<sup>18</sup> This preface not included in the *Zhuzi quanshu* (2002) edition of *Zhouyi benyi*, nor the *Zhouyi zhezong*, but it is in the Imperial Academy and many other editions. It is not in *Master Zhu's Collected Papers* (*Zhuzi wenji*) either. Some have argued that it was written by Cheng Yi 程頤 (1033-1103), but Shu Jingnan refutes this in *Zhu Xi nianpu changbian*, 597, where he identifies it as the preface to Zhu's earlier (lost) commentary, the *Yizhuan*. Shu reproduces it in *ibid.*, 596-97, giving the source as Xiong Jie 熊節 (*jinshi* 1199), *Xingli xiangshu jujie* 性理群書局解.

<sup>19</sup> Here Zhu Xi includes two of the appendices traditionally attributed to Confucius, but not the *Xici*, *Shuogua*, *Xugua*, or *Zagua*. His reason is probably that the parts he mentions are those necessary to use the *Yi* as a divination manual.

<sup>20</sup> Paraphrasing *Xici* A.11.1. Fabrizio Pregadio translates *xiantian* and *houtian* as "precelestial" ("the domain prior to the generation of the cosmos") and "postcelestial" ("the domain in which the individual creatures, objects, and phenomena live, exist, and occur") (*Cultivating the Tao: Taoism and Internal Alchemy: The Xiuzhen houbian* (ca. 1798), by Liu Yiming [Mountain View, CA: Golden Elixir Press, 2013], 3); Anne Birdwhistell as "theoretical" and "phenomenal" (*Transition to Neo-Confucianism: ShaoYung on Knowledge and Symbols of Reality* [Stanford: Stanford University Press, 1989], 88). Tze-ki Hon explains them as "natural and primordial (*xiantian*)" and "human-made and moral (*houtian*)" ("Classical Exegesis and Social Change: The Song School of *Yijing* Commentaries in Late Imperial China." *Sungkyun Journal of East Asian Studies*, 11:1 [2011], " 6-7). The terms were first used by Shao Yong 邵雍 (1012-1077) in reference to the "Fuxi" (*xiantian*) and "King Wen" (*houtian*) sequences of trigrams (see below). These are two of the nine diagrams Zhu Xi appends to the beginning of the *Zhouyi benyi*. For the former see also *Shuogua* 3.1 below.



Fuxi's Sequence  
of the Eight Trigrams



King Wen's Sequence  
of the Eight Trigrams

numbers" in order to determine the images of all under Heaven, and it manifests images in order to determine the auspicious and ominous (*ji xiong* 吉凶) [meanings] of all under Heaven.<sup>21</sup>

The sixty-four hexagrams and three hundred eight-four lines enable one to follow the principle of human nature and what is given (*ming* 命),<sup>22</sup> and to complete the Way of fluctuation and transformation (*bianhua* 變化).<sup>23</sup> Dispersed in [various] patterns/principles, [this Way] has myriad manifestations; unified as the Dao, it has no duality.<sup>24</sup> "In Change there is Supreme Polarity; this generates the Two Modes:"<sup>25</sup> the Supreme Polarity is the Dao, and the Two Modes

<sup>21</sup> When the context calls for nouns, I sometimes translate *ji xiong* as "good fortune and bad fortune." The terms are two of the oracular formulas appearing frequently in the hexagram and line texts. The *Yi* "maximizes numbers" (*Xici* A.5) in the sense that it makes full use of numerical relationships and symbolism to express the truths of the natural/moral order (*li* 理). To take just one example, odd numbers symbolize *yin* and even symbolize *yang*; the locations and relationships of odd numbers (unbroken lines) and even numbers (broken lines) in the positions of the hexagram, numbered one through six, is one of the primary determinants of the hexagram and line meanings -- especially in Zhu Xi's exegesis. For Zhu's comments on number, both in general and in the *Yi*, see *Master Zhu's Classified Conversations* (*Zhuzi yulei* 朱子語類) (Beijing: Zhonghua shuju, 1986), 65, 1608-10. A modern theory, unknown to Zhu Xi, is that the broken and unbroken lines comprising the trigrams and hexagrams were originally numbers, specifically 1 (*yi* 一) and 6 (*liu* 六). In some early antecedents of the *Zhouyi* text that we have today, the broken lines are written with two angled strokes, like the bottom part of the character *liu*. See Bent Nielsen, "Notes on the Origin of the Hexagrams of the *Book of Change*," *Studies in Central and East Asian Religions*, 3 (1990), 42-59.

<sup>22</sup> *Ming* (often translated as "fate" or "destiny") denotes the "givenness" of life: those aspects about which we have no choice, such as where, when, and to whom we are born. For Zhu Xi a crucial part of *ming* is our given endowment of *qi* 氣, which determines how easy or difficult it will be to fully realize our moral nature (*xing* 性). See my discussion of *ming* in Joseph A. Adler, "Chance and Necessity in Zhu Xi's Conceptions of Heaven and Tradition," *European Journal for Philosophy of Religion*, 8:1 (2016), 143-162.

<sup>23</sup> *Bian* and *hua* are subsets of the most general word for change, *yi* 易 (see Swanson, *The Great Treatise*, 63-79). *Bian* refers to *yin-yang* change, or alternation, which I usually translate as "fluctuation (*Xici* A.11.4: "alternately closing and opening is called fluctuation [*bian* 變])." *Hua* means change from one state to another, such as the change from one of the Five Phases (*wuxing* 五行) to another. Another word often paired with *bian* is *tong* 通, which most often means "penetrate," or "permeate," but as a pair I translate *biantong* as "fluctuation and continuity" (see my note under *Xici* A.6.3).

<sup>24</sup> Alluding to the dictum of the Cheng-Zhu school, "Principle is one; its manifestations are many" (*liyi fenshu* 理一分殊).

<sup>25</sup> *Xici* A.11.5.

are *yin* and *yang*. *Yin* and *yang* are the unitary Dao, and the Supreme Polarity is Non-polar.<sup>26</sup> The generation of the myriad things "carries *yin* and embraces *yang*."<sup>27</sup> Nothing lacks the Supreme Polarity, and nothing lacks the Two Modes. In their subtle interactions, fluctuation and transformation are unlimited. When form is unified they receive life; when spirit is unified wisdom is expressed.<sup>28</sup> The genuine and artificial appear therein, and the myriad beginnings [of events] arise therein. The *Yi* is how we determine what is auspicious and ominous and initiate the Great Work (*da ye* 大業).<sup>29</sup> Therefore the *Yi* is the Way of *yin* and *yang*, the hexagrams are the embodiments of *yin* and *yang*, and the lines are the activity of *yin* and *yang*.<sup>30</sup>

Although the hexagrams are not the same, what is common to them is their odd and even [numbers]. Although the lines are not the same, what is common to them is their 9s and 6s.<sup>31</sup> Therefore the sixty-four hexagrams are the substance [of the *Yi*] and the three hundred eight-four lines are its corresponding function. Distantly beyond the six directions and nearby within the body, [transforming] as quick as a flash and as subtly as [the transition between] activity and stillness,<sup>32</sup> everything embodies the images of the hexagrams and the meanings of the lines. Perfect indeed is the *Yi*! Its Way is the greatest, including everything; its function is the most spiritual, embodying everything. Its times (*shi* 時) certainly never had a beginning, and there was no beginning to the definite images of the hexagrams. Its situations (*shi* 事) certainly had no

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<sup>26</sup> Paraphrasing Zhou Dunyi's *Taijitu shuo* 太極圖說 ("Yin and yang are the unitary Supreme Polarity; the Supreme Polarity is fundamentally Non-polar"). See Joseph A. Adler, *Reconstructing the Confucian Dao: Zhu Xi's Appropriation of Zhou Dunyi* (Albany: State University of New York Press, 2014), 168, 181.

<sup>27</sup> Quoting Laozi 42.

<sup>28</sup> Paraphrasing Zhou Dunyi's *Taijitu shuo* ("Once formed, they are born; when spirit is manifested, they have intelligence"). See Adler, *Reconstructing the Confucian Dao*, 168, 186.

<sup>29</sup> The "Great Work" refers to the great task of actualizing one's innate moral potential and spreading virtue throughout the world -- i.e. all "eight items" of the *Daxue* 大學 (Higher Learning). When *ye* appears alone I usually translate it as "accomplishment."

<sup>30</sup> Elsewhere Zhu says, "The meaning of the word 'change' (*yi*) is simply *yin* and *yang*" (*Zhuzi yulei* 65, 1603). In his commentary on the hexagrams Zhu always focuses on the *yin-yang* relationships of the lines. The polarity and interpenetration of *yin* and *yang* are the core meaning of *taiji* 太極 (Supreme Polarity) in Zhu Xi's system of thought. See Adler, *Reconstructing the Confucian Dao*, chapter 4.

<sup>31</sup> In the yarrow stalk method of divination, each hexagram line is derived by a series of operations (or a single operation in the coin method) yielding either a number 6, 7, 8, or 9. 6 and 8 are *yin* (broken) lines; 7 and 9 are *yang* (solid). 6 and 9 are maximal *yin* and *yang*, respectively, and therefore denote lines that are about to change into the opposite mode. Since these are the lines that determine the directionality of a changing hexagram, Zhu Xi here uses 6 and 9 to stand for all four numbers.

<sup>32</sup> Zhu Xi elsewhere discusses the subtle point between stillness and activity as "incipience" (*ji* 幾). See Smith, Bol, Adler, and Wyatt, *Sung Dynasty Uses of the I Ching*, 190-99. See also *Xici* B.5.11.

beginning of their completeness, and there was no beginning to the definite positions of the lines.<sup>33</sup>

To simplify a hexagram as [representing] a single [moment in] time (*shi* 時), treating it as unchanging, is not [the proper way to use] the *Yi*. To explain a line in terms of a single situation (*shi* 事), limiting its pervasiveness, is not the *Yi*. To understand the meanings of the hexagrams, lines, *Tuan* and *Xiang* [commentaries] and not to understand their function [i.e. divination] is also not the *Yi*.<sup>34</sup> Therefore to get it through the movement of its spirit (*jingshen* 精神) and the activity of the techniques of the mind (*xinshu* 心術), "to match one's virtue with that of Heaven and earth, to match one's clarity with that of the sun and moon, to match one's orderliness with that of the four seasons, and to match one's good and bad fortune with that of ghosts and spirits"<sup>35</sup> – only then can we say that we understand the *Yi*.<sup>36</sup>

However, since the *Yi* has hexagrams, change (*yi*) is already formed; since the hexagrams have lines, the hexagrams are already visible. What is already formed and already visible we can speak of and understand, but what is not formed and not visible we cannot name or seek. So in the final analysis, what can compare with the *Yi*? This is what students must understand.

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<sup>33</sup> "Times" and "situations" here are roughly synonymous, referring to the qualitatively specific, changing patterns or situations embodied by the hexagrams. See Helmut Wilhelm, "The Concept of Time in the Book of Changes," in *Man and Time: Papers from the Eranos Yearbooks*, ed. Joseph Campbell (Princeton: Princeton University Press, 1957). The two sentences mean that the patterns or principles (*li* 理) of the *Yi* are coeval with and immanent in the universe.

<sup>34</sup> Here Zhu Xi differentiates his approach to the *Yi* from that of Cheng Yi, who interpreted the text from the perspective of the superior person (*junzi* 君子) and his responsibility to govern. See Tze-ki Hon, "Classical Exegesis and Social Change," 5. For Zhu Xi, the *Yi* as a divination text was relevant to anyone: If we regard [the *Yi*] as [a book of] divination, then all people -- scholars, farmers, artisans and merchants -- will be able to make use of it in all their affairs. If this sort of person divines, he will make this sort of use of it. If another sort of person divines, he will make another sort of use of it (*Zhuzi yulei* 66, 1625).

See Smith, Bol, Adler, and Wyatt, *Sung Dynasty Uses of the I Ching*, chs. 5-6.

<sup>35</sup> Quoting the *Wenyan* commentary on Qian (hexagram 1), describing the "great man" (ZYBY, 150).

<sup>36</sup> Here Zhu makes it clear that *Yijing* divination is a proper method of self-cultivation.

## Treatise on the Appended Remarks (*Xicizhuan* 繫辭傳)

### Part A

"Appended remarks" originally meant the remarks appended below the hexagrams and lines by King Wen and the Duke of Zhou; in other words, what today is the text of the scripture (*jing wen* 經文).<sup>37</sup> This piece is the "Treatise on the Appended Remarks" written by Confucius. It thoroughly discusses the overall substance and general outline of the entire scripture. Therefore it cannot be attached specifically to [particular parts of] the scripture, but is itself divided into two parts [A and B].

### Section 1:

**[1] Heaven is honorable (*zun* 尊), Earth is lowly (*bei* 卑); thus the positions of Qian and Kun are determined. The lowly and high (*gao* 高) being set out, the honored (*gui* 貴) and humble (*jian* 賤) are positioned. Activity and stillness are constant, determining the firm and yielding [lines]. Tendencies (*fang* 方) cluster in categories and things are distinguished by groups, giving rise to auspicious and ominous [prognostications]. Images are brought about in Heaven and forms are brought about on earth, in which fluctuation and transformation (*bianhua* 變化) are seen.**

"Heaven and earth" are the concrete substances of the *yin* and *yang* forms of *qi*. "Qian and Kun" are the names of the pure *yin* and pure *yang* hexagrams of the *Yi*. "Lowly and high" are the higher and lower positions of the myriad things in Heaven and Earth. "Honored and humble" are the higher and lower positions of hexagram lines in the *Yi*.<sup>38</sup> "Activity" is the norm of *yang*; "stillness" is the norm of *yin*. "Firm and yielding" are what we call the *yin* and *yang* hexagram lines of the *Yi*. "Tendencies" are the inclinations (*xiang* 向) of events, referring to the categorical

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<sup>37</sup> As Zhu Xi correctly states, the term "appended remarks" (*xici* 繫辭) is used in the treatise itself (A.2.1, A.8.2, A.11.9, A.12.2, A.12.5, B.1.1) in reference to the texts that King Wen and the Duke of Zhou appended to the hexagrams, i.e. the hexagram and line texts. Thus the title of this treatise implies that it is focused more on the textual levels of the *Yi* than on the symbolism of the graphic level (trigrams and hexagrams).

<sup>38</sup> Honored and humble also connote social position. So the *Xici* begins with a statement of the parallelism between Heaven and humanity.

distinction of good and bad aspects of things and events. "Auspicious and ominous" refers to the prognostications of the hexagram lines in the *Yi*. "Images" are things like the sun, moon, and stars; "shapes" are things like mountains, rivers, animals and plants. "Fluctuation and transformation" refer to *yin* changing into *yang* and *yang* transforming into *yin* by means of the divination stalks and hexagram lines of the *Yi*.

This all refers to the Sage's [Fuxi's] creation of the *Yi*, making the patterns and images of the hexagrams and lines on the basis of the actual substances of *yin* and *yang*. Zhuang Zhou's statement, "The *Yi* speaks of (*dao* 道) *yin* and *yang*," is what it means.<sup>39</sup>

**[2] For this reason the firm and yielding interact with each other, and the Eight Trigrams activate each other.**

This speaks of the fluctuation and transformation of the *Yi*'s hexagrams. At the beginning, the sixty-four hexagrams were simply a pair of firm and yielding lines. The two interacted, making four, the four interacted, making eight, and the eight activated each other, making sixty-four.

**[3] It [the Way of fluctuation and transformation] activates things with claps of thunder and moistens things with wind and rain. The sun and moon revolve, now cold, now warm.**

These are images created by fluctuation and transformation.

**[4] The Way of Qian brings about the male; the way of Kun brings about the female.**

These are forms brought about by fluctuation and transformation; the two divisions [male and female] also clarify how the *Yi* is seen in actual bodies. This and the text above shed light on each other.<sup>40</sup>

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<sup>39</sup> *Zhuangzi* 莊子, "Tianxia 天下" (All under Heaven), 1.

<sup>40</sup> Note that the text of 1.1, above, associates "images" with Heaven and "forms" with Earth, and Zhu Xi affirms that in his comment. Elsewhere, however, Zhu uses "image" in a broader sense. For example, the *Tuan* commentary on hexagram 4, Meng 蒙 (Dim, Ignorant), says: "Meng is danger below the mountain." Zhu Xi's comment: "This uses the trigram image [mountain] and the trigram virtue [danger] to explain the hexagram name." So "image" in this case refers to something in the earthly realm.

**[5] Qian understands great beginnings; Kun makes things complete.**

"Understands" (*zhi* 知) is like "masters" (*zhu* 主): Qian masters the beginnings of things; Kun makes them complete. This continues the "male" and "female" in the text above, speaking of the principles of Qian and Kun. All things without exception are classified *yin* and *yang*. In general, *yang* precedes and *yin* follows, *yang* bestows and *yin* receives. *Yang*'s lightness and clarity is unformed; *yin*'s weight and turbidity are discernible.

**[6] Qian understands by means of the easy; Kun is capable by means of the simple.**

Qian creates and is active; this is what it understands, so it is able to begin things without any difficulty. Thus it easily understands great beginnings. Kun complies and is still, capable of all. In all cases it follows the *yang* and does not create on its own. Therefore it is able to complete things simply.

**[7] What is easy is easy to know; what is simple is easy to follow. One who is easily known has people close to him. One who is easy to follow has success (*gong* 功). With people close one can be live long; with meritorious accomplishments one can be great. Being able to live long is the virtue of the Worthy; being able to be great is the accomplishment of the Worthy.**

If what a person does is like the ease of Qian, then his mind is clear and the person is easy to know. If it is like the simplicity of Kun, then his affairs are agreeable and the person is easy to follow. If one is easy to know there will be many like-minded, so there will be people close to him. If one is easy to follow there will be a crowd cooperating with him, so he will have success. With people close to him he will be unified internally, so will be able to live long. With success he will be united externally [with others], so he will be able to be great. "Virtue" means what one has gotten within oneself. "Accomplishment" means what one has achieved in affairs. Where it speaks above of the difference between the virtues of Qian and Kun, here it speaks of people modeling themselves after the Way of Qian and Kun. One who reaches this point can be considered a worthy.

**[8] It is through ease and simplicity that one grasps the principles of all under Heaven. Having grasped the principles of all under Heaven one has achieved one's position within it.**

"Achieved one's position" means the position of an accomplished person. "Within it" means within Heaven and Earth. Reaching this point is the extreme success of embodying the Way. The Sage is able to do this, and "can thereby form a triad with Heaven and Earth."<sup>41</sup>

This first section uses the facts of creative transformation to clarify the principle of the creation of the scripture. It also speaks of the principles of Qian and Kun, seen respectively in Heaven and Earth, which humans likewise embody.

## **Section 2:**

**[1] The Sages established the hexagrams by contemplating the images, and appended remarks (*xici*) to them to clarify the auspicious and ominous.**<sup>42</sup>

"The images" are the likenesses of things. This speaks of the Sages' creation of the *Yi*. They contemplated the imagery of the hexagrams and lines and appended them with texts.

**[2] The firm and yielding [lines] displace each other, giving rise to fluctuation and transformation.**

This speaks of the *yin* and *yang* hexagram lines alternately displacing each other: *yin* may fluctuate into *yang*, *yang* may transform into *yin*. This is how the Sages contemplated the images and appended the texts, and how everyone can follow the milfoil and select hexagrams.

**[3] For this reason the auspicious and ominous are images of success and failure; regret and remorse are images of worry and sorrow.**

"Auspicious and ominous," "regret and remorse" are [standard] terms in the *Yi*. "Success and failure" [lit. gain and loss], "worry and sorrow" result from changing events. Success is

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<sup>41</sup> Quoting the last line of *Zhongyong* 中庸, 22.

<sup>42</sup> Specifically, Fuxi created the hexagrams and King Wen and the Duke of Zhou appended the texts to the hexagrams and lines, respectively.

auspicious; failure is ominous. Although worry and sorrow aren't quite ominous, they are enough to cause regret and shame. Auspicious and ominous are opposites, but regret and remorse fall between them. Regret can move from being ominous to being auspicious, and remorse can shift from being auspicious to being ominous. Therefore the Sages observed which among the hexagrams and lines contained these images and appended these remarks to them.

**[4] Fluctuation and transformation are images of advance and withdrawal. The firm and yielding [lines] are images of day and night. The movements of the six lines are the Way of the Three Ultimates [三極].**

The yielding [line] fluctuates and moves toward the firm; withdrawal reaches its ultimate and advances. The firm transforms and moves toward the yielding; advance reaches its ultimate and withdraws. After fluctuating into the firm it is day and *yang*; after transforming into the yielding it is night and *yin*. Of the six lines, the first two are Earth, the third and fourth are the Human, and the fifth and top are Heaven. "Activity" is fluctuation and transformation. "Ultimate" is the utmost. The "Three Ultimates" are the utmost principles of Heaven, Earth, and Humanity. These "Three Powers" (*san cai* 三才) each are the unitary Supreme Polarity (*taiji* 太極).<sup>43</sup> This clarifies how the firm and yielding displace each other in producing fluctuation and transformation, and how the extremes of fluctuation and transformation again become firm and yielding. This [process] flows forth throughout the six lines of each hexagram. What the diviner receives according to what [hexagram] he comes upon determines the auspicious or ominous [prognostication].

**[5] For this reason what the superior person abides and settles in is the sequences of the Yi. What he takes pleasure in and enjoys is the line texts.**

The "sequences of the Yi" are the necessary sequences in which the hexagrams and lines put forth the principles of affairs. What [the superior person] "enjoys" is the details of what he observes.

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<sup>43</sup> Cf. Zhou Dunyi's *Taijitu shuo* 太極圖說 and Zhu Xi's commentary on it (Adler, *Reconstructing the Confucian Dao*, 181-183).

**[6] For this reason the superior person at rest contemplates the images and enjoys the remarks; in activity he contemplates the fluctuations and enjoys the prognostications. And so he is blessed by Heaven; all is auspicious and nothing is not advantageous.**

"Images," "remarks," and "fluctuations" have already been seen above. Every mention of "fluctuation" implies "transformation." "Prognostications" are the decisions about the auspiciousness or ominousness of whatever [hexagram] he comes upon.

This second section speaks of the Sages creating the *Yi* and the superior person studying it.

### **Section 3:**

**[1] The judgments (*tuan* 象) speak about the images. The lines (*yao* 爻) speak about the fluctuations.**

The "judgments" are the hexagram texts, which were written by King Wen. The "lines" are the line texts, which were written by the Duke of Zhou. "Images" refer to the overall structures [hexagrams and trigrams]. "Fluctuations" refer to the individual parts [lines].<sup>44</sup>

**[2] "Auspicious and ominous" refer to loss and gain; "remorse and regret" refer to minor faults; "no fault" means that one is good at correcting one's transgressions.**

These are common examples of hexagram and line texts.

**[3] For this reason the ranking of the honored and the humble is inherent in the [line] positions; the ordering of small and great is inherent in the hexagrams; the distinction between auspicious and ominous is inherent in the texts.**

"Positions" means the positions of the six lines; "ordering" means something like defining. "Small" means *yin*; "great" means *yang*.

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<sup>44</sup> For various other interpretations of *tuan* and *yao* see Nielsen, *A Companion to Yi Jing Numerology and Cosmology*, 238, 289.

**[4] Worrying about "remorse and regret" is inherent in the transitions; what causes one to be "without fault" is inherent in remorse.**

"Transitions" are the beginnings of distinctions, such as the moment when a good or bad [event] has been activated but has not yet taken form. To worry about this is not quite remorse or regret. "Causes" means activates. When one experiences remorse one has the mind [intention] to act to correct one's transgression, and so can be "without fault."

**[5] For this reason among hexagrams there are small and great; among texts there are [indications of] danger and ease. Each of the texts indicate where to go.**

"Small" is danger and "great" is ease, each according to its tendency.

This third section discusses common examples of hexagrams, lines, and texts.

#### **Section 4:**

**[1] The *Yi* is a model of Heaven and Earth. Therefore it can fill in and detail the Way of Heaven and Earth.**

The hexagrams and lines of the *Yi* completely contain the Way of Heaven and Earth and are precise models of it. "Fill in" (*mi* 彌) means connecting. "Detail" means selecting particular principles.

**[2] Looking up [Fuxi] contemplated the Heavenly patterns (*tian wen* 天文); looking down he examined the Earthly order (*di li* 地理).<sup>45</sup> In this way he understood the reasons for [the alternation of] dark and light [i.e. *yin* and *yang*]. Tracing things to their beginnings and going back to their ends, he understood the explanations of death and life. Essence (*jing* 精) and *qi* 氣 make things; the *hun* 魂 [*yang* soul] floating away causes change (*bian* 變) [death]; in this way he understood the dispositions and circumstances of ghosts and spirits.**

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<sup>45</sup> In *Xici* B.2.1 these activities are explicitly attributed to Fuxi in his creation of the Eight Trigrams, to whom Zhu Xi alludes in his commentary. But Zhu believed that Fuxi also created the Sixty-Four Hexagrams, as he states in the first sentence of his comment on Hexagram 1, Qian ("The six strokes are the hexagram drawn by Fuxi").

This is about fully investigating principle/order (*li* 理); this is how the Sage [Fuxi] created the *Yi* as a book. The *Yi* is nothing more than *yin* and *yang*. "Dark and light," "death and life," "ghosts and spirits" are all changes of *yin* and *yang*, the Way of Heaven-and-Earth.<sup>46</sup> Among the "Heavenly patterns" are day and night, above and below. In the "Earthly order" are south and north, lofty and deep. "Tracing" means pushing to [what came] before; "going back" means wanting [to know what comes] after. The *yin* essence and *yang qi* combine to make things, displaying spirit. The *hun* floats up and the *po* [*yin* soul] sinks and dissipates, resulting in a change; this is the ghost returning [to earth].<sup>47</sup>

**[3] [The Sage] is just like Heaven and Earth; therefore he does not oppose them. His wisdom comprehends the myriad things and his Way relieves all under Heaven; therefore he does not transgress. He acts according to present circumstances and is not carried away. He rejoices in heaven and understands its decrees; therefore he does not worry. He is content in his land and sincere about being humane; therefore he is able to love.**

This is about the Sage "fulfilling the natures" [of people and things].<sup>48</sup> The Way of Heaven and Earth is simply wisdom and humanity. "His wisdom comprehends the myriad things" is [how he is just like] Heaven. "His Way relieves all under Heaven" is [how he is just like] Earth. Since he is wise and humane, he understands without transgressing. "Acting according to present circumstances" is understanding how to weigh one's action. "Not being carried away" is the humaneness of holding onto what is correct. Since he rejoices in the

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<sup>46</sup> For Zhu Xi's naturalistic understanding of ghosts and spirits, see Joseph A. Adler, "Varieties of Spiritual Experience, *Shen* in Neo-Confucian Discourse." In *Confucian Spirituality*, ed. Tu Wei-ming and Mary Evelyn Tucker, vol. 2 (New York: Crossroad, 2004), 122-128.

<sup>47</sup> Zhu leaves out here the corresponding fate of the *hun*, which becomes the ancestral spirit. See Adler, "Varieties of Spiritual Experience." This passage and the similar one in B.2.1 describe a mythic paradigm of "investigating things and extending knowledge" (*gewu zhizhi* 格物致知), the central method of "learning to be a Sage" (*sheng xue* 聖學) by "fully understanding principle/order" (*qiong li* 窮理) in Zhu Xi's system.

<sup>48</sup> Alluding to *Shuogua*, section 1, which describes Fuxi's process of creating the *Yi*: "Mysteriously aided by spiritual clarity he produced the stalks.... Observing the fluctuations of *yin* and *yang* he established the *gua* [trigrams and/or hexagrams].... Harmoniously according with the Way and virtue he put in order rightness. He fully explored the order of things, fulfilled their natures, and thereby attained [Heaven's] decree (*qiongli jinxing yizhiyu ming*)" 幽贊神明而生蓍。...觀變於陰陽，而立卦；發揮於剛柔，而生爻；和順於道德，而理於義；窮理盡性，以至於命。 In Zhu Xi's comment on this he specifies that "natures" (*xing* 性) refers to "the natures of people and things" (*renwuzhi xing* 人物之性).

Heavenly [natural] order and understands the decrees of Heaven, he is able to be without worry and his understanding is beneficial and deep. Since he is always content wherever he goes and is never inhumane, he is able to always be mindful of his intention to relieve [people and] things and to humanely benefit them. Being humane is the principle of love and loving is the function of humaneness. Therefore they are complementary like this.

**[4] He encompasses the transformations of Heaven and Earth and does not transgress. He completes all things without omission; he connects with the Way of day and night and understands it. Therefore spirit has no location and change (*yi*) has no [fixed] structure.**

This is about the Sage "attaining [Heaven's] decree."<sup>49</sup> "Encompasses" is like the container of a mold [in metal-casting]. "The transformations of Heaven and Earth" are inexhaustible, and the Sage treats them as his own boundaries. He permits nothing to transgress the Way of the Mean, and so is called one who "completes all things." To "connect with" (*tong* 通) is like combining (*jian* 兼). "Day and night" refers to "dark and light, life and death, ghosts and spirits" [in A.4.2]. Accordingly, although afterward we can see the mystery of perfect spirit, it "has no location." The fluctuations and transformations of change have no form or structure.

This section speaks of the greatness of the Way of change and how the Sage puts it into practice.

## Section 5:

**[1] The alternation of *yin* and *yang* is called the Way.**

What constantly revolves is *qi*; its principle (*li*) is what is called the Way.<sup>50</sup>

**[2] Carrying it out is good. Completing it is the nature (*xing* 性).<sup>51</sup>**

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<sup>49</sup> See previous note.

<sup>50</sup> This line and Zhu's comment express the fundamental ordering principle, *taiji* 太極 (Supreme Polarity), in Zhu's thought. See Adler, *Reconstructing*, ch. 4.

<sup>51</sup> Translated thusly (instead of "what completes it") to convey the idea that human nature is the *process* of actualizing one's Heaven-endowed moral potential; it is not a fixed essence. See Roger T. Ames, "The Mencian Conception of *Ren xing*: Does it Mean 'Human Nature'?" In *Chinese Texts and Philosophical*

The Way is contained in *yin* and acts in *yang*. "Carrying it out" refers to its expression. "Good" means the accomplishment of "transforming and nourishing" (*hua yu* 化育);<sup>52</sup> this is the matter of *yang*. "Completing it" refers to what is contained. "Nature" means what things receive [from Heaven]. This says that when things arise they have a nature, and each contains this Way. This is the matter of *yin*. The writings of Masters Zhou [Dunyi] and Cheng [Hao and Yi] speak of this thoroughly.<sup>53</sup>

**[3] The humane person sees it and calls it humane; the wise person sees it and calls it wisdom. Common people practice it daily but do not understand; therefore the Way of the superior person is rare.**

Humaneness is *yang* and wisdom is *yin*; each gets "one corner" of this Way, so following what one sees will [lead to] the complete substance [of the Way].<sup>54</sup> They "practice it daily but do not understand;" everyone eats and drinks but they are rarely able to know the taste. Even if they constantly deteriorate, there are none who lack this Way.

Someone said: The previous section says that wisdom is classified under Heaven [*yang*] and humaneness is classified under Earth [*yin*]; but here you say that humaneness is *yang* and wisdom is *yin*; isn't that different from this section? Reply: The other section is in terms of clear and turbid [*qi*], while this one is in terms of activity and stillness.<sup>55</sup>

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*Contexts: Essays Dedicated to Angus C. Graham* ed. Henry Rosemont, Jr. Chicago: Open Court, 1991; and idem., "Mencius and a Process Notion of Human Nature," in *Mencius: Contexts and Interpretations*, ed. Alan K. L. Chan (Honolulu: University of Hawaii Press, 2002); also A. C. Graham, "The Background of the Mencian Theory of Human Nature," in 1967; rpt. in Graham, *Studies in Chinese Philosophy and Philosophical Literature* (Singapore: Institute of East Asian Studies, 1986), and in *Essays on the Moral Philosophy of Mengzi*, ed. Xiusheng Liu and Philip J. Ivanhoe (Indianapolis: Hackett, 2002).

<sup>52</sup> Alluding to *Zhongyong* 22. The passage of text is also similar to *Zhongyong* 1 ("What is given by Heaven is the nature; according with the nature is called the Way").

<sup>53</sup> In other words, "containing" is *yin*; what is contained is the nature received from Heaven. "Carrying out" is *yang*, and entails transforming the physical nature and nourishing the moral nature. Zhou Dunyi said, for example, "Only humans receive the finest and most spiritually efficacious [*qi*]" (*Taijitu shuo*). The Cheng brothers discussed "transforming and nourishing" frequently.

<sup>54</sup> "One corner" alludes to *Analects* 7.8.

<sup>55</sup> *Yang* and *yin* are always defined contextually, so what is *yang* in one context may be *yin* in another. "The previous section" refers to A.4.3, which also discusses wisdom and humanity. I don't really see how it is more about the constitution of *qi* and this passage is about activity and stillness.

**[4] [The Way] manifests itself in being humane and accumulates through functioning. It activates the myriad things but does not share the worries of the Sage. Its flourishing virtue and Great Work are indeed perfect!**<sup>56</sup>

"Manifesting" is from inner to outer; "being humane" means the achievement of creating (*zaohuazhi gong* 造化之功), the expression of virtue.<sup>57</sup> "Accumulating" is from outer to inner. "Functioning" means the mystery of its operation, the basis of the [great] accomplishment. Master Cheng [Yi] said: "Heaven and Earth have no mind, yet bring about transformation. The Sage has a mind yet does not [deliberately] act (*wuwei* 無為)."<sup>58</sup>

**[5] Embracing all things, it is called the Great Work. Renewing itself daily, it is called flourishing virtue.**

Master Zhang [Zai] said: "Embracing all things,' it is great and all-inclusive. 'Renewing itself daily,' it is long-lasting and inexhaustible."<sup>59</sup>

**[6] Life and growth (*sheng sheng* 生生) are the meaning of change.**<sup>60</sup>

<sup>56</sup> "Great Work" (*da ye* 大業) is the great task of actualizing one's innate moral potential and spreading virtue throughout the world. When *ye* appears alone it is usually translated as "accomplishment," but occasionally as "[Great] Work."

<sup>57</sup> I.e. being humane (*ren* 仁) is creating oneself as a fully human being (*ren* 人). As Mencius said (7B.16), "Being humane is being human" (*renyezhe renye* 仁也者人也). This is how human beings share in the creativity of Heaven. In Zhu Xi's essay "Discussion of Humanity" (*Renshuo* 仁說) he correlates the first of the "Four Virtues" of Qian (hexagram 1), "origination" (*yuan* 元), with the first of Mencius' "Four Norms" (*si chang* 四常), humanity (*ren* 仁) (and likewise with the rest of each group). (See Wing-tsit Chan, ed., *A Source Book in Chinese Philosophy* [Princeton: Princeton University Press, 1963], 563). He does the same in his comment on the first passage of the *Wenyan* 文言 (Remarks on the Text) appendix.

<sup>58</sup> Zhu Xi quotes this line in his *Classified Conversations* (*Zhuzi yulei* 1, 4). Cheng Hao had said something similar in his "Reply to Master Zhang Hengchu's Letter on Calming Human Nature:" "The constant principle of Heaven and Earth is that their mind is in all things, and yet they have no mind of their own. The constant principle of the sage is that his feelings are in accord with all creation, and yet he has no feelings of his own" (trans. Wing-tsit Chan, *A Source Book in Chinese Philosophy* [Princeton: Princeton University Press, 1963], 525). Cheng Hao 程顥 and Cheng Yi 程頤, *Er Cheng ji* 二程集 (Collection of the two Chengs), 4 vols. (Beijing: Zhonghua shuju, 1981), 460.

<sup>59</sup> *Zheng meng* 正蒙, section 14; in *Zhang Zai ji* 張載集 (Beijing: Zhonghua shuju, 1978), 54.

<sup>60</sup> "Life and growth" (or production and reproduction, generation and regeneration, etc.) was an important principle for the Song Confucians. As noted above under A.5.4, they related the creativity of life to the moral creativity of *ren* 仁 (humanity). Similar to the present passage, *Xici* A.6.2 says, "As for Qian

*Yin* produces *yang* and *yang* produces *yin*; their alternations are inexhaustible. The principle [of change] and the book [the *Yi*] are both thus.

**[7] Bringing about images is called Qian; following patterns (*fa* 法) is called Kun.**

"Patterns" means the visible details of creation.

**[8] Maximizing numbers to know the future is called prognostication. Penetrating [understanding] the fluctuations is called affairs.<sup>61</sup>**

"Prognostication" is divining [with milfoil]. Affairs that are uncertain are categorized as *yang*. "Affairs" means daily affairs. Prognostications that are already decided are categorized as *yin*. "Maximizing numbers to know the future" is how to penetrate the changes of affairs. I think this is like what Zhang Zhongding said about official affairs having *yin* and *yang* [aspects].<sup>62</sup>

**[9] When *yin* and *yang* are unfathomable we call it spirit.**

Master Zhang said: "Being in two places at once is called being unfathomable."<sup>63</sup>

**Section 6:**

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(hexagram 1), in stillness it is focused; in activity it is direct. This is how it is greatly life-giving (*da sheng* 大生). As for Kun (hexagram 2), in stillness it is condensed; in activity it is diffuse. This is how it is broadly life-giving (*guang sheng* 廣生)." *Xici* B.1.10 says "The great virtue of Heaven and Earth is life (*sheng* 生)." In his comment on the *Tuan* commentary under hexagram 24 (Fu, Return), Cheng Yi said, "One *yang* returning to the bottom is the mind of Heaven and Earth to produce things (*sheng wu* 生物)" (*Er Cheng ji*, 819; *Zhouyi zhezong*, 671). He also said, "The Way is natural life and growth without cessation (*sheng sheng buxi* 生生不息)" (*Er Cheng ji*, 149). The phrase *sheng sheng* is found many other times in the Cheng brothers' complete works, attributed to both brothers.

<sup>61</sup> That is, daily activity performed properly.

<sup>62</sup> Zhang Zhongding 張忠定 (Zhang Yong 張詠, 946-1015) was a Northern Song official and poet. Zhu discusses him in *Zhuzi yulei* 93, where he says that this statement by Zhang is consistent with Zhou Dunyi's thought -- presumably because Zhou's thought, especially as interpreted by Zhu, is based on the *yin-yang* polarity. A.C. Graham translates Zhang's whole statement in *Two Chinese Philosophers: Ch'eng Ming-tao and Ch'eng Yi-ch'uan* (London: Lund Humphries, 1958), 171 n.18. The portion relevant to Zhu's comment here is: "All judicial cases, until they are decided in writing, belong to the *yang*. What is important in the *yang* is producing; it can be adapted to changing situations. After the written decision they belong to the *yin*; what is important in the *yin* is punishment (or 'assuming form'; *xing* 刑)." Undecided cases are *yang* presumably because they are still in flux; decided cases are like the previous passage, "following patterns is called Kun" (i.e. *yin*).

<sup>63</sup> See the discussion of this in Adler, "Varieties of Spiritual Experience," 136-37.

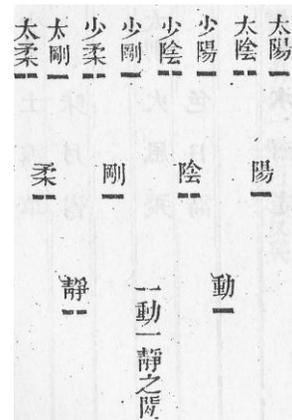
**[1] The *Yi* is vast and great. In terms of being far-reaching, nothing can resist it. In terms of being near, it is still and correct. In terms of filling Heaven and Earth, it is complete.**

"Nothing can resist it" means it is inexhaustible. "Still and correct" refers to it as a thing in which principle inheres. "Complete" says that it exists everywhere.

**[2] As for Qian, in stillness it is focused; in activity it is direct. This is how it is greatly productive. As for Kun, in stillness it is condensed; in activity it is diffuse. This is how it is vastly productive.**

Qian and Kun each have active and still phases; we see this in the Four Virtues.<sup>64</sup> Stillness is substance and activity is function; stillness differentiates and activity interacts. Qian is [the number] 1 and solid; therefore in terms of its material it is great. Kun is 2 and empty [broken]; therefore in terms of its capacity it is vast. Although Heaven's forms comprise what is outside Earth, their *qi* always operates within Earth. This is why the *Yi* is vast and great.<sup>65</sup>

<sup>64</sup> Although the term "Four Virtues" is usually used in reference to the four qualities of Qian in hexagram 1 ("Great and penetrating, appropriate and correct" in Zhu Xi's interpretation), it is also used for "firm, creative, central, correct" in the *Wenyan* under Qian. Here, however, I think Zhu Xi is referring to the "Four Images" of the *Yi*, which are the four two-line diagrams resulting from the division of the "Two Modes" or single-line diagrams. The other two groups of four apply only to Qian, while this group applies to Qian and Kun. That is, he is calling the still and active phases of Qian (solid lines) and Kun (broken lines) the "Four Virtues." Compare this with Shao Yong's *Jingshi yan yi tu* 經世衍易圖 ("The *Huangji jingshi*'s diagram of the evolution of the *Yi*," at right), which develops the Eight Trigrams from single lines identified as stillness (*yin*, broken) and activity (*yang*, solid) (Huang Zongxi 黃宗羲 and Quan Zuwang 全祖望, comps. *Song-Yuan xue'an* 宋元學案 [Scholarly record of the Song and Yuan dynasties], 2 vols. [rpt. Taipei: Guangwen shuju, 1971], 10:21b).



<sup>65</sup> By "Heaven's forms" I think Zhu Xi means the heavenly bodies, although "forms" (*xing* 形) are more typically associated with earth, as in A.1.1 above.

**[3] Being vast and great [the *Yi*] matches Heaven and Earth; its flux and continuity (*biantong* 變通) match the Four Seasons;<sup>66</sup> the meanings of its *yin* and *yang* [lines] match the sun and moon; the goodness of its ease and simplicity matches the utmost virtue.**

The *Yi*'s vastness and greatness, its flux and continuity, and what it says about *yin* and *yang* and its virtues of ease and simplicity, all match the Way of Heaven and human affairs.

### Section 7:

**[1] The Master [Confucius] said, "The *Yi* is indeed perfect! The *Yi* is how the Sages honored virtue and broadened the [Great] Work. Wisdom made them exalted; ritual propriety made them humble. Being exalted, they imitated Heaven. Being humble, the modeled themselves on Earth."**

The Ten Wings were all written by Confucius. Since this is inconsistent with his writing "The Master said" himself, these words were probably added by later men. When one fully investigates principle, one's wisdom is exalted like Heaven, and one's virtue is exalted. When one follows principle, ritual propriety makes one humble like Earth, and one's accomplishments are broadened.

**[2] Heaven and Earth established their positions and change (*yi*) proceeds through them. The complete nature (*cheng xing* 成性) [of people and things] always exists, and thus is the gateway of the Way and rightness.**

Heaven and earth established their positions and fluctuation and transformation proceed. This is like understanding ritual propriety and preserving the nature so that the Way and

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<sup>66</sup> I am following Roger Ames' suggestion that *bian-tong* 變通 refers to flux (change) and persistence, although I use "continuity" for the latter because "persistence" can also refer to a psychological trait (Roger T. Ames, *Confucian Role Ethics: A Vocabulary* [Honolulu: University of Hawaii Press, 2011], 24, 51, 53-54, etc.). "Flux" correctly implies alternating (*yin-yang*) change, as in "fluctuation" (see Zhu Xi's comments on A.1.1, A.2.1, and A.5.5 above). "Continuity" through time is to be distinguished from permanence.

rightness can appear. "The complete nature" refers to the nature originally completed. "Always exists" is simply the idea of existing and still existing.<sup>67</sup>

### Section 8:

**[1] The Sages had the means to see what is mixed and confused in the world, so they drafted analogous expressions to appropriately represent things. This is why we call them images.**

*Zé 蹟* [profound, deep] means mixed and confused. "Image" refers to the images of the trigrams, as listed in the *Shuogua* ["Discussing the Trigrams" appendix].<sup>68</sup>

**[2] The Sages had the means to see the activity of all under Heaven and to observe how they meet and penetrate, in order to put into effect the canonical rituals. They appended remarks [to the hexagram lines] in order to judge whether they were auspicious or ominous. This is why they are called lines [line texts].**

"Meet" means how principles assemble with nothing out of place. "Penetrate" means how principle can proceed without obstruction. It is like Cook Ding carving the ox: when [his knife] met a hard spot it penetrated as if it were empty.<sup>69</sup>

**[3] [The Sages] speak of the most confused [lit. profound] things under Heaven, yet cannot consider them bad. They speak of the most active things under Heaven, yet cannot consider them chaotic.**

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<sup>67</sup> Here Zhu is emphasizing that the nature of things, or principle/order (*li*), is coeval with the universe and is complete in human beings at birth. Thus *cheng xing* cannot be "It completes the nature."

<sup>68</sup> This is an example of Zhu Xi stretching the meaning of the text to make a philosophical point. Han Kangbo's 漢康伯 interpretation of the first sentence, "The Sages had the means to see the depths/mysteries of all under Heaven," is more direct, and in fact would not contradict anything in Zhu Xi's system of thought. See Lynn, *Classic of Changes*, 56-57, and 71 n.19; and Kong Yingda's subcommentary in *Zhouyi zhengyi* 周易正義 (Orthodox Meaning of the Zhouyi), Sibubeiya ed., 7:9b-10a. By interpreting *ze* as he does, Zhu is making the point that the *Yi* is properly used as an aid in self-cultivation, specifically in fully understanding *li* 理 (principle, pattern, order) when its meaning is unclear to the user.

<sup>69</sup> Referring to the Cook Ding story in *Zhuangzi*, chapter 3. "Principle can proceed" illustrates a point made frequently by Zhu Xi: that principle/pattern/order is a process that "flows forth" (*liuxing* 流行). Thus "ordering" or "patterning" might be better translations.

"Bad" means dislikable.

**[4] They planned before they spoke, and consulted before they acted. By planning and consulting they brought about the fluctuations and transformations.**

By observing the images and appreciating the statements, observing the fluctuations and appreciating the prognostications, they lawfully enacted them. The following seven passages give examples.<sup>70</sup>

**[5] "A calling crane is in the shadows; its young answers it. I have a fine goblet; I will share it with you."<sup>71</sup> The Master said: "The noble man might stay in his room, but if the words he speaks are good, even those from more than a thousand *li* away will respond to him. How much more so will those near to him? If he stays in his room and the words he speaks are not good, then those from more than a thousand *li* away will defy him. How much more so will those near him? Words emerge from one's own person and benefit the people; deeds are expressed nearby but are evident far away. Words and deeds are the superior person's hinge and spring; the operation of the hinge and spring control honor and disgrace. Words and deeds are how the superior person activates Heaven and Earth. How can one fail to be cautious about them?"**

This explains the nine in the second line of Zhongfu.

**[6] "In fellowship first there is howling and wailing and then laughter."<sup>72</sup> The Master said,**

**The Way of the superior person  
may go forth, may stay still;  
may be silent, may speak.  
The comradeship of two people  
is sharp enough to cut metal;**

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<sup>70</sup> The following seven passages are clearly an interpolation.

<sup>71</sup> Quoting the second line text of hexagram 61, Inner Trust (Zhongfu 中孚).

<sup>72</sup> Quoting the fifth line text of hexagram 13, Tongren 同人 (Fellowship).

**the words of comradeship  
have an aroma like orchids.**

This explains the nine in the fifth line of Tongren. It says that the Way of the superior person at first is not united [with others], but then it is full with no gap. "Cut metal" and "like orchids" refer to something that cannot be separated and the flavor of words [respectively].

**[7] "Six at the beginning [of Daguo 大過, Major Superiority]: For a mat use white rushes; no fault." The Master said, "Even putting it on the ground would be acceptable. How could there be any fault in using rushes for the mat? This is an extreme of caution. Although rushes are slender things, their functioning is important. If one proceeds on the basis of this kind of caution, nothing will be lost. "**

This explains the six in the first line of Daguo.

**[8] "Toiling with modesty, the superior person achieves his ends. Auspicious."<sup>73</sup> The Master said, "Toiling without boasting, having merit but not considering it a virtue, is the extreme of genuineness. This speaks of someone who uses his merits for those below. His virtue expresses its abundance; his ritual propriety expresses respect. The modest person extends respect in order to preserve his position."<sup>74</sup>**

This explains the nine in the third line of Qian. "His virtue expresses its abundance; his ritual propriety expresses respect" says that virtue desires to be abundant and ritual propriety desires to be respectful.

**[9] "A dragon going too far; there will be regret."<sup>75</sup> The Master said, "Honored yet without position, high yet without a populace, having worthies in subordinate positions but no assistance; for this reason action will bring regret."<sup>76</sup>**

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<sup>73</sup> Quoting the third line text of hexagram 15, Qian 謙 (Modesty).

<sup>74</sup> Cf. *Analects* 6:30: "One who is humane, desiring to establish himself, establishes others; desiring to broaden himself, broadens others."

<sup>75</sup> Quoting the top line text of hexagram 1, Qian 乾 (Creating).

<sup>76</sup> This sentence also appears in the *Wenyan*, under Qian.

This explains the nine in the top line of Qian. Since it is also found in the *Wenyan*, it must be important.

**[10] "Not going out the door to the courtyard; no fault."<sup>77</sup> The Master said, "The origination of chaos begins with speech. If the superior person is not discreet he will lose his ministers; if the minister is not discreet he will lose his life; if an incipient affair is not kept quiet harm will result. For this reason the superior person is cautious and discreet, and does not go out."**

This explains the nine in the first line of Jie.

**[11] The Master said, "Did the creators of the *Yi* understand thieves? The *Yi* says, 'One who carries a load yet also rides in a carriage will attract bandits.'<sup>78</sup> Thievery is the business of the petty person; a carriage is a device for a superior person. If a petty person rides in the device of a superior person, thieves will think about stealing from him. If one is careless to those above and violent towards those below, thieves will think about attacking him. To be careless about one's treasure invites thieves, and to make up one's face is to invite licentiousness. Thus when the *Yi* says, 'One who carries a load yet also rides in a carriage will attract bandits,' it means that this is to beckon thieves."**

This explains the six in the third line of Jie. This section addresses the functions of the hexagrams and lines.

### **Section 9:<sup>79</sup>**

**[1] Heaven is 1, Earth is 2; Heaven is 3, Earth is 4; Heaven is 5, Earth is 6; Heaven is 7, Earth is 8; Heaven is 9, Earth is 10.**

This section was originally at the beginning of section 10, but Master Cheng [Yi] said that it belongs here, and I now follow him.<sup>80</sup> This speaks of the numbers of Heaven and Earth,

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<sup>77</sup> Quoting the first line text of hexagram 60, Jie 節 (Control).

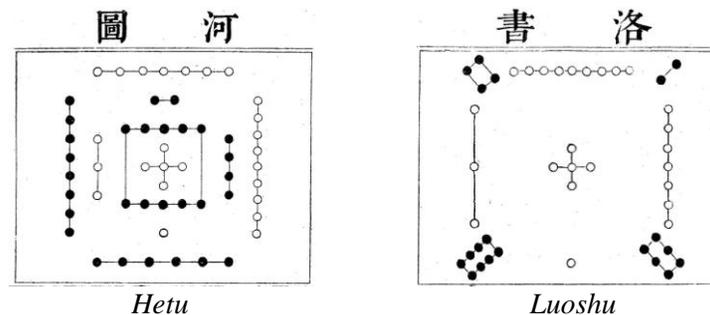
<sup>78</sup> Quoting the third line text of hexagram 40, Xie 解 (Release).

<sup>79</sup> Section 9 is not in the Mawangdui text of the *Yi*, and is clearly a later interpolation.

*yang* being odd and *yin* being even, just as they are described in the River Chart (*Hetu* 河圖).<sup>81</sup> Their positions [in the River Chart] are 1 and 6 residing in at the bottom, 2 and 7 residing at the top, 3 and 8 residing on the left, 4 and 9 residing on the right, and 5 and 10 residing in the center. As this section discusses it, the 5 in the center is the mother of the expansion (*yan* 衍); 10 is the child of the expansion; 1, 2, 3, and 4 are the positions of the Four Images; 6, 7, 8, and 9 are the numbers of the Four Images. The positions of the two mature ones [9 and 6] are west and north; the positions of the two young ones [8 and 7] are east and south.<sup>82</sup> The numbers each interact with their proper category and are misplaced outside it.

<sup>80</sup> See Cheng Yi, "Remarks on the *Yi*," in *Er Cheng ji*, 1030. This short collection of statements on Part A of the *Xici* is not part of Cheng's *Commentary on the Yi* (*Yizhuan* 易傳), so it may have been compiled from Cheng's oral statements. See Tsai Yung Chun, *The Philosophy of Ch'eng I: A Selection of Texts from the Complete Works* (Ph.D. dissertation: Columbia University, 1950), 53.

<sup>81</sup> The "River Chart" (*Hetu* 河圖) is one of the "Nine Diagrams" at the beginning of the *Zhouyi benyi*, and that is the earliest extant illustration of it and the *Luoshu* 洛書 or "Luo [River] Writing." See also A.11.8.



These diagrams were extensively discussed in the Han-dynasty "apocrypha of the *Yi*" (*Yiwei* 易緯). See W. Allyn Rickett, *Guanzi: Political, Economic, and Philosophical Essays from Early China*. 2 vols. (Princeton: Princeton University Press, 1985), I:154-158; Nielsen, *Companion*, 103-105, 306; Richard J. Smith, *Fathoming the Cosmos and Ordering the World: The Yijing (I-Ching, or Classic of Changes) and its Evolution in China* (Charlottesville: University of Virginia Press, 2008), 78-82. Rickett (loc. cit.) makes a strong but circumstantial case that the diagram as we have it goes back to the Han dynasty. Something called a *Hetu* is mentioned as a symbol of royal legitimacy in the *Shujing* 書經 (*Zhoushu* 周書, "Guming" 顧命 4), but it is not described. Similar possible references are found in *Analec*s 9.8 and *Mozi* ("Feigong 3" 非攻下 4). For evidence that the *Hetu* and *Luoshu* were originally astral diagrams, see David W. Pankenier, *Astrology and Cosmology in Early China: Conforming Earth to Heaven* (Cambridge: Cambridge University Press, 2013), 175-183. For more of Zhu Xi's comments on these two diagrams see *Zhuzi yulei* 65, 1610-12.

<sup>82</sup> "Mature" refers to the pure *yin* and *yang* numbers (6=2+2+2 and 9=3+3+3 respectively); "young" is the numbers composed of mixtures of *yin* and *yang* (7 and 8). Note that the directions Zhu Xi mentions are based on Chinese cartographic convention, with south at the top.

**[2] The numbers of Heaven are five, and the numbers of Earth are five. The five positions cooperate and each has its match. The numbers of Heaven come to 25 and the numbers of Earth come to 30. Together the numbers of Heaven and Earth come to 55. This is how they bring about fluctuation and transformation and set in motion ghosts and spirits.**

This section originally came after the "Great Expansion" section [following this], but I think it belongs here. The five numbers of Heaven are 1, 3, 5, 7, and 9, which are all *yang*. The five numbers of Earth are 2, 4, 6, 8, and 10, which are all *yin*. "Cooperate" means that 1 and 2, 3 and 4, 5 and 6, 7 and 8, 9 and 10 each constitute an odd and an even cooperating in a category. "Has its match" means 1 and 6, 2 and 7, 3 and 8, 4 and 9, 5 and 10 are all matching pairs. "25" is the sum of the five odd numbers and "30" is the sum of the five even numbers. "Change and transformation" means 1 changes to generate water and 6 transforms to complete it; 2 transforms to generate fire and 7 changes to complete it; 3 changes to produce wood and 8 transforms to complete it; 4 transforms to produce metal and 9 changes to complete it; 5 changes to produce earth and 10 transforms to complete it.<sup>83</sup> "Ghosts and spirits" means the bending and stretching, going and coming, of the production and completion of the odd and even [numbers].

**[3] The number of the Great Expansion (*dayan* 大衍) is 50; those that are used are 49. Divide them in two, to symbolize the Two [Modes]. Place one [between the fingers] to symbolize the Three [Powers]. Count off by fours to symbolize the Four Seasons. Put the remainder between the fingers to represent the intercalary month. In five years there are two intercalary months; therefore place again in the next space between the fingers.<sup>84</sup>**

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<sup>83</sup> Compare Zhu Xi's *Yixue qimeng* 易學啟蒙 (Introduction to the Study of the Yi): "Therefore as for the positions of the River Chart: 1 and 6 are akin and reside in the north; 2 and 7 are friends and reside in the south; 3 and 8 are similar and reside in the east; 4 and 9 are cohorts and reside in the west; 5 and 10 protect each other and reside in the center. This is because as numbers they are nothing more than 'one *yin*, one *yang*,' each pair [corresponding] with one of the Five Phases.... Heaven from 1 gives rise to water, Heand Earth with 6 completes it. Earth from 2 gives rise to fire, and Heaven with 7 completes it. Heaven from 3 gives rise to wood, and Earth with 8 completes it. Earth from 4 gives rise to metal, and Heaven with 9 completes it. Heaven from 5 gives rise to soil, and Earth with 10 completes it. This is the meaning of 'Each has its match.'" See Joseph A. Adler, trans., *Introduction to the Study of the Classic of Changes (I-hsüeh ch'i-meng)*, by Chu Hsi (Provo: Global Scholarly Publications, 2002), 7. The *Yixue qimeng* is in Zhu Jieren, et. al., eds., *Zhuzi quanshu*, vol. 1.

<sup>84</sup> For an excellent summary of the "number of the Great Expansion" see Nielsen, *Companion*, 39-43. Here it refers to the number of yarrow (milfoil) stalks used in the divination procedure.

"The number of the Great Expansion is 50," so in the central palace of the River Chart the Heavenly 5 rides the Earthly 10 and cooperates with it. But when it comes to using the [milfoil] stalks one only uses 49. This all comes from the naturalness of [inherently] ordered tendencies (*lishi* 理勢); it is not what the power of human knowledge can detract from or add to. "Two" refers to Heaven and Earth. "Place" means to keep the one between the small fingers of the left hand. "Three" refers to the Three Powers [heaven, earth, and humanity]. "Count off" means to divide and count [the stalks]. The "remainder" means what is left over after counting off by fours. "Between the fingers" means to hold in the two spaces between the three middle fingers of the left hand. "Intercalary months" are the extra days that accumulate each month to make another month. In five years, there are enough accumulated days to make another month, so every five years there is an intercalary month. So then, separate and raise the two divisions of the whole bunch [after one has been set aside], and take each [remainder] from those counted off in the left and right-hand piles and place it between the fingers.<sup>85</sup>

**[4] The stalks required for Qian are 216. The stalks required for Kun are 144, making a total of 360. This matches the days in the year.<sup>86</sup>**

The numbers of all these stalks come from the Four Images. The four sides of the River Chart are: mature *yang* [☰] resides in 1 and connects with 9 [north → west]; young *yin* [☷] resides in 2 and connects with 8 [south → east]; young *yang* [☱] resides in 3 and connects with 7 [east → south]; mature *yin* [☶] resides in 4 and connects with 6 [west → north]. In the method of casting milfoil stalks, we add the remainders of the three changes, discard the first and set it aside, take 4 as odd and 8 as even. Odd is round and encloses 3; even is square and encloses 4. For 3 we use the whole [number], and for 4 we use half [i.e. 2]. Combining and counting them

<sup>85</sup> This sentence is a rough translation. See a clearer set of instructions in the *Yixue qimeng* (Adler, trans., *Introduction to the Study of the Classic of Change*, ch. 3).

<sup>86</sup> In his *Yixue qimeng* Zhu Xi explains this line as follows: "The 216 stalks required for Qian are obtained by adding the stalks of the 6 lines, each of which is 36. The 144 stalks required for Kun are obtained by adding the stalks of the 6 lines, each of which is 24. The 'total of 360' is obtained by adding 216 and 144. 'This corresponds to the days in the year' means taking each month of 30 days and adding the 12 months to make 360" (Adler, trans., *Introduction to the Study of the Classic of Change*, 44). The 36 and 24 stalks refer to those left over after the three processes of counting off and placing between the fingers – i.e. those left on the table. In the three "changes" that yield a changing (mature) *yang* line, the numbers placed between the fingers are 5 for the first and 4 for the second and third, totalling 13. Since the total stalks being used is 49, that leaves 36 on the table. For a changing (mature) *yin* line, the numbers placed between the fingers are 9 for the first and 8 for the second and third, totalling 25, and 49-25=24.

yields 6, 7, 8, or 9. The number counted off in the third [??] change and the number of stalks should match. So when the remainders are three odds, the number counted off is also 9, and the [number of] stalks is  $4 \times 9$  or 36. This is the mature *yang* that resides in 1. When the remainders are two odds and one even, making 8, the number counted off is also 8, and the number of stalks is  $4 \times 8$  or 32. This is the young *yin* residing in 2. With two evens and one odd, making 7, the number counted off is also 7, and the number of stalks is  $4 \times 7$  or 28. This is the young *yang* residing in 3. With three evens, making 6, the number counted off is also 6, and the number of stalks is  $4 \times 6$  or 24. This is the mature *yin* residing in 4.

This mystery of fluctuation and transformation, going and coming, advancing and retreating, separating and combining, always arises naturally; it is not what humans are able to do. The young *yin* retreats and is not yet at its peak in emptiness. The young *yang* advances and is not yet at its peak in fullness. Thus only mature *yang* and mature *yin* yield the numbers of stalks for Qian and Kun. The rest can be understood by extension. The whole period of the year, totalling  $365\frac{1}{4}$  days, is specially mentioned here in round numbers, and has already been discussed.

**[5] The number of stalks in the two parts [of the text] total 11,520, which matches the number of the myriad [10,000] things.**

The two parts are the first and second parts of the Scripture. The total of *yang* lines is 192, yielding 6,912 [ $36 \text{ stalks} \times 192 \text{ lines}$ ]. The total of *yin* lines is 192, yielding 4,608 [ $24 \times 192$ ]. Together they yield this number [ $6912 + 4608 = 11520$ ].

**[6] For this reason four operations make a fluctuation (*bian* 變), and 18 fluctuations make a hexagram.<sup>87</sup>**

The "four operations" are dividing [the stalks] into two, placing one [between the fingers], counting off by fours, and putting back the remainder [between the fingers]. Three fluctuations make a line, so eighteen fluctuations make six lines.

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<sup>87</sup> I use "fluctuation" for consistency, but here *bian* is more a technical term meaning a stage in the construction of a trigram.

**[7] The Eight Trigrams constitute the small completions.<sup>88</sup>**

Nine changes make three lines, yielding the inner trigram.

**[8] By stretching and extending them, and expanding them with analogies, everything under Heaven can be completed.**

Once the six lines are completed we view how the lines change and don't change in activity and stillness. Then each hexagram can change into any of the sixty-four hexagrams, determining what is auspicious or ominous, for a total of 4,096 hexagram [pairs, i.e. 64 x 64].

**[9] [The Yi] clarifies the Way and makes virtuous action like that of spirits. For this reason one can receive responses from it and can give assistance to the spirits.**

The Way is clarified through [the Yi's] remarks, and action is spiritualized by means of its numbers. "Receive responses" means responding to questions. "Give assistance to the spirits" means the meritorious action of helping spiritual transformation.<sup>89</sup>

**[10] The Master said, "Doesn't one who understands the Way of fluctuation and transformation understand what spirits do?"**

"The Way of fluctuation and transformation" is the various patterns in the preceding passages. They are beyond the human ability to create, and so Confucius praised them. Yet his disciples added "The Master said" to distinguish this from the text above.<sup>90</sup> This section speaks of the numbers of the Great Expansion of Heaven and Earth, the method of sorting stalks to find

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<sup>88</sup> *Cheng* 成 ("completion") can also mean "level, layer" (Paul W. Kroll, *A Student's Dictionary of Classical and Medieval Chinese* [Leiden: Brill, 2015], 48).

<sup>89</sup> See Zhu's explanations of "makes virtuous action like that of spirits" (*shen dexing* 神德行) in *Zhuzi yulei* 75, 1918. The idea is that through the mysterious efficacy of the numbers underlying the *Yi* and the yarrow stalks themselves (A.11.2-3), moral action can be aligned with the *dao* in ways that transcend human ability.

<sup>90</sup> An example of Zhu Xi creating a distinction on rather thin grounds in order to save his claim that Confucius wrote the *Xici*. Both this passage and the previous one compare the *Yi* to spirits.

a hexagram, but only in outline. The details of their ideas were embodied in the office of the Grand Diviner, and today cannot be examined. The *Qimeng* contains an attempt to infer them.<sup>91</sup>

### Section 10:

**[1] The *Yi* contains the Way of the Sages in four respects: in speech we honor its phrases; in action we honor its fluctuations; in making implements we honor its images; in divining we honor its prognostications.**

These four are all the Way of change and transformation and the actions of the spirit.

**[2] This is why the superior person, when about to make something or do something, consults it in speech, and it receives his charge (*ming* 命) like an echo. It is neither distant nor near, dark nor deep, and so he follows it to understand things to come. If it were not the finest thing under Heaven, how would we be able to participate in this?**

This is honoring the phrases and honoring the prognostications. It refers to people using milfoil stalks to consult the *Yi*, finding the hexagram and line texts to express [the judgment] in words. So the *Yi* receives the person's charge and announces [the judgment] like the responsive sound of an echo, deciding the auspicious and ominous aspects of what is to come. The meanings of "in speech" here and in the preceding line are the same. The "charge" is the statement addressed to the milfoil stalks when one is about to divine. It is the same as in the capping ceremony [for an ordinary officer's son], where in divining for the day, "The steward, standing on the Master of Ceremonies' right, assists with the charge."<sup>92</sup>

**[3] Threes and fives, by fluctuating, mix and combine their numbers. Connecting these fluctuations makes the patterns of Heaven and Earth. Maximizing these numbers**

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<sup>91</sup> Zhu's *Yixue qimeng* 易學啟蒙 (Introduction to the Study of the *Yi*), chapter 3, is his attempt to recreate the original method of divination from the sketchy outline given here.

<sup>92</sup> Paraphrasing the *Yili* 儀禮 (Etiquette and Ritual), 1.1. The "charge" is the oral announcement of each stage of the ritual. The full sentence, in John Steele's translation, is: "The steward, standing on the Master of Ceremonies' right, and a little behind him, assists by voicing the instructions" (宰自右少退，贊命) (John Steele, *The I-Li, or Book of Etiquette and Ceremonial* [1917; rpt. Taipei: Ch'eng-wen Publishing Co., 1966], 1-2; Chinese text at <http://ctext.org/yili/shi-guan-li>).

**determines the images of all under Heaven. If [the Yi] were not the perfection of all fluctuations under Heaven, how would we be able to participate in this?<sup>93</sup>**

This is honoring the images. A fluctuation is before an image is determined.<sup>94</sup> *San* 參 is the number 3, and *wu* 伍 is the number 5.<sup>95</sup> When 3 fluctuates and 5 fluctuates, one after another, they check each other to ascertain their actual amounts. "Mix" means interact and alternate, left and right. "Combine" means to gather and hold, putting down and picking up. This all refers to sorting the stalks to find a hexagram.<sup>96</sup> It includes placing stalks between two fingers three times to make the mature and young *yin* and *yang* lines, yielding the numbers 7, 8, 9, or 6, to determine the images of the active and still hexagrams and lines.

"Threes and fives" (*san wu* 參伍) and "mixing and combining" (*cuo zong* 錯綜) are old expressions; "threes and fives" is particularly difficult to understand.<sup>97</sup> For example, Xunzi says, "In scrutinizing the enemy and observing changes in his movements, desire to compare reports (欲伍以參), so as to verify them."<sup>98</sup> Han Fei says, "He examines the agreements and disagreements in debate in order to determine how the various factions in the government shape up. He compares proposals and results (偶參伍之驗) to make certain that words are backed up

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<sup>93</sup> "Maximizing these numbers" (*jiqi shu* 極其數) means something like developing the implications of the numbers to the utmost.

<sup>94</sup> Three fluctuations are required to yield a single line (see above, 9.6).

<sup>95</sup> These characters (參 and 伍) are used as equivalents of the numbers 3 (*san* 三) and 5 (*wu* 五), analogously to writing out "three" and "five" instead of using the Arabic numerals. However, in most of the classical quotes Zhu Xi gives below, they mean something like "to compare." In the case of 參 (pronounced *can* instead of *san*), this is the basic meaning of the word (consult, etc.). The basic meaning of 伍 (*wu*) is a group of five soldiers. According to Richard Rutt, *canwu* as an expression, based on this passage, came to mean "sorting out complications" (*The Book of Changes*, 431).

<sup>96</sup> I.e. "interact and alternate, left and right" refers to the acts of holding the yarrow stalks in the left and right hands; "gather and hold, putting down and picking up" likewise refers to steps in the manipulation process. How these actions are connected with the numbers 3 and 5 I don't know, and apparently Zhu Xi doesn't either, as he suggests in the following paragraph.

<sup>97</sup> This is for two reasons. First, as the following quotations show, the meaning of the term in earlier texts is far from clear. Secondly, even though Zhu Xi chooses to interpret them as the numbers 3 and 5, those numbers are not particularly significant in the yarrow stalk method of divination. See Wilhelm/Baynes, *I Ching*, 315, and Lynn, *Classic of Changes*, 73, n. 45.

<sup>98</sup> Trans. Eric L. Hutton, *Xunzi: The Complete Text* (Princeton: Princeton University Press, 2014), 152 (Chinese text at <http://ctext.org/xunzi?searchu=窺敵>).

by facts."<sup>99</sup> He also says, "Compare with concrete results; check in order to compare (參之以比物，伍之以合參).<sup>100</sup> The *Shiji* says, "One must know the threes and fives"<sup>101</sup> and "study logical order so that there will be no error."<sup>102</sup> The *Han shu* says, "compare their values by using their category as a standard."<sup>103</sup> These are sufficient to clarify each other.

**[4] The *Yi* is without thought and without action; silent and unmoving, when stimulated it penetrates [connects] all circumstances under Heaven. If it were not the most spiritual thing under Heaven, how could we participate in this?**

These four [phrases] are how the substance of the *Yi* is established and how its function works. "*Yi*" refers to the milfoil and the hexagrams. "Without thought and without action" speaks of it having no mind. "Silence" is the substance of stimulation. "Stimulation" and "penetrating" are the function of silence. The mystery of the human mind, in its activity and stillness, is also like this."<sup>104</sup>

<sup>99</sup> Trans. Burton Watson, *Han Fei Tzu: Basic Writings* (New York: Columbia University Press, 1964), 87 (Chinese text at <http://ctext.org/hanfeizi?searchu=省同異之言>).

<sup>100</sup> Zhu Xi's quote differs from the version of *Hanfeizi* that we have today in the last word of the sentence. Our version reads: 參之以比物，伍之以合虛， which Burton Watson translates as, "Compare with concrete results; check against empty assertions" (Watson, *Han Fei Tzu*, 38).

<sup>101</sup> Trans. Burton Watson, *Records of the Grand Historian: Qin Dynasty* (Hong Kong and New York: Renditions – Columbia University Press, 1993), 212 (Chinese text at <http://ctext.org/shiji?searchu=必參>). Watson says in a footnote, "To know 'the threes and fives' is to know the true situation" (ibid.). Raymond Dawson translates the sentence as "One must put them in threes and fives" (Raymond Dawson, *Historical Records* [Oxford: Oxford University Press, 1994], 60), adding in a note, "i.e. one must sort people out" (ibid., 161). William Nienhauser, et. al., give, "One must [consider things] three times and four [sic] times" (William H. Nienhauser, Jr., ed. *The Grand Scribe's Records*, v. 7: *The Memoirs of Pre-Han China* [Bloomington: Indiana University Press, 1994], v. 7, 365).

<sup>102</sup> Trans. Yiu-ming Fung, "The School of Names," in Bo Mou, ed. *History of Chinese Philosophy* (London: Routledge, 2009), 165 (Chinese text at <http://ctext.org/shiji?searchu=參伍不失>). Harold Roth and Sarah Queen translate the phrase as "[the School of Names' methods of ...] the three [tests to determine a minister's merit] and the five [tests to determine a minister's faults] do not err" (in Wm. Theodore de Bary and Irene Bloom, eds., *Sources of Chinese Tradition*, 2<sup>nd</sup> ed., vol. 1 (New York: Columbia University Press, 1999), 281. The phrase is in Sima Tan's discussion of the School of Names (*mingjia* 名家) in his outline of the Six Schools of Thought, quoted by Sima Qian in his *Shiji* 史記, ch. 30.

<sup>103</sup> Chinese text at <http://ctext.org/han-shu?searchu=參伍其賈>. The chapter where this sentence occurs (76) is not included in Homer H. Dubs, trans., *The History of the Former Han Dynasty*, 3 vols. (Baltimore: Waverly, 1938–55).

<sup>104</sup> This passage, according to Zhu Xi, describes the ideal operation of the human mind, in which stillness and activity interpenetrate. See Adler, *Reconstructing the Confucian Dao*, 85-86.

**[5] The *Yi* is how the Sages plumbed the depths and researched incipencies.**

"Research" is like investigating. "Incipencies" are subtleties. What enabled them to plumb the depths was their extreme purity [of mind]. What enabled them to research incipencies was their extreme [sensitivity to] fluctuation.<sup>105</sup>

**[6] Only its depths enable it to penetrate all purposes under Heaven. Only its incipencies enable it to bring about [or complete] all efforts under Heaven. Only its spirit allows it to hurry without haste and arrive without going.**

That by which it penetrates purposes and brings about efforts is the action of spirit.

**[7] The Master said, "The *Yi* contains the Way of the Sages in four respects."<sup>106</sup> This is what he meant.**

This section continues the ideas of the previous one, speaking of these four aspects of the *Yi*'s functioning.<sup>107</sup>

**Section 11:**

**[1] The Master said, "What does the *Yi* do? The *Yi* discloses things, brings about [completes] efforts, and encompasses the Ways of all under Heaven; this and nothing more. For this reason the Sages used it to penetrate all purposes under Heaven, to determine the tasks of all under Heaven, and to settle the doubts of all under Heaven."**

"Discloses things and brings about efforts" means enabling people to use divination to understand what is auspicious and ominous, and so to accomplish their affairs. "Encompasses the Ways of all under Heaven" means that once the hexagram lines are arrayed, the Ways of all under Heaven are present in them.

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<sup>105</sup> As noted above, "incipencies" (*ji* 幾) are the crucial moments when a change has begun but has not yet become evident. See Smith, Bol, Adler, and Wyatt, *Sung Dynasty Uses of the I Ching*, 190-99.

<sup>106</sup> See above, 10.1.

<sup>107</sup> Perhaps Zhu is counting A.10.4 among the four aspects.

**[2] For this reason the virtue of the milfoil stalks is round and spiritual, the virtue of the hexagrams is square to enable wisdom, and the meanings of the six lines change as offering [to us]. The Sages in this way purified their mind/hearts and retired to store their secrets. They suffered good fortune and bad fortune in common with [ordinary] people. Being spiritual they understood what was to come; being wise they stored up what had gone. [Otherwise] how could we participate in this? [It is due to] the expansive intelligence and astute wisdom of the ancients, who were spiritually martial yet non-violent.**

"Round and spiritual" means the unboundedness of fluctuation and transformation. "Square and wise" means that events have definite principles. "Change as offering" means that the fluctuating changes are announced to us [by the hexagrams]. The Sages concretely embodied the virtues of the three [milfoil, hexagrams, and lines] without the slightest worldly tie. When there was nothing happening their minds were silent (*jiran* 寂然) and no one could detect them; when there was something happening, the operation of their spiritual understanding responded when stimulated (*sui gan'er ying* 隨感而應).<sup>108</sup> This means they understood what was auspicious and ominous without divination. "Spiritually martial and yet non-violent" means they apprehended principle without recourse to things.<sup>109</sup>

**[3] Thus by clarifying the Way of Heaven and examining the people's circumstances they produced these spiritual things to place before the people for their use. In doing this the Sages fasted and disciplined themselves to spiritually clarify their virtue.**

The "spiritual things" are the milfoil and tortoise [methods of divination]. Quietly purifying and unifying [oneself] is what is meant by "fasting." Solemnly admonishing and respecting is what is meant by "disciplined." Because they "clarified the Way of Heaven" they understood that the spiritual things could be produced. Because they "examined the people's

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<sup>108</sup> Paraphrasing A.10.4 (above): "The *Yi* is without thought and without action; silent (*jiran*) and unmoving, when stimulated it penetrates/connects (*sui gan'er tong* 隨感而通) all circumstances under Heaven." See also my discussion and further comments on this by Zhu Xi in Smith, et. al., *Sung Dynasty Uses of the I Ching*, 190-194.

<sup>109</sup> On the last two sentences see *ibid.*, 192. The true Sage does not need divination, as he has perfected his own spiritual understanding and can thereby detect subtle, incipient changes on his own. The ordinary person, although theoretically capable of this, has not reached that goal of self-cultivation. See *ibid.*, 202-205, and Adler, "Varieties of Spiritual Experience," 136-138.

circumstances" they understood that their use could only be to disclose what came before.<sup>110</sup> They therefore created milfoil divination to instruct people, and fasted and admonished themselves to examine their prognostications. This made their minds spiritually clear and unfathomable, like the ability of ghosts and spirits to understand what is to come.<sup>111</sup>

**[4] For this reason closing the door is called Kun; opening the door is called Qian; alternately closing and opening is called fluctuation (*bian* 變); going and coming without end is called continuity (*tong* 通). What is seen is called an image; what has shape is called an implement; what is made and used is called a pattern (*fa* 法). Putting it to good use in all situations, so that all people use it, is called spirit.**

"Closing and opening" are the mechanism of activity and stillness. The former is called Kun, which acts from stillness.<sup>112</sup> The fluctuation and continuity of Qian and Kun are the achievement of "transforming and nourishing."<sup>113</sup> Seeing images and shaping implements are the order of how things are generated. A "pattern" [or model] is what is made when a Sage cultivates the Way, and "spirit" is the common people's natural daily use of it.

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<sup>110</sup> "Reveal what came before" (*kaiqi xian* 開其先) is puzzling; Zhu may be referring to the order of things already present. In a comment on this passage in his *Classified Conversations* he says, "The Sages could see that the Way of Heaven and human affairs are both moral principle (*daoli* 道理), and that the spiritual power (*ling* 靈) of the milfoil and tortoise fully contain it. In this way they created divination, enabling people to rely on divination to understand that moral principle is fully present here" (*Zhuzi yulei* 75, 1927).

<sup>111</sup> At least once Zhu Xi goes further than this and actually seems to identify ghosts and spirits as the effective power behind tortoise and milfoil divination: "The tortoise lives for a long time and so is numinous (*ling* 靈). The milfoil grows for a hundred years, with a hundred stalks on one root; it too is a spiritual (*shen* 神) and numinous thing. Divination is actually questioning ghosts and spirits by means of the milfoil and tortoise, which are spiritual and numinous things. We thus make use of them to verify their hexagrams and omens" (quoted in *Qinding Shujing zhuan shuo huizuan* 欽定書經傳說彙纂 [御纂七經 ed.], 11:23b). This is a comment on section 7 of the *Hongfan* 洪範 ("Great Plan") chapter of the *Shujing*, which I have not found elsewhere in Zhu Xi's writings or conversations. The *Shujing zhuan shuo* is a Qing dynasty compilation (1730). However, given that Zhu's understanding of ghosts and spirits was entirely naturalistic (i.e. they are manifestations of *qi*), the statement should be interpreted as metaphor.

<sup>112</sup> Cf. Zhou Dunyi's *Taiji tushuo* (Discussion of the Supreme Polarity Diagram): "The Supreme Polarity in activity generates *yang*; yet at the limit of activity it is still. In stillness it generates *yin*; yet at the limit of stillness it is also active."

<sup>113</sup> See Zhu's comment on A.5.2 above.

**[5] For this reason in change there is Supreme Polarity, which generates the Two Modes. The Two Modes generate the Four Images, and the Four Images generate the Eight Trigrams.**<sup>114</sup>

Every one generates two; this is the natural order/principle. "Change" (*yi* 易) is the fluctuation (*bian* 變) of *yin* and *yang*, and *taiji* (Supreme Polarity) is its principle. The Two Modes begin with one stroke dividing into *yin* and *yang*. The Four Images are each two-stroke figure subsequently divided into mature and young. The Eight Trigrams are the subsequent three-stroke figures, completing the image of the Three Powers (*san cai* 三才) [Heaven, humanity, and Earth]. These statements are truly the sequence by which the Sage [Fuxi] created the *Yi*. In completing it he did not avail himself the slightest bit of the power of wisdom; drawing the hexagrams and sorting the milfoil stalks both followed naturally. For a more detailed illustration of the sequence see the *Qimeng* [chapter 2].

**[6] The Eight Trigrams determine the auspicious and ominous; the auspicious and ominous generate the Great Work.**

The existence of auspicious and ominous [tendencies] generates the Great Work.<sup>115</sup>

**[7] For this reason among patterns and images nothing is greater than Heaven and Earth; in fluctuation and continuity (*biantong* 變通) nothing is greater than the Four Seasons; among images suspended above emitting light nothing is greater than the sun and moon. Among things respected and eminent nothing is greater than wealth and honor; among those who established and made tools for the benefit of all under Heaven, none is greater than the Sages. Of things that delve into profundity and seek what is hidden, bringing them up from the depths and extending them afar to determine what is auspicious and ominous**

<sup>114</sup> This passage is the earliest classical instance of the term *taiji*, and was the basis of the philosophy of Shao Yong (1012-1077). I have argued that if Zhu Xi's sole reason for elevating Zhou Dunyi's *Taijitu shuo* (Discussion of the Supreme Polarity Diagram) to a position of prominence was to make use of the concept of *taiji* as a link between the metaphysical discourse of *li* and the cosmological discourse of *qi*, this passage, as he interprets it here, would have served that purpose. I propose another explanation of his elevation of Zhou Dunyi in *Reconstructing the Confucian Dao*.

<sup>115</sup> For "Great Work" see above, A.5.4-5. The meaning here seems to be that the great Confucian task of perfecting the self and perfecting society depends in part on the ability to interpret auspicious and ominous signs or tendencies in the process of change and to act accordingly.

**under Heaven and to complete the untiring efforts of all under Heaven, nothing is greater than the milfoil and tortoise.**

"Wealth and honor" means, for all under Heaven, acting in the position of the Lord [Emperor]. I suspect that there is some missing text after "established" (*li* 立). "Untiring efforts" means constant work. If one becomes lazy in one's questioning, one should resolve to work.

**[8] For this reason Heaven generated the spiritual things and the Sage [Fuxi] modelled [the Yi] after them.<sup>116</sup> Heaven and Earth fluctuate and transform and the Sage imitated them. Heaven suspended images (*xiang* 象) [heavenly bodies] revealing auspicious and ominous [signs] and the Sage symbolized (*xiang* 象) them [as trigrams and hexagrams]. The [Yellow] River gave forth the Chart and the Luo [River] gave forth the Writing, and the Sage used them as models.**

These four are what the Sage followed in creating the *Yi*. For details of the River Chart and Luo Writing see the *Qimeng* [chapter 1].

**[9] There are Four Images in the Yi, which is how it reveals itself. There are phrases appended to them, which is how it announces itself. They determine the auspicious and ominous, which is how it makes judgments.**

The Four Images are *yin* and *yang*, [each divided into] mature and young.<sup>117</sup> "Reveals" means revealing to people how to evaluate the hexagrams and lines.

## **Section 12:**

**[1] The Yi says, "He is blessed by Heaven. Auspicious; everything is advantageous."<sup>118</sup> The Master said, "Blessing is help. One whom Heaven helps is in compliance [with it]; one whom people help is trustworthy. One who acts trustworthy thinks about being compliant**

<sup>116</sup> The "spiritual things" might be the cattle scapula and tortoise plastrons used in oracle bone divination.

<sup>117</sup> See Zhu's comment on A.11.5 above. Richard Rutt suggests that "four" here is a mistake, as the passage makes more sense just in terms of "images" (Rutt, *The Book of Changes*, 432).

<sup>118</sup> Quoting the sixth line text of hexagram 14, Dayou 大有 (Great Holdings).

**and respects the worthy. That is why "He is blessed by Heaven. Auspicious; everything is advantageous."**

This quotes the nine at the top of Dayou. But here it is out of place, so I fear there was an errant bamboo slip. It seems more appropriate at the end of section 8.<sup>119</sup>

**[2] The Master said, "Writing does not fully express speech, and speech does not fully express ideas. So then, can the ideas of the Sages not be perceived?" The Master said, "The Sages established images to fully express their ideas, laid out the hexagrams to fully express what is true and false, appended remarks to them to fully express their words, [brought about] fluctuation and continuity to fully express what is advantageous, and drummed and danced to fully express [their] spirit."<sup>120</sup>**

What words transmit is shallow; what images reveal is deep. We can see this by observing that the two [types of] lines, odd [solid] and even [broken], contain the inexhaustible extent of fluctuation and transformation. "Fluctuation and continuity " and "drummed and danced" refer to events. The two phrases, "The Master said," would be better combined into one. But all the phrases, "The Master said," were added by later people, so this is an error. Similarly, more recently the *Tongshu* 通書 (Penetrating the Scripture of Change) was written by Master Zhou [Dunyi] himself, yet later people added "Master Zhou said" to each section, making it into a conversation. This is just the same.<sup>121</sup>

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<sup>119</sup> Section A.8 (above) ends with seven passages like this, each quoting a line from the scripture with a comment by Confucius. Before paper was invented during the Han dynasty, the most common writing medium was thin strips of bamboo tied together.

<sup>120</sup> Wilhelm/Baynes (*The I Ching*, 322) and Lynn (*The Classic of Changes*, 67) both rationalize this last clause (drummed and danced), in different ways. Zhu Xi, interestingly, accepts the literal meaning: in his *Classified Conversations* he says of it, "Before a divination there are doubts; after a divination there are no doubts. This can naturally cause people to be light and quick of hand and foot, and to act accordingly" (*Zhuzi yulei* 75, 1931). As scholars such as Richard Kunst, Edward Shaughnessy, and Richard Rutt have argued, the original *Zhouyi* came from a highly ritualistic context that had roots in early Chinese shamanism. While by the time the *Xici* was written that context was highly attenuated, its authors may well have been aware of it.

<sup>121</sup> Zhu Xi is referring to the edition of Zhou Dunyi's *Tongshu* transmitted by Hu Hong's family; see Adler, *Reconstructing the Confucian Dao*, 300.

**[3] Do Qian and Kun contain the [whole] Yi? Once Qian and Kun are arranged, the Yi is established in them. If Qian and Kun were eliminated then the Yi could not be perceived. If the Yi could not be perceived, then Qian and Kun would be about to cease.**

To "contain" is to hold and store, like a garment. What the *Yi* contains is simply *yin* and *yang*. Every *yang* is Qian and every *yin* is Kun, so when the hexagrams are drawn and their positions determined, the two are arranged and the substance of the *Yi* is established. "If Qian and Kun were eliminated" means the hexagrams would be drawn but not set up. "Qian and Kun would cease" means change and transformation would not proceed.

**[4] Therefore what is above form (*xing'er shang* 形而上) is called the Way; what is within form (*xing'er xia* 形而下) is called implements.<sup>122</sup> Transforming and regulating is called fluctuation (*bian* 變); extending and proceeding is called continuity (*tong* 通); raising and placing things before all people under Heaven is called the task.**

Hexagrams and lines, *yin* and *yang*, are all within form. Its principle is the Way. Following its natural transformation and regulation is the meaning of fluctuation. The words "fluctuation" and "continuity" in the previous section [A.11.4, 7] refer to Heaven [or *tianli* 天理, natural principle]; in this section they refer to humans.

**[5] Therefore as for the images, the Sages had the means to see what is mixed and confused in the world, so they drafted analogous expressions to appropriately represent things. This is why we call them images. The Sages had the means to see the activity of all under Heaven and to observe how they meet and [mutually] penetrate, in order to put into effect the canonical rituals. They appended remarks [to the hexagram lines] in order to judge whether they were auspicious or ominous. This is why they are called lines [line texts].<sup>123</sup>**

This is a repetition.

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<sup>122</sup> This is the *locus classicus* of these two terms, which in modern Chinese mean "metaphysical" and "concrete."

<sup>123</sup> This section is a repeat of A.8.1-2.

**[6] The most extreme of all profundities under Heaven are inherent in the hexagrams. The instigation of all activities under Heaven is inherent in the statements.<sup>124</sup>**

"Hexagrams" here means the images; "statements" are the line statements.

**[7] Transformation and regulation are inherent in fluctuation; extension and procession are inherent in continuity; spirit and clarity are inherent in the person. Accomplishing things silently and being trustworthy without speaking are inherent in virtuous action.**

That by which the hexagrams and lines fluctuate and continue lies in humans; that by which humans are able to be spiritual and clear lies in virtue.<sup>125</sup>

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<sup>124</sup> Here Zhu reads *ze* 贖 in its common meaning, "profound," instead of "mixed, confused," as he does in A.8.1 (repeated in A.12.5). In his *Classified Conversations* he says that the first sentence here means "The features of *yin-yang* fluctuating change are complete within the component trigrams" (*Zhuzi yulei* 75, 1932).

<sup>125</sup> In the first part of the sentence Zhu again affirms that human nature contains the fullness of natural/moral principle.