

**Supplement to
Tarot as a Counseling Language**

**Excerpted Introduction from
Yijing Hexagram Names and Core Meanings
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Volume 1, pp. 444-449, “Introduction to Scales”
Volume 2, pp. 4-7, “Correlative Thought”
Volume 2, pp. 8-11, “Gua Ming, The Hexagram Names”
Volume 2, pp. 22-23, “Ban Xiang, the Half-Images”**

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易經卦名和中義
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Introduction

The Yi tells us that a good Cauldron needs a good handle, that a good Well needs a long enough rope and a bucket that doesn't leak. In both cases, these symbols are most useful when they are accessible, when they can be grasped, when you can get a grip, and when you can retrieve what you need from the ground or the fire. The Gua Ming or Hexagram Name is the first and most obvious way to get a grip on the coherent sets of ideas that each of the Hexagrams represents. It is therefore to our advantage to clear up some of the great confusion that has grown up around them.

It might be useful to introduce this within an outline of the five main areas or branches of Yixue or Yi Studies, with the most time spent on the second, Core Meanings, of which Gua Ming is a subset. This is also an opportunity to lay groundwork and offer some context and concepts for a broader grasp of the subject.

1) Cumulative Experience. This begins when someone first tosses the coins and might lead all the way up to the writing of books on the subject, and then, if fortune smiles, rewriting those books with more wisdom later. This is a body of personal knowledge that can take many decades to build and consume many thousands of hours. It is also easy to waste a great deal of this time in following less than excellent leads or studying frivolous approaches. Here are three ideas that may help in our understanding of this problem:

Bricolage: Construction or creation from a diverse range of available things. We build our bodies of knowledge as we go, with what we find at hand. Unless there is a set curriculum for the long term, as there is with some skills or trades, a body of knowledge is normally a personal thing, personalized in the layering of newer experience over older layers. But this is often like laying a foundation before we know what the building is going to look like. Looking back over the process of creation, with what we know now, we would not likely have built the thing the same way. It would have been done more rationally and been better planned. Many classic examples of bricolage are found in our cultural and technological evolution. The odd number of feet in a mile comes from a thousand double paces of a Roman army on the march, and yet as irrational as the

number 5280 is now, the United States refuses to adopt the much easier metric system. There is too much cultural inertia. Even the distance between modern railroad tracks derives from Roman chariot wheels. We have a ridiculous alphabet, that derived from a long line of other ridiculous alphabets, but we won't supplant it with a better system of phonetic representation. no matter how much this would add to our literacy. We go on making spelling a huge challenge, with more exceptions than rules. The Kabbalists, instead of investigating the wonders of human language, are stuck with trying to justify their own silly alphabet as the mysterious anatomy of HaShem.

Confirmation Bias. Favoring information that confirms our preconceptions or hypotheses. As a body of knowledge builds it gains in inertia or resistance to change as well. We will tend to turn away, often with prejudice, from any new source of information that offers explicit hints of a conflict with our beliefs, and we will reinterpret both our experience and our memories to confirm what we already think we know. This is why bodies of knowledge often evolve in fits and starts: the contradictory data first needs to build up enough pressure to overwhelm the standard models. This is related to the larger idea of apperceptive mass, the whole of a person's previous experience that is used in understanding a new percept or idea. This in turn helps to explain why the Yi calls it "worthwhile to cross the great stream," extolling the virtues of getting outside of ourselves and our familiar niches, of getting a new, more global perspective.

Unlearning. To expunge, erase, delete, efface, or overwrite something that we once thought was the answer. This is much harder than learning, partially because it is so hard on our egos. We have made an investment that may need to be accounted as a loss, and we fear that this means being accounted a fool. We have wired uncountable neuronal connections into our wetware. How do you unwire this? You can only pay greater attention to something better, and this means you may first need to recognize or acknowledge something better. This is from experience. I wrote my first Yijing book in 1976, and it took a dozen years to be thankful that it never got published. Due to rising personal standards over the next thirty years I had to rewrite the whole thing three more times. These weren't simple revisions. Each time meant many dozens, even hundreds, of instances where I had to put the stink-eye on some favorite passage or insight I'd written down and admit "Boy howdy, did I ever have that one all wrong." I still have a nice folder full of orphaned witticisms that have nothing at all to do with the Yi. This is why I don't feel entirely unqualified to make this statement: Most of the kids who are playing in this field would be well-served by setting aside or even discarding most of what they think they "know" about the Yi and starting over, with beginner's mind, a few guiding principles, a little logic and critical thinking, a handful of reputable translations and commentaries and access to the Chinese text. Maybe one could think of any years of study invested before this new start as warmup or practice for a real run at the problem. This does not

mean that things discarded or set aside now cannot be later recovered, after an honest reexamination. But the human mind, after making even a minor and half-hearted investment in study, wants to think it's "been there and done that" and now it's all figured out and time to get praised for its wisdom, while the Yi just shakes an imaginary head at such foolishness. It's hard sometimes to upend the Cauldron. We feel compelled to defend our invested opinions even from ourselves. I have long suspected that the name Changes was actually an inside joke for the authors. The book changes as we grow.

What the above three ideas suggest is a caution and a conservatism in study that feels utterly alien to a hungry, young mind. Who wants to start on somebody else's 'right track' and stay there? Carefulness is something you learn later, not when you are starting out and are immortal and know everything. The best we aging classicists can do is point to the rock and roll gods who began with classical music training at Julliard. This is all about having a good foundation, built in a meaningful place, and a good working knowledge of the pre-invented wheels available to us. This can advance us more quickly to the creative frontier.

The point of this is not to discourage branching out in the subject, or to prune everything down to a single trunk. The subject of the Yi is still not close to being fully surrounded. There is still a lot of room for individual expression and creativity. But very few of the unique and original contributions are supported on foundations built out on the lunatic fringe of the field. The original thinkers' points of view are still at their most valuable when they contribute to our understanding of what the Yijing is about at its core: clarifying the human experience in a methodical, comprehensive and communicable way. A classical foundation in Yixue uses a vocabulary that has been developed over millennia and is shared by most of its serious students. Out on the fringe new ideas can be discovered or made, and new words for them coined, but the one who develops his own entire vocabulary will usually just wind up babbling to himself, or at best found a short-lived school that is soon forgotten.

Many people have had success writing books on the Yijing for the mass market and yet have needed to exercise no judgement whatsoever on the quality of their input materials. They will still be well-praised on the back cover. And others have reached their Autumn years with a great body of cumulative experience that for reasons of peer pressure and peer review has been limited to sources in the academic world. At most the academics have been allowed one point of dissent from the body of consensual understanding, which of course would be the thesis they are tasked to defend. Ironically, it's at these two extremes, and not the middle way, where the social acceptance lies. Pity the fool who writes a critical book with multiple original ideas for intelligent readers.

The bottom line is this: respect your brain, if not the tradition: garbage in, garbage out. The recommendation: start or restart the studies with well-respected books in the field, and with carefully done translations of the original text instead of knockoffs and gimmick books written for mass-market, new age beginners. Get a good grounding in the original before studying the commentaries, or else read the commentaries with a much more critical eye. They will at best provide only a slice of a text's overall meaning, like a blind man's description of the elephant.

2) Core Meanings. Imagine a large, extremely complex piece of terrain that you want to divide into 64 parcels or homesites according to their nature or characteristics. The landscape has something for every taste or type: cliff to flat, inundated to desert, old-growth forest to mined-out wasteland, tropical to arctic. You can't really use a rigid grid, although many might try, and you can't really draw clear, sharp lines between the between the parcels because ecotones, like analogies, usually have fuzzy edges. Let's call this terrain "The Human Experience." You will do this mapping using a number of survey stakes for each of the tracts. This point looks like a 13, tap, tap, tap, even though somebody else on the crew has hammered in a 37 stake too close by. That one can be sorted out later. Let's do a few passes first and see where this wants to take us, in Aboriginal terms, to see what this land wants to dream.

This process evolves over a long period of time and you see the patterns start to emerge, even though the patterns still have their fuzzy parts, and too many bozos are just running around setting stakes according to channeled and psychic advice instead of studying the land. If you can ignore this last bunch, which means using your judgment and suspecting that not everybody's "truth" is equally valid, then you can at least start drawing conclusions about the core descriptions of each parcel, *those areas where there are the fewest ambiguities, trespasses and boundary disputes*. From there, to there, to there, is all unquestionably 13. Each of the 64 zones of the Human Experience has a number of identifiers, key words, in Chinese and from other languages all around the world, buzz words, cultural memes, even music jingles and artwork. Ultimately you cannot pick just one or two of the stakes for a comprehensive description: those stakes define points and lines, not the field. The full collection of these concentrated and least-ambiguous descriptors, those with the least overlap, the entire suitcase full, is what we will be calling the Core Meaning. The grip or handle on that suitcase is the Gua Ming. It is selected from the amongst larger collection. It wants to be taken from very close to the center, for good balance. It also wants to imply as much as it can of the rest of the contents. Above all, it does not want to be mistaken for the handle of another suitcase.

A Gestalt is an organized whole that is perceived as more than the sum of its parts. When a collection of associations and points of reference reaches a critical mass it will seem to take on a life of its own, an emergent dimension of wholeness that exceeds the parts in its content. It

is no longer a set of discrete points in a field: it becomes a field containing a set of discrete points. We are now able to set our own stakes, and where these are set between two known points, we can have a higher degree of confidence in them. We can start to tell stories that connect the dots. Creativity is engaged. The word Core comes from the word heart. When we get to the heart of the matter we see it come to life. Core Meanings are deceptively simple but they are also multidimensional gestalts that require a great deal of time and patience to ponder and understand. The gestalts contain the words of the text, the meanings and implications intended by the authors, the gleanings to be had by examining the dimensions of meaning and construction that were actually used by the authors, a large number of cultural references and historical allusions, a number of insights to be had from wordplay and the etymologies of Chinese words, and a number of different levels of depth. Many of these components are things that some author somewhere has praised at the "key to it all," but I think they work best in combination, just as the gestalt is more than the sum of its parts.

Ramified meanings, as distinct from Core Meanings, are much more elaborated, numerous and complex. They come from several sources: the Wing commentaries, newer dimensions like "correctness" and even yin-yang theory, invented by later scholars, redactions good and bad, translations good and bad, commentaries good and bad, and one's own personal body of experience gleaned from feedback in divination. The biggest problems with ramified meanings are low signal-to-noise ratio and their heavy reliance on pure imagination out at the far periphery of a text's usefulness in divining our world. The text meanings really get stretched in the process of answering some questions, and these stretched meanings can be far from central or germane. They're just too flabby. All of that is in addition to there just being a whole lot of utter crap in print out there. It's in the search for a core meaning that we can hold forth the criteria we need to judge the difference between the good and the useless: otherwise what do we use to weigh the value of what we pick up, besides whether or not it's something we want to hear?

To use another analogy (which we do a lot of in this field), think of Core Meanings as our stem cells and the ramified meanings as the hundreds of kinds of differentiated cells that we have in our bodies. Note that when life goes to propagate an organism it does not build one by starting with large numbers of pre-differentiated cells. One single cell is enough every time to make the entire organism. There is a great economy in that process. Similarly, when you have the core meaning of a text you don't have to drag a massive amount of baggage to the reading. The core meaning is your swiss army knife. That they are easier to use, however, does not make them easier to find, and impatience is the big problem here, the inability to sit still and let the Yi speak and its meanings form slowly. Most students take the opposite approach and when the deeper meanings don't jump out at them right away, off they go chasing this or that Xiangshu dimension or calendar correspondence or new-and-improved

method of interpretation. They do more to avoid the meaning than seek it. And they do this without any real criteria to weigh the value of what they find. People have been talking nonsense about the Yi for so long that folks now expect it not to make any sense, as if it's supposed to sound mysterious, cryptic and unintelligible. Modern scholarship has only made this problem worse with its twitching captives and grunting hamsters.

There are three main alternatives in selecting a Gua Ming to represent the Core Meaning or gestalt. The first is to simply use the Chinese term and allow it to have all of the associations that our cumulative experience affords it. Learn to pronounce it properly, though, or suffer some embarrassment later. The second choice is to translate the name literally, using the most comprehensive and informative glosses available. The third is to translate it according to the central theme of the Gua, or to translate what it means instead of what it says. Take 15, Qian, for instance, frequently named Modesty. The word is used throughout the text in contexts best translated with the word Modesty. But in these contexts the Zhouyi is being highly critical of the pretentious, disingenuous self-effacement that is Modesty as commonly misunderstood, Modesty that seeks to make everything equally mediocre and unworthy. In fact, this Gua is recommending Authenticity, to understand and appreciate things exactly as they are, even if this means calling attention to some truly great thing that you have done. Authenticity is marginal as a literal gloss for Qian, just as Modesty is marginal as a name for 15's deeper meaning. It becomes a question of personal taste. My own choice was to be as literal as I could but insist that the deeper meaning come through, particularly since I still had the ability to translate the word literally in rendering the remainder of the text.

A large number of the Gua can be named easily and perfectly in English, notably: Following, Biting Through, Returning, Decreasing, Increasing, The Well, The Cauldron and Gradual Progress. Ironically, this can be a real problem. These names may need to have their envelopes stretched quite a bit in order to accommodate the broad range of meanings that they are intended to encompass. We need to recover the diversity within that simplicity. Sometimes we really need to climb inside these words and spend some time walking around in them to see where they take us. It might be helpful, for example, to read a couple of articles on how to build and maintain a Well, while looking closely for any metaphorical or analogical connections that might present themselves. This is second best to physically climbing down into a well during a drought and cleaning it out. Then you will really understand the first two lines.

Many people never get beyond what the given Gua Ming alone tells them. If it is suggestive of something bad or negative, then this Gua is bad or negative and you don't want to draw it in a reading. It may not even matter to them what the text says after this. But as long as someone is locked into thinking of any Gua as inherently positive or negative they

will never understand the Yijing. The Yi itself tries to explain this in a number of places: Gua 12 is an opportunity to be rid of inferior influences; Gua 41 is a chance to learn the skills of economy, thrift and gratitude that will make you truly rich when the times turn around, if not before; Gua 39 is a chance to look sideways from linear thinking and goal-seeking behavior, to seize upon what we might have missed; Gua 05 learns to live in the moment and maximize the meantime. And so on. Aleister Crowley put it this way: "Imagine listening to a Beethoven concerto with the presupposition that C is a bad note and F is a good one. You would clearly miss the music." Good hexagrams vs bad hexagrams is shallow thinking that completely misses the multi-dimensional richness of understanding that the Yi has to offer. One way to get out of the habit is to start asking the question "What is the upside of this?" when we think we have a "bad" reading, and just as importantly, "What is the downside of this?" when we think we have a "good" one. The same goes for the lines. It helps a lot to think of every line as representing a choice of attitudes, not a literal prediction, but a recommended posture that is often implied by the depiction of an inferior posture. So if the character in the line is in trouble and getting his nose cut off, we try to remember that our question is about where we are going: we should use this information and simply decide not to go to a place like that where they are apt to cut off your nose.

Finally, it should be noted that having the core meaning might not be in the least bit useful in understanding a particular reading in the context of divining. The response that is being sought in the divination process might just as easily be found in a particularly bad translation or commentary, or in an entrenched misunderstanding in our personal body of knowledge, or in some private association we have to some random word in the text, or in reading the wrong page, or even in the page number. Having the core meaning might increase the odds of discovery somewhat in the divination context, but it's more to the point that its study increases the understanding itself, or the odds thereof. It is not the end: merely the most fruitful place to begin. In the context of divination it may help to think of the Core Meaning as the base or headquarters of an organized search, or the center of an organized search pattern. The answer to a question might ultimately be found out on the Easternmost fringe of the Ramified Meanings, but starting in the center will in the long run give better results than consistently starting somewhere on the Westernmost fringe.

3) Zhouyi Yili. The term Yili, Yi + Li, is perhaps best translated as Meaning and Principle. Zhouyi Yili is the study of the Zhouyi text for its meaning and utility, or for its psychological, behavioral and ethical advice. Its relevance to Gua Ming and Core Meanings is obvious. This is often contrasted with another branch, Xiangshu, Image and Number (see below), that looks instead at the Yi's mathematical and geometrical structures. In short, Yili asks what the Zhouyi or its authors were trying to tell us: what meanings they were intending to convey. We run instantly

afoul here of several of the popular waves of contemporary philosophy, notably, post-modernism, post-structuralism and deconstructionism: "Communication is imperfect and unreliable, even a myth. We can never know what the authors were intending to tell us. Cultural differences render everything mutually unintelligible. We must avoid that slippery slope and all fuzzy logic and dismiss the unreliable. With the authors and their so-called intentions now out of the picture, the only meaning we have left to us is in what the words do to us and what we make of that, as solipsists." Fortunately, students of Yixue are steeped in a tradition that goes back three-thousand years and across this span we can see three-thousand years of wreckage of fads and fashions such as these, strewn behind the words of the text and their intended meanings, even when some of these fads hang on and hold majority and "official" support for centuries. There may be more slip-ups and pratfalls in using the slippery slope fallacies than there are on the slick slopes themselves. Humor me and assume this for now: the authors intended the text to have meanings and those meanings can be at least partially recovered, even in distant times and cultures. If language wasn't adequate to share meanings, then we would not have human culture. That there is no such thing as perfect, objective meaning doesn't mean there is no such thing as meaning, or that some meaning cannot be shared.

However meaningful, the texts of the Zhouyi are not made to any kind of point. They are not like instructions for baking a cake. They were intended to serve as responses to a nearly infinite variety of questions that had not been asked yet. Obviously there was a lot of ambiguity and ambivalence that had to be built into the text. Any meaning there was would need to be of the plastic or stretchable kind. I have elsewhere made the distinction between vertical and horizontal ambiguity. In the former is the flexibility to reframe and jump to new points of view and levels of abstraction, the latter is simply the potential to be self-contradictory. The Yi's great strength is in the former. It does, however, play with the latter in one important respect: the situations depicted in the Gua and the Lines always represent as much of a choice as they do a prediction, omen or oracle. As stated above, there is no good or bad *per se*. If a scene depicted in a text illustrates dire happenstance or consequences, even if no alternative is discussed, then the advice may be still be taken as a warning to avoid such a scene, or plan a better way out. A particularly harsh or frightful "prediction" does no more than say: Look how bad this could get if you're really stupid. You can avoid this by not being stupid, and what a sublime success that would be! On the other hand, the promise of a promising outcome is also a picture of what you have to lose here if you manage to screw up the time. The Yi's answer, in the end, is always: Do this, or don't, but look at the options. Aside from this use, the Yi's ambiguity is made for reframing our perceptions and perspectives.

The human mind, and specifically, our associative cortex, is truly astounding in its ability to make some kind of sense and meaning out of just about anything. This does not, of course, mean that this sense and

meaning have any connection to reality, even internally. But evolution seems to have constructed our minds around the ability to make connections and associations. When we draw forms and information from dimensionless fields, such as a whiteout, a ganzfeld, or white noise, we call the talent Apophenia. When we draw forms and information from mere or simple suggestions of form, as with tea leaves, entrails and clouds, we call the talent Pareidolia. The Yi is located just a short way up this scale from pareidolia: the images and stimuli it uses have considerably more original order than clouds, at least after the decades of study required for the images to make any sense. Skeptics may well level charges of ambiguity and pareidolia at the divinatory arts, but this need not be a call to some kind of defense. I suspect that these charges should be embraced as a partial description of how the divinatory process works. It makes use of the human mind in a manner consistent with some of its basic cognitive processes. Apophenia and Pareidolia can make use of an active interface between the suggestion of form and meaning and elements of the sub-conscious just waiting for a little illumination.

Metaphor has had a lot of critics over the centuries. Scientists, engineers and philosophers like to look down their noses at it: It's a liberal art, a mere humanity, something for fuzzy-minded poets. It's imprecise and playful. Not only that, it's a cultural artifact, and one that comes late into human culture. In fact, many of the Yixue scholars in academia might assert that this literary device was still culturally unavailable to the authors of the Zhouyi. Instead, they had a kind of concrete, naive realism. The images that they used were merely substitutes for seeing actual omens in real life, to be interpreted according to the simple superstitions of the day. Perhaps if they looked a little beyond their noses they could also fail to see metaphor in the Book of Odes or Poetry, a contemporary of the Zhouyi. To use a metaphor here: this is just horse shit. Cognitive neuroscience has been very busy, for some decades now, destroying the smug pretensions of metaphor's critics and finding metaphor at the very heart of the great bulk of human ideation, conceptualization and language, even up to and including that last bastion of Platonic perfection, mathematics. Conceptual metaphors, constructed largely of sense memories or sensorimotor schemas, are the building blocks of much of our thought. And to make things extra sloppy and poetical, when we recall some sensory datum to use in our lofty world of ideas, we are dragging the contents of our emotional recall along with it. Up a notch in scale, we create the larger structures of our thought by comparing analogies, crossing domains to other fields, in search of consilience. Joseph Needham's disdain for correlative thought as a barrier to science ultimately falls apart, even though his examples of its failures are well-chosen. There is more to argument from analogy and correlative thought than science would like to admit. We get our idea of force from kinesthetic receptors in our muscles, of particles from our vision and touch. And where we lack the sense to make sense of things, as with reconciling the particle-wave paradox, or imagining dark matter and energy, or seeing time being space turned sideways, or getting our heads

around spooky-action-at-a-distance, we just seem to flounder and start licking ourselves like frustrated cats.

One of the theses here is that the pictures painted by the words of the Zhouyi text are intended as metaphors for broader cognitive and behavioral patterns in the human repertoire. We can use the word metaphor here as a synecdoche for the whole range of comparative literary devices: sign, symbol, euphemism, archetype, metaphor, simile, caricature, synecdoche, analogy, parable, model, allegory, up to and including whole correlative systems of thought. A word on archetypes is in order here, since Carl Jung's thought has been so much abused in this field of Yixue (let's not get started on synchronicity). Jung described these archetypal images as inherited, and therefore encoded within our genetics, shared by the species as a whole, and originally unconscious, or originating in some sort of collective or shared unconscious. It is embarrassing how many people in our field jump in a single hop from collective unconscious to universal consciousness and see the archetypes "out there" as some sort of Platonic ideals floating around in a more perfect world. Closer, I suspect, to what Jung meant (and to some degree stated) is that we are genetically predisposed or have inherited predilections to sort our experiences according to specific social roles and behavioral categories that relate to getting our specific (Maslovian) needs met. The roles are the social types vital to our survival in the tribe: mothers, fathers, siblings, elders, allies, heroes, bullies, cowards, alphas, sycophants, infants, etc; and the categories are behavioral types: treachery, alliance, xenophobia, seduction, dominance, flattery, obligation, commiseration, submission, grooming, etc. As our lives progress we will flesh these predilections out with our cumulative experience into coherent models. The mechanism is still unknown, but it is assumed that this must be simple enough to encode genetically and in no way confuse the orangutans, chimps, bonobos and gorillas that seem to be born with them.

These archetypal models are at least as numerous and complex in humans as those that we see in the behaviors of "unschooled" primate societies. There is clearly much more to primate social organization than the culture of the tribe. This collection lives primarily in the old primate brain that we all still share. There are slight differences between species, as with gestures and facial expressions, but in general there is enough common ground even here for a basic mutual understanding. Those who have spent significant periods of time "across the great stream," as the Yi exhorts us to do, know that humans across the globe have much common ground, despite our cultural differences. Now, just as cognitive neuroscience is exploding our snooty ideas about metaphor being inferior to the purer forms of conceptualization, evolutionary psychology is "deconstructing" many of our recently cherished notions of the human mind as a *tabula rasa* and human culture as primarily or fundamentally relativistic. We are beginning to inquire again into the structure of human nature, and to ask what parts of our behavior still underlie the diversity of our cultures. The pendulum is returning with some cogent force. Cultural

variation on innate or native themes still represents most of the data to be sorted here, but even this is no longer the polemic of nurture over nature that has occupied us of late. We are better prepared to see blends and interactions of the two.

If we can hope that the Core Meanings refer to more universal or archetypal roles and behaviors, then we can start looking for broader applicability as a sign that our comprehension is nearing the core. The Yi's images are often concrete and specific, using the nouns in our everyday life. Given the range of questions to be asked of these "answers," we can only assume that these are symbolic and metaphorical, and only on occasion to be taken literally. References to women, for example, and the damage they can do, are frequently symbolic of larger processes in life. For example, the distractions from our higher purposes and commitments, that seem to come upon us at the least convenient times, to undermine all of our better values and leave us dissipated, have no better symbol than that of an unexpected encounter with a hot seductress. Gua 44 is about these distractions, the threat of dissipation in general, and the need to exercise some restraint. Sometimes this can refer to a real woman. But it can also be a bribe, or greener grass somewhere. To take the metaphor literally, and then compound the error by thinking this Gua is all about women's liberation, is to miss the core completely. A gestalt is quite different from having a definitive explanation of what the line means. It does not stand around the outside of the meaning, it occupies it from within. It represents an outlook on life, with as many variations as there are paths to be traveled. We cannot do that by seeing the images as concrete things before us.

The above brings us to the question: What proportion of the metaphors (etc) used by the Zhouyi's authors were specific to the culture they lived in, and how many pointed to more universal human archetypal roles and behaviors? A clue might be found in the book's three-thousand years of continuous popularity, to which we can now add a couple of centuries of leaps into widely different cultures and significant popularity even there. There is a resonance in this popularity that reaches far beyond early Zhou culture. Further, for those of us who can imagine the authors trying to share meanings, and not simply to appear profound and obscure, we can imagine them wanting to offer something that we could recognize. To the extent that they were trying to communicate, they would have been looking for universals and common ground. And to the extent that these authors knew that their composition was itself evolving over the span of a couple of centuries, they may have been looking for images that sustained their relevance in the face of local cultural changes. That is, they may have wanted to minimize cultural relativity in favor of human universals. Now, obviously, the images are culturally nuanced, and not lightly either. The meanings of the Zhouyi's images absolutely require a study of their culture of origin, and preferably of the earlier versions of the language as well. But this hypothesis at least opens a door for psychology, neuroscience, sociology, economics and anthropology to have a peek

inside. Finally, there is an unevenness to the actual length of Zhouyi texts, which will vary from two characters to a couple of dozen. I have elsewhere asked if this might be due to centuries of attrition, prior to the book's canonization. It could be that any chunks of texts that were dropped over the years were simply not universal enough, that they were too culturally relativistic and had become less relevant, leaving the more universally relevant images behind.

It has been fashionable for many decades now (at least since Shchutskii in the 1920's) to point out that the Zhouyi texts were written in two or more layers, with an assumption that these layers were set down at different times by different people. The first is referred to as a divination text or mantic formula (the various prognostications and exhortations) and their predecessors may be found in OBI's or Shang Dynasty oracle bone inscriptions. The second was referred to by Waley (1933) as "omen or peasant interpretation texts," which texts are the metaphors we refer to here. I have called this whole hypothesis into question (Vol. I, pp 6-8) and suggested at least holding an opposing view open: that the texts were written across the same span of time, by the same group of people, but drawing upon elements of vocabulary from a couple of separate sources. This alternative, even if it fails to be upheld, has an additional advantage: it asks us to examine the entire Gua or Line text as an integrated, continuous, seamless whole, knitted together, with a comprehensive gestalt or core meaning that accounts for every single word of the text. It asks us to try refusing to see the texts as disjointed conglomerates of independent statements. Even if this only turns out to be an exercise in pareidolia and creative stitchery, it has turned out a lot of rewarding results in my own studies. There is a converse of this as well: if our grasp of the Core Meaning fails to enable us to stitch every word in the text together as a unified whole, then we have a sign that we still have work to do on our gestalt, that our puzzle is still missing pieces. All of the words, every single word, should make sense. And multiple statements made within a line should not appear to be disjointed or separate utterances. If the phrase "No Blame" follows a metaphor, it will be clear why those words were used. If a minor word or particle doesn't seem to fit then you don't have the core meaning. You can't just do like Rutt and others and ignore the particles when they don't fit in with your big idea. Old Chinese grammar is more fluid and flexible than ours, but it is real and every word of the text serves a purpose.

Contrary to the rules observed by modernist scholars, and the ironically named "context criticism," it is a legitimate exercise to use the context of the Yi to understand the Yi, the context of the word to understand the word, and the concordances of the words as they are used throughout the text to understand their often varying meanings throughout the text.

Each of the Yi's 384 Yao Ci or Line Texts has a Core Meaning or gestalt as well, but although they have a nomenclature (e. g. 01.1 *zhi* 24 or

01.1>24) nobody has ever tried to name them. We can make good use of a reciprocal relationship between these and those of the Gua in developing both. Perhaps a majority of readers seem to lose sight of the overall meaning of the Gua the minute they start reading the Lines, forgetting that the Lines depict specific facets or expressions of the Gua's overarching meaning. A lot of confusion in the lines can be cleared up simply by getting out of this habit. For our purposes here, this can be made to work in reverse: we can take what we understand of the Line Texts and use this to stretch our understanding of the Gua. Here again we have a converse to use: If our Core Meaning for a Gua does not help to explain a Line, or if a Line text does not seem like a natural expression of the overall Gua theme, then we still have work to be done in comprehending that theme.

Finally, there is another fashionable claim in circulation that the Zhouyi was originally intended strictly as a divination manual, but a couple of centuries into its existence it began to be used as a more philosophical text. It is left to the reader to conclude that the Zhouyi somehow changed or at least broadened its intended and original purpose some time after its completion or some time after its authors had died. A lot of readers seem to buy that, since it keeps getting repeated. It is never pointed out that the authors may have had other things in mind beyond simple divination and it just took the readers a few short centuries to figure this out. That's easier to swallow than them changing their original intentions two centuries into the future. Obviously, serving the King and his court with a new and simplified way of divining was the Yi's *raison d'être*. But that alone fails to explain the broader ethical and psychological applicability of the work. The authors were also trying to teach future Kings.

4) Xiangshu. The Image and Number school, that contrasts so readily with Yili above, looks to the elements of structure of the diagrams for either a separate layer of meaning from , or an explanation of how the words of the text originally came about. I have used the terms Dimensions and Algorithms for these structural elements. Those that can be considered most germane to Yixue are scoped in my *Book of Changes*, Vol. 2, The Dimensions, and can be grouped into three categories: 1) Zhouyi dimensions, or those that the original authors appear to have had access to, 2) Wing dimensions, or those introduced in the Yi's Ten Wings, and 3) Han Yiweishu dimensions, or those which were introduced in the large body of Han apocryphal writings on the Yi. This last field is practically unlimited and is subject to analysis as far reaching as that of binary mathematics itself. But our concern here is with the relevance of the Dimensions to the Core Meanings of the Gua and ultimately to the Gua Ming that have to summarize these. The question is: Which dimensions help to define the Core Meanings of the Gua? Of those that I have surveyed there is only a limited number and nearly all of them belong in the first category of Zhouyi dimensions. Volume II has more detail on most of these.

One aspect of the Yi's Dimensions is never pointed out, even for those that were used by the original authors: not one of them seems to have been used with any sort of rigid or unflagging consistency. The authors had some structure to begin with and a number of Dimensions as tools to create with, tools that helped them to find useful words and metaphors to shape the larger ideas. They seemed to have used these tools when convenient and not use them when inconvenient. This of course makes it difficult to prove their use, and it takes some punch out of arguments that dimensions invented later were not used, simply because they lack statistical significance. More fuzzy edges. Absence of evidence is not evidence of absence.

Gua Xiang, or the Hexagram Image, sometimes called Gua Xing, or Hexagram Shape, is the purest and most obvious, but as a dimension of the Core Meaning it is only found in some of the Gua. Simply put, this is where the shape of a Gua suggests the main idea: 27 as an open mouth, 50 as a Cauldron, 01 as a Mountain that is too tall and narrow for its own long-term good, 62 as a bird in flight.

Yao Wei, or Line Position. Gua with a solitary solid or broken line can often be interpreted using traditional associations with the position that the line is found in. Singletons in Line 5, for example, might speak of leadership qualities, or at least add the subject of leadership qualities to the Core Meaning. The utility of this dimension is fairly limited to a few Gua, but it may have planted the seed for the Han Yiweishu dimension of Governing and Constituting Lines. Governing and Constituting Lines, however, seems to be no more than one man's idea of which lines stood out the most to him: they have no mystical powers.

Ban Xiang, or the Half-Images. The relationship between the two Bagua as they are situated in the Lower and Upper (or Zhen and Hui) positions is one of the more important, even though there is a school (or university) of thought that claims the Bagua were unknown to the Zhouyi authors. This dimension is well-explored in the Da Xiang, a part of the Wings, which derives ethical advice and meaning for each of the Gua based on its constituent Bagua in the two positions. I consider this text to be on a par with the Zhouyi itself when it comes to being meaningful. In looking at the Da Xiang from within the core Meaning, the relationship between the interacting Ba Gua in upper and lower places can be felt viscerally and topologically and the ethical or behavioral advice that follows will appear to be a logical conclusion. Conversely, until this text seems to follow logically from the Bagua configuration, the gestalt is still missing input.

Qian Gua, or the Inverse Pairs, also known as Fu Gua, Dian Gua, etc. While the full sequence of the Hou Tian, Later Heaven, Wen Wang Xu, or King Wen Sequence is not any more significant or meaningful than any

exercise in pareidolia, the thirty-two pairs within this sequence did contribute to the development of Gua meaning, some in very meaningful ways. Twenty-eight of these pairs are the inverse of each other. By name the most obvious pair is 41-42, Decreasing-Increasing. Others are reasonably clear: 37-38, Family Members and Estrangement, for example. The pair 19-20 is actually mentioned in the Zhouyi text by the Lunar months they represent (see below). The pair 63-64 is significant in several of the structural dimensions. And some pairs simply await the student's exercise in comparison to reveal their mysteries: 43-44, Decisiveness or Resolution and Dissipation for example.

Pang Tong Gua, or the Opposite Pairs, also known as Bian Gua, etc. Four pairs within the received sequence are symmetrical and thus are the inverse of themselves, and so they are paired in the sequence with their Opposites. Here too their Core Meanings help to mutually derive from each other as complementary opposites: 01-02 as Heaven and Earth, 29-30 as Water and Fire are the most obvious examples, but 61-62 as self-importance and unimportance has much to offer for a little digging. We'll leave 27-28 as an exercise.

Chong Gua, or the Doubled Bagua. The eight Bagua or Trigrams each have Gua where they are doubled and even share their names. However, the meanings of the Gua are more complex, and learning in what way they are more complex makes a very interesting study or exercise. In short, this Gua is usually a learning or growing experience, over time. The characteristic energy of the Bagua becomes self-aware and changes by way of a feedback process.

Shi Er Di Zhi or the Twelve earthly Branches. Although most of the Calendar associations to the Gua were derived much later, Twelve of the Gua were associated with the 12 Months of the Year from a very early date, and the time of year that each represents makes a significant contribution towards understanding many of these Gua. The relationship of 19-20, mentioned above, is found in the text itself. 24 is explicitly associated with the Winter Solstice.

Of all of the Wing dimensions, the only one that I find remotely significant for the Gua Ming is that of Correctness, that a Yang line belongs in an odd place, and here only in a couple of Gua, notably 63 & 64. But even this may be begging a question since the origin of Correctness as a dimension may actually have derived from the meanings of 63 & 64. There is certainly no statistical evidence in the text that a line has a better auspice for being in the "correct" place.

5) Yixue Commentary Tradition. The long Zhouyi commentary tradition begins in theory in 671 BCE with the first Zuozhuan reading and would encompass all pre-Qin divination accounts, all external cultural references, and finally the Shi Yi or Ten Wings that were incorporated with the Zhouyi in 136 BCE as the Yijing Canon. The Yijing commentary

tradition begins subsequent to this, but might be thought to include any Han apocrypha that was written just prior to canonization. It is considered an error by many to divide things like this because the Ten Wings are usually thought to be an integral part of the Yi. They are neither integral nor fundamental. In a great many ways the bulk of the Wing observations are misleading and distracting. The Xici Zhuan or Da Zhuan invents a whole metaphysical philosophy that is projected back onto the original text, obscuring its earlier meanings. This includes the ideas of Yin and Yang. The Zhouyi observes many interesting oppositions, reciprocities and complementarities, but Yin and Yang are foreign to it. The Tuan Zhuan and Xiao Xiang frequently stumble in their interpretations, using artificial dimensions that simply do not work to elucidate the meanings. They do hit the mark on enough occasions to make them worthy of serious study, but this study is most useful in conjunction with a set of critical reasoning skills. That said, however, the Tuan Zhuan provides alternative Chinese glosses or terms or for most of the Gua and these, in nearly all cases, have played crucial roles in shaping our understanding of the Gua Ming. In a few instances, most notably Gua 30, they have added insights that completely transformed our understanding.

The Da Xiang simply reiterates the Gua Ming and so it does not contribute much to the vocabulary. The ethical lessons here are not often succinct enough to serve as key words in shaping our Core Meanings either. But understanding how the Bagua fit together to generate the ethical lessons here adds a great deal of insight to the Core Meaning's gestalt, and this is in all 64 cases.

The Xu Gua, or recital on the Hexagram Sequence, adds an occasional new gloss for the Gua Ming, or a key word for the Core Meaning, but this is hit and miss, and tends to be more reliable when transiting between the inverse or opposite pairs, not the random sequence between those pairs. It doesn't always fail here though: pareidolia is a very useful talent in the process of discovery. The Za Gua has roughly the same utility as the Xu Gua, providing the occasional useful gloss or key word.

The Chinese-language body of commentary is immense. There are several thousands of volumes and tracts listed in the Yixue Bibliography below, especially in the Sike Quanshu. But one thing becomes clear in reading the scholars in the Yi's original language: While becoming truly proficient in understanding the Yi will require reading the text in the original (or as much of it as we can reconstruct), this is not a guarantee of understanding. The language is necessary but not sufficient for any real expertise. Over the last few centuries, translations into other world languages have added a great deal of insight into the text and into the Core Meanings of the Gua. This is for two main reasons: a) to the extent that the Yi is describing human universals in social roles and behaviors, we are broadening and enriching our perspective on the images and metaphors, giving us new and perhaps long-lost ways to look at the

original text, and b) since there are fewer Chinese words to go around (less than a tenth of the vocabulary of English), they must of necessity be richer in connotation and more complex in alternative and ambiguous meanings, but poorer in specificity: global languages with broader vocabularies can articulate and detail the nuances of meaning better than the original Chinese can. In short, the optimum study of the Yi, even the pure study of its original texts, is multilingual.

The following has a more general relevance than just to the commentary tradition: Polysemy, the coexistence of many possible meanings for a particular word, is a predominant characteristic of Old Chinese. Western linguists want to exclude homonyms from this and, in this effort, try to narrow the definition of polysemy to a network of meanings with a common source, root meanings and shared history. This does not always work for Chinese, where even the most skillful pareidolia and speculative etymology cannot connect the dots between many of the meanings which share the same character. Elsewhere I have ranted about the academics' willful ignorance of this feature of the language, wherein they will insist that only attested meanings from outside the text of the Zhouyi can be used in translating the Zhouyi, and that using the internal context of the Zhouyi is off limits in understanding the words used therein.

However, looking at some of the polysemous variations on a Chinese word can have interesting applications in fleshing out core meanings. Take, for instance, Lí, Gua Ming 30, to stand out, diverge, or with special relevance to this Gua, to radiate. The word made from the Latin words for "stand out" is Exist. One of the polysemous variations of Lí is a "bright bird," especially an Oriole. Anyone who has ever looked out onto a stark winter landscape, into a bush with no leaves or color, and seen a bright bird like this perched there, now has a permanent memory of what standing out is all about. It's also what fire does. Lí also has associations to a net, probably for catching either birds or fish. The potential contribution of this to 30's Core Meaning might be a bit more obscure, but you can argue a case for the interconnectedness or interdependence of the net's structure. Maybe more relevant is that the Zhou Chinese had an association of webs or nets (wǎng, see Gua 34.3) with wits, subtlety, cleverness, or a knack for deception. This is perfectly consistent with the word Míng, one of Gua 30's Chinese Key Words, as brightness or intelligence.

Relevant Excerpts from
The Book of Changes: Word by Word
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Volume 1, pp. 444-449, "Introduction to Scales"
Volume 2, pp. 4-7, "Correlative Thought"
Volume 2, pp. 8-11, "Gua Ming, The Hexagram Names"
Volume 2, pp. 22-23, "Ban Xiang, the Half-Images"

Introduction to Scales

Scales, in the sense of the word used in music, may have been a part of our cultural thinking nearly as long as numbers. Warren S. McCulloch, who pioneered work in neural net theory and learned that up to six “things” can be *perceived* by these nets without language and counting, was fond of the question: “What is a number, that a man may know it, and a man, that he may know a number?” The answer for several millenia was just “big magic,” a formulation which has tended to disappoint some of us. Around the world, as far as our tribes had spread, there came a time within each group when numbers were given symbols or names. When they were, for each new number N, there were suddenly not only N things to count: there was also now a universe which could be divided into N *kinds* of things. This problem was usually taken up first by the local wizard or shaman.

Any continuous spectrum, such as that of visible light, sound vibration or the human experience, can be divided by any whole integer, resulting in a scale. This does not mean that this division will make enough sense to hold human attention - there needs also to be a resonance (called *ying* in the *Yi*) in the human psyche, as well as enough simplicity for the scale to be remembered. When there is, the scale survives in our lore. For example, in the light spectrum, certain divisions “feel” more natural. The scale of two divides light into warm and cool colors. Two scales of three may be used: the additive or light primaries (red, yellow and blue) and the subtractive (magenta, cyan and yellow). Two scales of four are also apparent: the printer's black, magenta, cyan and yellow and the human eyeball's black (rods) and red, green and blue (cones). But six, not five, is the next most logical division. Attempts to assign colors to the *Wu Xing* or Five Agents had to omit the color of the sky. With sound, the spectrum “divides itself” into specific ranges by laws of physics, at the doublings of vibration frequencies in physical objects such as taut strings. The further divisions within these ranges may seem more arbitrary. That these ranges are called octaves reflects only one of these: the pentatonic and the chromatic scales are two of many other options. But it is a *resonance* within our own aesthetic sensitivities, and thus an *accord* with the neural substratum and physical structures of these senses, which gives a particular scale longevity in our cultures and languages.

Scales which survive do so when they both cover a spectrum well enough to describe a full class or category of experience and resonate well enough within our beings that we may use them to communicate these experiences and so create mutual understanding. Seeing scales in terms of their longevity in human culture may tend to prejudice us against the newer but ultimately viable ones, but the uphill struggle to acceptance may also be seen as a good thing, as it is in science. The human mind, particularly when it is seeking the security of belief, can extract significance from nearly any white noise or set of random events. Many of these can survive for quite a while though, as with the belief that there is meaning in the random assignment of decimal calendar dates to our days (numerology), or in the random sequencing of the letters of the various alphabets (gematria). A criterion to judge the practical worth of this significance, such as its utility or effectiveness in

communication, should be part of our mental apparatus here. The gods of ancient Greece, who each had their well-defined dominions over the various aspects of human existence, survived not because they were immortal, but because of the unusual clarity of this domain definition and its resonance with the mortals who kept them alive. The relevant spectrum here was the broader range of human experience. The discipline of psychology attempts to accomplish a similar scaling with its terminologies, to cover the ranges of human behaviors, emotions, defense mechanisms, intelligences and so forth. But in its pretensions about being the science of behavior, psychology often forgets that it, too, is behavior, and perhaps ultimately, a languaging behavior, not so unlike the development of the *Yijing*.

The *Yijing*, like its counterparts in the west, is founded upon a handful of these time-tested scales and upon their resonance in the human psyche. The fourteen smaller diagrams, which both coexist with and constitute the *Yijing*'s sixty-four Hexagrams or *Ba Gua*, are rooted in the three Scales of Two, Four and Eight. Before charting the scope of the meanings of these fourteen, a short discussion of these scales is in order; of other scales which are buried more deeply in the body of *Yi* lore; and of a few of the many scales which were left out.

The Scale of One, or the pantheistic Unity of the mystics, received its fullest development later, in the Song dynasty, in the *Yijing*-based, metaphysical speculations of Shao Yong, Zhou Dunyi, Cheng Yi and Zhu Xi. Like the Qabalists, with their *En*, No-thing, *En Sof*, The Limitless, and *En Sof Or*, The Limitless Light, they used three names: *Wu*, No-thing, *Wu Ji*, The Ultimate No-thing, and *Tai Ji*, The Supreme Ultimate. The third of these, which back in the Han was called *Tai Yi*, The Supreme Unity, was expressed in the familiar *Taiji Tu*, the enduring diagram made famous by Zhou Dunyi, which depicts *Yin* and *Yang* as complements within a circle, or as belonging together in a greater whole.

The Scale of Two, polarity or dichotomy, takes many forms, and it is very important to note that not all possible pairs fit into the *Rou* and *Gang* (*Yin* and *Yang*) system of classification. The *Yijing*'s Scale of Two is called either *Er Yao*, The Two Lines, *Er Chi*, The Two Essences, or *Liang Yi*, The Two Powers. This particular set of pairs is concerned with matched *complements* and not with paired *antagonists* or *all-or-none* dichotomies. For instance, later in this chapter, in excerpting glosses from the fifth and sixth Wings (the *Xi Ci Zhuan*) to illustrate how these authors thought of *Rou* and *Gang*, I had to be careful not to mislead by including such pairs as Unfortunate and Fortunate (*Xiong* and *Ji*), Wrong and Right (*Shi* and *De*) and Death and Life (*Si* and *Sheng*). While it is obvious that that these pairs belong together in dyadic relationships, they do not bear the same kind of relationship to each other that *Rou* and *Gang* do. We do not want to encourage overly simplistic thinking here: we humans have suffered much over the centuries from mistaken dualisms (man is to woman as superior is to inferior; us is to them as good is to evil, caucasian is to negro as light is to darkness). The dualisms which occur in the *Yi* are not concerned with "moral" judgments, even when they contrast superior with inferior or strong with weak. The complementary Scale of Two also plays an important role in the structure of the Hexagrams or *Gua*. See Dimensions, under *Ban Xiang*, the Half Images (*Zhen* and *Hui* Ba *Gua*). There is

also more discussion of dichotomy in Dimensions, under *Gua Ming*, the Hexagram Names.

The Scale of Three, as found in most cultures, will tend to take two forms, which may be called Synchronic or Spatial and Diachronic or Temporal. The first, or spatial, places an equally important mediating or equilibrating force between two opposites. In the body of *Yi* commentary, and Chinese culture generally, these are the *San Cai*, The Three Powers: of Heaven (*Tian*), Humanity (*Ren*) and Earth (*Di*). In the structure of the Hexagrams or *Gua*, these are the *San Wei*, the Three Places or Dignities. See Dimensions, under *San Cai*. The second or temporal kind of triplicity places the present (*Jin*) between past (*Wang*) and future (*Lai*), or *more accurately*, some way of looking at the present between ways of looking at past and future. This kind of triplicity, which of course concerns *Change*, is at the heart of the way the *Book of Changes* is used, and is discussed implicitly in Dimensions, under *Gua Bian*, or the Hexagram Changes. The temporal triplicity also appears in the *Zhouyi* text at 18.0 and 57.5 (*Zhi Gua* 18.0), where it concerns the getting of fresh perspectives on time and change. Finally, the positions of the three lines in the Ba *Gua*, especially as conceived of as a family, appear to have meanings associated with a temporal triplicity. The bottom line might be seen as Beginning (*Zhen* simply goes, while *Xun* is ready to go, given the right opportunity). The middle line could be While Going (*Kan* concentrates and integrates, while *Li* appreciates and differentiates). The top line could be After Going (*Gen* simply stops, while *Dui* will have some satisfaction first).

The Scale of Four, or Quadruplicity, is nearly universal in human cultures. This is best known in the west as the four Greek elements: fire, water, air and earth; in the realm of human experience as father, mother, son and daughter; in our need to grow food as summer, winter, spring and autumn; and in our need to remain oriented as south, north, east and west. As cultures began to communicate, a lasting cross-fertilization began, with long lists of attributes accruing to these four groups of meanings. But often, due to cultural differences and to differing sets of shared associations, there is not a similar universality in what goes into each of the four categories. As such, there is no perfect system of translation between all of these culturally-based systems. Often there is at least one set which can be truly annoying. The most vexing of these are pointed out in the pages of the *Si Xiang*, the four two-line figures, by underlined notes. The word *si*, four, does not appear in the *Zhouyi* text, but *fang*, the word used for direction, also means square. The Scale of Four was very much alive at the time (it is used in the *Shujing*) and it is implied here in the *Zhouyi* wherever time and season (*shi*) are mentioned.

The Scale of Five takes two typical forms: the Pentagram (with five points equidistant, also called the Seal of Solomon) and the Mandala (the four directions plus a center). In the west, the former is more common: a “fifth essence,” or quint-essence, as spirit or aether, was added to the four elements to make the pentagram (the star pointed upward for purposes of transcendence, or downward for the purposes of manifestation). The mandala is more common in Asian cultures. This uses the terms of the *Wu Xing*, The Five Movements or States of Change: Fire (*Huo*), Water (*Shui*), Metal (*Jin*), Wood (*Mu*) and Earth (*Tu*). Earth takes the

central position in the mandala when this form is used. While the *Wu Xing* formula is very ancient, dating back at least to the Early Zhou dynasty, it really has no home base in the *Yijing*. Many of the Han dynasty scholars tried to integrate the two. In the Song, integrations appeared in diagrams which look strikingly like the Qabalah's much later "Tree of Life" diagram, but this is too far down history's road. More relevant to our purposes here is that the first four of the *Wu Xing* (less Earth) were also used as names for the *Si Xiang* or The Four Emblems. This fact should be remembered when using these as names for the four. I have also made this omission of the central element in the *Wai Guang* segment at the *Si Xiang*, or Four Emblems, when drawing comparisons with the Indian *Tattwas*, the Wisdoms of Tibet and the Buddhist *Khandas*.

Only one Scale of Six is developed in the *Yi*, found in the structure of the Hexagrams or Gua. Each of the six line places (*Yao Wei*) is assigned a number of meanings, *loci* within "the time," and characteristics (*Yao De*) when occupied by the different kinds of lines. These are discussed in more detail in Dimensions. In the west, Scales of Six are depicted in the more familiar form of the Hexagram (adopted fairly recently by the Jews and there called the Star or Shield of David, *Magen David*) with two sets of three shown interlaced and interrelated. But the similarities between this and the Gua structure end here. In the Hermetic traditions, the six places are assigned grammatical *subjects*. In the *Yi*, the six places take the role of prepositions, much like the positions in a Tarot spread or the Houses in Astrology. A nearly forgotten ancient Chinese Scale of Six is found in the *Shujing* as the Six Treasuries or Storehouses (*Liu Fu*): constituted by Grain or Seed, (*Gu*) plus the more familiar Fire, Water, Metal, Wood and Earth. This could have been a precursor to the *Wu Xing* before *Gu* was dropped out. This is an interesting scale to ponder: these six, between them, have just about everything necessary to build an ancient civilization. Without grain for textiles, let alone agriculture, the five would not be enough.

Scales of Seven and Nine do not appear in the *Yi*, although they coexisted in Chinese culture. The numbers seven and nine (*qi* and *jiu*) occur here in both numerical and metaphorical uses. Seven implies a cycle of return (perhaps from seven days for a week or a phase of the Moon), and nine, an exhaustive process covering a range of possibilities (such as climbing up the nine hills at 51.2).

The Scale of Eight is represented only by the Ba Gua, the eight three-line diagrams. Despite the assertions made in the legendary history of the *Yi* that the Ba Gua came down from ancient times, to be later combined into the sixty-four Gua, there is as yet no strong evidence of this either in the early literature or among the Shang dynasty Oracle or Dragon Bones. There is only the assumption that an elemental concept (Ba Gua) must precede a compound one (Gua). But, as the text of the *Da Xiang*, or Overall Image, makes delightfully clear, there is no better way to decipher the meaning of a Hexagram text than by analyzing the relationship between its two constituent Ba Gua. It appears unlikely that the sets of meanings and connotations of the Ba Gua were very fully developed at the time the *Zhouyi* was written. Elemental images such as water, wood and shock will appear in the text where they might be expected. There are also certain preponderances of ideas

which occur with statistical significance in the *Chong Gua*, those Hexagrams composed of three-line figures doubled (e.g. words for *seems* or *likeness* in Gua 30). Because there is neither an external reference nor an explicit internal reference to the Ba Gua in the *Zhouyi*, the modernists insist that they did not exist yet. This is another fallacy - a lot of elements and dimensions are never explicitly mentioned. And it completely ignores another statistically significant phenomenon: there exists a very intriguing plethora of Chinese reiteratives in the *Chong Gua*. These are doubled words such as *xi xi*, *e e*, *su su*, *suo suo* and *jue jue* in Gua 51. There is also the phrase *Xi Kan*, repeated crisis, as the *Gua Ming* for Gua 29. (William deFancourt also develops this line of thinking in his "Some Thoughts on the Eight Trigrams," in *Oracle* 1.4). There will be more be said on other aspects of this subject under History.

The Scales of Ten, Twelve, Sixteen and Forty, as I have used them in the *Wai Guang* segments throughout, do not occur as such in the *Yijing*. These are, however, drawn along "natural" lines, or "grain," which occur within the *Yijing*'s inherent geometry and the attributes of its elements. The first clue that this might be a meaningful exercise came when I grafted Crowley's assignment of sixteen of the Gua to the sixteen Court Cards of the Tarot onto the *Xian Tian* arrangement of the Gua and saw the bilaterally symmetrical pattern. Crowley also began to make the connections between the Ba Gua, the Qabalah's Sepiroth and Astrology's Planets. But he never saw the system as complete as it is presented here. See Dimensions, Figures 31 through 34, and a few of the Index Keys at the end of the book.

The Scale of Ten holds an important place in Chinese culture, in the form of the *Shi Gan Tian*, or The Ten Celestial Stems, but this is not developed in the *Yi*. Also, an ancient ten-day week is mentioned in the *Zhouyi* at 55.1.

The Scale of Twelve, in the form of the *Shi Er Di Zhi*, or The Twelve Earthly Branches, appears in an interesting reference in the *Zhouyi* (at 19.0) to what are known as The Sovereign Gua of the Twelve Moons, hinting that the assignments of twelve of the Gua to something at least like the Twelve Branches had already been made by the end of the Early Zhou. This scale is also discussed and graphed in the Dimensions chapter.

The Scale of Sixteen appears in two forms, both of which are embedded within the structures of the Hexagram or Gua. The first is in the occurrence of the Trigrams or Ba Gua in either the lower (*Zhen Gua*) or the upper (*Hui Gua*) places, where they are interpreted differently: the first as a convergent or subjective force or sense within, and the latter as a divergent or objective force or sense without. See Dimensions, under *Ban Xiang*, or Half-Images, and the segment on *Zhen* and *Hui Gua* in the text for each of the Trigrams or Ba Gua below. The second is in the function of sixteen of the Hexagrams or Gua as Nuclear Hexagrams (*Hu Gua*), see Dimensions, under *Hu Gua*.

Two Scales of Twenty-Eight appear. The first is in the form of the *Qian Gua* or Inverse pairs of the diagrams. See Dimensions, under *Qian Gua* and Figure 4. The second is the set of *Jiao Gua* or Reverse pairs, in which the Trigrams or Ba Gua switch places. The eight Hexagrams or Gua formed by doubled Trigrams (the

Chong Gua) are left out. See Dimensions under *Jiao Gua* and Figure 6. Twenty-eight also occurs in Chinese astrology, in the Twenty-eight Lunar Mansions, which was added to the *Yijing* lore during the Han dynasty.

Two Scales of Thirty-Two also show up in these paired *Gua* dimensions. The first is the thirty-two *Gua* pairs which form the meaningful part of the *Hou Tian* (Later Heaven) or *Wen Wang* (King Wen) Sequence, the chapter numbers most familiar to readers. These are the twenty-eight *Qian Gua* or Inverse pairs above, plus the four opposite pairs which are symmetrical and so have no inverse. See Dimensions, under *Gua Xu* and Figures 3 and 27. The second scale is that of the thirty-two *Pang Tong Gua* pairs, the Opposites. See Dimensions, under *Pang Tong Gua* and Figure 5.

The fourteen elements of the three Scales of Two, Four and Eight now follow in sequence. Connotations (as distinct from definitions) are given for each element in a list format. Readers should note whether or not a **Key Words** or **Glosses** segment contains itemized entries, or has a note which says to “Compare Counterparts.” These connotations should be studied in comparison to, and in contrast with, each other. These terms, when they are used in juxtaposition, will help to refine each other’s boundaries of meaning. If you find the listing of these on separate pages instead of in a tabular format to be inconvenient then you may find it a useful educational exercise to make these tables up yourself, adding your own notes as you go. All of the *Wai Guang* entries belong to scales and so have counterparts. The central concepts being presented here are very broad in scope. Each item within a scale divides a large spectrum of reality into a very finite number of parts and the range of each core meaning is extensive. The key words are meant to point to some of the major features in each domain to help one “get one’s mind around” the idea. These lists could be made more exhaustive, but never fully. Care was taken to avoid words which could be too easily assigned to more than one symbol. Once the core of the symbol’s meaning is grasped, as well as some of the limits of its particular part of the landscape, it begins to act as a nexus for further associations, or a kind of a filing code.

Many of the intracultural and extracultural correspondences, associations and connotations given in this section are clearly anachronistic terms relative to the *Zhouyi*. A large number of these are even anachronistic relative to the *Yijing*. This is primarily a Yixue analysis. But I have tried to identify the general time periods of these attributions. The segments titled "Glosses from the Text" are *Zhouyi* terms. The segments titled "Glosses from the *Shuo Gua*," "Glosses from the *Xi Ci Zhuan*" and "References from the Wings" are *Shi Yi*, Ten Wings, or *Yijing* terms. The remainder are anachronistic or extraneous assignments.

Note: The five columns of information in the “Glosses” portions of the following sections provide: 1) the character’s location in the source text, 2) the character’s Pinyin pronunciation, 3) the character’s entry number in Harvard’s 1993 edition of the *Mathews Chinese English Dictionary*, 4) the first occurrence of the character in the main body of the *Yijing*, or where this character does not appear, its radical and stroke count and 5) alternative definitions for the character.

Correlative Thought

There are a number of ways to view the role of superstructure in analyzing the *Yijing*. Joseph Needham, in *Science and Civilization in China*, Vol. 2, summarized early thought about what he called *correlative thinking* (at p. 331):

A number of modern students, H. Wilhelm, Eberhard, Jablonski, and above all Granet, have named the kind of thinking with which we have here to do 'coordinative thinking' or 'associative thinking.' This intuitive-associative system has its own causality and its own logic. It is ... a characteristic thought form of its own. H. Wilhelm contrasts it with the 'subordinative' thinking of European science, which laid such emphasis on external causation. In coordinative thinking, conceptions are not subsumed under one another, but placed side by side in a *pattern*, and things influence one another not by acts of mechanical causation, but by a kind of 'inductance' The key word in Chinese thought is *Order* and above all *Pattern* (and, if I may whisper it for the first time, *Organism*). The symbolic correlations or correspondences all formed part of one colossal pattern. Things behaved in particular ways not necessarily because of prior actions or impulses of other things, but because their position in the ever-moving cyclical universe was such that they were endowed with intrinsic natures which made that behavior inevitable for them. If they did not behave in those particular ways they would lose their relational positions in the whole (which made them what they were), and turn into something other than themselves. They were thus parts in existential dependence upon the whole world-organism. And they reacted upon one another not so much by mechanical impulse or causation as by a kind of mysterious resonance. [pp. 280-281]

The more abstract the explanations became the more the system as a whole assumed the character of a *repository of concepts*, to which all concrete phenomena in Nature could be referred. [p. 310]

[Citing Eitel]: There is underlying these diagrams a recognition of the truth that things are groups of relations Causation is here represented as imminent change ... in the activity of which divergence and direction are inherent. [p. 325]

[With regard to scientific thought]: the elaborated symbolic system of the Book of Changes was almost from the start a mischievous handicap. It tempted those who were interested in Nature to rest in explanations which were no explanations at all. The Book of Changes was a system for *pigeon-holing novelty* and then doing nothing more about it. Its universal system of symbolism constituted a stupendous *filing system*. It led to a stylization of concepts almost analogous to the stylizations which have in some ages occurred in art forms, and which finally prevented painters from looking at Nature at all. [p. 336]

[Developing a cultural analog]: The Book of Changes might almost be said to have constituted an organization for 'routing ideas through the right channels to the right departments.' ... Perhaps the entire system of organismic thinking was in one sense the mirror image of Chinese bureaucratic society. Not only the tremendous filing system of the [*Yijing*], but also the symbolic correlations in the stratified matrix world might be so described. Both human society and the picture of Nature involved a system of coordinates, a

tabulation framework, a stratified matrix in which everything had its position, connected by the ‘proper channels’ with everything else. [p. 337-8]

In his doctoral thesis, George Fendos, adds a few more pieces:

[Summarizing “Analogy, Mysticism and the Structure of Culture,” *Current Anthropology*, Apr, 1983]: Sheldon Klein “sees the hexagrams of the [*Yijing*] as part of a metasytem for generating relational data base structures that supplies the rules for qualifying abstract images and guides the computation of metaphors. The rules consist of equivalence sets of abstract and concrete terms that are markers of classification categories covering the whole range of traditional Chinese world knowledge. ... [R]ules are encoded in this system as analogical operators that relate situational state descriptions and allow for quick response.” [p. 118]

[Of the *XCZ*]: Organism refers to a vital whole the properties and functions of which are determined not only by the properties and relations of its individual parts (mechanical view), but by the character of the whole which they compose and by the relations of the parts to the whole. The philosophy of organism entails an analogy wherein properties and relations within an entity not a vital whole are seen as correlating to those in an organism In the [*Yijing*] the analogy at work implies that the nature and processes operating in the [*Yijing*] are the same as those operating in the real world. [p. 185]

Gerald Swanson [*The Great Treatise: Commentary Tradition to the Book of Changes*, PhD Thesis, Univ. of WA, 1974] asserts that the doctrine of macrosm / microsm [sic] is only one of four forms of argument from analogy in the [*XCZ*]. The other three are social-political, technological, vitalistic. [p. 278]

The above lays the groundwork for what I will term the *linguistic model* (note that I do not use the term *analogy*). The fourteen *Xiao Gua* can behave as combinatory radicals, as vocabulary elements or as subjects, following rules of lexemics. The sixty four *Gua* are combinations of subject and adverbial predicate. The sets of two, three and six Places (*Wei*) are transitive prepositional predicates. The dimensional rules for the quasi-algebraic combination of symbols constitute the morphology. The operations of change are a syntax. The sum of the valid *Xiang Shu* dimensions within the superstructure itself (which defines the parts of speech) is the *Yijing*’s grammar. The *Yi Li* aspects are vocabulary elements, and are the dimensions most subject to change (but not elimination) by accretion and deletion. And yet the structure of the system as a whole holds the changes in vocabulary in check. The vocabulary elements, being finite in number and “defined” in contrast with each other’s boundaries within the context of larger geometrical patterns (parts of speech), are all subordinate to the larger structures. This function was hinted at in a comment on the “compare counterparts” sections in *Xiao Gua*, the Small Symbols Thus is the summed vocabulary development herein more akin to a thesaurus or a taxonomy than a dictionary. The *Xiang Shu* elements, in contrast, change by invention and discovery *according to implicit structural and mathematical rules*.

This last comment is important. And here an analogy to DNA is appropriate. It is this set of rules which allows the Dragon to travel in Time, to undergo the multitude of changes made by commentators and scribes and even self-correct the corresponding multitude of errors. The *Yijing*’s structure is its negative entropy, its means of self-rectification and

continuance (*heng*) regardless of the non-viable mutations and freaks (which our atomic era is so full of). The book can introduce itself to archaeologists. It can carry itself through both overgrowth and overpruning.

Perhaps our unfamiliarity with the language model stems from comparison with our more familiar spoken languages, which tend to develop more spontaneously and to develop grammatical structures which are largely subliminal until studied in retrospect. But there exists a number of close examples of other, *consciously designed* languages which also tend to exhibit finitude of vocabulary, economy of structure and mathematical symmetry. The most familiar of these is mathematics itself. Chemistry, with its periodic table of elements, is another. Music is such a language. And so too are the *Yijing's* distant cousins: Qabalah, Tarot, Astrology, Alchemy, etc. to which the linguistic model (to this scowler at least) is vastly more appropriate (and more useful in counseling) than the metaphysical models.

It is within the individual patterns, usually as matrix grids which chart the dimensions (morphology) of each part of speech, where lies the dimension of Correlative Thought which Needham, Shchutskii, Fendos and others speak of. The dimensions of the matrix grids are the *Numbers*, the *Shu* of *Xiang Shu*, the *Scales* discussed at some length in Xiao Gua, the Small Symbols. For example, the Signs of western Astrology are *in part or in one dimension* functions of the multiplication of the Three Qualities (Cardinal, Fixed and Mutable) by the Four Elements (Fire, Earth, Air and Water) so that each of the twelve represents a unique combination in this matrix and all combinations are exhausted. The eight-by-eight *Ba Gong* grids of the *Yi's Xian Tian* and other, more original arrangements are similarly exhaustive matrices. These grids are used as *templates*, which we then superimpose onto the subjects of our various investigations, or whatever we would like to think of as reality. Think now of Carl Jung's "mission of psychology" to map and reclaim territory from the unconscious mind. The grid has become the system of latitudes and longitudes with which we chart this terrain and draw our maps. We also have choices here in the grids we use. We need only to substitute scales to see yet another aspect of the terrain, much as geology maps give us one kind of data and topographic maps another. Or, more suited to our mental dimension, the same equation in analytic geometry can often be graphed using either rectangular or polar coordinates and this process will offer quite different pictures of our object of inquiry. This also helps to remind us that the map is a tool and not the terrain.

Needham had few reservations about expressing the shortcomings of the *Yijing's* particular matrices when it came to the applied physical sciences: the Periodic Table was a *much* more useful matrix for making things happen. But he was ultimately just pointing out the error of the Chinese heirs to the *Yijing* in mistaking this document for a physical and metaphysical model. He called these *Xiang Shu* busybodies *mutationists*. Others have said *numerologists*. The picture changes completely when we look at the *Yi* as a philosophy and a psychology and the subjects of investigation become the human mind, the human attitude and the human experience.

Recall now the Scales discussed in Xiao Gua, and that these Scales are tested across time for both their relevance to and resonance with the human experience. They do not survive if they fail these tests. It is these tested Scales which become the sides or the dimensions of the matrix. These are developed prior to the matrix itself, and in their development accrue associations or correspondences which span a wide range of fields of

inquiry. For example, the Greek Elements of Fire, Earth, Air and Water were correlated by Carl Jung with his Intuiting, Sensing, Thinking and Feeling types, respectively. The Scales, in other words, contain correlated and nested sets of analogs. The “chessboard” of the matrix has just become three and four dimensional.

When such a matrix is then superimposed upon a spectrum of accumulated life experiences one begins to see that some of these little squares (more correctly, tessellated cubes and hypercubes) are plenty full already, some are still relatively empty and some are *terra incognita*, just begging to be explored and mapped out, or filled with invention if necessary. The matrix has become a creative act as well as an exploratory aid. As said before, although argument from analogy remains a logical fallacy, exploration and investigation which makes fruitful use of analogy tends toward enrichment. The advent of fractal geometry in chaos theory is beginning to make nested analogs both more promising and more respectable. For example, if I want to understand why human governments tend over generations to lose their sense of constitutional limits and overgrow their place into parasitism, I can learn a great deal about this by investigating the smaller-scale behavior of cancer cells in metastasis. This mode of thought was deftly demonstrated in Daniel Goleman’s *Vital Lies, Simple Truths: The Psychology of Self-Deception*, and allowed his theory to range from cellular to global scales of organization. This thought process may have been first discussed by Herman Hesse in *Magister Ludi* or *The Glass Bead Game*. Moving between disciplines with structural analogs is a key to interdisciplinary thinking.

Three other aspects of Correlative or Matrix Thinking bear mention here:

1) A matrix which is based upon scales intricate enough to contain a sequential order or pattern of their own will tend to develop geometrical patterns of relationships between spatially related elements within the matrix itself. The *Ba Gong* arrangement of the *Xian Tian* is definitely one of these. In fact, every single *Xiang Shu* dimension discussed in this section displays bilateral symmetry when plotted onto this grid. This property will be amply, though not completely, demonstrated in the Patterns of the *Xian Tian*.

2) A matrix has a mnemonic function. The “missing” content of a square may often be deduced either from the content of the squares around it or by recourse to the higher order of the structure which contains it (*tertium non datur*). This is akin to the matrix’s creative function but it also applies to the recall of forgotten associations.

3) A matrix gives simultaneous access to a number of concepts with a variety of interrelationships: it offers choices within a single image. In the example of the *Yijing* as a language of attitudes, the larger grid may be seen as a catalog or wardrobe of attitudes. If being headstrong (*Da Zhuang*) is cautioned against, look across the grid to one of its resonant partners, its Inverse, Distancing (*Dun*) and add some “big-picture” perspective to the attitude.

The *Gua Ming* or Hexagram Names

It may require a number of analogies to appreciate the differences between defining a simple term and charting the full range of meanings and connotations of a Hexagram's Name. *Ming*, the word for *Name*, also means *reputation*. Old Chinese is already much more of a connotative than a denotative or definitive language. Its smaller vocabulary is only due to its words embodying a greater range of connections, perceptions and applications. The set of Gua Names is like this but much more so (so some of the principles given here may also be helpful in better understanding other examples of the *Yijing*'s important words and concepts). Each name is meant to cover one part in sixty-four of the human experience. The (fictitious) image was offered earlier of a large set of jars to contain the *Zhouyi* authors' working notes. Needham, Crowley and others have already suggested the filing system metaphor. The notion that these names are operationally defined abstracts, which was brought up earlier in revisiting the Lacouperie/Conrady lexical theory, is not a new idea here either. Helmut Wilhelm calls the purpose of this "to establish collectively valid images." (*Heaven, Earth & Man*, p. 201) and writes:

It is an interesting phenomenon that many of these conceptual names of hexagrams are so-called *hapax legomena*; they do not occur in the earlier literature at places other than these names, and a number of them have never been used in the later literature except in passages directly derivative from these hexagrams. What we observe here is apparently an attempt to create and formulate concepts for specific purposes, if not to define them. We stand witness here to the first manifestation of a new stage in the self-realization of the human mind in which the faculty of judgment is first exercised and leads to abstractions distinct from images It would be a fallacy ... to reduce these concepts to their image antecedents and to deny the authors of these early texts the faculty of abstraction that is reflected in these terms p. 200

Once conceived, the term then took on a life of its own, feeding on and being fed by those regions of the human mind that are given to abstractions In the course of this development, the origin of the term has become more and more meaningless and eventually entirely forgotten. [p. 204] [I have underlined *origin* for the benefit of the modern context critics and etymologists who seem so reluctant to observe this process and insist upon using "Piglet" as a translation for *Dun* and "Elephant Dance" for *Yu*, though these make no sense at all].

Another analogy might view these *Gua Ming* terms as 'gravitational centers' within the imagination, attracting meanings to themselves in proportion both to their own mass and a potential new meaning's proximity, and forming a system out of chaotic clouds much as our own solar system formed. Particles too distant, or with too much mass or inertia of their own, would escape this attraction. These particles array or cluster themselves into an *open* set of Key Words, wherein 'A' is *seldom* equal to 'B.' These are correspondence sets, not equivalence sets. The weak spot in this analogy is that there is frequently no single, perfect

word or association which occupies the exact center, or the whole periphery, of the meaning. Often the most useful name is one which bridges the broadest gaps between the meanings.

Or: think of staking out a new territory. No single stake will cover the range (unless that range be too small to graze or farm). And the more stakes one sets, the fewer are the subsequent boundary disputes. The neighbors' versions of the boundaries are given equal weight when one goes to the higher order. Such 'definition' of a wide range of meanings by connotative Key Words is common to all languages with a closed or finite number of vocabulary elements. Here the analogy's weak spots are that stakes are as often placed at landmarks within the terrain and that these terms are often not defined entirely by circumscription or definition: they also take on meanings according to their abilities to combine and interrelate, or to be permuted or extrapolated from. And they are often defined by references points far outside of their own domain, by their position in an overall pattern. The boundaries here define starting points, or places to return to. Their intent is not the compression of meaning but rather its expansion into the remaining dimensions: to open the mind, not to fill it up. The words are meant to be stimuli, not merely responses. They describe, they do not determine. They are names for perspectives, but what is viewed from these perspectives remains a moving pageant and hopefully a surprise.

Wang Bi (226-249) of the *Yi Li* school (long before it was named *Yi Li*) was concerned with the process of getting to the core meanings of the names through the ever-growing clusters of words, a process known as *Zheng Ming* or Rectification of Names. Shaughnessy (1983) translates Wang's *Zhouyi lueli* on the subject of *Sao Xiang* (Sweeping Out the Images) at some length and this warrants inclusion here:

Images are that which express ideas and language is that which illuminates images. There is nothing like images for understanding ideas and nothing like language for understanding images. Because language is born of images, it is possible to follow language in order to see the images. And because images are born of ideas, it is possible to follow images in order to see the ideas. Ideas are understood through images, images made clear through language.

Therefore, since language is what is used to explicate images, when you have gotten the image, forget the language; since images are what is used to fix ideas, when you have gotten the idea, forget the image. ... If the meaning is 'strength,' what need is there for 'horse?' If the category is 'obedience,' what need is there for 'cow?' If the line corresponds to 'obedience,' what need is there for *Kun* to be 'cow;' and if the line corresponds with 'strength,' what need is there for *Qian* then to be 'horse?'

And yet, there are those who establish *Qian* as 'horse.' If correlating the text with the hexagram, there is 'horse' but no *Qian*, then artificial theories propagate and it is difficult to draw lines. If the 'internal form' is insufficient, they follow it with the 'hexagram change.' And if the changed text is insufficient, they push it further with the 'five phases.' Once the source has been lost, the cleverness becomes ever more intricate. If [such cleverness] is allowed to go unchecked, there is no place to get the meaning, and this is all because of

concentrating on the image while forgetting the idea. Forget the images and seek the ideas; the meaning will then be apparent. [p. 5.]

This approach has its strengths in terms of finding the center of the territory, or the gravitational center of a cluster of meanings. But it has two problems as well: 1) If one is premature in dismissing the words and the images one runs the risk of being stuck with a wrong or peripheral idea as a core meaning. Wang Bi himself can often be found in this predicament. And, 2) To *confine* oneself to the center misses the whole point of *being* in the center. Focus, in the *Yijing*, is not the same thing as narrow mindedness or tunnel vision. *Concentration* shares an etymological root with *concentric*: a plurality which shares a center, much as nested sets do. The center (*zhong*) has its greatest value in its being the *locus* which is nearest to all of the options. This makes right and left more handy, not things to be avoided. To be *stuck* in the center is to forgo a richness and diversity: thereby does one's path become a rut. Or imagine a gem with only one facet. Only a mobius strip does this and these useless things go nowhere. On a gem the facets face apart, and no two face the same direction. Yet most face also into the center.

The *Yijing* is meant to teach wisdom, and there is much more to the getting of wisdom than the getting of the lingo, but this is where to start in a book. And so it is a good thing to look for the center in the midst of a cluster of words. Two other images may help, and both of these are related to probability laws: In certain athletic competitions where individual performances are rated by a number of judges, the high and low scores are often eliminated before an average of the remaining scores is taken. Prejudice, or premature judgment, is one of the reasons for this. In collecting the Key Words for this edition and editing them to a manageable number, it served a purpose to eliminate a great number of peripheral ideas, especially those where aspects or other meanings are shared by other terms. Deferred gratification, for instance, is a theme common to many a Gua. But this does not mean that peripheral ideas do not belong within the territory. The Key Word study is meant to help one to get the mind around the entire center. But expansion from here is still necessary. Second image: In the learning of archery, in the truing of one's aim, one might first shoot a whole quiver full of arrows and only then assess the pattern. Not all shots are equidistant. Usually it will be the approximate center of the pattern which locates the center of one's aim. This will probably not be the arrow found in the neighbor's yard or cow (the rooster was something different). The next step is to fine tune the stance, and the follow through, and the point of focus, moving this point of aim eventually towards the center of the target. This process is also *zhong*, depicting a bullseye and meaning both true and center.

As described earlier in the hypothetical history, the known range of a term's meanings both grows and shrinks over time, and it does so according to both deductive and inductive logic, both theoretical and empirical input. This process is much like life - now divergent and diastolic, now convergent and systolic. The word meanings are grown first and then pruned back, added to whenever one gets a bright idea or deleted from whenever an idea fails to pass its tests against big Substance. "Turning and returning is the Dao." In the broader context of Yixue, the *Yijing*'s vocabulary elements are far less fixed than its various

structural elements. To the extent that the *Yi* is a language, its thesaurus is a loose-leafed notebook rather than a scripture. Yixue is an evolving tradition.

The range of the *Xiao Gua* (Small Symbol) meanings is fairly well scoped in the Glossary and in Xiao Gua. Perhaps the best place to begin to learn the *Gua Ming* is in the Glossary. All of the Gua Names, or at least all of their components, may be found here. The Key Words section in the Translation is a little more adventurous, liberal and anachronistic. In Xiao Gua, under the Ba Gua, Glosses From the Text, the *Zhouyi* and *Wing* texts have been combed for Chinese glosses and synonyms to the Trigram meanings. The bulk of these came from the *Chong* (Repeated Trigram) *Gua*, discussed later. But in all of the more complex Gua the same thing can be done as an exercise: the text of every Gua (with its *Wing* commentaries) offers at least a few of these glosses and synonyms. This exercise will prove especially valuable in cases where the *Gua Ming* is used only once, in the *Gua Ci*, or is not repeated in the *Yao Ci* in a variety of contexts (this happens at Gua 02, 09, 11, 14, 26, 61, 63 & 64). Normally the *Gua Ming* is introduced as a word (or a word combination) which stands alone out of context. It is only at Gua 10, 12, 13 & 52 where a Name makes its entry embedded in textual syntax. In Old Chinese, having syntax and a context to work with is almost as useful as having a dictionary.

Dichotomy, in a couple of its many forms, was used by the *Zhouyi* authors to help define a *Gua Ming* against, or in contrast with, that of a structurally resonant partner. The structures used here were most often the dimensions of Inverse Hexagrams (*Qian Gua*) and Opposite Hexagrams (*Pang Tong Gua*) elaborated upon later. Some of these are obvious. Among the many Inverse pairs, look at: 41, *Sun*, Decreasing and 42, *Yi*, Increasing; or 51, *Zhen*, as motion and 52, *Gen*, as rest; or 57, *Xun*, as mental and 58, *Dui*, as emotional. Among the Opposite pairs, look at 01, *Qian*, Creating and 02, *Kun*, Accepting (this is the courage to change what I can, along with the serenity to accept the rest); or 11, *Tai*, as interactive and 12, *Pi* as alienated; or 29, *Kan*, as water and 30, *Li*, as fire; or 51, *Zhen*, as force and 57, *Xun*, as finesse; or 52, *Gen*, as satiety and 58, *Dui* as need. Note here that, in the above examples, 51, *Zhen*; 52, *Gen*; 57, *Xun* and 58, *Dui* were all paired and contrasted along two different dimensional axes.

The polarities that are exhibited on the face of the hexagram names themselves are by no means the end of this. The mere presence of a dimension can often assist the understanding. Take, for example, the Opposite pair of 61, *Zhong Fu*, The Truth Within and 62, *Xiao Guo*, Smallness in Excess. The first concerns how big and important we feel when we are contained inside of ourselves, the second concerns how small and insignificant we feel when we are alone in the outer world. This calls to mind a dichotomy in a Leonard Cohen song: “We are so small between the stars, so large against the sky” The juxtaposition and contraposition of ideas is important throughout the *Yijing*, but this has a higher order and purpose too: in the internal resolution of paradox as a path to wisdom.

The *Ban Xiang* or Half-Images

Analysis of the Hexagram both in terms of its constituent Trigrams and in terms of the meanings assigned to the Places occupied by these Trigrams began prior to the *Wings*. These dimensions are mentioned in the *Zuozhuan* (and maybe even in the *Shujing* as *Zhen* and *Hui*) and, as suggested earlier, there are ample reasons to suspect that they were *at least* incipient in the *Zhouyi*. The meanings and symbolic assignments of the Ba Gua themselves have already been scoped in the *Xiao Gua*. The *Ban Xiang* or the Half-Image dimension concerns the meanings assigned to the Lower and Upper Places which the Trigrams occupy in the Hexagram. By extension, this dimension also refers to the Two Places occupied by *Rou* or *Gang* Lines in the *Si Xiang*, the Four Emblems. It may be best to use the term *Liang* (3953) *Wei* or Two Positions to distinguish this dimension from *Er Wei*, the Second Changing Line Place in the Hexagram. Related or corollary to the *Liang Wei* is a less developed set of meanings and assignments for the two places occupied by the *Hu Ti*, the Nuclear, Overlapping or Interwoven Trigrams.

The *Ban Xiang* dimension is the basis of the 3rd and 4th *Wings*' *Da Xiang* or the Overall Image text, which will normally use prepositions to indicate their positional relationship. It is also examined frequently in the 1st and 2nd *Wings*, the *Tuan Zhuan*, where the two are often tied together only by a simple conjunction (e.g. *Er*: and, and yet, but), but sometimes by *Yi*, here meaning *behind* or *uses* as in Thunder (below) behind Flame (above) or Thunder uses Flame. In this last sense, the relationship is instrumental, wherein the actor is in the lower position or within and the acted upon is above, ahead or without. This is consistent with the later development of the *Liang Wei* meanings. The names for these Two Places, as used most commonly here, are *Zhen* and *Hui* in Chinese and Lower and Upper in English. These are a few of the Chinese words used in describing this polarity or dichotomy (all are given in the Glossary with many more meanings):

Zhen Persistent; Focus	Hui Changing; Regret
<i>Xia</i> Lower , Below	<i>Shang</i> Upper , Above
<i>Nei</i> Inner [Subjective]	<i>Wai</i> Outer [Objective]
<i>Ru</i> Entering; Going Into	<i>Chu</i> Exiting; Emerging
<i>Lai</i> Coming (to)	<i>Wang</i> Going (through)
<i>Xian</i> Earlier; Preliminary	<i>Hou</i> Later; Consequent
<i>Shi</i> Beginning; Origination	<i>Zhong</i> Ending; Eventuality
<i>Sheng</i> Growing	<i>Xiao</i> Dissipating
<i>Ti</i> Formal	<i>Yong</i> Functional

At least along the dimensional axis of *Ban Xiang*, the Hexagram is thus a function of one force operating in the lower position combining with another in the upper. As discussed in the Introduction to the Translation, and there termed Portmanteau Analysis (after Marc Edmund Jones), there are close analogs to this quasi-algebraic combination of symbols in

the *Yi's* "sister languages" of Qabalah, Tarot and Astrology. In these systems the linguistic subject is the analog of the lower position and the adverbial predicate that of the upper. For partial examples, in the Qabalah this might take the form of a Sephiroth operating in one of the Four Worlds; in the Tarot, one of the Numbers operating in one of the Suits; and in Astrology, one of the Planets acting through a particular Sign. In the simplest terms, the Lower is Subjective, the *Who*; the Upper is Objective, the *How*. Or: the Lower is the "coming to" a situation while the Upper is the "going through" (*Lai Wang*).

To extend the above a little further: The **Zhen or Lower (Ba) Gua** describes the converging forces of the situation, the coming together of its vectors, one's personal momentum or reasons for being there, bases, motives, needs, hopes and potentials: the past arriving at presence. *Zhen* is persistence, commitment or focus and might be glossed as *Heng*, Continuity (Gua 32), that which persists (or tries to). In contrast, the **Hui or Upper (Ba) Gua** describes the diverging possibilities of the situation, the choices or alternatives and the subsequent directions, one's potential for growth and change, what the *inner* needs to adjust to, the positions of others, what is offered, the skills, tools and raw materials of one's art: the present arriving at the new. This is *Hui*, regret, problems or trouble, a delightfully tongue-in-cheek piece of nomenclature, perhaps even designed to lighten one's anxieties about the future: here's the trouble you're in. Etymologically, the word *Hui* is to be *many-hearted*, to have regret for the choices forgone, or for what might have been.

Now recall the earlier discussion under *Gua Xu*, the Hexagram Sequences, of the *Xian Tian Ba Gong*, the Eight Houses of the Primal Heaven. This eight-by-eight matrix grid is dimensioned or cross-referenced by the Lower and Upper Trigrams. Recall too, in the *Xiao Gua* about Ba Gua, that the Trigrams can be seen or nuanced differently in the Lower and Upper Places, as *Zhen* or *Hui (Ba) Gua*. This Eight House grid offers sixty-four unique permutations, or different relationships of Subjective to Objective, or positions of self with respect to the world. And what is this, if not an attitude? The grid is thus a catalog of attitudes and has the meaning and purpose of a catalog: it describes the available options as an aid to the making of choices. Or, setting aside the connotations of superficiality, the options might also be likened to a wardrobe, even unto upper and lower garments.

The Lower and Upper Places of the *Hu Ti*, the Nuclear, Overlapping or Interwoven Trigrams, also lend themselves to this kind of binary structural analysis, but here the meanings and associations are a little more complex as they begin to involve the dimensions of the individual Line Positions, the *Yao Wei*, discussed below. The very beginning of the situation or time, represented by Line One, has already been left behind in the Lower *Hu Ti*. The commitment of *Zhen* has begun. The subject's attitude begins to be modified according to the real or non-theoretical dynamics of the objective encounter. The choices of skills and tools required are already becoming apparent. The outcome of the situation or time, represented by Line Six, has not yet been touched by the Upper *Hu Ti*. The consequences or *Hui* are still inconclusive. The objective is still subject to mid-course adjustments, but most of the possibilities are already known.