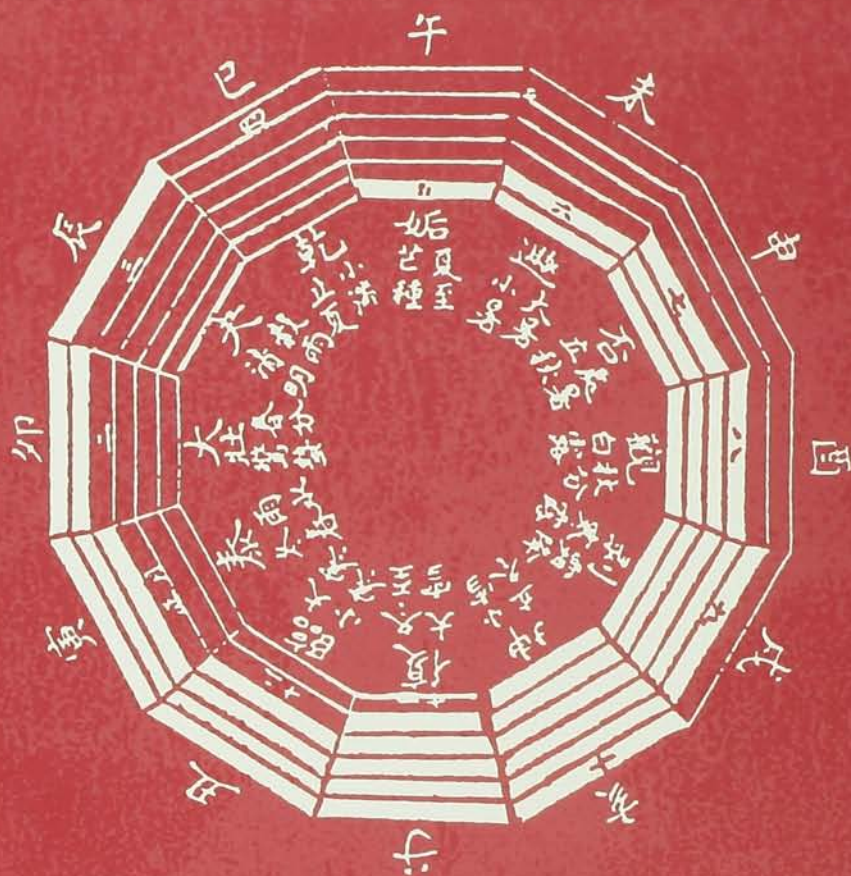


A COMPANION TO YI JING NUMEROLOGY AND COSMOLOGY



Chinese Studies of Images and Numbers from
Han 漢 (202 BCE – 220 CE) to Song 宋 (960 – 1279 CE)

Bent Nielsen

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For Lotte

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Common Abbreviations

abbr.	abbreviation(s), abbreviate
acc.	according
aka	also known as
alt.	alternative
annot.	annotate(d)
app.	appendix, append(ed)
approx.	approximate(ly)
attrib.	attribute(d)
b.	born
bibl.	bibliography
biog.	biography
c.	circa
chp(s).	chapter(s)
col(s).	column(s)
comm.	commentary, commentator, comment
comp.	compilation, compiler, compile(d)
d.	died
div.	division(s)
ed(s).	edition(s), editor(s), edit(ed)
h.	<i>hao</i> 號 (sobriquet)
incl.	include(d)
lit.	literally
ms.	manuscript
n.	note(s)
orig.	original
p.	posthumous name or title
posth.	posthumous(ly)
pref.	preface(d)
pres.	present
r.	reigned
sect.	section(s)

trad.	traditional(ly)
transl.	translation(s), translator(s), translate(d)
vol(s).	volume(s)
z.	zi 字 (courtesy name)

CONVENTIONS

Using the *pinyin* romanization, the *Companion* is organized alphabetically as a Chinese-English encyclopedia, i.e. based on syllables which means **X**isheng comes *before* **X**iangshan. Cross-references are marked in bold capitals.

A reference to The Changes may or may not include The Ten Wings. When required, a more specific reference is used. A bold numeral in brackets refer to a hexagram in the order in which it appears in the received edition of The Changes, e.g. **[15]** refers to hexagram no. 15 *Qian*. This may be a reference to the hexagram figure or to the texts accompanying the figure or to both. When required, a more specific reference to the texts is used: **[15.0]** refers to the text accompanying the hexagram figure, the so-called Deciding Remarks (see **TUAN CI**). **[15.1]**, **[15.2]**, **[15.3]**, etc. refer to the texts accompanying the individual lines of the hexagram, The Line Remarks (see **YAO CI**; note that the lines of a hexagram are traditionally counted from bottom up). **TUAN 15** refers to The Commentary on the Decision (see **TUAN ZHUAN**), which is a commentary on **[15.0]**, The Deciding Remarks. **XIANG 15** refers to The Commentary on the Great Images (see **XIANG ZHUAN**, def. 1), which is also a commentary on **[15.0]**, The Deciding Remarks. **XIANG 15.1**, **XIANG 15.2**, **XIANG 15.3**, etc. refer to The Commentary on the Small Images (see **XIANG ZHUAN**, def. 1), which are commentaries on **[15.1]**, **[15.2]**, **[15.3]**, etc., i.e. The Line Remarks.

Entries listed under the names of the 64 hexagrams are followed by the relevant hexagram figure and two numerals separated by a slash, e.g. **BI 賁**, ䷖, **Hexagram no. 22/14**. The former number refers to the order in which the hexagram appears in the received edition while the latter indicates the hexagram's number in the sequence of the silk manuscript edition (see **BOSHU YI**).

The bibliography includes a list of the abbreviations used in the bio-bibliographical entries. References to some traditional Chinese sources may be a little cumbersome. This is especially the case with the *Jing dian shi wen* and *Jing yi kao* where the reference is made to number of volume, number of *juan* (chapter), number of page, and the letters A and B indicate *verso* and *recto*, e.g. a reference to *Jing yi kao*, vol. 1, chapter 14, page 3 *recto* is written [JYK 1:14/3B].

All references to the silk manuscript of *The Changes* are to Shaughnessy (1996a) which has both the Chinese text and, of course, the English translation (translations of the silk manuscript are my own).

INTRODUCTION

Evolving from a tradition dating back more than 3000 years, the *Yi jing*, known to us in the West as The Book of Changes (or just The Changes), found its present form some 1800 years ago. It has long been recognized that The Changes divides into two parts which are separated in time by at least 3-400 years. The older part consists of 64 short sections or paragraphs each headed by a so-called hexagram—a figure consisting of six horizontal lines, solid or broken, placed on top of each other—whereas the younger part is composed of commentaries, glosses, and essays collectively known as the Ten Wings. The commentary tradition dates back to the centuries preceding the Christian era, and literally hundreds of commentaries and studies have been written over the centuries. Today most of these are lost.

The early translations of The Changes into Western languages—Latin, French, and English—were based on commentaries and interpretations of a handful of influential scholars of the Song dynasty (960-1279), most notably Cheng Yi (1033-1107) and Zhu Xi (1130-1200). When translators encountered difficult passages in the text, they sometimes—as in the case of James Legge, the great 19th century translator of the Chinese classics—translated the paraphrases of the commentaries instead. The original meaning of The Changes lay buried beneath layers of mainly Confucian interpretation, and the sinologist of the 19th century simply was not equipped to penetrate these layers.

However, at the very end of the century, in 1899, the discovery of the so-called oracle-bones of the late Shang dynasty (12th to 11th century BCE) changed the field of Sinology. These animal bones had been used for divination and were inscribed with the most ancient known forms of Chinese characters. It was Wang Yirong who in 1899 realized that the characters of these inscriptions were the predecessors of those found on bronze vessels of the Western Zhou dynasty (1040s – 771 BCE). Wang died the year after, and some of the most important collections of oracle-bone inscriptions were published by Luo Zhenyu (1868-1940) between 1912 and 1916. Luo also published an important collection of bronze inscriptions in 1937. Studies of these inscriptions first of all led to a deeper understanding of the language of the early Zhou dynasty, the pre-classical Chinese, which is the language of the older part of The Changes. In the West these studies were pioneered by the Swedish linguist Bernhard Karlgren whose

Grammata Serica first published in 1940 has been the standard reference work for decades. Standard works in English on the oracle-bone and bronze inscriptions are those by David Keightley (*Sources of Shang History: The Oracle-Bone Inscriptions of Bronze Age China*) of 1978 and Edward Shaughnessy (*Sources of Western Zhou History: Inscribed Bronze Vessels*) of 1991, respectively.

In China the discovery of the oracle bones led to a new approach to the classics in general and *The Changes* in particular. During the Qing dynasty (1644-1911) the disciplines of philology and textual criticism had reached a high level of sophistication which among other things had resulted in a tendency to steer away from the abstractions of the Song interpretations, and studies of the commentaries were pushed as far back as the Han dynasty (202 BCE – 220 CE). The new approach—often referred to as context criticism or contextual studies—in turn, meant a shift from relying on Han commentators to interpretations based on knowledge of grammar, syntax, and vocabulary obtained from studies of the oracle-bone and bronze inscriptions. Thus comparing the older parts of *The Changes* with other ancient works such as *The Book of Documents* and *The Book of Odes* as well as the inscriptions, helped focus on the heterogeneous nature of the contents. Assisted by the sceptical tradition of the May 4th movement, *The Changes* was stripped of its ‘book-of-wisdom’ image and instead conceived of as a divination manual made up of “omens, popular sayings, prognostications, historical anecdotes, nature wisdom” etc. (Kunst 1985, 2). At least, this was true for the scholarly circles in China which counted such prominent scholars as Gu Jiegang (1893-1980), Li Jingchi (20th cent.), Guo Moruo (1892-1978), Wen Yiduo (1899-1946), Gao Heng (1900-1986), and Qu Wanli (1907-1978).

The contextual studies of *The Changes* were very slow to catch on in the West. Although Arthur Waley (1889-1966) as the first communicated these studies to the West in 1933, they had virtually no effect on Western scholarship on *The Changes* until the beginning of the 1980s. Richard Wilhelm had in 1924 published his German translation of *The Changes*, which in 1951 was translated into English. Greatly aided by a foreword by C. G. Jung, the Wilhelm translation—based on orthodox Song scholarship—perpetuated the ‘book-of-wisdom’ image, and for more than half a century no serious attempt was made to offer a new and alternative translation. Instead numerous popular works, which only contributed to the ‘wisdom-shrouded-in-mystery-bordering-on-the-incomprehensible’ image of *The Changes*, followed in the wake of Richard Wilhelm’s translation. Such could very well be the state of the art today had it not been for another spectacular archaeological discovery, which turned a new generation of Chinese and Western scholars towards *The Changes*.

In 1973 an almost completely intact edition dating shortly before 168 BCE of the oldest part of *The Changes* accompanied by both known and hitherto unknown auxiliary texts written on silk sparked off a renewed interest in the ancient divination text and its early commentary tradition. Publication of transcripts of the manuscripts made exceedingly slow progress, though. The first transcript of the oldest part was published in 1984 but a critical edition did not

appear until 1993. Transcripts of the auxiliary texts did not begin appearing until 1993, and the last transcripts were published in June 1995. The discovery of the manuscript was followed by two other important events in the studies of *The Changes*.

First, in 1979 at the Jilin University Conference on Paleography Zhang Zhenglang (b. 1912) suggested that certain groups of numerals carved on oracle bones and various artifacts were related to the hexagrams of *The Changes*. Although conclusive evidence is still lacking, Zhang's thesis has inspired scholars worldwide to consider divination methods, the relationship between the oracle-bones and *The Changes* and the bearing it may have on the theories of the Shang-Zhou transition as well as to address a number of other important issues raised by further archaeological finds of manuscript fragments.

Second, in 1983 and 1985, respectively, two young American scholars, who were both aware of the existence of the silk manuscript without being able to use it, finished their dissertations on *The Changes*. These dissertations by Edward Shaughnessy and Richard Kunst firmly established the contextual studies in the West and took Western studies of *The Changes* a giant leap forward. Both attempted to get past the layers of commentary to get to the original meaning of the oldest part. Apart from the Chinese scholars mentioned above, the English translation of the Russian Sinologist Iulian Shchutskii's dissertation of 1926 or 1927, which appeared in 1979, may have served as an inspiration.

The influence of the works of Kunst and Shaughnessy is easily detectable in some of the translations that subsequently appeared, e.g. Whincup (1986), Wu Jing-Nuan (1991), Fu Youde (1995), Rutt (1996), and Gotshalk (1999). In addition to that, the field of translations explicitly focusing on the commentary tradition was opened by Lynn (1994) who has translated *The Changes* with the commentaries by Wang Bi (226-49). The silk manuscript edition of *The Changes* was translated into English by Shaughnessy (1996a), and there is a partial translation into German by Hertzner (1996).

Traditionally, studies of *The Changes* have in China been categorized as belonging to either the meaning and pattern tradition or the image and number tradition. Studies of meaning and pattern are grounded in the text of *The Changes* whereas studies of image and number take as point of departure the imagery and numerology associated with divination and the hexagrams, the trigrams, the lines, and related charts and diagrams. Translations of *The Changes* into Western languages have naturally been biased towards the meaning and pattern tradition. While informative forewords and notes may have introduced the Western reader to the basic principles of the image and number studies, this tradition has remained relatively unexplored. The present *Companion*, which focuses on imagery and numerology, may serve as a complement to the many new translations published in the 1990's.

The entries of the *Companion* are of two kinds: Technical terms and various concepts related to the image and number tradition, and bio-bibliographical information on Chinese scholars of *The Changes*. Each entry in the former category includes references to the origins (when known) of the term,

explanations with examples of use, references to scholars associated with the subject, cross-references (when relevant), and, also when relevant, a reference to an entry giving a more comprehensive treatment of the subject. The biobibliographical entries contain a brief biographical note which will be helpful in identifying each individual in a social context, indicate his position in the transmission and exegetical tradition of the Changes, and list the main features of the persons studies of the Changes. This is followed by an alphabetically arranged list of works with references to modern editions. Ideally, all entries contain detailed references to primary sources, but in a few cases—when primary sources have not been available—the reader is referred to a secondary source (the primary source will, of course, be identified). When applicable, a list of suggested readings in European languages is appended to an entry.

Anyone who has had the chance to thumb through the title pages of the imperial edition of the Book of Changes, *Yuzuan Zhou yi zhe zhong*, published in 1715, will be in awe of the long line of eminent scholars who participated in the compilation and the even longer line of scholars and commentators who are quoted. To undertake the compilation of a reference work on The Changes single-handedly certainly is a foolhardy endeavour, and the present *Companion* should be regarded as an initial attempt to draw up a map of what in the Western world has been uncharted territory. This has only been possible because many important research aids were published in China in the 1990s. Those listed below have been indispensable.

In 1992 four different dictionaries or encyclopedias focusing exclusively on The Changes were published in China: Zhang Qicheng (1995, rev. ed. of 1992), Zhang Shanwen (1992), Xiao Yuan and Liao Mingchun (1992), and Lü Shaogang (1992). In 1993 a fifth encyclopedia was published, Wu Hua (1993), and, needless to say, these works have offered invaluable assistance, but also—in some cases—considerable frustration due to many inaccuracies. Two additional encyclopedias focusing on the related areas of divination and magical arts have also been useful: Yin Xieli (1994) and Gu Jianqing (1991). Chinese studies of the image and number tradition that have been helpful are Liu Yujian (1996), Lin Zhongjun (1994; 1998), Zhang Shanwen (1995), and Lan Chonggong (1994).

Three histories of the philosophy of The Changes have been published recently: In Taiwan Xu Qinting (1987) published two volumes of almost 1500 pages of very carefully researched traditional scholarship which, however, does not consider any of the archaeological finds in mainland China related to The Changes. Liao Mingchun, Kang Xuewei, and Liang Weixian (1991) have written a shorter history, which not only include recent Chinese scholarship on The Changes, but also has a chapter on Western studies of the work. Finally, Zhu Bokun (1995) in four volumes covers the period from when the oldest part of the text was written up to Jiao Xun who died in 1870. Taken as a whole, these three histories leave no stone unturned in their presentation of sources, and they serve equally well as reference works and points of departure for specialist studies (Zhu Bokun's history is provided with an excellent index which still is a rare thing in Chinese works).

Shi Wei and Qiu Xiaobo (1995) is a useful collection of diagrams, and Xu Qinting (1993) traces the origins and history of the diagrams. Helpful bibliographies of traditional Chinese studies of *The Changes* are YXSM, Lu Songan (1999), Huang Shouqi and Zhang Shanwen (1988), and Zheng Wangeng (1994). For studies and editions of the silk manuscript, I have mainly relied on Deng Qiubo (1996), Han Zhongmin (1992), Xing Wen (1997), Yan Lingfeng (1994), and Zhang Liwen (1991).

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Copenhagen, May 2001.

A COMPANION TO YI JING NUMEROLOGY AND COSMOLOGY

ANDING XIANSHENG 安定先生 – see **HU YUAN**.

BA 八. The numeral 8.

1. Acc. to **XI CI** 1.10, the numeral 8 is one of the numbers of the earth: 2, 4, 6, 8, and 10. See **TIAN DI ZHI SHU**.

2. The number that completes the agent wood, see **WU XING** and **SHENG CHENG**.

3. The number associated with an unmoving *yin* line—also known as ‘the lesser (or young) *yin*’ (少陰). See **SI XIANG**, def. 1.

BA BA 八八. Lit. ‘8 [multiplied by] 8’, used to refer to the 64 hexagrams in some of The Apocrypha of the Changes 易緯 (see **YI WEI**), notably the **QIAN KUN ZUO DU** [YJJC 158:17] and the **BIAN ZHONG BEI** [YJJC 160:5].

BA CHUN GUA 八純卦. The eight pure (unmixed) hexagrams. The eight hexagrams that are composed of two identical trigrams: **QIAN** [1] ䷀, **ZHEN** [51] ䷁, **KAN** [29] ䷁, **GEN** [52] ䷂, **KUN** [2] ䷁, **XUN** [57] ䷲, **LI** [30] ䷄, and **DUI** [58] ䷊. See **BA GONG GUA**.

BA GONG 八宮. The eight palaces; abbr. of **BA GONG GUA**.

BA GONG GUA 八宮卦. The hexagrams of the eight palaces. This arrangement, attrib. to **JING FANG** (77-37 BCE), divides the 64 hexagrams into 8 groups each headed by one of ‘the eight pure hexagrams’ (八純卦), i.e. **QIAN** [1] ䷀, **ZHEN** [51] ䷁, **KAN** [29] ䷁, **GEN** [52] ䷂, **KUN** [2] ䷁, **XUN** [57] ䷲, **LI** [30] ䷄, and **DUI** [58] ䷊. The pure hexagram in each group is called ‘the upper generation’ (上世), also known as ‘the palace hexagram’ (宮卦) or ‘the original palace hexagram’ (本宮卦). The remaining 7 hexagrams in a group are derived

from that hexagram, e.g. when the 1st (bottom) line of QIAN [1] ䷀ changes, it becomes ‘the 1st generation’ (一世). When the 1st and 2nd lines change, it becomes ‘the 2nd generation’ (二世). When the 1st, 2nd, and 3rd lines change, it becomes ‘the 3rd generation’ (三世), and so on, until ‘the 5th generation’ (五世). If all six lines were to change, QIAN [1] ䷀ would turn into KUN [2] ䷁, which is one of the pure hexagrams heading its own group. Therefore, the 4th line of the hexagram of the 5th generation changes, and it becomes ‘the roaming soul’ (游魂). When all the lines of the lower trigram of the hexagram of the roaming soul change, it becomes ‘the returning soul’ (歸魂), see ex. in table 1. The term ‘roaming soul’ probably stems from XI CI 1.4: “The essence and the vital material force constitute the beings; the roaming souls constitute the alternations” (精氣爲物游魂爲變).

Table 1
Qian’s Palace 乾宮

	Upper gen.	1st gen.	2nd gen.	3rd gen.	4th gen.	5th gen.	Roaming souls	Returning souls
	䷀	䷁	䷂	䷃	䷄	䷅	䷆	䷇
Generation line	6th line	1st line	2nd line	3rd line	4th line	5th line	4th line	3rd line
Correspond- ing line	3rd line	4th line	5th line	6th line	1st line	2nd line	1st line	6th line

The arrangement of the hexagrams of the eight palaces has its own unique set of ‘hexagram rulers’ (卦主, see GUA ZHU), now commonly referred to as ‘the generation lines’ (世爻), but Jing Fang uses a variety of terms such as ‘the residing generations’ (居世), ‘the approaching generations’ (臨世), ‘the governing generations’ (治世) or, simply, ‘the generations’ (世) [YJJC 177:5, 10, 12, 90]. A hexagram ruler is a line in a hexagram that is believed to embody the significance of the entire hexagram and therefore merits special attention. Furthermore, the generation lines have ‘corresponding’ (應) lines, i.e. if the generation line is located in the lower trigram, the corresponding line is in the corresponding position in the upper trigram and vice versa (see YING), see e.g. Jing Fang’s comm. on TONG REN [13] ䷌, which is ‘the returning soul’ of ‘LI’s [30] ䷌ palace’ [YJJC 177:90]: “The returning soul sets up ‘the three dukes’ (i.e. the 3rd line) as the generation [line], and the upper nine in ‘the ancestral shrine’ (i.e. the upper line) is the corresponding [line]” (歸魂立三公爲世上九宗廟爲應). Cf. table 1. For the expressions ‘three dukes’ and ‘ancestral shrine’ used as references to hexagram lines, see YAO XIANG.

Table 2 (p. 3) presents the distribution of the 64 hexagrams within the eight palaces.

Table 2
The Hexagrams of the Eight Palaces 八宮卦

Yang Palaces				
The upper generation	Qian [1] 	Zhen [51] 	Kan [29] 	Gen [52] 
The 1st generation	Gou [44] 	Yu [16] 	Jie [60] 	Bi [22] 
The 2nd generation	Dun [33] 	Xie [40] 	Zhun [3] 	Da xu [26] 
The 3rd generation	Pi [12] 	Heng [32] 	Ji ji [63] 	Sun [41] 
The 4th generation	Guan [20] 	Sheng [46] 	Ge [49] 	Kui [38] 
The 5th generation	Bo [23] 	Jing [48] 	Feng [55] 	Lü [10] 
The roaming souls	Jin [35] 	Da guo [28] 	Ming yi [36] 	Zhong fu [61] 
The returning souls	Da you [14] 	Sui [17] 	Shi [7] 	Jian [53] 
Yin Palaces				
The upper generation	Kun [2] 	Xun [57] 	Li [30] 	Dui [58] 
The 1st generation	Fu [24] 	Xiao xu [9] 	Lü [56] 	Kun [47] 
The 2nd generation	Lin [19] 	Jia ren [37] 	Ding [50] 	Cui [45] 
The 3rd generation	Tai [11] 	Yi [42] 	Wei ji [64] 	Xian [31] 
The 4th generation	Da zhuang [34] 	Wu wang [25] 	Meng [4] 	Jian [39] 
The 5th generation	Guai [43] 	Shi he [21] 	Huan [59] 	Qian [15] 
The roaming souls	Xu [5] 	Yi [27] 	Song [6] 	Xiao guo [62] 
The returning souls	Bi [8] 	Gu [18] 	Tong ren [13] 	Gui mei [54] 

(Adapted from Hui Dong's 惠棟 (1697-1758) Diagram of the Sequence of the Hexagrams of the Eight Palaces 八宮卦次圖 [YJJC 119:105-8]).

Table 3
The Hexagrams Of The Eight Palaces &
The Twelve Months 八宮卦與十二月

I	II	<i>yin</i>	<i>yang</i>	<i>yin</i>	<i>yang</i>
11	1st	Xiao xu [9] 	Bi [22] 	Fu [24] 	Jie [60] 
12	2nd	Lin [19] 	Da xu [26] 	Ding [50] 	Xie [40] 
1	3rd	Tai [11] 	Heng [32] 	Xian [31] 	Ji ji [63] 
1	Return- ing souls	Tong ren [13] 	Da you [14] 	Gu [18] 	Jian [53] 
2	4th	Wu wang [25] 	Kui [38] 	Da zhuang [34] 	Ge [49] 
2	Roam- ing souls	Song [6] 	Da guo [28] 	Xiao guo [62] 	Jin [35] 
3	5th	Guai [43] 	Lü [10] 	Huan [59] 	Jing [48] 
4	Upper	Li [30] 	Qian [1] 	Xun [57] 	Gen [52] 
5	1st	Kun [47] 	Yu [16] 	Lü [56] 	Gou [44] 
6	2nd	Jia ren [37] 	Zhun [3] 	Cui [45] 	Dun [33] 
7	3rd	Yi [42] 	Pi [12] 	Wei ji [64] 	Sun [41] 
7	Return- ing souls	Bi [8] 	Shi [7] 	Gui mei [54] 	Sui [17] 
8	4th	Meng [4] 	Guan [20] 	Jian [39] 	Sheng [46] 
8	Roam- ing souls	Xu [5] 	Ming yi [36] 	Yi [27] 	Zhong fu [61] 
9	5th	Qian [15] 	Bo [23] 	Shi he [21] 	Feng [55] 
10	Upper	Kun [2] 	Kan [29] 	Dui [58] 	Zhen [51] 

Acc. to GAN BAO, those hexagrams that have changed a *yang* line into a *yin* line to attain its position are called *yin* hexagrams and vice versa, e.g. MENG [4] 

has attained its place in the 4th generation by changing the 4th *yang* line of WEI JI [64] ䷘ into a *yin* line [YJJC 9:93], see YIN GUA, def. 2, C, and YANG GUA, def. 2, C.

Table 3 (p. 4) shows how the hexagrams of the eight palaces are correlated to the twelve months. Col. I lists the months, and col. II lists the generations. The *yin yang* classification of the hexagrams in the remaining four cols. refers to the division into *yin* and *yang* palaces of table 2. Table 3 is loosely based on HU YIGUI's arrangement which, however, classifies all hexagrams correlated to the 11th – 4th months as *yang*, and those correlated to the 5th – 10th months as *yin*. This means that Hu classifies as *yang* hexagrams all hexagrams that have a *yang* line as the generation line and as *yin* hexagrams those that have a *yin* line as the generation line, see Hui Dong 惠棟 [YJJC 119:149-50]. See also FEI FU.

In table 3 four hexagrams are correlated to each of the months 3 – 6 and 9 – 12, and the remaining four months each has eight hexagrams, thus creating a perfect match of eight months of four hexagrams and four months of eight hexagrams.

For exegetical purposes the system of the eight palaces could be used to bring additional trigrams into play, see e.g. the JIU JIA YI comm. on TUAN 15 (QIAN [15] ䷀): “Modesty is commendable” (謙亨):

[The lower trigram] GEN ䷲ is the mountains and [the upper trigram] KUN ䷁ is the earth. Mountains are extreme highlands, and the earth is the extreme lowlands. This is the extreme highlands below the extreme lowlands; therefore it says ‘modesty’. *Qian* is DUI's generation; *Gen* ䷲ and *Dui* ䷹ form a pair, therefore it is ‘commendable’.

艮山坤地山至高地至卑以至高下至卑故曰謙也謙者兌世艮與兌合故亨 [YJJC 9:195].

QIAN [1] ䷀, GEN [52] ䷲, and DUI [58] ䷹—here symbolized by the trigrams of which they are composed—all belong to the upper generation (GEN [52] ䷲ and DUI [58] ䷹ are even ‘laterally linked hexagrams’ 旁通卦, see PANG TONG GUA) so they are supposed to share certain common features.

Jing Fang divided the eight hexagrams of each palace into four groups, see Hui Dong 惠棟 [YJJC 119:110] and table 4.

Table 4
The Four Changes 四易

1st & 2nd generation	3rd & 4th generation	5th & upper generation	Roaming & returning souls
The Changes of the earth	The Changes of man	The Changes of Heaven	The Changes of the demons

The Changes of the earth was associated with the changes of vital material force and images, The Changes of man was associated with human affairs, The Changes of Heaven was associated with the movement of the celestial bodies, and The Changes of the demons was associated with *yin* and *yang*.

BA GUA 八卦. The eight trigrams. Linear figures consisting of *yang* (solid) and *yin* (broken) lines in groups of three, which combined in pairs, constitute a hexagram. The eight trigrams are often referred to by the names of certain natural phenomena to which they supposedly correspond [SHUO GUA 3], see table 1.

Table 1
The Eight Trigrams 八卦

				
NAME	Qian 乾	Kun 坤	Gen 艮	Dui 兌
SYMBOL	Heaven	Earth	Mountain	Marsh
				
NAME	Zhen 震	Xun 巽	Kan 坎	Li 離
SYMBOL	Thunder	Wind	Water	Fire

Tradition has two accounts of the origins of the eight trigrams, both are to be found in the XI CI: The ‘historical’ account involves the cultural hero FU XI:

Anciently, when Bao Xi (*i.e.* Fu Xi) reigned as King over the world, he faced upward and observed the images in Heaven, he faced downward and observed the laws on earth. He observed the patterns of birds and beasts and the suitability of the earth. Close up he obtained it from the body, and at a distance he obtained it from things. Therefore, he initially devised the eight trigrams so as to reach to the virtue of the spirits and to classify the feelings of the myriad things.

古者包犧氏之王天下也仰則觀象於天俯則觀法於地觀鳥獸之文與地之宜近取諸身遠取諸物於是始作八卦以通神明之德以類萬物之情 [XI CI 2.2].

The HS says, Fu Xi “drew the eight trigrams which arose from numbers” (畫八卦由數起), see GUA. The shorter cosmogonic version goes:

So for The Changes there was the Great Ultimate. This produced the two matching appearances (*i.e.* *yin* and *yang* or Heaven and earth). The two matching appearances produced the four images. The four images produced the eight trigrams.

是故易有太極是生兩儀兩儀生四象四象生八卦 [XI CI 1.11].

The **YI QIAN ZUO DU** has elaborated on the above passage further emphasizing the eight trigrams' connection to the natural world:

The Changes began in the Great Ultimate. The Great Ultimate divided and became two. Thus, it produced Heaven and earth. For Heaven and earth there are the divisions of spring and autumn, winter and summer. Thus, it produced the four seasons. For each of the four seasons there are the subdivisions of *yin* and *yang*, hard and soft. Thus, it produced the eight trigrams. When the eight trigrams were completed and arranged, the Way of Heaven and earth was established, and the images of thunder, wind, water, fire, mountain, and marsh were fixed.

易始於太極太極分而爲二故生天地天地有春秋冬夏之節故生四時四時各有陰陽剛柔之分故生八卦八卦成列天地之道立雷風火山澤之象定矣 [YJJC 157:6].

Traditionally, it was a generally accepted fact that the eight trigrams were discovered or invented and subsequently the 64 hexagrams were devised by combining the trigrams in pairs. Recent research indicates the hexagrams came first, see **GUA**. The Han 漢 (202 BCE – 220 CE) sources usually agree that Fu Xi discovered or invented the trigrams but there is some disagreement as to who created the 64 hexagrams. The Huainan Masters 淮南子 says Fu Xi himself doubled the trigrams [ZZMJ 85, 777], **JING FANG** and **ZHENG XUAN** attrib. This to the Divine Husbandman 神農 (see **SHEN NONG**), and **SUN SHENG** believed the Great Yu 大禹 made the hexagrams [YJJC 4:11]. It was also a widely held belief that king Wen 文王 (see **WEN WANG**) had doubled the eight trigrams, see e.g. **YANG XIONG** [ZZMJ 29, 249].

BA GUA GE 八卦歌. Song of the Eight Trigrams, see **BA GUA QU XIANG GE**.

BA GUA LIU WEI 八卦六位. The eight hexagrams' six positions. This refers to the correlations of the lines of 'the eight pure hexagrams' (八純卦, see **BA CHUN GUA**) with 'the stems and branches' (干支, see **GAN ZHI**), and the five agents (五行, see **WU XING**). This system is attrib. to **JING FANG** and was primarily used for divination but there are examples of exegesis of The Changes based on these correlations. Hui Dong 惠棟 (1697-1758) has reproduced a diagram from **MAYI DAOZHE** (1), see table 1 (p. 8; the numbers refer to the position of the stem and branch in the sexagenarian cycle).

The 1st (bottom) line of *Dui* corresponds to *dingsi* (no. 54) and fire, the 2nd line to *dingmao* (no. 4) and wood, etc. The correlations of the hexagrams and the stems, i.e. *Qian* corresponds to *jia* (1) and *ren* (9), *Kun* to *yi* (2) and *gui* (10), *Zhen* to *geng* (7), etc., are the same as in the system of 'the inserted *jia* [stem]' (納甲, see **NA JIA**).

Table 1
Diagram of the Eight Hexagrams' Six Positions 八卦六位圖

DUI  Metal	GEN  Soil	LI  Fire	KAN  Water	XUN  Wood	ZHEN  Wood	KUN  Soil	QIAN  Metal
丁未 44. <i>dingwei</i> soil	丙寅 3. <i>bingyin</i> wood	己巳 6. <i>jisi</i> fire	戊子 25. <i>wuzi</i> water	辛卯 28. <i>xinmao</i> wood	庚戌 47. <i>gengxu</i> soil	癸酉 10. <i>guiyou</i> metal	壬戌 59. <i>renxu</i> soil
丁酉 34. <i>dingyou</i> metal	丙子 13. <i>bingzi</i> water	己未 56. <i>jiwei</i> soil	戊戌 35. <i>wuxu</i> soil	辛巳 18. <i>xinsi</i> fire	庚申 57. <i>gengshen</i> metal	癸亥 60. <i>guihai</i> water	壬申 9. <i>renshen</i> metal
丁亥 24. <i>dinghai</i> water	丙戌 23. <i>bingxu</i> soil	己酉 46. <i>jiyou</i> metal	戊申 45. <i>wushen</i> metal	辛未 8. <i>xinwei</i> soil	庚午 7. <i>gengwu</i> fire	癸丑 50. <i>guichou</i> soil	壬午 19. <i>renwu</i> fire
丁丑 14. <i>dingchou</i> soil	丙申 33. <i>bingshen</i> metal	己亥 36. <i>jihai</i> water	戊午 55. <i>wuwu</i> fire	辛酉 58. <i>xinyou</i> metal	庚辰 17. <i>gengchen</i> soil	乙卯 52. <i>yimao</i> wood	甲辰 41. <i>jiachen</i> soil
丁卯 4. <i>dingmao</i> wood	丙午 43. <i>bingwu</i> fire	己丑 26. <i>jichou</i> soil	戊辰 5. <i>wuchen</i> soil	辛亥 48. <i>xinhai</i> water	庚寅 27. <i>gengyin</i> wood	乙巳 42. <i>yisi</i> fire	甲寅 51. <i>jiayin</i> wood
丁巳 54. <i>dingsi</i> fire	丙辰 53. <i>bingchen</i> soil	己卯 16. <i>jimao</i> wood	戊寅 15. <i>wuyin</i> wood	辛丑 38. <i>xinchou</i> soil	庚子 37. <i>gengzi</i> water	乙未 32. <i>yiwei</i> soil	甲子 1. <i>jiazi</i> water

(Adapted from Hui Dong [YJJC 119:97-9]).

The correlation of the twelve lines of *Qian* and *Kun* with the twelve branches, i.e. *Qian* corresponds to *zi* (1), *yin* (3), *chen* (5), *wu* (7), *shen* (9), and *xu* (11) while *Kun* corresponds to *wei* (8), *si* (6), *mao* (4), *chou* (2), *hai* (12), and *you* (10), was further developed by **ZHENG XUAN** in his system of 'the hexagram lines and the temporal divisions' (爻辰, see **YAO CHEN**). The *yang* hexagrams, i.e. *Qian*, *Zhen*, *Kan*, and *Gen* (in this case following the definition in **YANG GUA**, def. 1, a), are correlated with *yang* stems, i.e. stems in odd positions, and the *yin* hexagrams are correlated with *yin* stems. In the case of *Qian* and *Kun* the

yang lines of *Qian* are correlated with *yang* branches and the *yin* lines of *Kun* with *yin* branches. Furthermore, the *yang* branches are enumerated in the right order while the *yin* branches are counted backwards beginning with 8, see YAO CHEN.

A few examples of exegesis based on the above correlations are included in LI DINGZUO (3), see e.g. GAN BAO's comm. on JING [48.1] ䷛: "The well is muddy, undrinkable. An old well, no game" (井泥不食舊井无禽) to which Gan Bao comm.: "At the bottom of the well is the base of the hexagram, a soil line, therefore it says 'muddy'. If a well is muddy one cannot drink [from it], therefore it says, 'undrinkable'" 在井之下體本土爻故曰泥也井而爲泥則不可食故曰不食 [YJC 10:488]. The lower trigram of *Jing* is XUN ䷋ corresponding to the pure hexagram XUN [57] ䷋. The bottom line of *Xun* is correlated to soil, which corresponds to mud at the bottom of the well.

BA GUA QU XIANG GE 八卦取象歌. Song of the Eight Trigrams Obtaining Images. A mnemonic poem by which to remember the figures of the eight trigrams. It is included in some eds. of CHENG YI (2) and ZHU XI (6). It is also known as the 'trigram formula' (卦訣):

QIAN ䷀ has three [lines] linked; KUN ䷁ has six [lines] broken,
 ZHEN ䷲ is an upward facing basin; GEN ䷎ an overturned bowl,
 LI ䷔ is empty inside; KAN ䷜ is full in the middle,
 DUI ䷹ has the top split; XUN ䷋ has the bottom broken.
 乾三連坤六斷 (*Qian san lian, Kun liu duan*)
 震仰盂艮覆碗 (*Zhen yang yu, Gen fu wan*)
 離中虛坎中滿 (*Li zhong xu, Kan zhong man*)
 兌上缺巽下斷 (*Dui shang que, Xun xia duan*)

BA GUA QU XIANG TU 八卦取象圖. Diagram of the Eight Trigrams Obtaining Images. This is Zhang Li's 張理 (fl. 1314-1320) circular arrangement of the eight trigrams based on the XIAN TIAN TU arrangement in which the trigrams are correlated with the eight natural phenomena, the so-called 'great images' (大象, see DA XIANG, def. 2), the eight parts of the body (八體), and the eight animals [YJC 144:44]. See BA GUA XIANG.

BA GUA WU XING 八卦五行. The eight trigrams and the five agents. For obvious reasons the correlation of the eight trigrams with the five agents involves some difficulties, and the concept of the five phases seems originally to have been foreign to the cosmology of The Changes (see however WU XING). The generally accepted system is attrib. to JING FANG and based on correlations culled from SHUO GUA 10-17, see table 1 (p. 10; col. I lists the trigrams with the directions associated with them in SHUO GUA 4).

In the cases of *Qian*, *Xun*, *Kan*, and *Li*, the *Shuo gua* mentions the same elements that occur in the five agents, and as far as *Kan* and *Li* go, the directions match as well. *Zhen* and *Dui* are based on somewhat strained interpretations, but

the directions match. As to *Kun* and *Gen*, while associating 'earth' and 'mountain' with soil may—by a stretch of imagination—seem permissible, both earth and mountain are, nonetheless, part of the eight natural phenomena that have become synonymous with the eight trigrams (*Kan* = water and *Li* = fire also belong to these), see BA GUA.

Table 1
The Eight Trigrams and the Five Agents 八卦五行

I: TRIGRAMS & DIRECTIONS	II: SHUO GUA [section no.]	III: THE FIVE AGENTS & DIRECTIONS
QIAN {6} North west	Metal (金) [10]	Metal (金) {4 & 9} West
KUN {2} [South west]	Earth (地) [11]	Soil (土) {5 & 10} Center
ZHEN {3} East	Green bamboo shoots (蒼筤竹) [12]	Wood (木) {3 & 8} East
XUN {4} South east	Wood (木) [13]	Wood (木) {3 & 8} East
KAN {1} North	Water (水) [14]	Water (水) {1 & 6} North
LI {9} South	Fire (火) [15]	Fire (火) {2 & 7} South
GEN {8} North east	Mountain (山) [16]	Soil (土) {5 & 10} Center
DUI {7} [West]	Demolition and destruction (毀折) [17]	Metal (金) {4 & 9} West

In the arrangement known as The Diagram Succeeding Heaven 後天圖 (see HOU TIAN TU), the eight trigrams were correlated with the numbers of The Luo [River] Document 洛書 (see LUO SHU) by ZHENG XUAN, whereas the numbers correlated with the five agents seem to be those of The [Yellow] River Diagrams 河圖 (see HE TU). The numerals in braces in table 1 above are derived from these diagrams, and *Kan* and *Qian* being in N-NW share the nos. 1 and 6 with water, which is also north; *Zhen* and *Gen* being E-NE share the nos. 3 and 8 with wood, which is also east.

As Hu Wei 胡渭 (1633-1714) [YJJC 145:73-5] has pointed out, the cosmology of The Changes are built on different sets of numerical categories, e.g. 1 – 2 – 4 – 8, which are all but incompatible with the five agents. Often the agent soil is left out of the correlations, see e.g. LIU MU [(4) YJJC 143:20]. When the eight trigrams are correlated with the compass points, the number eight commands a stress on the four directions and the four intermediate points whereas the five agents accentuate the four directions and the center. This means that the diagrams attempting to reconcile the two systems and their numerical

correlatives cannot be consistent, see **HE TU**, **LUO SHU**, **XIAN TIAN TU**, and **HOU TIAN TU**.

BA GUA XIANG 八卦象. The images of the eight trigrams. This usually refers to the various things and concepts associated with the trigrams. These are listed in **SHUO GUA** 3-17 (see under each trigram). Some scholars maintained that certain images (usually those listed in **SHUO GUA** 3-9), which they referred to as ‘original images’ (本象), were more important than others, see **BEN XIANG**. Those images listed in **SHUO GUA** 10-17 were referred to as ‘different images’ (別象) or ‘extended images’ (廣象) because they were believed to have been derived from the original images. Later scholars comp. additional lists of images culled from Han 漢 (202 BCE – 220 CE) comm., especially those of **MENG XI**, **YU FAN**, **XUN SHUANG**, and **JIU JIA YI**, see **YI XIANG** 逸象.

BA TI 八體. Lit. ‘the eight limbs’ [**XIANG ANSHI** (1) YJJC 111:645]. This refers to the eight parts of the body that are said to correspond to the eight trigrams in **SHUO GUA** 8, see table 1.

Table 1
The Eight Body Parts 八體

				
NAME	Qian 乾	Kun 坤	Gen 艮	Dui 兌
BODY PART	Head	Stomach	Hand	Mouth
				
NAME	Zhen 震	Xun 巽	Kan 坎	Li 離
BODY PART	Foot	Thigh	Ear	Eye

See also **BA GUA XIANG**. The word 體 (see **TI**) also regularly occurs synonymous with 卦, ‘trigram’, in certain expressions, e.g. ‘interlocking trigrams’ (互體, see **HU TI**), or ‘hexagram’, e.g. ‘overturned hexagram’ (覆體, see **FU TI**). However, 八體 never, or very rarely, occurs synonymous with ‘eight trigrams’ (八卦).

BA YUE GUA 八月卦. The hexagram(s) of the 8th month.

1. In the sequence of ‘waning and waxing hexagrams’ (消息卦) this is **GUAN** [20] , see **XIAO XI GUA**.

2. In the arrangement of ‘the hexagrams of the eight palaces’ (八宮卦) this refers to **MENG** [4] , **GUAN** [20] , **JIAN** [39] , and **SHENG** [46] , which belong to the hexagrams of ‘the 4th generation’ (四世) and to **XU** [5] , **YI** [27] , **MING YI** [36] , and **ZHONG FU** [61] , which belong to the hexagrams of ‘the roaming souls’ (游魂), see **BA GONG GUA**.

3. In the correlations of ‘the hexagrams and the vital material force’ (卦氣)

this refers to XUN [57] ䷶, CUI [45] ䷬, DA XU [26] ䷶, BI [22] ䷗, and GUAN [20] ䷪, see GUA QI.

BAI GUANG 白光 (1st cent. BCE), z. Shaozi 少子. Court academician. Together with his fellow student ZHAI MU, Bai received The Changes from MENG XI. It is not clear how the line of transmission continued from Bai; it has been suggested that Bai is identical with BAI ZIYOU (*q.v.*) who passed The Changes on to ZHU YUN. Bai Guang is not credited with any works on The Changes [HS 11:3599]. See also MENG XI YI.

BAI ZIYOU 白子友 (1st cent. BCE). Bai passed The Changes on to ZHU YUN [HS 9:2912]. Nothing else is known of this person. It has been suggested by Wang Xianqian 王先謙 (1842-1918) [HSBZ 2:1297] that Bai Ziyou is identical with BAI GUANG. This identity between the two has been assumed by both Xu Qinting [1984, 121] and Gao Huaimin [1970, table] in their tabulations of the transmission of The Changes during the Western Han 西漢 (202 BCE – 9 CE), see MENG XI YI. There is, however, no evidence to support this theory.

BAISISHISI 百四十四. 144 [XI CI 1.8, actually written 百四十有四]. This is the number of yarrow sticks it would take to produce the hexagram KUN [2] ䷁ acc. to the procedure described in *Xi ci* 1.8. If each of the six *yin* lines of *Kun* has the numerical value 6, the manipulation of the sticks has six times resulted in 24 sticks, i.e. $6 \times 24 = 144$. When this figure is added to the corresponding figure for QIAN [1] ䷀, 216, it corresponds to the days of a lunar year. See DA YAN ZHI SHU.

BAIYUN XIANSHENG 白雲先生 – see GUO YONG.

BAN DUI GUA 半對卦. Semi-opposite hexagrams, see Hang Xinzhai 杭辛齋 (1869-1924) [YJJC 147:97]. Two hexagrams may have identical lower trigrams and opposite upper trigrams (meaning that the *yin* lines in the first are *yang* lines in the second and vice versa) in which case the hexagrams are called ‘upper opposites’ (上對), e.g. SONG [6] ䷄ and SHI [7] ䷐. If the lower trigrams are opposite and the upper trigrams identical, the hexagrams are known as ‘lower opposites’ (下對), e.g. WU WANG [25] ䷘ and GOU [44] ䷪.

BAN FU GUA 半覆卦. Semi-overtaken hexagrams, see Hang Xinzhai 杭辛齋 (1869-1924) [YJJC 147:98]. Two hexagrams may have identical lower trigrams and overturned upper trigrams (meaning that the first trigram produces the second by being turned upside down) in which case the hexagrams are called ‘upper overturned’ (上覆), e.g. GUAN [20] ䷪ and CUI [45] ䷬. If the lower trigrams are overturned and the upper trigrams identical, the hexagrams are known as ‘lower overturned’ (下覆), e.g. FU [24] ䷚ and QIAN [15] ䷀.

BAN GU 班固 (32-92), z. Mengjian 孟堅. Ban is best known as the historian

and co-comp. of The Documents of the [Former] Han 漢書, which was begun by his father Ban Biao 班彪 (3-54). Ban Gu was also part of the team that in 72 was ordered to comp. a history of emperor Guangwu's 光武 reign (25-57), The Han Records of the Eastern Hall 東觀漢記. In his biog., Ban is credited as comp. of The Comprehensive Discussions of Virtue in the White Tiger [Hall] 白虎通德論, which supposedly is the record of a discussion of The Five Classics 五經 (see JING) held in the White Tiger Hall in 79. In 90, during a campaign against the Xiongnu 匈奴, Ban served as Army Supervisor under Dou Xian 竇憲 (d. 92), head of the Dou clan, one of the powerful factions at court. When emperor He 和 (r. 89-105) in 92 succeeded in depriving the Dou clan of its influence, Dou Xian committed suicide, and Ban died in prison [biog. HHS 5:1330-87]. Ban did not leave any writings on The Changes, but WANG RENJUN (1) has collected paragraphs related to The Changes from the received ed. of the Comprehensive [Discussions] in the White Tiger [Hall] 白虎通.

BAN GUA 半卦. Semi-hexagrams. Generic term for 'semi-opposite hexagrams' (半對卦, see **BAN DUI GUA**) and 'semi-overtaken hexagrams' (半覆卦, see **BAN FU GUA**), i.e. pairs of hexagrams which may have identical upper trigrams and different (opposite or overtaken) lower trigrams or vice versa.

BAN HU 半互. Semi-interlocking [trigrams], see **BAN TI**.

BAN TI 半體. Semi-trigrams, also known as 'semi-images' (半象). This refers to any two adjacent lines of a trigram, see table 1.

Table 1
The Semi-Trigrams 半體

	QIAN ☰	KUN ☷	GEN ☶	DUI ☱	ZHEN ☳	XUN ☴	KAN ☵	LI ☲
Upper 'half'	☰	☷	☶	☱	☳	☴	☵	☲
Lower 'half'	☰	☷	☶	☱	☳	☴	☵	☲

The two 'halves' share the middle line of the whole trigram, and in this respect they are similar to the interlocking trigrams (互體, see **HU TI**), hence they are also known as 'the semi-interlocking' (半互). Shang Binghe 尚秉和 (1870-1950) believed the concept of semi-trigrams was present in The Forest of Changes 易林 attrib. to JIAO YANSHOU [Liu Yujian 1996, 174]. This is uncertain, though. There is positive evidence that YU FAN utilized semi-trigrams in his interpretation of The Changes, and the concept most likely originated with him.

In his comm. on TUAN 9 "Dense clouds do not rain. Ascending and departing" (密雲不雨尙往也), Yu Fan says,

Dense means small.¹ **DUI** 兌 is dense, **XU**'s [5] ䷬ **KAN** 坎 ascends the sky and becomes clouds, and when it falls to the earth, it is called rain. When the upper [yin line] changes and becomes yang, (i.e. **XU** [5] ䷬ changes into **XIAO XU** [9] ䷥) in which the image of *Kan* (i.e. water) is [only] half visible, therefore "Dense clouds do not rain." The upper [line] is departing.

密小也兌爲密需坎升天爲雲墜地稱雨上變爲陽坎象半見故密雲不雨上往也 [YJJC 9:142].

Yu Fan uses the semi-trigrams in conjunction with various other theories such those of 'trigram images' (卦象, see **GUA XIANG**), 'interlocking trigrams' (互體, see **HU TI**), and 'linked interlocking [trigrams]' (連互, see **LIAN HU**). The fact that as much as four trigrams may share the same semi-trigram, and therefore, the same semi-image—e.g. **GEN** 艮, **XUN** 巽, **KAN** 坎, and **LI** 離 all have the semi-trigram ㇏—has left the theory open to criticism among later scholars. When two trigrams have the same semi-trigram in identical positions, it is impossible from the semi-trigram to tell which trigram it represents, see e.g. Jiao Xun 焦循 (1763-1820) [YJJC 146:186].

¹ Li Daoping 李道平 (fl. 1818-43) explained this puzzling gloss, saying that both **XIAO XU** [9.0] and **XIAO GUO** [62.5] have the phrase "Dense clouds do not rain". The names of both these hexagrams are prefixed 'small' (小) [(2) YJJC 93:209].

BAN XIANG 半象. Semi-images, see **BAN TI**.

BAO GUA 包卦. The contained (or containing) trigram, see **BAO TI**.

BAO TI 包體. The contained (or containing) trigram (also known as 包卦). The three outer lines (nos. 1, 2, and 6 or nos. 1, 5, and 6) of a hexagram constitute a trigram which contains another trigram made up of the inner lines (nos. 3, 4, and 5 or nos. 2, 3, and 4), i.e. the same as one of the 'interlocking trigrams' (互體, see **HU TI**). The term is thought to have originated with **LIN LI** (12th cent.) although the concept of contained trigrams is absent from his surviving work on *The Changes*.

Huang Zongxi 黃宗羲 (1610-95) [YJJC 115:135-40] has made a diagram which illustrates how one trigram is capable of containing and being contained in 32 hexagrams, see table 1 (p.15). Note that *Zhen* contains *Kun* twice in **FU** [24] ䷮, and *Zhen* itself is contained twice in **LIN** [19] ䷒.

Quan Zuwang 全祖望 (1704 or 1705-1755) gives the following explanation of contained (or containing) trigrams:

The theory presumes that one hexagram provides two interlocking [trigrams] [...] If one hexagram [of a pair] selects the upper interlocking [trigram], the other hexagrams selects the lower interlocking [trigram]. E.g. when **QIAN** ䷀ contains **KUN** ䷁, it is **SUN** [41] ䷶ and **YI** [42] ䷄, and when *Kun* contains *Qian*, it is

XIAN [31] ䷴ and **HENG** [32] ䷟. One trigram contains [or is contained] in 32 hexagrams, and eight trigrams contain [or are contained] in 256 hexagrams.

其說以爲一卦具兩互[...]一卦取上互則一卦取下互如乾包坤則爲損益坤包乾則爲咸恆一卦包三十二卦八卦包三百五十六卦 [YJC 141:6].

Table 1
Lin Huangzhong's [i.e. Lin Li] Diagram of Contained Trigrams
林黃中包體圖

ZHEN ䷲							
contains							
Kun ䷁	Qian ䷀	Dui ䷱	Gen ䷶	Li ䷔	Kan ䷜	Xun ䷴	Zhen ䷲
in ䷁ Fu [24]	in ䷀ Ge [49]	in ䷱ Feng [55]	in ䷶ Bi [8]	in ䷔ Ji ji [63]	in ䷜ Zhen [51]	in ䷴ Sui [17]	in ䷲ Ming yi [36]
in ䷁ Fu [24]	in ䷀ Da zhuang [34]	in ䷱ Tai [11]	in ䷶ Zhen [51]	in ䷔ Wei ji [64]	in ䷜ Ming yi [36]	in ䷴ Feng [55]	in ䷲ Lin [19]
&							
Kun ䷁	Qian ䷀	Dui ䷱	Gen ䷶	Li ䷔	Kan ䷜	Xun ䷴	Zhen ䷲
contains							
ZHEN ䷲							
in ䷲ Qian [15]	in ䷲ Xiao xu [9]	in ䷲ Tai [11]	in ䷲ Gen [52]	in ䷲ Bi [22]	in ䷲ Sheng [46]	in ䷲ Lin [19]	in ䷲ Ming yi [36]
in ䷲ Shi [7]	in ䷲ Zhong fu [61]	in ䷲ Jie [60]	in ䷲ Meng [4]	in ䷲ Sun [41]	in ䷲ Kan [29]	in ䷲ Huan [59]	in ䷲ Lin [19]

For the trigram **QIAN** ䷀ to contain any other trigram, the hexagram in which it occurs needs to have either at least one solid (*yang*) line at the bottom position and two solid lines in the two upper positions *or* two solid lines in the two

bottom positions and at least one solid line at the top position. These requirements are met by **TONG REN** [13] ䷌, **DA YOU** [14] ䷛, **WU WANG** [25] ䷘, **DA XU** [26] ䷬, **JIA REN** [37] ䷪, **KUI** [38] ䷥, **SUN** [41] ䷌, and **YI** [42] ䷄. In each of these hexagrams the trigram *Qian* contains one—and only one—trigram: In *Tong ren* it contains **XUN** ䷴, in *Da you* **DUI** ䷱, in *Wu wang* **GEN** ䷲, in *Da xu* **ZHEN** ䷲, in both *Jia ren* and *Kui* **KAN** ䷜, and in both *Sun* and *Yi* **KUN** ䷁. In an additional four hexagrams that have at least two solid lines in *both* the two bottom positions *and* the two upper positions, the trigram *Qian* contains two trigrams: In **QIAN** [1] ䷀ **QIAN** ䷀ twice, in **XIAO XU** [9] ䷈ **DUI** ䷱ and **LI** ䷲, in **LÜ** [10] ䷌ **LI** ䷲ and **GEN** ䷲, and in **ZHONG FU** [61] ䷶ **ZHEN** ䷲ and **GEN** ䷲. Even counting **QIAN** [1] ䷀, in which the trigram *Qian* contains itself, this yields only a total of 12 hexagrams in which *Qian* contains another trigram. However, since hexagrams [1], [9], [10], and [61] each allows *Qian* to contain two (not necessarily different) trigrams, these hexagrams are counted twice, thus totalling 16 hexagrams in which *Qian* contains another trigram.

Correspondingly, there are 16 hexagrams in which the trigram *Qian* is contained by other trigrams, sometimes twice by the same trigram in the same hexagram, e.g. **DUI** ䷱ contains **QIAN** ䷀ twice in **GUAI** [43] ䷫ (once constructing *Dui* from lines 1-2 and 6, and once from lines 1 and 5-6). In the case of **QIAN** [1] ䷀, **QIAN** ䷀ both contains itself twice and is contained by itself twice. Thus, for each trigram there are 32 hexagrams in which it contains or is itself contained, totalling 256 hexagrams for the eight trigrams.

BAO XI 包犧 – see **FU XI**.

BEI SONG LIU XIANSHEG 北宋六先生. The six gentlemen of the Northern Song (960-1127). This is how **ZHU XI** referred to **SIMA GUANG**, **SHAO YONG**, **ZHOU DUNYI**, Cheng Hao 程顥 (1032-85), **CHENG YI**, and **ZHANG ZAI**, the chief proponents of the Studies of the Way (道學, see **DAO XUE**).

BEIQI XIANSHEG 北溪先生 – see **CHEN CHUN**.

BEN 本. Lit. 'root', 'fundament'. This refers to the bottom line of a hexagram or trigram.

BEN GONG GUA 本宮卦. The original palace hexagram(s); alt. name for the hexagram(s) known as 'the pure hexagrams' (純卦) or the hexagrams of 'the upper generation' (上世) in **JING FANG**'s arrangement of 'the hexagrams of the eight palaces' (八宮卦), see **BA GONG GUA**.

BEN GUA 本卦. The original hexagram; also known as 'the principal hexagram' (正卦) or 'the static hexagram' (靜卦). The instances of divination with The Changes recorded in The Zuo Commentary 左傳 and Discourses of the

States 國語 are generally introduced with the formula “meeting (遇) Hexagram1 之 Hexagram2”. Traditionally, *zhi* 之 has been interpreted as a verb meaning ‘to go to’, so the formula has been understood as “Hexagram1 going to (i.e. changing into) Hexagram2.” Consequently, Hexagram1 was called ‘the original hexagram’ (本卦) and Hexagram2 became known as the derivative hexagram (之卦). See also **BIAN ZHAN**.

BEN XIANG 本象. The original images [of the eight trigrams (八卦 BA GUA)].

1. To **SHAO YONG** this referred to basic natural phenomena associated with the eight trigrams in **SHUO GUA** 3, see **ZHANG XINGCHENG** (1). These are also sometimes known as ‘the great images’ (大象, see **DA XIANG**, def. 2). The remaining correlations mentioned in **SHUO GUA** are referred to as ‘the different images’ (別象) or ‘extended images’ (廣象). See table 1. See also **BA GUA XIANG**.

Table 1
The Eight Trigrams 八卦

TRIGRAM	NAME	IMAGE	ANIMAL	BODY PART
	Qian 乾	Heaven	Horse	Head
	Kun 坤	Earth	Ox	Stomach
	Gen 艮	Mountain	Dog	Hand
	Dui 兌	Marsh	Sheep	Mouth
	Zhen 震	Thunder	Dragon	Foot
	Xun 巽	Wind	Cock	Thigh
	Kan 坎	Water	Pig	Ear
	Li 離	Fire	Pheasant	Eye

2. To **Lai Zhide** 來知德 (1525-1604) this referred to the eight animals correlated with the trigrams in **SHUO GUA** 7 [Zheng Can 1991, 112], see table 1 above. See also **BA GUA XIANG**.

3. To **Hang Xinzhai** 杭辛齋 (1869-1924) [YJJC 147:117-20] this referred to the eight animals of **SHUO GUA** 7 and the eight body parts (八體) of **SHUO GUA** 8, see table 1 above. See also **BA GUA XIANG**.

BI 比 – see **BI YAO**.

BI 比, 

Hexagram no. 8/19.

The hexagram figure consists of **KUN** 坤 below **KAN** 坎. This conveys

the images of water above the earth [DA XIANG] and submissiveness below [TUAN].

The interlocking trigrams are KUN ☷ below GEN ☶, joined they constitute BO [23] ☵☷, see HU TI.

The containing trigrams: KUN ☷ contains GEN ☶, and KAN ☵ contains KUN ☷, see BAO TI.

Bi is laterally linked with DA YOU [14] ☱☵, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Bi* belongs to 'the returning souls' (歸魂) of KUN's 坤 palace and the 7th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Bi* is one of 'the nine ministers' (九卿) hexagrams and belongs to the 4th month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2.

BI 賁, ☶☲

Hexagram no. 22/14.

The hexagram figure consists of LI 離 below GEN 艮. This conveys the images of fire beneath the mountain [DA XIANG] and brightness and stopping [TUAN].

The interlocking trigrams are KAN ☵ below ZHEN ☳, joined they constitute XIE [40] ☵☳, see HU TI.

The containing trigrams: LI ☲ contains ZHEN ☳ and KAN ☵, see BAO TI.

Bi is laterally linked with KUN [47] ☷, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Bi* belongs to 'the 1st generation' (一世) of GEN's palace and the 11th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Bi* is one of 'the three dukes' (三公) hexagrams and belongs to the 8th month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2.

BI GUA 辟卦. The sovereign hexagrams (also written 君卦). The twelve sovereign hexagrams are (from left to right) QIAN [1], GOU [44], DUN [33], PI [12], GUAN [20], BO [23], KUN [2], FU [24], LIN [19], TAI [11], DA ZHUANG [34], and GUAI [43]:



Correlated with the months of the year, the sovereign hexagrams symbolize the 'the waning and waxing' (消息) of *yin* and *yang*, see XIAO XI GUA.

BI YAO 比爻. Associated or neighbouring lines [**XUN SHUANG** (128-90), *YJC* 9:318]. This refers to an exposition of the hexagrams based on the relationship between the lines. Adjacent lines are thought to be ‘associated’, e.g. no. 1 is associated with no. 2, no. 2 is associated with no. 3, and so forth. However, in some cases—especially when dealing with hexagrams composed of one *yin* line and five *yang* lines, and vice versa—two lines need not be adjacent to be associated, e.g. **HE TUO** (6th – 7th cent.) said that in the case of **BO** [23] ䷗, the upper *yang* line is associated with the five *yin* lines [*YJC* 9:267]. The association between any two adjacent lines can be of two kinds: ‘supporting’ (**CHENG** 承) or ‘mounting’ (**CHENG** 乘). The lower line supports the upper line while the upper line mounts the lower. See **YAO WEI**.

BIAN 變. To alternate. One of several terms used in The Changes to denote the opposite of permanence, see also **HUA** (化), **YI** (易), **DONG** (動), and **TONG** (通). Swanson [1974, 69; 1984, 71] has suggested that *bian*, as a technical term in the **XI CI**, be translated as ‘alternation’ as the term is chiefly used to refer to the alternation between ‘bipolar opposites’. The **XI CI** 1.10 states: “Therefore, closing the door is called **KUN**, opening the door is called **QIAN**; now closing, now opening is called alternation (變)” (是故闔戶謂之坤闢戶謂之乾一闔一闢謂之變). *Bian* is used in The Changes to refer to the alternation of such pairs of opposites as softness and hardness, *yin* and *yang*, broken and solid lines. See also **HUA**.

BIAN BOYU 卞伯玉 (5th. cent.). *Bian* is not mentioned in the official histories. **LU DEMING** [(1) 1:1/12B] says he was Governor of Dongyang 東陽 (in pres. Zhejiang 浙江) some time during the Liu Song 劉宋 (420-79).

(1) *Xi ci* [zhu] 繫辭[注] (L), 2 *juan* [LS, see SS-JJZ 4:910].

BIAN GUA 變卦. The altered hexagram, see **ZHI GUA**.

BIAN GUA FAN DUI TU 變卦反對圖. The Diagram of Altered Hexagrams and Overturned Opposites. This refers to a diagram made by **LI ZHICAI** in which he arranges in eight groups the hexagrams that may be changed into another hexagram by overturning (反, see **FAN GUA**). This is the principal way of pairing the hexagrams in the received ed. of The Changes but eight hexagrams do not produce another hexagram by being overturned. Two of these are **QIAN** [1] ䷀ and **KUN** [2] ䷁; these are said to be gateways of The Changes and the ancestors of all things, i.e. by changing one or more lines in either will produce another hexagram. *Qian* and *Kun* constitute the first group. The remaining six hexagrams that do not change by overturning constitute the second group (see **PANG TONG GUA**). The remaining groups of hexagrams (3-8) are arranged according to the number of *yin* and *yang* lines in pairs as overturned opposites:

3. The possible combinations of one *yin* and five *yang* lines, altogether 6 hexagrams.

4. The possible combinations of one *yang* and five *yin* lines, altogether 6 hexagrams.

5. The possible combinations of two *yin* and four *yang* lines, altogether 12 hexagrams.

6. The possible combinations of two *yang* and four *yin* lines, altogether 12 hexagrams.

7. The possible combinations of three *yang* and three *yin* lines, altogether 12 hexagrams.

8. The possible combinations of three *yin* and three *yang* lines, altogether 12 hexagrams.

Li did not explain how he distinguished between groups 7 and 8. Four hexagrams, **TAI** [11] ䷊, **PI** [12] ䷋, **JI JI** [63] ䷮, and **WEI JI** [64] ䷶, occur in both groups and should be subtracted from the total of 68 hexagrams of the eight groups. The diagram is reproduced by **ZHU ZHEN** [(1) YXJH 1:938-41].

BIAN HU 變互. Changing or alternating interlocking [trigram], see **HU TI** and **SHEN GAI**.

BIAN YAO 變爻. Changing or alternating line(s); also known as ‘transforming line(s)’ (化爻). In the divination with The Changes recorded in The Zuo Commentary 左傳 and Discourses of the States 國語, the term refers to the line(s) of ‘the original hexagram’ (本卦) that will change because they have the numerical value 6 or 9. By the same token, it may be taken to refer to the lines that have changed to form ‘the derivative hexagrams’ (之卦, see **ZHI GUA**). See **YAO WEI**.

BIAN YI 變易. Alternating exchange, **KONG YINGDA** (2). This refers to one hexagram changing into another by means of the *yin* and *yang* lines changing into their opposites, e.g. **YI** [27] ䷄ changing into **DA GUO** [28] ䷌. This is one of the methods of ordering the hexagrams in the received ed., see **GUA XU** and **PANG TONG GUA**.

BIAN ZHAN 變占. Alternation divination; also known as ‘line alternation divination’ (爻變占). The term *bian zhan* refers to the divinations based on changing and unchanging lines recorded in The Zuo Commentary 左傳 and Discourses of the States 國語. These divinations are generally introduced with the formula “meeting (遇) Hexagram1 之 Hexagram2”. Traditionally, *zhi* 之 has been interpreted as a verb meaning ‘to go to’, so the formula has been understood as “Hexagram1 going to (i.e. changing into) Hexagram2.” Consequently, Hexagram1 was called ‘the original hexagram’ (本卦) and Hexagram2 became known as the derivative hexagram (之卦). Following this interpretation, **ZHU XI** [(7) 12:4/1A-2B] attempted to reconstruct how the result of a divination was arrived at in The Zuo Commentary and Discourses of the States. Acc. to Zhu Xi, if no lines were changing, The Deciding Remarks 彖辭 (see **TUAN CI**) of the original hexagram should be consulted; in the absence of two

hexagrams, the lower trigram was to be considered the original hexagram (which Zhu referred to as ‘the oracular trigram’ 貞卦, see **ZHEN GUA**) and the upper trigram the derivative hexagram (‘the remorseful trigram’ 悔卦, see **HUI GUA**). If one or two lines were changing, The Line Remarks 爻辭 (see **YAO CI**) of the changing lines in the original hexagram should be consulted; in the case of two lines the uppermost line was the more important. If three lines were changing, The Deciding Remarks of both the original hexagram and the derivative hexagram should be consulted. If four or five lines were changing, The Line Remarks of the lines that do *not* change should be consulted; in the case of two lines not changing the lowermost line was the most important. Finally, if all six lines were changing, the The Deciding Remarks of the derivative hexagram should be consulted, and, in the cases of **QIAN** and **KUN**, The Line Remarks to the ‘7th line’ should be consulted. There is no textual evidence in The Zuo Commentary and Discourses of the States for divinations where two, four or all six lines are changing.

Gao Heng (1900-1986) also followed the traditional interpretation of the divination formula in his reconstruction of the divination method. Gao’s point of departure is **XI CI** 1.8 from which he gets the number of Heaven and earth (see **TIAN DI ZHI SHU**), 55. In The Changes the moving *yang* lines are designated 9 and the moving *yin* lines are designated 6 which means that a hexagram exclusively made up of moving *yang* lines (like **QIAN** [1] ䷀) may be assigned a numerical value of 54, i.e. 6×9 . At the other extreme the hexagram **KUN** [2] ䷁ has six moving *yin* lines which gives the value 36, i.e. 6×6 , and between these two lie the numerical values of the remaining 62 hexagrams (static *yang* lines are designated 7 and static *yin* lines 8). By counting off the divination sticks as described in *Xi ci* 1.8, an ‘original hexagram’ (本卦) is constructed, and the numerical value of this hexagram is subtracted from 55, the number of Heaven and earth (see **TIAN DI ZHI SHU**). The lowest outcome of this subtraction will be ‘1’ ($55 - 54 = 1$) and the highest ‘19’ ($55 - 36 = 19$); the result for the remaining 62 hexagrams will be between 1 and 19. Gao uses the result of this subtraction to locate the moving line—and thus the ‘derivative hexagram’—by counting through the lines of the hexagram starting from below. When he reaches the top line on 6, he proceeds downwards again counting the top line twice and reaching the bottom line on 12 after which he again reverses direction counting the bottom line twice and reaching the top line on 18. Next, Gao outlines the directions for how to interpret the twelve possible outcomes: The original hexagram may have from zero to six changing lines, and the counting through the hexagram lines with the result of the hexagram’s assigned numerical value subtracted from 55 may either arrive at a changing line or a static line, thus:

- **Ø changing lines:** Consult the The Deciding Remarks.
- **1 changing line:**
 - A. Arriving at the changing line: Consult The Line Remarks of the changing line of the original hexagram.
 - B. Arriving at a static line: Consult the The Deciding Remarks of the original hexagram.

- **2 changing lines:**
 - A. Arriving at a changing line: Consult The Line Remarks of the changing line arrived at of the original hexagram.
 - B. Arriving at a static line: Consult the The Deciding Remarks of the original hexagram.
- **3 changing lines:**
 - A. Arriving at a changing line: Consult The Line Remarks of the changing line arrived at of the original hexagram.
 - B. Arriving at a static line: Consult the The Deciding Remarks of both the original hexagram and the derivative hexagram.
- **4 changing lines:**
 - A. Arriving at a changing line: Consult The Line Remarks of the changing line arrived at of the original hexagram.
 - B. Arriving at a static line: Consult the The Deciding Remarks of the derivative hexagram.
- **5 changing lines:**
 - A. Arriving at a changing line: Consult The Line Remarks of the changing line arrived at of the original hexagram.
 - B. Arriving at a static line: Consult the The Deciding Remarks of the derivative hexagram.
- **6 changing lines:** In the cases of QIAN [1] and KUN [2], consult the 7th Line Remarks of the original hexagram. As to the remaining 62 hexagrams, consult the The Deciding Remarks of the derivative hexagram.

There is textual evidence for only two of the twelve possibilities outlined above [Gao Heng 1963, 118].

Independently, Shaughnessy [1983] and K. Smith [1989] have convincingly demonstrated that the traditional interpretation of the formula “meeting Hexagram1 之 Hexagram2”, treating *zhi* 之 as a verb meaning ‘to go to’, is grammatically unsound. *Zhi* 之 is rather to be understood as a particle indicating possession: “Meeting Hexagram1’s Hexagram2.” It seems that prior to the custom of referring to the individual lines of the hexagrams as ‘9 in the 2nd [line]’ or ‘6 in the 3rd [line]’, a specific line in a hexagram, e.g. the first (bottom) line, could be indicated by juxtaposing two hexagrams that are identical except for the first line. For example, The Zuo Commentary, 5th Year of Duke Zhao: “Meeting MING YI’s [36] ䷢ QIAN [15] ䷀” indicates the first line of the *Ming yi* hexagrams, The Line Remarks of which is quoted subsequently. That this is the correct interpretation of *zhi* 之 becomes obvious when the formula is slightly changed as in the 29th Year of Duke Zhao where ‘Hexagram1 之’ is replaced by the third person possessive pronoun *qi* 其 ‘its’.

Thus the formula “meeting Hexagram1 之 Hexagram2” is the way an individual line in Hexagram1 is referred to in The Zuo Commentary and Discourses of the States.

Lit. Gotshalk 1999, 323-74; Rutt 1996, 175-201; Shaughnessy 1983; K. Smith 1989; H. Wilhelm 1959.

BIAN ZHONG BEI 辨終備. Explaining the Completeness. 1 *juan*. This is one of the eight Apocrypha of the Changes 易緯, comp. from the YLDD [YJJC 160; Isho 1.2]. The comm. is attrib. to **ZHENG XUAN**, see **YI WEI**. This is a 270-character collection of incoherent fragments full of interpolations and lacunae. Several passages also occur in other Apocrypha, and eight quotations in other works are not included in this collection.

BIE [GUA] 別[卦]. The different [diagrams]. This refers to the 64 hexagrams as opposed to 'the regular diagrams' (經卦) which refer to the eight trigrams (八卦, see **BA GUA**). These terms probably originated in The Zhou Rituals 周禮, a text first mentioned in the 2nd cent. BCE [Lin Yin 1972, 250].

BIE XIANG 別象. The different images, see **BEN XIANG**.

BING DAN 邴丹 (1st cent. BCE), z. Manrong 曼容. Bing held only minor posts as he was said to be more concerned with self-cultivation [HS 10:3083]. Together with **MAO MORU**, he received The Changes from **LU BO** and thus he represents the transmission of **SHI CHOU**'s trad. (see **HAN YI XUE**). However, it is not clear how the line of transmission continued from Bing, and he is not credited with any works on The Changes [HS 11:3598].

BO 剝, ䷖

Hexagram no. 23/11. Hexagram of the 9th month.

The hexagram figure consists of **KUN** 坤 below **GEN** 艮. This conveys the images of the mountain depending on the earth [**DA XIANG**] and submissiveness and stopping [**TUAN**].

The interlocking trigrams are **KUN** ䷁ below **KUN** ䷁, joined they constitute **KUN** [2] ䷁ ䷁, see **HU TI**.

The containing trigrams: **GEN** ䷳ contains **KUN** ䷁ twice, see **BAO TI**.

Bo is laterally linked with **GUAI** [43] ䷮, see **PANG TONG GUA**.

In the hexagram arrangement of 'the eight palaces' (八宮), *Bo* belongs to 'the 5th generation' (五世) of **QIAN**'s 乾 palace and the 9th month, see **BA GONG GUA**.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Bo* is one of 'the Son of Heaven' (天子) hexagrams and belongs to the 9th month, see **GUA QI**.

This is a 'weft hexagram' (緯卦), see **JING GUA** 經卦, def. 2. It is also one of the 'the sixteen attending hexagrams' (十六事卦), see **HU TI**.

BO CHANG 伯昌. The Earl Chang, known to posterity as the Cultured King 文王, who initiated the conquest of the Shang 商 (c. 1600-1040s BCE). See **WEN WANG**.

BOSHU YI 帛書易. The silk manuscript Changes. In December 1973 some

twenty silk manuscripts were discovered in the tomb of a son of Li Cang 利蒼, the marquis of Dai 軾, in Mawangdui 馬王堆 near Changsha 長沙, Hunan 湖南. The manuscripts included The Changes plus comm., Master Lao 老子 in two eds. plus comm. belonging to the Huang-Lao 黃老 trad. and the *Yin yang* trad. as well as other texts on philosophy, history, and medicine that have no received counterparts. The tomb had been sealed in 168 BCE, and the manuscripts date to the early 2nd cent. BCE. The Changes and comm. were written on two pieces of silk, the first containing The Changes and the comm. known as **ER SAN ZI WEN** and the second containing the **XI CI** (in a shorter version than the received ed.), **YI ZHI YI**, **YAO**, and **MIAO HE ZHAO LI**.

The silk ms. Changes—which is generally referred to as The Sixty-four Hexagrams 六十四卦—differs in some respects from the received ed. The most immediately notable dissimilarity is the different sequence, in which the 64 hexagrams and accompanying texts occur, see **GUA XU**. Also the *yin* (broken) lines of the hexagrams are written “—” instead of “- -”, see **GUA**. The text of the silk ms. corresponds in broad outline to the received ed. except for the frequent deployment of loan characters and graphic variants (or corruption), some of which are quite interesting (see e.g. **KUN** [2] ䷁ and **LI** [30] ䷔). The vast majority of the textual problems, however, is due to the difficulties that arise when committing an orally transmitted text to writing [Zhu Bokun 1993, 36].

Lit. Li Xueqin 1995; Shaughnessy 1994 & 1996a.

BU SHANG 卜商 – see **ZIXIA**.

CAI GONG 蔡公 (2nd – 1st cent. BCE?). Cai received The Changes from **ZHOU WANGSUN**. It is not clear how the line of transmission continued from Cai [HS 6:1703]. No details of Cai’s life are recorded except that he was from Wei 衛, and based on a statement by **YU FAN** recorded in **LI DINGZUO** (3), he has been identified with **CAI JINGJUN** who was from Pengcheng 彭城. The two locations were situated in the eastern part of present Henan 河南 and the northern part of present Jiangsu 江蘇, respectively, see **MA GUOHAN** [(1) 37]. This identification, however, is uncertain.

(1) Cai Gong [Yi] 蔡公[易] (L), 2 *pian* [HS-YWZ 6:1703].

CAI JINGJUN 蔡景君 (2nd – 1st cent. BCE?). No details of his life are recorded, and Cai is first mentioned in the 8th cent. in a fragment recorded in **LI DINGZUO** (3) quoting **YU FAN** [YJJC 9:194]. Nothing else is known of his works. **MA GUOHAN**, who includes the quotation, thinks Cai may be identical with **CAI GONG** (*q.v.*). This identification is uncertain, though.

CAI MO 蔡墨. (8th – 5th cent. BCE). Scribe in the state of Jin 晉. No other details of his life are recorded [SJ 5:1543]. A fragment of a comm. on **HUAN** [59.4] ䷺ recorded in Mr. Lü’s Springs and Autumns 呂氏春秋 is incl. in **WANG RENJUN** (1) under the title Mr. Scribe’s Explication of the Changes of Zhou 周易史氏義.

CAI YUAN 蔡淵 (1148-1236), z. Bojing 伯靜, h. Jiezhai 節齋. Son of **CAI YUANDING**. Cai Yuan devoted himself to studies and did not hold an office. His surviving works show that he attempted to combine the images and numbers trad. with the meaning and pattern studies which he held to be more important. In that he was influenced by his father and **ZHU XI** [SS 37:12876; SYXA 3:2001-12; JYK 1:31/10A-11A].

(1) Da zhuan Yi shuo 大傳易說 (L) [JYK 1:31/11A].

(2) Gu Yi xie yun 古易叶韻 (L) [JYK 1:31/11A].

(3) Gua yao ci zhi 卦爻辭旨 (L) [JYK 1:31/11A].

(4) Xiang shu yu lun 象數餘論 (L) [JYK 1:31/11A].

(5) Yi xiang yi yan 易象意言 [JYK 1:31/11A]. This was also reported lost in JYK but several eds. in 1 *juan* are available based on compilations from the YLDD [YJJC 141; Taibei: Shangwu, 1983].

(6) Zhou yi xun jie 周易訓解 [SS 37:12876] aka Zhou yi jing zhuan xun jie 周易經傳訓解, 4 *juan* [JYK 1:31/10A; the comm. says only 3 *juan* were preserved]. 2 *juan* are preserved today and available under the title Zhou yi gua yao jing zhuan xun jie 周易卦爻經傳訓解 [Taibei: Shangwu, 1983].

CAI YUANDING 蔡元定 (1135-98), z. Jitong 季通, h. Xishan xiansheng 西山先生, p. Wenjie 文節. Cai avoided office and lived as a private scholar and teacher with numerous students. In his youth he had studied the works of **SHAO YONG**, **ZHANG ZAI**, and **CHENG YI**; later his attention was drawn to the studies of **ZHU XI** with whom he became colleagues and friends. Cai was among those masters of the Way (see **DAO XUE**) who were persecuted by the government. In 1196-7 his teachings were labelled heresy and he was exiled to Chungling 舂陵 (in pres. Hunan 湖南) where he also attracted many students. He died in exile. Cai's biog. states that he would read any book he could lay his hand on and study any subject he came across, and he was skilled in such diverse fields as astronomy, geography, musical theory, military strategy, mathematics, etc. His work on musical theory is still extant [SYXA 3:1977-2000]. Cai's studies of The Changes seem to have been heavily influenced by Shao Yong and his diagrams (see **TU**, **HE TU**, and **LUO SHU**) and the images and numbers trad., although he attempted to reconcile this with the meaning and principle trad. He collaborated with Zhu Xi on a comm. on The Changes, and Cai is credited with making the first draft of Zhu Xi's famous work, Instructing the Young in the Studies of the Changes 易學啓蒙. Judging from the titles, three of the works mentioned in his biog. may be related to the cosmology of The Changes; one on the great expansion (大衍詳說, see **DA YAN ZHI SHU**), one on Shao Yong's studies (皇極經世), and one on the Supreme Mystery (太玄潛虛指要, see **YANG XIONG**). None of these have survived, and they are not listed in any bibl. [biog. SS 37:12875-6]. His studies was inherited by his son **CAI YUAN**.

Lit. Franke 1976, 1037-9.

CAN HU 參互. Joined interlocking [trigrams], i.e. a hexagram composed of two

interlocking trigrams. The term seems to have originated with **MAYI DAOZHE**, see **HU TI**.

CAN TIAN LIANG DI 參天兩地. Lit. ‘the number 3 is Heaven, the number 2 is earth’ [**SHUO GUA** 1].

1. **YU FAN** thought this means that the images of Heaven were divided into three and then doubled on the earth thus establishing the number of lines in a hexagram [**YJJC** 10:818].

2. In **CUI JING**’s interpretation Heaven’s numbers begin with 3 to match the *yang* trigrams (see **YANG GUA**, def. 1, a) whereas the Earth’s numbers begin with 2 to match the *yin* trigrams (see **YIN GUA**, def. 1, a), see table 1 [**YJJC** 10: 818]. See **TIAN DI ZHI SHU**.

Table 1.
The Numbers of Heaven and Earth 天地之數

Heaven’s Numbers	Yang Trigrams	Earth’s Numbers	Yin Trigrams
3	<i>Gen</i>	2	<i>Dui</i>
5	<i>Kan</i>	10	<i>Li</i>
7	<i>Zhen</i>	8	<i>Xun</i>
9	<i>Qian</i>	6	<i>Kun</i>

3. **HAN BO** believed this to be a general reference to odd and even numbers, and more specifically, a reference to the two odd (7 and 9) and two even numbers (6 and 8), known as ‘the four images’ (四象, see **SI XIANG**, def. 1). These numbers are the results of performing the divination procedure described in **XI CI** 1.8, and they indicate whether a hexagram line is moving or stable [(1) **YJJC** 3:345; tr. Lynn 119]. See **DA YAN ZHI SHU**.

4. **MA RONG** and **WANG SU**, basing themselves on **XI CI** 1.10, thought the expression refers to the three lower numbers of Heaven—1, 3, and 5—and the two lower numbers of the earth—2 and 4—the so-called ‘productions numbers’ (生數, see **SHENG CHENG**) related to the five agents (五行, see **WU XING**), see **KONG YINGDA** [(2) **YJJC** 8:736].

5. **ZHENG XUAN** understood the expression as a reference to the number of the great expansion (大衍之數, see **DA YAN ZHI SHU**): As **XI CI** 1.10 shows, the numbers of Heaven and earth (天地之數, see **TIAN DI ZHI SHU**) total 10, and 10 multiplied by Heaven’s 3 plus 10 multiplied by the earth’s 2 result in 50 which acc. to **XI CI** 1.8 is the number of the great expansion, see **KONG YINGDA** [(2) **YJJC** 8:737].

6. **ZHU XI** interpreted the expression as a reference to the roundness of Heaven and the squareness of the earth. The ratio of the diameter to the circumference of a circle is approximately 1 to 3; therefore Heaven is designated 3. The ratio of the side to the circumference of a square is 1 to 4, and because 4 is composed of two pairs, the earth is designated 2 [(6) **YJJC** 28:493].

CAN XIANG 參象. Joined images [of the eight trigrams]. By joining images correlated to two different trigrams and understanding these in terms of interaction, Hang Xinzhai 杭辛齋 (1869-1924) opened a way to a more dynamic interpretation. E.g. **LI** ☲ is fire and **GEN** ☶ is mountain: “This is fire scorching the mountain, so it is the image of the mountain’s destruction. In the human realm it is speech; destructive speech is slander, so it is also the image of slander” (爲火焚山山敗之象于人爲言敗言爲讒故又爲讒言之象) [YJC 147: 136-40]. See **BA GUA** and **BA GUA XIANG**.

CAOLU XIANSHENG 草廬先生 – see **WU DENG**.

CE 策. Divination stick(s). It refers to the 50 divination sticks of which 49 are counted through to form a hexagram as prescribed in **XI CI** 1.8, see **DA YAN ZHI SHU**. 策 is also written 冊, a graphic variant of 冊, see **LI DINGZUO** [(3) YJC 10:689] or 筴, see **LU DEMING** [(1) 1:1/26B]. See also **CE SHU**.

CE SHU 策數. The divination stick number(s). This refers to the number of divination sticks the diviner has left after counting through the 49 sticks as prescribed in **XI CI** 1.8. Acc. to the traditional interpretation of the procedure, there may be either 36, 32, 28 or 24 sticks left, and these numbers indicate what kind of hexagram line that has been obtained, e.g. 36 sticks left will produce an old *yang* (老陽) line which is a moving line, see **DA YAN ZHI SHU**. It may also refer to the number of divination sticks it takes to produce **QIAN** [1] ䷀, i.e. $6 \times 36 = 216$, or **KUN** [2] ䷁, i.e. $6 \times 24 = 144$. Or it may refer to the sum of these two numbers, i.e. 360, which corresponds to the days of a lunar year. Finally, it may refer to the number 11,520, which is the number of divination sticks it would take to produce all the 64 hexagrams of The Changes, i.e. 192 *yang* lines multiplied by 36 plus 192 *yin* lines multiplied by 24.

CHANGMIN XIANSHENG 長民先生 – see **LIU MU**.

CHAO GONGWU 晁公武 (c. 1105-1180), z. Zizhi 子止. Chao worked as an Auxiliary in the Hall of Literature. He is undoubtedly best known for the annot. bibl. of his own collection of books, The Account of Books Read in the Junzhai [Studio] 郡齋讀書志, which he completed in 1151. Only little is known of his studies of The Changes; he is said to have drawn on ancient and contemporary scholars alike to illustrate the changing of the hexagram lines and differences in meaning and pronunciation of words in the text [JYK 1:25/2B-3A].

(1) Zhao de Yi gu xun zhuan 昭德易詁訓傳 (L), 18 *juan* [WXTK 2:1525] aka Yi gu xun zhuan 易詁訓傳 [SS-YWZ 15:5039; JYK 1:25/2B] aka Yi guang zhuan 易廣傳 [JYK 1:25/2B comm.].

CHAO YIDAO 晁以道 – see **CHAO YUEZHI**.

CHAO YUEZHI 晁說之 (1059-1129), (his family name is also written 鼂) z. Yidao 以道, Boyi 伯以. *Jinshi* degree in 1082. Chao served as Grand Master for Palace Attendance. He was widely read, an accomplished landscape painter, poet, and master of The Six Classics 六經 (see **JING**), especially The Changes. His ed. of The Changes was the 'ancient Changes' 古易, i.e. the trad. which could be traced back to **FEI ZHI**. In his preface to (1), Chao stated that his ed. is in 8 *juan*, which means the **TUAN**, **XIANG**, and **XI CI** were not divided into two parts as in the received ed. [JYK 1:20/6A-8A].

(1) Chao Yidao gu Yi 鼂以道古易 (L), 12 *juan* [WXTK 2:1523] aka Lu gu Zhou yi 錄古周易, 8 *juan* [SS-YWZ 15:5038].

(2) Chao Yidao tai ji zhuan wai zhuan yin shuo 鼂以道太極傳外傳因說 (L), 8 *juan* [WXTK 2:1523] aka Tai ji zhuan 太極傳, 5 *juan* [SS-YWZ 15:5038].

(3) Jing shi Yi shi 京氏易式 (L) [JYK 1:20/7B].

(4) Yi gui 易規 (L), 1 *juan* [JYK 1:20/7A]. Apparently, this was still in existence in 1755 when the JYK was comp.

CHEN 臣. Ministers, subjects. This may refer to any residual group of hexagrams in an arrangement that singles out certain hexagrams, e.g. the four principal hexagrams (四正卦), for specific purposes. See e.g. **GUA QI**.

CHEN 辰. This is the 5th of the twelve branches (支), see **GAN ZHI**. It is also used to refer to all twelve branches, see e.g. **YAO CHEN**.

CHEN 讖. Prognostica, see **WEI SHU**.

CHEN CHUN 陳淳 (1159-1223)*, z. Anqing 安卿, p. Beiqi xiansheng 北溪先生. Private scholar and teacher. In 1190-91 Chen studied under **ZHU XI** and remained a loyal adherent, criticizing **LU JIUYUAN**'s teachings for being contaminated with Buddhist ideas. Besides The Changes, Chen wrote expositions on The Odes 詩, The Rituals 禮, and Master Meng 孟子. He is the author of several other works including the most famous, Beiqi's Meaning of Characters 北溪字義, in which he explains the terms of the Studies of the Way (道學) [biog. SS 36:12788-90; SYXA 3:2220-32].

(1) Zhou yi jiang yi 周易講義, 3 *pian* [JYK 1:31/6B]. Incl. in [Beiqi daquanji 北溪大全集, Beijing: Zhonghua, 1983].

Lit. Chan 1986a; Franke 1976, 95-7.

* Some sources have 1153-1217.

CHEN GUAN 陳瓘 (1057-1122)*, z. Yingzhong 瑩中, h. Liaozhai xiansheng 了齋先生 (Chen styled himself Liaoweng 了翁), p. Zhongsu 忠肅. *Jinshi* degree between 1078 and 1085. Chen served as Erudite at the National University, Remonstrance Official, and Editorial Director. He studied the teachings of Cheng Hao 程顥 (1032-85) and **CHENG YI**, which he combined with studies of **SIMA GUANG** and **SHAO YONG**. Chen is said to have been well versed in the numerology of The Changes [biog. SS 31:10961-4; SYXA 2:1206-15].

(I) Liaozhai Yi shuo 了齋易說, 1 *juan* [SS-YWZ 15:5038] *aka* Liaoweng Yi shuo 了翁易說 [JYK 1:20/5A]. Facs. reprint [YJC 19; Taipei: Shangwu, 1983].

* Some sources have 1060-1124.

CHEN TUAN 陳搏 (d. 989), z. Tunan 圖南. Daoist master. Already as a young man, Chen was well-read in the philosophers and he is described as ambitious. He styled himself The Typhoon Master 扶搖子. Having failed the imperial examinations in the early 930s, Chen withdrew from society to live as a recluse at Wudang shan 武當山. Later he moved to Hua shan 華山 where he lived for over forty years becoming a famous Daoist priest. Emperors conferred him sobriquets like Gentleman of the White Clouds 白雲先生 and the Gentleman Who Cannot be Seen or Heard 希夷先生 (希夷 also refers to the fungus 芝 which is associated with long life) for his interest in alchemy, especially the cultivation of the self in internal alchemy (內丹). Chen, who was well-versed in The Changes, applied the hexagrams and trigrams to the arts of alchemy [biog. SS 38:13420-22; SB 1:120-23]. Acc. to **ZHU XI**, Chen received a text on interior alchemy and The Changes, attrib. to **WEI BOYANG**. This ed. had a comm. by Peng Xiao 彭曉 (10th cent.). Chen also received **MAYI DAOZHE** (3) and wrote a comm. on it [DZJ 49:395].

Chen's main contribution to the studies of The Changes seems to have been the introduction of certain diagrams and arrangements of the eight trigrams, which had been transmitted in Daoist circles. Among the diagrams allegedly transmitted by Chen are the so-called River Diagrams (or magic squares, see **HE TU** and **LUO SHU**), the circular arrangements of the eight trigrams known as The Diagram Succeeding Heaven 後天圖 (see **HOU TIAN TU**) and The Diagram Preceding Heaven 先天圖 (see **XIAN TIAN TU**), and The Diagram of the Great Extreme 太極圖 (see **TAI JI TU**) and the Diagram of the Limitless 無極圖 (see **WU JI TU**). Chen's studies were transmitted through his students and students' students—**MU XIU**, **CHONG FANG**, **LI ZHICAI**, **LI GAI**, **XU JIAN**, **FAN ECHANG**—and had a great impact on studies of The Changes of **SHAO YONG**, **LIU MU**, and **ZHOU DUNYI** [JYK 1:16/1B-3A]. With **ZHU XI**'s ed. of The Changes, these diagrams became part and parcel of the book.

(I) Yi long tu 易龍圖 (*aka* Long tu Yi 龍圖易), (L), 1 *juan* [SS-YWZ 15:5035].

CHEN WEI 讖緯. Prognostica and wefts, see **WEI SHU** and **TU**.

CHEN XIANG 陳襄 (1017-80), z. Shugu 述古, h. Guling xiansheng 古靈先生. *Jinshi* degree in 1042. Chen served as Auxiliary Academician of the Bureau of Military Affairs. He was openly opposed to the reforms of **WANG ANSHI**. Chen was repeatedly commended by his successors for his contributions and accomplishments as a local teacher and administrator. Besides The Changes, Chen also studied The Central Harmony 中庸 [SS 30:10419-21; SYXA 1:225-37].

(I) Yi jiang yi 易講義, 2 *juan* [JYK 1:17/9B]. This was almost completely

lost; the texts to hexagrams [7], [14], [15], [16], and [17] are preserved in Guling ji 古靈集 [SKQS 1248].

Lit. Hervouet 1978, 391.

CHEN YUAN 陳元 (1st cent.), z. Changsun 長孫. Erudite of The Zuo Commentary 左傳 at the court of emperor Guangwu (r. 25-57) [biog. HHS 5:1229-34]. Together with **ZHENG ZHONG**, Chen transmitted the 'old text' (古文, see **HAN YI XUE**) trad. of **FEI ZHI**'s Changes (see **HAN YI XUE**); however, it is not clear how the line of transmission continued and Chen is not credited with any works on The Changes [HHS 9:2554].

CHENG 承. To support [**XIAO XIANG**]. This refers to an exposition of the hexagrams based on the relationship between the lines. The lower line of any adjacent pair of lines is believed to 'support' the upper line, e.g. no. 1 supports no. 2, no. 2 supports no. 3, and so forth. There is a particular emphasis on the idea of a *yin* line supporting a *yang* line which represents a submissive attitude on the part of the humble *vis-a-vis* the honourable, see e.g. **XIANG** [18.5, 60.4]. When two lines in a supporting relationship occupy 'matching positions' (**DANG WEI** or 'correct positions' **ZHENG WEI**)—meaning that the *yin* line is no. 2, 4 or 6, and the *yang* line is no. 1, 3 or 5—it is auspicious; otherwise, it is often inauspicious. See **YAO WEI**.

CHENG 乘. To mount [**TUAN, XIAO XIANG**]. This refers to an exposition of the hexagrams based on the relationship between the lines. When the upper line of an adjacent pair of lines is a *yin* line, it is believed to 'mount' the lower line, e.g. no. 6 mounts no. 5, no. 5 mounts no. 4, and so forth, see e.g. **CUI JING**'s comm. on **XIANG** 22.1 [YJJC 9:257]. If the lower line of the pair is a *yang* line, the *yin* line is said 'to mount the hard [line]' (乘剛, see **CHENG GANG**) which represents the commoner taking advantage of the nobleman. This is generally considered inauspicious. When the upper line of an adjacent pair of lines is a *yang* line, it is not referred to as 'mounting'; instead, this is viewed as a case of the *yin* line 'supporting' (**CHENG 承**) the *yang* line. See **YAO WEI**.

CHENG BING 程秉 (fl. 3rd. cent.), z. Deshu 德樞. Cheng was summoned to the court of the Wu 吳 (222-80) by Sun Quan 孫權 (r. 222-52) who appointed him Grand Mentor of the Heir Apparent. Cheng was a follower of **ZHENG XUAN**, and he wrote expositions on The Documents 書 and The Selected Sayings [of **KONG QIU**] 論語 [biog. SGZ 5:1248-9].

(1) Zhou yi zhai 周易摘 (L) [SGZ 5:1248]. This is not listed in any bibl.

CHENG DACHANG 程大昌 (1123-95), z. Taizhi 泰之, p. Wenjian 文簡. *Jinshi* degree in 1151. Cheng served as Assistant Editorial Director, Vice Director of the Imperial Library, and he was also Minister in the Ministry of Personnel. Cheng was a learned scholar with a special interest in history and geography and he wrote extensively on these subjects. His studies of The

Changes were inspired by the diagrams (圖, see TU) of LIU MU, SHAO YONG, and ZHANG XINGCHENG. Cheng also studied 'the hexagrams and the vital material force' (卦氣, see GUA QI) and 'the hexagram lines and the temporal divisions' (爻辰, see YAO CHEN) [biog. SS 37:12858-61].

(1) Yi Lao tong yan 易老通言 (L), 10 *juan* [SS-YWZ 15:5039].

(2) Yi yuan 易原, 10 *juan* [SS-YWZ 15:5039; JYK 1: 26/7A: Lost!]. Facs. reprint in 8 *juan* [YJJC 128; Shanghai: Guji, 1989] based on the SKQS ed. comp. from the YLDD.

Lit. Franke 1976, 179-82.

CHENG GANG 乘剛. To mount the hard [line] [TUAN, XIAO XIANG]. In a hexagram, when the lower line of a pair is a *yang* (solid, hard) line and the upper a *yin* (broken, soft) line, the *yin* line is said 'to mount the hard'. This represents a commoner taking advantage of a nobleman and is generally considered inauspicious. [XIANG 3.2, 16.5, 21.2, 47.3, 51.2]. TUAN 54 (comm. on GUI MEI [54] ䷮) has the expressions 'the soft [line] mounts the hard [line]' (柔乘剛也) and TUAN 43 (comm. on GUAI [43] ䷮) 'the soft [line] mounts the fifth hard [line] (or the five hard lines)' (柔乘五剛也). See YAO WEI.

CHENG HONG 乘弘 (1st cent. BCE). Erudite and Court Gentleman. Cheng received JING FANG's trad. of The Changes (see HAN YI XUE). It is not clear how the line of transmission continued after him and no works are attrib. to him [HS 11:3602].

CHENG JIONG 程迥 (12th cent.), z. Kejiu 可久, h. Shasui 沙隨. *Jinshi* degree in 1163. Cheng was several times appointed District Magistrate. He died in office as Gentleman for Court Service. Cheng studied and wrote books on a host of practical subjects such as demographics, agriculture, weights and measures, medicine etc. Apart from The Changes, he wrote comm. on The Springs and Autumns 春秋, The Selected Sayings [of KONG QIU] 論語, and Master Meng 孟子. Cheng is said to have been well-versed in The Changes and divination; he was initially influenced by SHAO YONG and YANG SHI; later he turned to the studies of ZHU XI.

(1) Gu Yi kao 古易考 (L), 1 *juan* [SS-YWZ 15:5040; SS 37:12952].

(2) Yi zhang ju 易章句 (L), 10 *juan* [SS-YWZ 15:5040] aka Gu Yi zhang ju 古易章句 [SS 37:12952].

(3) [Yi zhang ju] wai bian [易章句]外編, 1 *juan* [SS-YWZ 15:5040] aka Yi zhuan wai bian 易傳外編 [SS 37:12952]. See (4).

(4) Zhan fa 占法 [SS-YWZ 15:5040; comm. says 1 *juan*, WXTK 2:1526 agrees] aka Gu zhan fa 古占法 [SS 37:12952]. This is available as Zhou yi gu zhan fa 周易古占法 in 2 *juan* [YJJC 154] of which the 2nd *juan* is (3) above [Taibei: Shangwu, 1983].

CHENG SHU 成數. The completion numbers. This refers to the numbers 6 – 10, which are believed to complete the five agents (五行, see **WU XING**), see **SHENG CHENG**.

CHENG YI 程頤 (1033-1107), z. Zhengshu 正叔, h. Yichuan 伊川. *Jinshi* degree in 1059. Cheng managed to avoid office until he was in his middle fifties. Together with his brother Cheng Hao 程顥 (1032-85), he studied under **ZHOU DUNYI** in 1046-7. Between 1056 and 1063, when he was in the capital for the imperial examinations, he met with his uncle **ZHANG ZAI** and studied under **HU YUAN**. Cheng spent the better part of his adult life away from the capital in Luoyang 洛陽, where he and his brother lived close to **SHAO YONG** with whom they frequently met. Cheng's opposition to **WANG ANSHI**'s reforms and his reputation as a scholar earned him a post as Lecturer at the Hall of Venerable Government in 1085 when **SIMA GUANG** came into power. Cheng also accepted to tutor the young emperor Zhezong 哲宗 (r. 1086-94) together with **SU SHI**. Cheng and Su Shi did not get along, and when the tension between them became intolerable Cheng was sent back to Luoyang. When partisans of Wang Anshi's policies were back in power, Cheng was exiled to present Sichuan 四川 from 1097 to 1100. The rest of his life he maintained a low profile for fear of further persecution [biog. SS 36:12718-23; SYXA 1:589-653].

Cheng's studies of The Changes were grounded in meaning and pattern. He was influenced by both the ed. of **WANG BI** and **HAN BO** and his teacher **HU YUAN**, but he dispensed with Wang's metaphysics of 'void' (虛) and 'non-being' (無), see **XUAN XUE**. Cheng used The Changes as a vehicle for introducing his own philosophy of 'pattern' (理) and 'vital material force' (氣). Pattern, or 'the pattern of Heaven' (天理), is the constant principle that does not depend on things whereas the vital material force is transformed and changed according to that principle and becomes 'objects' (器). Cheng was one of the most influential scholars and teachers of the 11th cent., and he is regarded as one of the founders of the Studies of the Way (道學), also known as Neo-Confucianism. Cheng's comm. on The Changes was transmitted from **YANG SHI** through Luo Congyan 羅從彥 (1072-1135) and Li Tong 李侗 (1093-1163) to **ZHU XI**. Cheng and Zhu Xi came to represent the Studies of Patterns (理學), which is the rationalistic wing of these studies, see **DAO XUE**. However, some of Cheng's key concepts remained ill defined until Zhu Xi integrated them in his philosophy, and Zhu Xi criticized Cheng's comm. on The Changes for its inconsistencies [Li Jingde 1986:2626].

(1) Yi Xi ci jie 易繫辭解, 1 *juan* [SS-YWZ 15:5037]. See (2).

(2) Yi zhuan 易傳, 9 *juan*, pref. 1099 [SS-YWZ 15:5037], 10 *juan* incl. (1) [JYK 1:20/1A]. This lacks Cheng's comm. on **XI CI**, **SHUO GUA**, and **ZA GUA**. The remaining Wings, incl. **XU GUA**, are divided and inserted below the relevant hexagrams. Acc. to Cheng's student **YANG SHI**, the book was handed to another student before it was finished, and when that student died, the book was apparently scattered among other individuals. One such individual may have been **GUO ZHONGXIA** who is said to have been a student and received The

Changes from Cheng. Between 1111 and 1117 Yang recovered and ed. the comm. [Yang Shi 1937, 82]. Cheng's comm. is available in several eds. in 4, 6, or 8 *juan*: Yichuan Yi zhuan 伊川易傳, 4 *juan* [Taipei: Shangwu, 1983; Shanghai: Guji, 1989], Zhou yi Cheng shi zhuan 周易程氏傳, 6 *juan* [YJJC 15] and Yi jing 易經, 8 *juan* [Jiangnan shuju block-print ed., 1883]. The comm. also occur by the titles Zhou yi 周易, Zhou yi zhuan 周易傳, and Yi Cheng zhuan 易程傳. Zhang's comm. was incl. in LI XINCHUAN (1).

Lit. Franke 1976, 174-9; Fung 1953, 498-532; Graham 1957; Hervouet 1978, 3f.; Smith 1990.

CHENG YICHUAN 程伊川 – see **CHENG YI**.

CHENG ZHU XUEPAI 程朱學派. The school of **CHENG YI** and **ZHU XI**, which is also known as Studies of Patterns (理學), see **DAO XUE**.

CHENGZHAI XIANSHENG 誠齋先生 – see **YANG WANLI**.

CHONG FANG 种放 (956-1015), z. Mingyi 明逸 (or 名逸), h. Yunqi zui hou 雲溪醉侯. Chong lived as a recluse before he in 1002 entered service as Remonstrator of the Left and later as Attendant Gentleman in the Ministry of Works. Later in life, Chong again withdrew to live as a Daoist recluse. Acc. to **ZHU ZHEN**'s biog., Chong received various diagrams (圖, see **TU**) related to The Changes from **CHEN TUAN** which he passed on to **MU XIU** and **LI GAI** [biog. SS 38:13422-7; 37:12908]. Chong is not himself credited with any works on The Changes.

Lit. Franke 1976, 297-301.

CHU JIU 初九. First 9. This refers to a *yang* line in the 1st position (i.e. the bottom line) of the hexagram. This is considered 'a matching position' (當位, see **DANG WEI**); consequently, it is an auspicious constellation of line and position. [**WEN YAN** 1; **XIANG** 14.1, 61.1]. See **YAO WEI**.

CHU LIU 初六. First 6. This refers to a *yin* line in the 1st position (i.e. the bottom line) of the hexagram. This is not considered 'a matching position' (當位, see **DANG WEI**); consequently, it is an inauspicious constellation of line and position. [**XIANG** 8.1, 16.1, 20.1, 59.1; **XI CI** 1.7]. See **YAO WEI**.

CHU WEI 初位. The first position. This refers to the bottom positions of a hexagram or a trigram. These are also known as 'the lower positions' (下位). See **YAO WEI**.

CHU ZHONGDU 褚仲都 (5th – 6th cent.). Erudite of The Five Classics 五經 (see **JING**) at the court of the Liang 梁 (502-57) in the early 6th cent. [LS 3:657; NS 6:1842]. Fragments of his lost comm. show influence from both **WANG BI** and **ZHENG XUAN** and are often similar to those of an otherwise unknown Mr.

Zhuang 莊氏 (see ZHUANG). Nineteen quotations are preserved by KONG YINGDA (2), one by LU DEMING (1), and one by SHI ZHENG (1).

(1) Yi yi 易義 (L), LU DEMING [(1) 1:1/12B].

(2) Zhou yi jiang shu 周易講疏 (L), 16 *juan* [SS-JJZ 4:911].

For collections of preserved fragments, see MA GUOHAN (1) and HUANG SHI (1).

CHUN GUA 純卦. The pure (unmixed) hexagrams. This refers to hexagrams that are composed of two identical trigrams, see BA CHUN GUA.

CIHU XIANSHENG 慈湖先生 – see YANG JIAN.

CULAI XIANSHENG 徂徠先生 – see SHI JIE.

CUI 萃, ䷬

Hexagram no. 45/43.

The hexagram figure consists of KUN 坤 below DUI 兌. This conveys the images of the marsh over the earth [DA XIANG] and submissiveness and joy [TUAN].

The interlocking trigrams are GEN ䷋ below XUN ䷺, joined they constitute JIAN [53] ䷳, see HU TI.

The containing trigrams: KUN ䷁ contains XUN ䷺, and KAN ䷜ contains GEN ䷋, see BAO TI.

Cui is laterally linked with DA XU [26] ䷬, see PANG TONG GUA.

In the hexagram arrangement of ‘the eight palaces’ (八宮), *Cui* belongs to ‘the 2nd generation’ (二世) of DUI’s palace and the 6th month, see BA GONG GUA.

In the arrangement correlating ‘the hexagrams and the vital material force’ (卦氣), *Cui* is one of ‘the great officials’ (大夫) hexagrams and belongs to the 8th month, see GUA QI.

This is a ‘weft hexagram’ (緯卦), see JING GUA 經卦, def. 2.

CUI JIN 崔瑾 – see CUI JIN 崔觀.

CUI JIN 崔觀 (5th – 6th cent.). No details of his life are recorded. MA GUOHAN [(1) 257] thought he may be identical with a Cui Jin 崔瑾 mentioned in BS. Two fragments of his comm. on The Changes are preserved: One on WENYAN 1 in LI DINGZUO [(3) YJJC 9:44] and one on the explanation of the three meanings of 易 (see YI) in KONG YINGDA [(2) YJJC 4:8-9]. The latter seems to be close to the teachings of ZHENG XUAN.

(1) Zhou yi tong li 周易統例 (L), 10 *juan* [SS-JJZ 4:911].

(2) Zhou yi [zhu] 周易[注] (L), 13 *juan* [SS-JJZ 4:910].

For the two preserved fragments, see also MA GUOHAN (1).

CUI JING 崔憬. No details of Cui's life are recorded, but from a fragment of (1) quoted by **LI DINGZUO** (3), where he cites **KONG YINGDA**'s (574–648) sub-comm., it is clear that he is contemporary with or later than Kong, and he may be no later than the 8th cent. when his text is quoted by Li [YJJC 10:683]. Although in many ways Cui Jing continues the images and numbers trad. of the Han scholars **XUN SHUANG**, **YU FAN**, and **ZHENG XUAN**, he was not oblivious of the meaning and pattern studies. However, whereas he does not seem to have embraced the theories of 'hexagram alteration' (卦變, see **GUA BIAN**) and 'the inserted *jia* [stem]' (納甲, see **NA JIA**), Cui did primarily focus his attention on 'images' (see **BA GUA XIANG**, **YAO XIANG**, and **YI XIANG** 易象), and based his comm. on such theories as 'the hexagrams and the vital material force' (卦氣, see **GUA QI**), 'waning and waxing hexagrams' (消息卦, see **XIAO XI GUA**), 'interlocking trigrams' (互體, see **HU TI**), and the five agents (五行, see **WU XING**).

(1) Cui shi tan xuan 崔氏探玄 (L). This is not listed in any bibl., but it is mentioned by **LI DINGZUO** [(3) YJJC 10:683] who has 241 quotations comm. on The Changes (except the **ZA GUA**) attrib. to Cui Jing, some of which run to more than 500 characters [YJJC 10:681-3]. For collections of preserved fragments, see also **MA GUOHAN** (1) and **HUANG SHI** (2).

CUI YIN 崔駰 (d. 92), z. Tingbo 亭伯. Grandson of **CUI ZHUAN** and father of **CUI YUAN**. During the Yuanhe 元和 reign period (84-7) he served briefly as a Clerk to the Chariot and Horse General Dou Xian 竇憲 (d. 92). Cui is said to have been proficient in The Odes 詩, The Springs and Autumns 春秋, and The Changes at the age of thirteen. He passed his teachings on to his son Cui Yuan, but is not himself credited with any works on The Changes [biog. HHS 6:1703-23].

CUI YUAN 崔瑗 (77-142), z. Ziyu 子玉. Son of **CUI YIN** whose teaching he transmitted. As a young man he met with **JIA KUI** at the capital. For some years he lived as an itinerant scholar. Having reached his 40s, Cui survived a brief period of service with the Chariot and Horse General Yan Xian 閭顯, a relative of the empress dowager, whose family made an unsuccessful attempt to usurp power following the death of emperor An 安 in 125. Cui was engaged in studies of 'calendar numbers' (歷數, probably related to 'the solar intervals' 節氣 of 'the hexagrams and the vital material force' 卦氣, see **GUA QI**), **JING FANG**'s trad. of The Changes, and the correlations of 'the $6\frac{7}{80}$ days' (六日七分, see **GUA QI**). He is not credited with any works on The Changes.

CUI ZHUAN 崔篆 (fl. 1st cent.), z. Yanshou 延壽. Cui served as Governor during the reign of Wang Mang 王莽 (9-23). In 25 he retired to pursue scholarly activities, and he composed a work entitled *Zhou yi lin* 周易林 (Forest of the Changes of Zhou) [HHS 6:1703-5]. A number of works by this or similar titles appear with different attrib. (see e.g. **FEI ZHI** (3), **GUAN LU**, **JIAO YANSHOU**, **LU HONGDU**, **XU JUN**, **ZHANG MAN** (1)) in the bibl. chps. of the standard histories [SS-JJZ 4:1032-4; JTS-JJZ 6:2041-2; XTS-YWZ 5:1552-3]. The authorship

of the received text known as the *Yi lin* has been debated, see Jiao Yanshou and Xu Jun both of whom has been suggested as authors. Also the authenticity of the text has been questioned [Li Zhoulong 1989; Yu Jiaxi 1958]. Some of Cui's descendants were also scholars of The Changes, see CUI YIN and CUI YUAN.

(1) Zhou yi lin 周易林 (L?), 64 *pian* [HHS 6:1705], Cui shi Zhou yi lin 崔氏周易林 (L?), 16 *juan* [JTS-JJZ 6:2041; XTS-YWZ 5:1552]. Cui shi yi lin 崔氏易林 (L?), 16 *juan* [JYK 1:8/3B-4A]. JYK quotes LI SHI saying the text was also know as *Gua lin* 卦林 and *Xiang lin* 象林. An *Yi lin*, 10 *juan*, attrib. to Cui Zhuan and dated 1445 is included in [YJJC 151-2].

CUNZHAI XIANSHENG 存齋先生 – see XU SHENG.

CUNZHAI XIANGSHAN WENG 存齋象山翁 – see LU JIUYUAN.

CUO GUA 錯卦. Interchanging hexagrams. This refers to one hexagram changing into another by means of the *yin* and *yang* lines changing into their opposites, e.g. YI [27] ䷄ changing into DA GUO [28] ䷌. The term *cuo* 錯 stems from SHUO GUA 3 and XI CI 1.9 but was first used in this technical sense by Lai Zhide 來知德 (1525-1604). This describes one of the methods of ordering the hexagrams in the received ed., see PANG TONG GUA.

DA CHU 大畜 – see DA XU.

DA FU 大夫. The great official(s).

1. This is a term used by JING FANG [YJJC 177:7] to refer to the 2nd line of a hexagram (see also the YI QIAN ZUO DU [YJJC 157:19]), see YAO XIANG.

2. This refers to twelve hexagrams in the correlation between 'the hexagrams and the vital material force' (卦氣). Each of the twelve hexagrams corresponds to a month beginning with the 1st month: MENG [4] ䷃, SUI [17] ䷐, SONG [6] ䷌, SHI [7] ䷒, JIA REN [37] ䷗, FENG [55] ䷶, JIE [60] ䷻, CUI [45] ䷯, WU WANG [25] ䷘, JI JI [63] ䷥, JIAN [39] ䷢, and QIAN [15] ䷀, see GUA QI.

DA GUA 大卦.

1. The big (or great) hexagram(s). This refers to a *yang* hexagram. The expression probably stems from the following passages in XI CI 1.3 which says, "Arranging the small and the great rests with the hexagrams [...] Therefore the hexagrams have smallness and greatness" (齊小大者存乎卦 [...] 是故卦有大小). All explanations follow that of WANG SU (195-256) as quoted by LI DINGZUO [(3) YJJC 10:647]: "Yang hexagrams are big and yin hexagrams are small" (陽卦大陰卦小). There are, however, considerable disagreement as to what constitutes a *yang* hexagram and a *yin* hexagram, see e.g. YANG GUA. Hang Xinzhai 杭辛齋 (1869-1924) [YJJC 147:70-88] has attempted to classify big

and little hexagrams based on the meaning of the hexagram names and interpretations of The Deciding Remarks 彖辭 (see TUAN CI), see table 1.

Table 1
Big and Small Hexagrams 大小卦

BIG	LIN [19] 	FENG [55] 	DA YOU [14] 	DA GUO [28] 	DA ZHUANG [34] 	DA XU [26] 	
SMALL	LÜ [56] 	BI [22] 	DUN [33] 	XUN [57] 	KUI [38] 	XIAO GUO [62] 	XIAO XU [9]

2. The big (or great) trigram(s). This refers to the six of the eight hexagrams (minus *Qian* and *Kun*) that has a general resemblance to the six trigrams, see table 2.

Table 2
The Big Trigrams 大卦

LI	KAN	ZHEN	DUI	XUN	GEN
[61] ZHONG FU	[62] XIAO GUO	[19] LIN	[34] DA ZHUANG	[33] DUN	[20] GUAN

Exposition of The Changes based on the six big trigrams (i.e. the six hexagrams), which show the same characteristics associated with the six trigrams. This probably originated with JING FANG (77-37 BCE), see Quan Zuwang 全祖望 (1704 or 1705-1755) [YJJC 141:8-10]. Prominent scholars such as ZHU XI (1130-1200) used it, see e.g. DA ZHUANG [34.5] ䷗: “They lost sheep in Yi.¹ No troubles” (喪羊于易無悔). Zhu Xi comm.: “The hexagram figure resembles *Dui* which has the image of sheep in it” (卦體似兌有羊象焉) [(6) YJJC 28:155]. SHUO GUA 7 states that *Dui* has the image of sheep.

This theory was known as ‘accumulated hexagrams’ (積體) to YU YAN [Lin Zhongjun 1998, 400] and ‘similar hexagrams’ (像卦) to Hang Xinzhai 杭辛齋 (1869-1924) [YJJC 147:111]. Lai Zhide 來知德 (1525-1604) used the term ‘great images’ (大象) and extended the system to encompass all the hexagrams:

All those [hexagrams] having *yang* [lines] above imitate *Gen* and *Xun*, and all those have *yang* [lines] below imitate *Zhen* and *Dui*. Those having *yang* [lines] above and below imitate *Li*, and those having *yin* [lines] above and below imitate *Kan*.

凡陽在上者皆象艮巽陽在下者皆象震兌陽在上下者皆象離陰
在上下者皆象坎 [YXJH 2:1543].

This means that not only **ZHONG FU** [61] ䷆ resembles **LI** ䷄ but also e.g. **YI** [27] ䷄ and **YI** [42] ䷄. Less clear-cut cases were solved with recourse to the interlocking trigrams (互體, see **HU TI**), the *yin yang* nature of the constituent trigrams, interpretation of The Line Remarks 爻辭 (see **YAO CI**), images, symbolism, and approximation. As to the latter, e.g. **GE** [49.5] ䷪ mentions the word ‘tiger’ (虎), and [49.6] mentions the word ‘leopard’ (豹). The comm. **LU JI** remarks, that the central *yang* line of the upper trigram **DUI** ䷹ represents the tiger while the upper *yin* line represents the leopard which is a smaller animal of the same class [YJJC 10:503]. The upper trigram **DUI** ䷹ is laterally linked (旁通, see **PANG TONG GUA**) with **GEN** ䷲, and according to the lost images (逸象, see **YI XIANG**) mentioned by **YU FAN**, the trigram *Gen* symbolizes the leopard [YJJC 10:503]. This ‘verification’ supports the similarity between the hexagram *Ge* and the trigram *Dui* [YXJH 2:1543].

¹ Zhu Xi did not read 易 as a proper noun.

DA GUO 大過, ䷛

Hexagram no. 28/48.

The hexagram figure consists of **XUN** 巽 below **DUI** 兌. This conveys the images of the marsh weakening the tree [**DA XIANG**] and joy [**TUAN**].

The interlocking trigrams are **QIAN** ䷀ below **QIAN** ䷀, joined they constitute **QIAN** [1] ䷀, see **HU TI**.

The containing trigrams: **KAN** ䷜ contains **QIAN** ䷀ twice, see **BAO TI**.

Da guo is laterally linked with **YI** [27] ䷄, see **PANG TONG GUA**.

In the hexagram arrangement of ‘the eight palaces’ (八宮), *Da guo* belongs to ‘the roaming souls’ (游魂) of **ZHEN**’s palace and the 2nd month, see **BA GONG GUA**.

In the arrangement correlating ‘the hexagrams and the vital material force’ (卦氣), *Da guo* is one of ‘the three dukes’ (三公) hexagrams and belongs to the 10th month, see **GUA QI**.

This is a ‘weft hexagram’ (緯卦), see **JING GUA** 經卦, def. 2. It is also one of the ‘the sixteen attending hexagrams’ (十六事卦), see **HU TI**. This hexagram is said to have inspired the sages’ invention of coffins [**XI CI** 2.2].

DA HENG TU 大橫圖. The Great Horizontal Diagram, see **XIAN TIAN TU**.

DA XIANG 大象. The great images.

1. Abbr. of **DA XIANG ZHUAN** – see **XIANG ZHUAN**, def. 1.

2. In the **QIAN KUN ZUO DU** this refers to the basic images associated with the eight trigrams (八卦, see **BA GUA**), see table 1 (p. 39) [YJJC 158, 17]. It is by these images the trigrams are referred to in The Commentary on the Great Images 大象傳 (see **XIANG ZHUAN**, def. 1), hence the name. In **SHUO GUA** 3

the same basic images occur except *Kan* is correlated with water and *Li* with fire which, of course, are the elements associated with the moon and the sun, respectively. See also GUA XIANG.

Table 1
The Great Images 大象

QIAN:	Heaven	KAN:	moon
KUN:	earth	LI:	sun
GEN:	mountains	ZHEN:	thunder
DUI:	marshes	XUN:	wind

3. This may refer to Lai Zhide's 來知德 (1525-1604) classification of hexagrams by approximate similarity to trigrams, see DA GUA, def. 2.

DA XIANG ZHUAN 大象傳 – see XIANG ZHUAN, def. 1.

DA XU 大畜, ䷙

Hexagram no. 26/10.

The hexagram figure consists of QIAN 乾 below GEN 艮. This conveys the images of Heaven in the midst of mountains [DA XIANG] and stopping strength [TUAN].

The interlocking trigrams are DUI 兌 below ZHEN 震, joined they constitute GUI MEI [54] ䷥, see HU TI.

The containing trigrams: QIAN ䷀ contains ZHEN ䷳, and LI ䷔ contains DUI ䷹, see BAO TI.

Da xu is laterally linked with CUI [45] ䷬, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Da xu* belongs to 'the 2nd generation' (二世) of GEN's palace and the 12th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Da xu* is one of 'the nine ministers' (九卿) hexagrams and belongs to the 8th month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2.

DA YAN ZHI SHU 大衍之數. The number of the great expansion (or extension). The expression occurs in XI CI 1.8 in an enigmatic account of how the divination procedure using yarrow sticks proceeds:

The number of the great expansion is 50; of these 49 are used.
[These 49] are divided into 2 to represent 2. Suspend 1 to represent 3. Draw them (i.e. the yarrow sticks) by fours to represent the four

seasons. Return the remainder(s) to the space between the fingers to represent the intercalary [months]. In 5 years there are two intercalations, therefore [return the remainder(s)] twice to the space between the fingers and then suspend [them, i.e. the yarrow sticks held between the fingers]. Heaven's numbers are five, and earth's numbers are five. By the five positions obtaining one another, each has a match. Heaven's numbers are 25, and earth's numbers are 30. Altogether, the numbers of Heaven and earth are 55. This is that which completes the alternations and transformations and sets in motion the demons and spirits. *Qian's* yarrow sticks are 216, and *Kun's* yarrow sticks are 144. Altogether, there are 360. This matches the days of a year. The sticks of the two chapters [of *The Changes*] are 11,520. This matches the number of the myriad things. Therefore, four regulations complete a change. Eighteen alternations complete the hexagrams.

大衍之數五十其用四十有九分而爲二以象兩掛一以象三揲之以四以象四時歸奇於扚以象閏五歲再閏故再扚而後掛天數五地數五五位相得而各有合天數二十有五地數三十凡天地之數五十有五此所以成變化而行鬼神也乾之策二百一十有六坤之策百四十有四凡三百有六十當期之日二篇之策萬有一千五百二十當萬物之數也是故四營而成易十有八變而成卦

The number of the great expansion is 50 (see below for numerical speculations on how this figure was advanced), but only 49 yarrow sticks are used in the ensuing operations termed 'the four regulations' (四營). The 49 sticks are 'divided into two groups' (分而爲二), A and B (the first regulation), and 'one stick is removed' (掛一) from A and placed between the little finger and ring finger of one hand, e.g. the left hand (the second regulation). The rest of the sticks in A are 'counted through by fours' (揲之以四, the third regulation) until 1, 2, 3 or 4 sticks remain which are placed between the ring finger and the middle finger of the same hand (歸奇於扚, the fourth regulation). Now B are counted through in a similar manner and the remaining sticks are placed between the middle finger and the index finger (再扚). The remainder of group A—whether 1, 2 or 3—will, when added to the remainder of group B, always result in 4. If the remainder of group A is 4, the remainder of group B will also be 4, so the sum of the remainders will be 8. Thus the remainder of group B can always be known when the remainder of group A is calculated, therefore the four regulations need not include the counting of group B. So when the remainder of the two groups—4 or 8—is added to the stick removed prior to the counting, the result is either 5 or 9 which is subtracted from the 49, resulting in 44 or 40 yarrow sticks.

When the four steps have been repeated with the group of 44 or 40 sticks, the remaining sticks will be 40, 36 or 32. After a third time 36, 32, 28 or 24 sticks will remain. Acc. to XUN SHUANG's comm., 36 sticks correspond to a *yang* line which he associates with the number 9, and 24 sticks correspond to *yin*

line designated 6 [YJJ 10:689f.]. So the four numbers—36, 32, 28 or 24—indicate what kind of line the procedure has resulted in, i.e. they correspond to ‘the four images’ (四象), see table 1.

Table 1
The Four Images 四象

36	9	Moving yang line	Old yang 老陽
28	7	Stable yang line	Young yang 少陽
32	8	Stable yin line	Young yin 少陰
24	6	Moving yin line	Old yin 老陰

The moving lines are those that change into their opposites and thus facilitate the construction of second hexagram. However, going through the four regulations three times merely produces one line, so to produce a complete hexagram requires 18 turns (十有八變). See also HUO LIN ZHU FA for the much simpler coin method.

If one *yang* line is the result of 36 sticks, then 6 *yang* lines are the result 216 sticks, and if a *yin* line is the result of 24 sticks, then 6 *yin* lines are the result of 144 sticks. The number 11,520 is the sum of all the yarrow sticks it takes to produce all the 384 lines of the 64 hexagrams assuming that the *yang* lines are based on 36 and the *yin* lines based on 24 sticks:

$$192 \times 36 + 192 \times 24 = 11,520$$

The number 50 has many traditional explanations (for the numbers of Heaven and earth, see TIAN DI ZHI SHU). ZHENG XUAN proceeded from number of Heaven and earth 55 and subtracted 5 corresponding to the five agents (五行, see WU XING). DONG YU and YAO XIN also proceeded from 55 but subtracted 6 corresponding to the six lines of a hexagram obtaining the 50-1 instead. JING FANG added 10 days, 12 double hours (辰), and the 28 ‘lunar lodges’ (宿) whereas MA RONG added ‘the great extreme’ (太極), 2 for ‘the two matching appearances’ (儀), 2 for the sun and the moon, 4 seasons, 5 agents, 12 months, and 24 solar intervals (see GUA QI). XUN SHUANG multiplied the 6 lines of a hexagram by 8 trigrams and added 2 to represent *Qian* and *Kun* [YJJ 4:373]. A further explanation occurs in HS which adds 1, 2, 3, and 4 and multiplies the result by 5 [HS 4:983].

The number of the great expansion is often represented in calendar computations, e.g. in the following paragraph from The Treatise on Pitch-pipes and Calendars 律曆志 in The Han Documents 漢書:

Therefore, for the primordial beginning there is the representation of one, for The Springs and Autumns there are two, for the Three Sequences [calendar] there are three, and for the four seasons there are four. Combined they are ten and complete the five [heavenly] bodies. Multiplying five by ten [results in] the number of the great expansion, but the Way takes one of them. The remaining 49 are those that should be used, so in divination with yarrow sticks this is considered the [correct] number. To represent two, this is doubled. Furthermore, to represent three, this is tripled. Furthermore, to represent four, this is quadrupled. Also, return to the remainder to represent the intercalary 19 and to the one that was taken, and add these. Because [the sticks are] twice [placed in] the space between the fingers, it is doubled.

是故元始有象一也春秋二也三統三也四時四也合而爲十成五體以五乘十大衍之數也而道據其一其餘四十九所當用也故著以爲數以象兩兩之又以象三三之又以象四四之又歸奇象閏十九及所據一加也因以再扐兩之 [HS 4:983].

The calculation described progresses as follows:

$$\begin{aligned}
 1 + 2 + 3 + 4 &= 10 \\
 5 \times 10 &= 50 \\
 50 - 1 &= 49 \\
 49 \times 2 &= 98 \\
 98 \times 3 &= 294 \\
 294 \times 4 &= 1.176 \\
 1.176 + 19 + 1 &= 1.196 \\
 1.196 \times 2 &= 2.392
 \end{aligned}$$

The HS says the figure 2.392 is ‘the lunation rule’ (月法), i.e. one of the constants of the Three Sequences 三統 calendar. The other constant is ‘the day rule’ (日法) which is calculated to 81. The lunation rule divided by the day rule results in the length of a month: $2.392 / 81 = 29 \frac{43}{81}$ days which is very close to modern calculations. It seems it was important to integrate the number of the great expansion in calendar computations even if it required some measure of numerological niceties. This was a significant feature of The Apocrypha 緯 (see **WEI SHU** and especially **YI QIAN ZUO DU** and **YI WEI JI LAN TU**), and it also informed the calendar reforms introduced by **YIXING** [JYK 3:70/1B/2A].

DING YIDONG has devised a series of diagrams that relate the numbers 50 and 49 to the numbers of Heaven and earth, i.e. the numbers 1 to 10. See table 2 (p. 43). The sum of the numbers in col. B is 99, which is also the sum of 50 and 49. The bold figures in cols. E and G are those related to the four images explained above. The sum of the four lowest figures of col. E ($12 + 16 + 20 + 24 = 72$) added to the sum of four highest figures ($24 + 28 + 32 + 36 = 120$) results in 192 which is the total number of *yang* or *yin* lines in the 64 hexagrams.

Altogether, the 64 hexagrams have 384 lines which Ding calculates as $2^2 + 3^2 + 4^2 + 5^2 + 6^2 + 7^2 + 8^2 + 9^2 + 10^2$. See also **TIAN DI ZHI SHU**.

Table 2
The Number of the Great Expansion & The Numbers of Heaven and Earth
大衍之數與天地之數

A	B	C	D	E	F	G
1	+ 2 =	3				
2	+ 3 =	5	+ 7 =	12	/ 4 =	3
3	+ 4 =	7	+ 9 =	16	/ 4 =	4
4	+ 5 =	9	+ 11 =	20	/ 4 =	5
5	+ 6 =	11	+ 13 =	24	/ 4 =	6
6	+ 7 =	13	+ 15 =	28	/ 4 =	7
7	+ 8 =	15	+ 17 =	32	/ 4 =	8
8	+ 9 =	17	+ 19 =	36	/ 4 =	9
9	+ 10 =	19				

(Adapted from Ding Yidong's Diagram of the Great Expansion Suspends One and Produces the Number of Sticks of the Two Chapters 大衍掛一生二篇策數圖 [Shi Wei 1995, 425]).

DA YOU 大有, ䷍

Hexagram no. 14/50.

The hexagram figure consists of QIAN 乾 below LI 離. This conveys the images of fire above Heaven [DA XIANG] and strength and brightness [TUAN].

The interlocking trigrams are QIAN ䷀ below DUI ䷹, joined they constitute GUAI [43] ䷢, see HU TI.

The containing trigrams: QIAN ䷀ contains DUI ䷹, and LI ䷲ contains QIAN ䷀, see BAO TI.

Da you is laterally linked with BI [22] ䷗, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Da you* belongs to 'the returning souls' (歸魂) of QIAN's 乾 palace and the 1st month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Bi* is one of 'the feudal lords' (諸侯) hexagrams and belongs to the 5th month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2.

DA YU 大禹. The great Yu. The cultural hero who is credited with controlling the inundated rivers. Acc. to SUN SHENG it was Yu who doubled the eight trigrams thus creating the 64 hexagrams [YJC 4:11], see GUA.

DA YUAN TU 大圓圖. The Great Circular Diagram, see XIAN TIAN TU.

DA ZHUAN 大傳. The Great Commentary. The same as the **XI CI ZHUAN** (q.v.), see **YI DA ZHUAN**.

DA ZHUANG 大壯, ䷡

Hexagram no. 34/26.

The hexagram figure consists of **QIAN** 乾 below **ZHEN** 震. This conveys the images of thunder above Heaven [**DA XIANG**] and hardness and movement [**TUAN**].

The interlocking trigrams are **QIAN** ䷀ below **DUI** ䷹, joined they constitute **GUAI** [43] ䷮, see **HU TI**.

The containing trigrams: **DUI** ䷹ contains **DUI** ䷹, and **ZHEN** ䷲ contains **QIAN** ䷀, see **BAO TI**.

Da zhuang is laterally linked with **GUAN** [20] ䷮, see **PANG TONG GUA**.

In the hexagram arrangement of 'the eight palaces' (八宮), *Da zhuang* belongs to 'the 4th generation' (四世) of **KUN**'s 坤 palace and the 2nd month, see **BA GONG GUA**.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Da zhuang* is one of 'the Son of Heaven' (天子) hexagrams and belongs to the 2nd month, see **GUA QI**.

This is a 'weft hexagram' (緯卦), see **JING GUA** 經卦, def. 2. This hexagram is said to have inspired the sages' invention of houses with slanting roofs [**XI CI** 2.2].

DAI BIN 戴賓 (2nd – 1st cent. BCE). He may have received The Changes of **SHI CHOU** (see **HAN YI XUE**) from **DAI CHONG** (q.v.). Dai Bin passed the trad. on to **LIU KUN**, but Dai is not credited with any works on The Changes [HHS 9:2549].

DAI CHONG 戴崇 (2nd – 1st cent. BCE), z. Ziping 子平. Chamberlain for the Palace Revenues. Together with **PENG XUAN**, he received The Changes from **ZHANG YU** and thus he represents the transmission of **SHI CHOU**'s trad. (see **HAN YI XUE**). It is not clear how the line of transmission continued from Dai; however, it has been suggested by Hui Dong 惠棟 (1697-1758) [HHSJ 891] that he passed the Shi Chou Changes on to his alleged descendant **DAI BIN** who is known to have transmitted the same trad. [HS 10:3349; 11:3598].

(1) *Yi zhuan* 易傳 (L) [CFYG 8:7258]. Not attested until 998-1011 when CFYG was comp.

DAI PING 戴憑 (1st cent.), z. Cizhong 次仲. Held various posts at the court during the reign of emperor Guangwu (25-57) including Leader of Palace Gentlemen Brave as Tigers. He studied **JING FANG**'s trad. of The Changes (see **HAN YI XUE**) and was renowned for his erudition in The Classics 經 (see **JING**). Dai is not credited with any works on The Changes [biog. HHS 9:2553-4].

DANG WEI 當位. Matching positions [TUAN, XIAO XIANG]. This refers to an exposition of the hexagrams based the positions of *yin* (broken) and *yang* (solid) lines. A *yin* line is considered to be in a matching position in positions 2, 4, and 6 counted from the bottom up, and a *yang* line is in matching position in positions 1, 3, and 5. Thus **JI JI** [63] ䷵ is the epitome of matching positions whereas **WEI JI** [64] ䷶ has no lines at all in matching positions. Matching positions is also referred to as ‘the position is matching’ (位當), ‘attain the correct [position] (得正), ‘attain the matching [positions]’ (得當), ‘the correct positions’ (正位), or ‘attain the positions’ (得位). [TUAN 21, 33, 39, 60, 64; XIANG 5.6, 19.4, 22.4, 39.4, 40.4, 47.4]. See also **WEI BU DANG** and **YAO WEI**.

DAO 道. The way. Traditionally, the way referred to both the proper course of action and a metaphysical absolute. In cosmos or nature things naturally follow the proper course unless man upsets everything by not being in harmony with the way. The Ten Wings 十翼 (see **SHI YI**) refer to the way on many levels, the way of **QIAN** [1] ䷀, the way of **KUN** [2] ䷁, the way of Heaven, the way of the earth, the way of man, the way of the nobleman, the way of the little man, etc. **XI CI** discusses the meaning of the way in relation to change and The Changes, the most celebrated statement no doubt being, “Now *yin*, now *yang*, this is called the way” (一陰一陽之謂道) [XI CI 1.4]. That the way relates to change is also accentuated in other passages: “The Changes being a book should not be distant; being the way, it is constantly shifting, alternating, and moving restlessly” (易之謂書也不可遠爲道也屢遷變動不居) [XI CI 2.7]. And:

The Changes being a book is wide and large, entirely perfect! It has the way of Heaven in it. It has the way of the earth in it. It has the way of man in it. It combines the three qualities (or powers) and doubles that, therefore there are six. These six are nothing else than the ways of the three qualities (powers). The way has alternations and movements.

易之爲書也廣大悉備有天道焉有人道焉有地道焉兼三才而兩之故六六者非它也三才知道也道有變動 [XI CI 2.8]

The above clearly demonstrates that according to the author(s) of the *Xi ci*, the proper way is never fixed but always shifting, moving, alternating. In other words, to understand and be in harmony with the way, it is necessary to understand the nature of change:

The master said, “He who knows the way of alternation and transformation, does he not know the behaviour of the spirits!” The Changes has the way of the sages four times in it: With words it esteems the remarks, with movements it esteems the alternations, with manufactured utensils it esteems the images, and with yarrow stick divination it esteems the prognostications.

子曰知變化之道者其知神之所爲乎易有聖人之道四焉以言者
 尙其辭以動者尙其變以制器者尙其象以下筮者尙其占 [XI CI
 1. 9].

As a metaphysical entity, the way is contrasted with physical objects (器):
 “Being above (or prior to) form, this is called the Way. Being below (or after)
 form, this is called objects” (形而上者謂之道形而下者謂之器) [XI CI 1.12].
 Consequently, in WANG BI’s and HAN BO’s interpretations the way is simply
 another term for ‘non-being’ (无), see XUAN XUE. CHENG YI, on the other
 hand, used this passage to point out that,

[In the phrase] ‘now *yin*, now *yang*, this is called the way’, the way
 is not *yin* and *yang*, but that by which there is now *yin* and now
yang, that is the way. [...] *Yin* and *yang* are vital material force.
 Vital material force is below form, the way is above form.
 一陰一陽之謂道道非陰陽也所以一陰一陽道也[...]陰陽氣也氣
 是形而下者道是形而上者 [Zhu Bokun 1995, 2:227].

YE SHI [1977, 42] held that the way was not both *yin* and *yang* but only *yang*.
 This preference for *yang* over *yin*—as opposed to the opposite partiality in
 Master Lao 老子—can be traced back to YU FAN who asserted that the way
 referred to QIAN [1] [YJJC 10:820]. See also YIN YANG and DAO XUE.

DAO XUE 道學. Studies of the Way, commonly referred to as ‘Neo-
 Confucianism’ in English. This refers to the tendency among philosophers of the
 11th – 13th cent. to turn to the pre-Han philosophical texts associated with
 KONG QIU while dissociating themselves from Daoism and Buddhism. It was
 believed that the transmission of the Way of Kong Qiu had stopped with Master
 Meng 孟子, so it was necessary to dispense with the deceitful teachings of
 Daoism and Buddhism as well as the distorted forms of Confucianism
 entertained by certain philosophers during the Han 漢 (202 BCE – 220 CE) in
 order to get back to the true learning. As the early Confucian texts mainly
 concentrated on ethics, The Changes came to play an important part in the
 Studies of the Way as the vehicle for metaphysical and cosmological thinking.
 Acc. to ZHU XI Studies of the Way originated with ZHOU DUNYI [SS 36:12710].

Philosophically, Studies of the Way revolved around the concepts of
 ‘pattern’ (理) and ‘vital material force’ (氣). In the most general terms, pattern is
 the never-changing normative principle of things while the vital material force is
 the stuff which—in accord with pattern—becomes objects (器). A phrase from
 XI CI 1.12 was borrowed to explain the distinction between the two concepts:
 Pattern is above or prior to form, “Being above form, this is called the Way”
 (形而上者謂之道), and vital material force is below or after form, “Being below
 form, this is called objects” (形而下者謂之器). Pattern was also referred to as
 ‘Heaven’s pattern’ (天理) which corresponds to the Way, and in man the pattern
 is the human nature (性) which—following Master Meng—was believed to be

endowed with an inclination toward goodness. To realize the goodness of the human nature, it was necessary 'to examine things' (格物), i.e. study patterns or principles, so this also became known as Studies of Patterns (理學). This school of thought, which is often characterized as rationalistic, is associated with **CHENG YI** and **ZHU XI**. Education was essential, and to the masters of the Way, self-cultivation (修身) assumed tremendous importance. The Studies of Patterns generated a reaction from philosophers who held that when man has pattern within, it makes more sense to take the direct way and study the heart-mind (心). Studies of the Heart-mind (心學) is characterized as idealistic and its main representatives are **LU JIUYUAN** and Wang Yangming 王陽明 (1472-1529). In spite of the efforts to avoid it, both trends were to a certain extent influenced by Daoism and Buddhism, and to some later philosophers of the Qing 清 (1644-1911), especially Studies of the Heart-mind was difficult to distinguish from Chan 禪 Buddhism, see **HAN XUE**.

Politically, the masters of the Way were generally conservative insofar they looked back to the past and opposed the institutional reforms initiated by **FAN ZHONGYAN** and **WANG ANSHI**. At the same time, with their emphasis on self-cultivation, reliance on rituals and appearance, and a critical attitude toward government bureaucrats, the masters of the Way were often at odds with the more traditional scholar-officials. In the latter half of the 12th cent. the term 'Studies of the Way', which originally had been used by **ZHANG ZAI** in the 11th cent. to describe his own and his colleagues' philosophically activities, had become an invective, and in 1195 the teachings of **CHENG YI** was banned. In the following years, masters were persecuted, deprived of their privileges or exiled. The ban was lifted in 1202 and in 1241, Studies of the Way received official endorsement.

Adherents of Studies of the Way generally strengthened the meaning and pattern approach to studies of The Changes, but they departed from the Daoist influence of Profound Studies (玄學, see **XUAN XUE**) originating with **WANG BI** and **HAN BO**. While various ideas and theories belonging to the images and numbers trad. of Han scholars such as **JING FANG** and **MENG XI** were abandoned, many philosophers attempted to integrate images and numbers in their studies of The Changes, see e.g. **ZHU XI**. Especially, the diagrams (圖, see **TU**) that began to appear in the early 11th cent. became important devices in cosmological thinking grounded in The Changes.

In addition to those mentioned above, **CHEN TUAN**, **SHAO YONG**, **YANG SHI**, and **YOU ZUO** are listed in SS [36:12709-792] as important representatives of Studies of the Way who studied The Changes.

DAO JING DUILI GUA 倒經對立卦. Opposite hexagrams with inversed trigrams [Gao Heng 1980, 11]. See **LIANG XIANG YI**.

DAO YAO DUILI GUA 倒爻對立卦. Opposite hexagrams with inverted lines [Gao Heng 1980, 11]. See **FAN GUA**.

DE 德. ‘Virtue’ or ‘power’, see **WU DE**.

DE DANG 得當. To attain the matching [positions] [**XIAO XIANG**]. This refers to an exposition of the hexagrams based on the positions of *yin* (broken) and *yang* (solid) lines. The *yin* lines are considered to be in correct position in lines 2, 4, and 6 counted from the bottom up, and the *yang* lines are in correct positions in lines 1, 3, and 5. Thus **JI JI** [63] ䷵ is the epitome of correct positions whereas **WEI JI** [64] ䷶ has no lines in correct positions. This is also known as ‘attain the correct [position]’ (得正), ‘matching positions’ (當位), ‘the correct positions’ (正位), or ‘attain the positions’ (得位). [**XIANG 21.5**]. See **YAO WEI**.

DE WEI 得位. To attain the positions [**TUAN 9, 13, 53, 59; XIANG 56.4**]. See **DE DANG** and **YAO WEI**.

DE ZHENG 得正. To attain the correct [positions] [**YU FAN, YJJC 10:646**]. See **DE DANG** and **YAO WEI**.

DE ZHONG 得中. To attain the central [position] [**TUAN, XIAO XIANG**]. This means that a line is in the central position of one of the constituent trigrams of a hexagram, i.e. in positions 2 or 5. [**TUAN 6, 13, 21, 38-40, 50, 53, 56, 60-64; XIANG 57.2**]. See **YAO WEI**.

DENG PENGZU 鄧彭祖 (1st cent BCE – 1st cent. CE), z. Zixia 子夏. District Magistrate. Deng, together with **HENG XIAN** and **SHISUN ZHANG**, received **LIANGQIU HE**’s trad. of *The Changes* from **WULU CHONGZONG** (see **HAN YI XUE**). It is not clear how the line of transmission continued from Deng, and he is not credited with any works on *The Changes* [**HS 11:3601**].

DI 地. Earth. The natural phenomenon associated with the trigram **KUN** [e.g. **XIANG 7, 8; SHUO GUA 4, 11**]. See also **TIAN DI**.

DI SHU 地數. Earth’s numbers, i.e. the even numbers 2 – 10, see **TIAN DI ZHI SHU**.

DI WEI 地位. Earth’s position [**YU YAN (2)**]. This either refers to the two bottom positions of a hexagram (nos. 1 and 2) or to the bottom positions in the constituent trigrams (nos. 1 and 4). See **YAO XIANG**.

DI WEI 帝位. The position of the Thearch, i.e. the 5th line (counted from below) of hexagram **JIU JIA YI**, see **LI DINGZUO (3)**, **YJJC 9, 168**. This is more commonly referred to as ‘the Son of Heaven’s position’ (天子之位), see **YAO XIANG**.

DI YI 地易. The Changes of the earth. This refers to the hexagrams of the 1st

and the 2nd generations of JING FANG's arrangement of 'the hexagrams of the eight palaces' (八宮卦), see BA GONG GUA.

DI YI 帝乙. King of the Shang 商 (c. 1600-1040s BCE) and father of the dynasty's infamous last king Zhou Xin 紂辛. Di Yi is mentioned in TAI [11.5] and GUI MEI [54.5]. Acc. to YU FAN, Di Yi is symbolized by the trigrams ZHEN (= Di) and KUN (= Yi) [see LI DINGZUO (3), YJJC 9, 168].

DING 鼎, ䷱

Hexagram no. 50/56.

The hexagram figure consists of XUN 巽 below LI 離. This conveys the images of fire above the trees [DA XIANG] and brightness [TUAN].

The interlocking trigrams are QIAN ䷀ below DUI ䷹, joined they constitute GUAI [43] ䷢, see HU TI.

The containing trigrams: XUN ䷴ contains DUI ䷹, and GEN ䷎ contains QIAN ䷀, see BAO TI.

Ding is laterally linked with ZHUN [3] ䷮, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), Ding belongs to 'the 2nd generation' (二世) of LI's palace and the 12th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), Ding is one of 'the feudal lords' (諸侯) hexagrams and belongs to the 6th month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2.

DING KUAN 丁寬 (2nd cent. BCE), z. Zixiang 子襄. During the reign of emperor Jing (156-141 BCE), Ding served as a general under king Xiao of Liang 梁孝王 (d. 144 BCE) in which capacity he suppressed the rebellion in 154 BCE led by the kingdoms of Wu 吳 and Chu 楚. As a youth he was a student of XIANG SHENG who received The Changes from TIAN HE. Later Ding himself studied under Tian He, and he also received fellow student ZHOU WANGSUN's 'old interpretation' (古義) known as 'the trad. of Mr. Zhou' (周氏傳). Ding passed The Changes on to TIAN WANGSUN [HS 11:3597]. It has been suggested that the *Zhou yi* [zhuan] 周易[傳] recorded in SS-JJZ [4:909] and attrib. to ZIXIA actually was written by Ding [LU DEMING (1) 1:1/11A].

(1) Ding shi [Yi] 丁氏[易] (L), 8 pian [HS-YWZ 6:1703]. This may be identical with the Yi shuo 易說 in 30.000 words mentioned in HS [11:3597]. For a collection of preserved fragments, see MA GUOHAN (1).

DING YIDONG 丁易東 (13th cent.), z. Hanchen 漢臣, h. Shitan 石壇. Jinshi degree in 1268. Ding served as Grand Master for Court Service and Junior Compiler in the Bureau of Military Affairs. When the Song 宋 fell in 1279, he withdrew from service and concentrated on teaching. Ding's studies of The Changes include various theories belonging to the images and numbers trad.:

‘Interlocking trigrams’ (互體, see **HU TI**), ‘hexagram alteration’ (卦變, see **GUA BIAN**), ‘correspondence’ (應, see **YING**), ‘flying and hiding’ (飛伏, see **FEI FU**), ‘overturned hexagrams’ (反卦, see **FAN GUA**), and ‘the inserted *jia* [stem]’ (納甲, see **NA JIA**), see (3) below. Ding was also influenced by **YE SHI**. In (1) Ding traces the history of numerological studies and advances his own amplifications, see **DA YAN ZHI SHU** and **TIAN DI ZHI SHU** [biog. **XY**, see **JYK 2:43/7A-9A**].

(1) **Da yan suo yin 大衍索隱**, 3 *juan*. Facs. reprint [Taibei: Shangwu, 1983], based on the **SKQS** ed. comp. from the **YLDD**.

(2) **Zhou yi shang xia jing jie can ben 周易上下經解殘本**, 4 *juan* [**SKQS**, *Yi lei cun mu* 1]. This is a collection of fragments of (3) renamed by the ed.

(3) **Zhou yi xiang yi 周易象義**, 10 *juan* [**JYK 2:43/7A**]. Facs reprint: **Yi xiang yi 易象義**, 16 + 1 *juan* [Taibei: Shangwu, 1983], based on the **SKQS** ed. comp. from the **YLDD**. See (2) above.

DIWU YUANXIAN 第五元先 (1st cent. BCE – 1st cent. CE). No details of his life are recorded. He is said to have fully understood **JING FANG**’s trad. of The Changes (see **HAN YI XUE**), The Gongyang Springs and Autumns 公羊春秋, The Three Sequences Calendar 三統歷, and The Art of Calculation in Nine Sections 九章算術. Diwu is not credited with any works on The Changes [**HHS 5:1207**].

DONG 動. Movement. A characteristic associated with the trigram **ZHEN** [**XU GUA 2**; **SHUO GUA 6**].

DONG CHUN 董春 (1st cent.), z. Jiyang 紀陽. Private teacher with several hundred students. He received The Old Text Documents 古文書 and **JING FANG**’s trad. of The Changes. Dong, who is not mentioned in the official histories, is not credited with any works on The Changes [**LHSGXA 30**].

DONG GUA 動卦. The moved hexagram, see **ZHI GUA**.

DONG JING 動靜. Movement and quiescence.

1. This may refer to the hexagrams **QIAN** [1] ☰ and **KUN** [2] ☷. **XI CI 1.1** says, “Movement and quiescence have constancy so the hard and the soft [lines] may be differentiated” (動靜有常剛柔斷矣), and **YU FAN** comm., “‘Differentiated’ means ‘separated’. *Qian* is the hard and constantly moving, and *Kun* is the soft and constantly quiescent” (斷分也乾剛常動坤柔常靜) [**YJJC 10:636**].

2. Acc. to Shang Binghe 尙秉和 (1870-1950) ‘movement and quiescence’ are the images of both the trigrams **ZHEN** ☳ and **GEN** ☶, and the hexagrams **ZHEN** [51] ☳☳ and **GEN** [52] ☶☶. **TUAN 52** says, “*Gen* is stopping. When it is the season to stop, then stop. When it is the season to act, then act. Movement and

quiescence do not miss their seasons, their Way is glorious” (艮止也時止則止時行則行動靜不失其時其道光明). Shang comm.,

The lower [trigram] is *Gen*, therefore, it says, ‘when it is the season to stop, then stop’. The 3rd to the 5th [lines constitute] the interlocking [trigram (see HU TI)] *Zhen*, therefore, it says, ‘when it is the season to act, then act. When stopping, it is quiescence, when acting, it is movement’.

下艮故曰時止則止三至五互震故曰時行則行止則靜行則動
[Shang Binghe 1998, 236].

DONG YAO 動爻. Moving line(s). See **BIAN ZHAN** and **DA YAN ZHI SHU**.

DONG YU 董遇 (2nd – 3rd cent.). During the reign of emperor Ming 明 (r. 227-39) of Wei 魏 (220-63), Dong was appointed Chamberlain of the National Treasure. He is said to have been fond of The Zuo Commentary 左傳, and he wrote a (now lost) comm. on Master Lao 老子 [biog. SGZ 2:420, n.3]. 21 fragments of his lost comm. on The Changes are quoted by **LU DEMING** (1), and **KONG YINGDA** (2) has included two. **ZHANG HUIYAN** [(3) YJC 184:247] found many similarities between Dong and **ZHENG XUAN** and **XUN SHUANG**, while Wu Chengshi 吳承仕 (1884-1939) thought Dong’s teachings may be closer to **WANG BI** since he also wrote a comm. on Master Lao [Wu 1984, 41]. Tang Yan 唐晏 (1857-1920) listed Dong Yu as an adherent of **JING FANG**’s trad. of The Changes [LHSGXA 43-4].

(1) [Yi] zhang ju [易]章句 (L), 12 *juan*, **LU DEMING** [(1) 1:1/11B].

(2) Zhou yi [zhu] 周易[注] (L), 10 *juan* [SS-JJZ 4:909].

For collections of preserved fragments, see **MA GUOHAN** (1), **ZHANG HUIYAN** (3), and **SUN TANG** (1).

DONG ZHONGSHU 董仲舒 (c. 179 – c. 104 BCE). Erudite at the court of emperor Wu 武 (r.140-87 BCE) and the most famous and influential teacher of the 2nd cent. BCE. Dong is said to have expounded the theories of *yin yang* and the five agents (五行, see **WU XING**) and combined these with the ethics of those philosophers who transmitted and developed the ideas attrib. to **KONG QIU**. Dong is the greatest exponent of the philosophy that became known as New Text (今文) Learning (often rendered into English as Han Confucianism, see **HAN YI XUE**), and he is traditionally credited with the authorship of Luxuriant Dew on the Springs and Autumns 春秋繁露 [partly tr. Gassmann 1988]. No works on The Changes are attrib. to Dong [biog. HS 8:2495-526]. Three fragments of comm. on The Changes (**KUN** [2.1] ䷁, **FU** [24.1] ䷐, and **DING** [50] ䷔) attrib. to Dong are incl. **WANG RENJUN** (1).

Lit. Fung 1953, 7-87.

DONGGU JUSHI 東谷居士 – see **ZHENG RUXIE**.

DONGLAI XIANSHENG 東萊先生 – see **LÜ ZUQIAN**.

DONGNAN SAN XIAN 東南三賢. The three worthies of the southeast. This refers to **ZHU XI**, **ZHANG SHI** 張栻, and **LÜ ZUQIAN**.

DONGPO JUSHI 東坡居士 – see **SU SHI**.

DU HUI 杜暉 (?), z. Ciming 慈明. Tang Yan 唐晏 (1857-1920) listed Du as an adherent of **LIANGQIU HE**'s trad. of The Changes and cited Hong Kuo's 洪适 (1117-84) Clerical Script Explained 隸釋 (completed 1167) [LHSGXA 22]. Du Hui is not mentioned elsewhere.

DU QIAO 杜喬 (fl. 126-46), z. Shurong 叔榮. Du held a number of high offices, including Defender-in-chief, during the early reign of emperor Huan 桓 (147-67). In this period the *de facto* regent was Liang Ji 梁冀 (d. 159) with whom Du on several occasions openly disagreed. Eventually, Du ended up in prison where he died [biog. HHS 8:2091-5]. Li Xian 李賢 (651-84), the HHS comm., quoted The Continuation of the Han Documents 續漢書 by Sima Biao 司馬彪 (240-306), which states that Du studied The Han Odes 韓詩, **JING FANG**'s trad. of The Changes, and Ouyang's Documents 歐陽尚書 [HHS 8:2092, n. 1]. Du is not credited with any works on The Changes.

DU SHANG 度尚 (117-166), z. Boping 博平. Du held a number of offices and died while he was serving as Governor of Liaodong 遼東. Li Xian 李賢 (651-84), the HHS comm., quotes The Continuation of the Han Documents 續漢書 by Sima Biao 司馬彪 (240-306) which states that Du studied **JING FANG**'s trad. of The Changes and The Old Text Documents 古文尚書 [HHS 5:1284, n. 1; biog. 1284-7]. Du is not credited with any works on The Changes.

DU WEI 杜微 (3rd cent.), z. Guofu 國輔. Du successfully avoided official posts. Even when the famous statesman Zhuge Liang 諸葛亮 (181-234) of the newly founded kingdom of Shu 蜀 (221-63), which claimed to be the continuation of the Han 漢 empire (202 BCE – 220 CE), in 225 went to great length to recruit his services to suppress a rebellion by the Regional Governor of Yizhou 益州 commandery (in pres. Yunnan 雲南), Zhuge had to be content with conferring the honorific title Grand Master of Remonstrance on Du. As a young man, Du studied The Changes of **REN AN** who transmitted **MENG XI**'s trad. Du is not credited with any works on The Changes [biog. SGZ 4:1019-20].

DUAN JIA 段嘉 – see **YIN JIA** 殷嘉.

DUAN YI 段翳 (1st – 2nd cent.), z. Yuanzhang 元章. As a youth Duan studied The Changes. He also mastered the art of 'wind angles' (風角). Duan is not credited with any works on The Changes [biog. HHS 10:2719].

DUI 兌, ☱

1. Hexagram no. 58/41. One of 'the eight pure (unmixed) hexagrams' (八純卦, see BA CHUN GUA).

The hexagram figure consists of DUI 兌 doubled. This conveys the images of joined marshes [DA XIANG] and joy [TUAN].

The interlocking trigrams are LI ☲ below XUN ☴, joined they constitute JIA REN [37] ☵, see HU TI.

The containing trigrams: DUI ☱ contains XUN ☴ and LI ☲, see BAO TI.

In the hexagram arrangement of 'the eight palaces' (八宮), *Dui* is the head of its own *yin* palace and belongs to the 10th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Dui* is one of 'the four principal hexagrams' (四正卦) and governs the 7th, 8th, and 9th months, see GUA QI.

This is a 'warp hexagram' (經卦), see JING GUA 經卦, def. 2.

2. Trigram ☱. This trigram symbolizes joy [SHUO GUA 6], sheep [SHUO GUA 7], mouth [SHUO GUA 8], third number obtaining a female, younger daughter [SHUO GUA 9], marsh, younger daughter, shamaness, mouth and tongue, demolition and destruction, leaning on and opening, hard and salty land, servant girl, sheep [SHUO GUA 17].

Dui occurs as the lower trigram in hexagrams [10], [19], [38], [41], [54], [58], [60], and [61], and as the upper trigram in [17], [28], [31], [43], [45], [47], [49], and [58].

DUI GONG GUA 兌宮卦. The hexagrams of *Dui*'s palace, see table 1 and BA GONG GUA.

Table 1
The Hexagrams of *Dui*'s Palace 兌宮卦

Upper gen.	1st gen.	2nd gen.	3rd gen.	4th gen.	5th gen.	Roaming souls	Returning souls
							
DUI [58]	KUN [47]	CUI [45]	XIAN [31]	JIAN [39]	QIAN [15]	XIAO GUO [62]	GUI MEI [54]

DUI GUA 對卦. Opposed [pairs of] hexagrams, see Hang Xinzhai 杭辛齋 (1869-1924) [YJC 147:97]. This refers to one hexagram changing into another by means of the *yin* and *yang* lines changing into their opposites, e.g. YI [27] ☶ changing into DA GUO [28] ☱. This is also known as 'upper and lower opposed [pairs of] hexagrams of The Changes' (上下對易卦), see Hang Xinzhai [YJC 147:100]. It is one of the methods of pairing the hexagrams in the received ed., see PANG TONG GUA.

DUI TI 對體. Opposite hexagrams or trigrams.

1. Opposite hexagrams. To YU YAN [(14) YJJC 32:18], this refers to one of the methods of pairing the hexagrams in the received ed. of The Changes. The term opposite hexagrams means that *yang* lines in the first hexagram become *yin* lines in the second and vice versa, e.g. YI [27] ䷗ changes into DA GUO [28] ䷛. There are four such pairs in The Changes ([1]-[2], [27]-[28], [29]-[30], and [61]-[62]). This is more commonly known as ‘laterally linked hexagrams’ (旁通卦, see PANG TONG GUA).

2. Opposite trigrams. To WU DENG [(3) YJJC 149:9-12], this refers to any pair of trigrams in which the *yang* lines in the first trigrams are *yin* lines in the second and vice versa, e.g. GEN ䷋ and DUI ䷮. This concept plays a significant role in Wu’s explanation of the composition of The Changes. The hexagrams composed of opposite trigrams, e.g. GEN ䷋ below DUI ䷮ constitute XIAN [31] ䷴, are [11], [12], [31], [32], [41], [42], [63], and [64]. Together with the so-called ‘eight pure hexagrams’ (八純卦, see BA CHUN GUA), i.e. the hexagrams that are composed of identical trigrams, the hexagrams composed of opposite trigrams form a group consisting of 16 hexagrams which Wu refers to as ‘the warp hexagrams’ (經卦, see JING GUA 經卦, def. 2).

DUI YAO DUILI GUA 對爻對立卦. Opposite hexagrams with opposed lines, [Gao Heng 1980, 11]. This refers to one hexagram changing into another by means of the *yin* and *yang* lines changing into their opposites, e.g. YI [27] ䷗ changing into DA GUO [28] ䷛. This is one of the methods of pairing the hexagrams in the received ed., see PANG TONG GUA.

DUI YI 對易. Opposite exchange, ZHANG HUIYAN [(10) YJJC 178]. This refers to one hexagram changing into another by means of the *yin* and *yang* lines changing into their opposites, e.g. YI [27] ䷗ changing into DA GUO [28] ䷛. This is one of the methods of pairing the hexagrams in the received ed., see PANG TONG GUA.

DUI YI GUA 對易卦. Opposite exchanged hexagrams, see DUI YI.

DUN 遁, ䷗

Hexagram no. 33/3. 6th month.

The hexagram figure consists of GEN 艮 below QIAN 乾. This conveys the image of mountains beneath Heaven [DA XIANG].

The interlocking trigrams are XUN ䷋ below QIAN ䷀, joined they constitute GOU [44] ䷔, see HU TI.

The containing trigrams: GEN ䷋ contains QIAN ䷀, and XUN ䷋ contains XUN ䷋, see BAO TI.

Dun is laterally linked with LIN [19] ䷒, see PANG TONG GUA.

In the hexagram arrangement of ‘the eight palaces’ (八宮), *Dun* belongs to ‘the 2nd generation’ (二世) of QIAN’s 乾 palace and the 6th month, see BA GONG GUA.

In the arrangement correlating ‘the hexagrams and the vital material force’ (卦氣), *Dun* is one of ‘the Son of Heaven’ (天子) hexagrams and belongs to the 6th month, see GUA QI.

This is a ‘weft hexagram’ (緯卦), see JING GUA 經卦, def. 2.

ER 二. The numeral 2.

1. Acc. to the XI CI 1.10, 2 is one of the numbers of the Heaven: 2, 4, 6, 8, and 10. See TIAN DI ZHI SHU.

2. The number that produces the agent fire, see WU XING and SHENG CHENG.

ER DUO YU 二多譽. The second [line] is frequently praiseworthy, see YI WEI 異位.

ER HU 二互. The ‘2’ interlocking [trigram]. The trigram that is composed of lines 2-4 (from bottom up) of a hexagram. See HU TI.

ER QI 二七. The numbers 2 and 7, which produce and complete the agent fire, see WU XING and SHENG CHENG.

ER SAN ZI WEN 二三子問. Some Disciples Asked. Based on the first four words of the text, this title was given one of the comm. accompanying the silk ms. of The Changes (帛書易, see BOSHU YI) by Yu Haoliang 于豪亮 [1984, 22]. The text consists of 36 cols. totalling approximately 2,600 characters of which parts of the latter half is damaged. The contents focus on The Line Remarks 爻辭 (see YAO CI); some unnamed disciples ask the questions and Master Kong 孔子 (i.e. KONG QIU) answers. Except from the dialogue form, the contents are similar to those of the TUAN and DA XIANG (which are both comm. on The Deciding Remarks 卦辭, see TUAN CI) but lacking the references to trigrams and hexagram lines. The statements attrib. to Master Kong resemble those found in WEN YAN and XI CI. Sometimes, when quoting The Changes, the quotations differ from both the silk ms. and the received ed.

Lit. Li Xueqin 1995; Shaughnessy 1994 & 1996a.

ER SHI GUA 二世卦. The hexagrams of the 2nd generation. This refers to a ‘cross-section’ of the hexagrams of ‘the eight palaces’ (八宮, see BA GONG GUA) in which the 1st and 2nd lines (counted from bottom up) of the hexagrams have changed compared with ‘the eight pure hexagrams’ (八純卦, see BA CHUN GUA), see table 1 (p. 56).

Table 1
The Hexagrams of the 2nd Generation 二世卦

YIN	 [19] LIN	 [37] JIA REN	 [50] DING	 [45] CUI
YANG	 [33] DUN	 [40] XIE	 [3] ZHUN	 [26] DA XU

ER YUE GUA 二月卦. The hexagram(s) of the 2nd month.

1. In the sequence of 'waning and waxing hexagrams' (消息卦), this is **DA ZHUANG** [34] , see **XIAO XI GUA**.

2. In the arrangement of 'the hexagrams of the eight palaces' (八宮卦), this refers to **WU WANG** [25] , **DA ZHUANG** [34] , **KUI** [38] , and **GE** [49] , which belong to the hexagrams of 'the 4th generation' (四世), and to **SONG** [6] , **DA GUO** [28] , **JIN** [35] , and **XIAO GUO** [62] , which belong to the hexagrams of 'the roaming souls' (游魂), see **BA GONG GUA**.

3. In the correlations of 'the hexagrams and the vital material force' (卦氣), this refers to **XU** [5] , **SUI** [17] , **JIN** [35] , **XIE** [40] , and **DA ZHUANG** [34] , see **GUA QI**.

ERBAIYISHILIU 二百一十六. 216 [**XI CI** 1.8, actually written 二百一十有六]. This is the number of yarrow sticks it would take to produce the hexagram **QIAN** [1]  acc. to the procedure described in *Xi ci* 1.8. If each of the six yang lines of *Qian* has the numerical value 9, the manipulation of the sticks has six times resulted 36 sticks, i.e. $6 \times 36 = 216$. When this figure is added to the corresponding figure for **KUN** [2] , 144, it corresponds to the days of a lunar year. See **DA YAN ZHI SHU**.

FA XIANG 法象 – see **YI XIANG** 易象.

FAN CHANGSHENG 範長生 (d. 318), other given names are Yanjiu 延久, Jiuchong 久重, Xianyin 賢隱, z. Yuanshou 元壽, h. Shucaí 蜀才. Fan was a Daoist priest and Celestial Teacher at the Western Mountain 西山. He was appointed Counselor-in-chief to Li Xiong 李雄 (r. 303-34), king of Chengdu 成都 and later emperor of the Chenghan 成漢 (303-47) in the territory of the former kingdom of Shu 蜀 [Cui Hong 1937, 3:543]. The 23 quotations preserved in **LI DINGZUO** (3) are primarily comm. on the **TUAN** (the rest relate to the **XI CI**) using the theories of 'hexagram alteration' (卦變, see **GUA BIAN**) and 'ascent and descent' (升降, see **SHENG JIANG**), see e.g. **TUAN** 36 [YJJC 9:372]. **ZHANG HUIYAN** [(3) YJJC 184:49] says that Fan generally is in agreement with **ZHENG XUAN** and **YU FAN**.

(1) Zhou yi [zhu] 周易[注] (L), 10 juan [SS-JJZ 4:910]. For collections of

preserved fragments, see MA GUOHAN (1), HUANG SHI (3), ZHANG HUIYAN (3), and SUN TANG (1).

FAN DUI 反對. Overturned opposites. This is LI ZHICAI's term for the principal method of ordering the hexagrams in the received ed. of The Changes, see ZHU ZHEN [(1) XYJH 1:940]. It refers to one hexagram changing into another by being turned upside down, e.g. ZHUN [3] ䷵ turning into MENG [4] ䷃. See FAN GUA and GUA XU.

FAN ECHANG 范諤昌 (10th – 11th cent.). Few details are known of Fan's life. He was a minor official, and he received the so-called river diagrams from XU JIAN. Fan passed them on to LIU MU (see TU 圖). Acc. to HU YIGUI, Fan's studies of The Changes concentrated on various theories of the images and numbers trad. (1) below was mainly a study on 'the inserted *jia* [stem]' (納甲, see NA JIA) and 'the inserted musical notes' (納音, see NA YIN) [JYK 1:17/3A-4B].

(1) Da Yi yuan liu tu 大易源流圖 (L), 1 *juan* [SS-YWZ 15:5035].

(2) [Yi] zheng zhui jian [易]證墮簡 (L), 1 *juan* [SS-YWZ 15:5035].

FAN FU GUA 反復卦. Overturned hexagrams. This refers to one hexagram changing into another by being turned upside down, e.g. ZHUN [3] ䷵ turning into MENG [4] ䷃. This is the principal method of ordering the hexagrams in the received ed. of The Changes. See FAN GUA and GUA XU.

FAN GUA 反卦. Overturned hexagrams. This refers to one hexagram changing into another by being turned upside down, e.g. ZHUN [3] ䷵ turning into MENG [4] ䷃. The term probably derives from the ZA GUA where it says, "PI [12] ䷶ and TAI [11] ䷊ overturn their classes" (否泰反其類也). This is also known as 'overturned hexagrams' (反復卦), see Qian Daxin 錢大昕 (1728-1804) [YJJC 132:3], 'overturned opposites' (反對, [WANG BI (6), YJJC 2:193], 'overturned hexagrams' (覆卦 or 覆體), see Hang Xinzhai 杭辛齋 (1869-1924) [YJJC 147:99], 'overturned hexagrams of The Changes' (反易卦), LI ZHICAI, see ZHU ZHEN [(1) YXJH 1:938-41], 'opposite hexagrams with inverted lines' (倒爻對立卦) [Gao Heng 1980, 11], and 'upper and lower overturned hexagrams trigrams of The Changes' (上下反易卦), see Hang [YJJC 147:100].

It is the principal method of pairing the hexagrams in the received ed. of The Changes. 56 hexagrams are paired according to this principle. The earliest identification of the principle is probably that of YU FAN (164-233) recorded in LI DINGZUO (3) [YJJC 10:874]. The remaining eight hexagrams, which do not produce a different hexagram by being turned upside down, are paired according to the principle of being 'laterally linked' (旁通, see PANG TONG GUA). Beginning with Lai Zhide 來知德 (1525-1604), the 'overturned hexagrams' became known as 'weaving a pattern of hexagrams' (綜卦), a term taken from the enigmatic XI CI 1.9 passage "threes and fives through alternations

interchange and weave the numbers, penetrate the alternations, and thereupon complete the patterns of Heaven and earth” (參伍以變錯綜其數通其變遂成天地之文) [YJJC 65:1229f.; YXJH 2:1544f.]. See GUA XU.

FAN RAN 范冉 (112-85), z. Shiyun 史雲, p. Zhenjie xiansheng 貞節先生. Fan repeatedly declined official positions. To support himself Fan had to do manual labour, and his students are said to have been poor and practiced divination for a living (賣卜) at marketplaces. Fan received the teachings of **FAN YING** who was a follower of **JING FANG**'s trad. of The Changes. Fan was also a student of **MA RONG**. He is not credited with any works on The Changes.

FAN SHENG 范升 (1st cent.), z. Bianqing 辯卿. Fan served in various minor capacities under Wang Mang 王莽 (9-25) and emperor Guangwu 光武 (25-57). During the reign of emperor Ming 明 (58-75), he was dismissed on charges not recorded. Fan is said to have mastered The Selected Sayings [of **KONG QIU**] 論語 and The Book of Filial Piety 孝經 at the age of six. As an adult he studied Master Lao 老子 and, together with **LIANG GONG** and **LÜ QIANG**, he studied The Changes of **LIANGQIU HE** (see **HAN YI XUE**) which he passed on to his student **YANG ZHENG**. In 25 Fan successfully opposed **HAN XIN**'s attempt to establish a chair for the 'old text' (古文) trad. of **FEI ZHI**'s Changes (see **HAN YI XUE**). He is not credited with any works on The Changes [biog. HHS 5:1226-9].

FAN YI GUA 反易卦. The overturned hexagrams of The Changes. This is the term used by **SHAO YONG** and **LI ZHICAI** for 'the overturned opposites' (反對), see **FAN GUA**. The expression stems from Li's tabulation included in **ZHU ZHEN** [(1) YXJH 1:938-41].

FAN YING 樊英 (fl. 106-144), z. Jiqi 季齊. Expert in divination based on 'wind angles' (風角), astrology (星筭), and 'casting horoscopes' (推步). He lived as a recluse studying and teaching the River Diagrams 河圖 (see **HE TU** and **LUO SHU**) and the Seven [kinds of] Apocrypha 七緯 (see **WEI SHU**). Fan studied the trad. of The Changes of **JING FANG** (see **HAN YI XUE**) and is said to have had a broad understanding of The Five Classics 五經 (see **JING**). He was successful in avoiding official posts until 129 when he was appointed Leader of Court Gentlemen for Miscellaneous Uses. After some months he feigned serious illness and was granted leave and returned to his home as Grand Master for Splendid Happiness. Fan was famous throughout the empire for his arts, known as 'Mr. Fan's studies' (樊氏學) [biog. HHS 10:2721-5]. He passed his teachings on to **FAN RAN**.

(1) Yi zhang ju 易章句 (L) [HHS 10:2740].

FAN ZHONGYAN 范仲淹 (989-1052), z. Xiwen 希文, p. Wenzheng 文正. *Jinshi* degree in 1015. During the reign of emperor Renzong 仁宗 (1023-63), Fan was appointed Vice Director of the Bureau of Appointments. When the Xi

Xia 西夏 (1032-1227) ruler Jingzong 景宗 (r. 1032-49) rebelled against the Song 宋 (960-1279) in late 1038, Fan was sent to Shanxi 陝西 to defend the border area. He was successful insofar as he managed to prevent a full-scale invasion, and in 1043-4, having been appointed Participant in Determining Governmental Matters, he negotiated a peace treaty with the Xi Xia. In domestic policy, Fan initiated a series of reforms, which, however, were short-lived, as he soon fell into disfavour with the emperor and was demoted and banished from the capital with most of his friends and supporters. Fan is said to have been proficient in The Classics 經 (see JING) and particularly versed in The Changes [biog. SS 29:10267-76; SYXA 1:135-9].

(1) Yi yi 易義 (L), 1 *juan* [JYK 1:17/7B].

Lit. Franke 1976, 321-30.

FANG BO GUA 方伯卦. The trigrams/hexagrams of the regional earls [ZHENG XUAN (127-200), see YI WEI JI LAN TU, YJJC 159:13], i.e. the trigrams/hexagrams that correspond to the four directions: KAN (N), LI (S), ZHEN (E), and DUI (W), see SI ZHENG GUA, def. 1. Acc. to Meng Kang 孟康 (3rd cent.) the expression was already used by JING FANG [HS 5:1462, n. 18].

FANG SHENQUAN 房審權 (11th cent.). Few details of Fang's life are available. In his studies of The Changes, he adhered to *yin yang* cosmology and the numbers and images trad. Acc. to CHAO GONGWU, (1) below is a compilation and evaluation of a hundred scholars of The Changes ranging in time from ZHENG XUAN to WANG ANSHI [WXTK 2:1522].

(1) Zhou yi yi hai 周易義海 (L), 100 *juan* [WXTK 2:1522]. See LI HENG (1). Lit. Hervouet 1978, 9-11.

FANG WENYI 方聞一 (fl. 12th cent.). Erudite in Shu 舒 commandery (in pres. Sichuan 四川). In 1175 Fang was charged by the Prefect ZENG ZHONG with the comp. of the 'pure words' (粹言) on The Changes by the seven scholars Cheng Hao 程顥 (1032-85), CHENG YI, ZHANG ZAI, YOU ZUO, YANG SHI, GUO ZHONGXIAO, and GUO YONG, see Zeng Zhong (1).

FANGZHOU XIANSHENG 方舟先生 – see LI SHI.

FEI FU 飛伏. Flying and hiding. This refers to a theory attrib. to JING FANG which, based on the *yin* and *yang* nature of the hexagrams lines, links certain trigrams/hexagrams in pairs. ZHU ZHEN has explained 'flying and hiding': "The visible is flying, the invisible is hiding. The flying is about to arrive, the hiding has already departed" (見者爲飛不見者微伏飛方來也伏既往也) [YJJC 20:15]. He pointed out that the idea is already present in The Monograph on the Pitch-Pipes 律書 in the SJ [4:1244]: "[...] on the day of the winter solstice, when one *yin* [line] descends into concealment, one *yang* [line] rises to expand" (日冬至則一陰下藏一陽上舒). Acc. to Zhu this refers to FU [24] ䷋ which in the

arrangement of the waning and waxing hexagrams (消息卦, see **XIAO XI GUA**) is correlated to the 11th month, the month of the winter solstice [YJJC 20:15].

Based on a rather strained interpretation of **SHUO GUA 13**, Zhu took the sentence, “it (i.e. **XUN** ䷶) is in the end a fierce trigram” (其究爲躁卦), to refer to the concept of flying and hiding. When *Xun* comes to the end, it supposedly turns into its complementary opposite **ZHEN** ䷲, which is more readily associated with fierceness. *Zhen* is, apart from being described as ‘fierce’ (躁), associated with thunder and the dragon [**SHUO GUA 12**]. Acc. to Zhu the fierceness of *Zhen* is hidden in *Xun* [YJJC 20:15]

The assumption is that whenever a *yang* line is visible in a hexagram, a *yin* line lies hidden underneath and vice versa. Smith [1991, 28] has suggested ‘manifest’ and ‘latent’ as suitable equivalents for the terms ‘flying’ and ‘hiding’. To Jing Fang the manifest lines, trigrams, and hexagrams are those represented in his system of ‘the eight palaces’ (八宮, see **BA GONG GUA**). The hidden or latent is located behind or underneath this system. To each of the eight palaces belong eight hexagrams, which relate to each other in a clearly established manner: Each palace is headed by one of ‘the eight pure (unmixed) hexagrams’ (八純卦) which are composed of two identical trigrams. The pure hexagrams are called ‘the upper generations’ (上世). The remaining seven hexagrams are derived from the upper generations as follows: The bottom line changes and it becomes ‘the first generation’ (一世), the bottom and the 2nd lines change and it becomes ‘the 2nd generation’ (二世), the bottom line, the 2nd, and the 3rd lines change and it becomes ‘the 3rd generation’ (三世), and so on until ‘the 5th generation’ (五世). If the upper generation was **QIAN** [1] ䷀, the 5th generation would be **BO** [23] ䷗. The two last hexagrams of the palace are based on the 5th generation rather than the upper generation. The first—known as ‘the roaming soul’ (游魂)—appears by changing the 4th line of **BO** [23] ䷗, the 5th generation: **JIN** [35] ䷢. The last hexagram of each palace—known as ‘the returning soul’ (歸魂)—appears by changing the four bottom lines of the 5th generation: **DA YOU** [14] ䷙ (see the various tabulations under **BA GONG GUA**).

The concept of flying and hidden hexagrams is derived from this system which also features the concept of ‘hexagram rulers’ (卦主, see **GUA ZHU**), i.e. a single line of a hexagram which is believed to embody the significance of the entire hexagram. In the present system the hexagram rulers are known as ‘the generation lines’ (世爻), and the system is outlined in table 1.

Table 1
The Generation Lines 爻世

	Upper gen.	1st gen.	2nd gen.	3rd gen.	4th gen.	5th gen.	Roaming souls	Returning souls
Generation line	6th line	1st line	2nd line	3rd line	4th line	5th line	4th line	3rd line

The following is based on Xu Mao's 徐鼎 (1877-1953) exposition [YJJC 173:165-

7]: The trigrams of the upper generations (the pure hexagrams) have a 'flying-hidden' relationship with those trigrams to which they are 'laterally linked' (旁通, see PANG TONG GUA), i.e. QIAN ☰—KUN ☷, GEN ☶—DUI ☱, ZHEN ☳—XUN ☴, and KAN ☵—LI ☲. This means that in QIAN's [1] ☰ palace's upper generation the trigram QIAN ☰ is the flying trigram and KUN ☷ is the hidden trigram.

In the hexagrams of the 1st – 3rd generations, the focus is on the lower trigrams where the generation lines are located. E.g. the 1st generation hexagram of *Qian*'s palace is GOU [44] ☱, the lower trigram of which is XUN ☴. *Xun* evolved from the lower trigram of *Qian* which, of course, is QIAN ☰, so *Xun* is the flying trigram and *Qian* is the hidden trigram. The 2nd generation hexagram of *Qian*'s palace is DUN [33] ☱, the lower trigram of which is GEN ☶. *Gen* also evolved from *Qian*, so *Gen* is the flying trigram and *Qian* the hidden. Moving on to the hexagrams of the 4th and 5th generations, the focus shifts to the upper trigrams in which the generation lines are located. E.g. the 4th generation hexagram of *Qian*'s palace is GUAN [20] ☶, the upper trigram of which is XUN ☴. *Xun* evolved from the upper trigram of *Qian* which, of course, is also QIAN ☰, so again *Xun* is the flying trigram and *Qian* the hidden trigram.

While this is fairly straightforward, the hexagrams of the roaming souls and the returning souls present a slightly more complicated case. As explained above, the hexagrams of the roaming soul are derived from those of the 5th generation based on the changing of the 4th line. JIN [35] ☱ is the roaming soul's hexagram of *Qian*'s palace, and the 4th line is the generation line, which means the upper trigram LI ☲ is the flying trigram. The hidden trigram is the upper trigram of BO [23] ☱, the hexagram of the 5th generation from which *Jin* is derived, i.e. GEN ☶. DA YOU [14] ☱ is the returning soul's hexagram of *Qian*'s palace; it is derived from *Bo* by the changing of the four bottom lines so attention is focused on the lower trigram. This means QIAN ☰ is the flying trigram and the lower trigram of *Bo*, KUN ☷, is the hidden trigram. (Note the somewhat confusing feature of Xu Mao's tabulation [YJJC 173:168-73]: Corresponding to the hexagrams of the 1st – 5th generations the flying trigrams are listed, otherwise the hidden trigrams are listed. This is due to the fact that the hidden trigrams of the 1st – 5th generations are always the same).

The concept of flying and hidden trigrams adds to the possible interpretations and facilitates associations between trigrams and hexagram that are not apparent in the usual arrangements of the diagrams. In the comm. on *The Changes* attrib. to Jing Fang, the flying-hidden relationship is routinely recorded against the hexagrams [YJJC 173, *passim*]. While YU FAN also utilized flying and hidden trigrams in his expositions, see e.g. his comm. on MENG [4.2] ☱ [YJJC 9:99], he extended the system to encompass individual lines of a hexagram, e.g. his comm. on GUAN [20.1] ☶ which says:

A child's observation. The small men have no calamities. The nobleman has regrets.

童觀小人无咎君子吝

Yu Fan: **GEN** ䷋ is the child, the *yin* [lines] are the small men, and the *yang* [line] is the nobleman. The first position is humble. With this the small men support the nobleman, therefore, they 'have no calamities'. The *yang* [line] is hidden beneath the *yin*, therefore, 'the nobleman has regrets'.

艮爲童陰小人陽君子初位賤以小人承君子故无咎陽伏陰下故君子吝矣 [YJJC 9:239]

For more examples, see e.g. Yu's comm. on **TUAN** 30 and 38, and **XIANG** 47 [YJJC 9:325, 389, 474]. Acc. to Zhu Zhen **GUO PU** took the system a step further, combining it with 'the inserted *jia* [stem]' (納甲, see **NA JIA**) [YJJC 21:887].

FEI FU PI DUI 飛伏匹對. The flying and hidden pairs. This is **ZHANG XINGCHENG**'s term for the four pairs of hexagrams that do not produce a different hexagram by being turned upside down, i.e. **QIAN** [1] ䷀, **KUN** [2] ䷁, **YI** [27] ䷄, **DA GUO** [28] ䷛, **KAN** [29] ䷁, **LI** [30] ䷄, **ZHONG FU** [61] ䷶, and **XIAO GUO** [62] ䷵. [YJJC 155:18f.]. See also **PANG TONG GUA**, **FEI FU**, and **SHENG JIANG FAN DUI**.

FEI FU SHENG JIANG JIE DUI 飛伏升降皆對. The opposites that are flying and hidden, ascending and descending. This is **ZHANG XINGCHENG**'s term for the eight hexagrams that appear to be paired acc. to the principle of being laterally linked (旁通, see **PANG TONG GUA**) which, in fact, they are not (see **GUA XU**): **TAI** [11] ䷊, **PI** [12] ䷔, **SUI** [17] ䷐, **GU** [18] ䷮, **JIAN** [53] ䷦, **GUI MEI** [54] ䷵, **JI JI** [63] ䷳, and **WEI JI** [64] ䷶ [YJJC 155:19]. See also **FEI FU** and **SHENG JIANG FAN DUI**.

FEI GUA 飛卦. The flying trigram/hexagram, see **FEI FU**.

FEI YUANGUI 費元珪 (5th – 6th cent.). General of the Southern Qi 南齊 (479-502). No other details of his life are recorded.

(1) Zhou yi [zhu] 周易[注] (L), 9 *juan* [LS, see SS-JJZ 4:910]. See also **LU DEMING** [(1) 1:1/12A].

FEI ZHI 費直 (1st cent. BCE), z. Changweng 長翁. Court gentleman studying The Changes and Magistrate in Shanfu 單父 (in pres. Shandong 山東). Contemporary with **GAO XIANG**. He is said to have been good at 'divination with hexagrams or trigrams (or both)', (卦筮), and his followers explained the two parts of The Changes by means of the **TUAN**, the **XIANG**, the **XI CI** in 10 chps. (篇), and the **WEN YAN**. Unlike the other four founders of major Han trads. of The Changes, Fei did not become a Court Academician, and his ed. of The Changes, the origins of which is unknown, was not officially recognized although it was very popular outside court circles [biog. HS 11:3602]. **LIU XIANG** noted that Fei's version was the only one that conformed to the ancient text

(古文) ed. [HS 6:1704]. Also Fei's ed. of *The Changes* may have been the first to split up the **TUAN** and **XIANG** comm. and arrange them next to the relevant Deciding Remarks 彖辭 (see **TUAN CI**) and Line Remarks 爻辭 (see **YAO CI**) [JYK 1:8/2B & 20/6A]. Fei Zhi passed *The Changes* on to **WANG HUANG**, and in time **WANG BI** based himself on Fei's trad. which may be seen as the precursor of the meaning and pattern trad. (see **HAN YI XUE**). See also Wang Shu'nan 王樹枏 (1851-1936) [YJJC 174].

(1) Fei shi Zhou yi ni ci zhan mie yi 費氏周易逆刺占滅異 (L), 12 *juan* [XTS-YWZ 5:1552].

(2) Yi lin 易林 (L), 5 *juan* [LS, see SS-JJZ 4:1033 which has 2 *juan*], Zhou yi lin 周易林 (L), 2 *juan* [XTS-YWZ 5:1552]. For a collection of preserved fragments, see **MA GUOHAN** (1).

(3) Yi nei shen shi 易內神筮 (L), [SS-JJZ 4:1033].

(4) [Yi] zhang ju [易]章句 (L), 4 *juan* [JTS-JJZ 6:1967; XTS-YWZ 5:1423]. Note HS states that Fei did not have a *zhang ju* [11:3602].

(5) Zhou yi 周易 (L), 4 *juan* [LS, see SS-JJZ 4:909]. This may have been identical with (4).

(6) Zhou yi shi zhan lin 周易筮占林 (L), 5 *juan* [LS, see SS-JJZ 4:1033].

For a collection of preserved fragments, see **MA GUOHAN** (1).

FEN 分. To separate [TUAN 21, 22 & 60]. This term is used to describe the composition of a hexagram with reference to how the hard and soft lines may have been separated or exchanged, i.e. evolved from another hexagram, e.g. **TUAN 21** comm. on **SHI HE** [21] ䷧ says, "When the hard and the soft [lines] have separated, there is movement and brightness; when thunder and lightning combine, they are displayed" (剛柔分動而明雷電合而章). Mr. **LU** relies on the theory of 'ascent and descent' (升降, see **SHENG JIANG**) in his explanation of the this passage:

This was originally the **PI** [12] ䷔ hexagram. [The upper trigram] **QIAN**'s ䷀ nine (i.e. the *yang* line) in the 5th [position] separated and descended to **KUN**'s ䷁ 1st [position]. *Kun*'s six (i.e. the *yin* line) in the 1st [position] separated and ascended to *Qian*'s 5th. This is the hard and soft [lines] being separated. When they are separated, thunder moves below and lightning illuminates above. 此本否卦乾之九五分降坤初坤之初六分升乾五是剛柔分也分則雷動於下電照於上 [YJJC 9:246].

Thunder and movement are associated with the lower trigram **ZHEN** ䷲ of **SHI HE** [21] ䷧, and lightning and illumination are associated with the upper trigram **LI** ䷲. The interpretation is grounded in the belief that everything evolved from *Qian* and *Kun* as symbolized by the separation of the hard and soft lines which leads to new configurations of lines and trigrams and new images. The remaining two examples—comm. on **TUAN 22** by **XUN SHUANG** [YJJC 9:253f.] and on **TUAN 60** by Mr. Lu [YJJC 10:594]—pursue the same line of argumentation and

also take as point of departure an original hexagram which is either *Pi* as above or *TAI* [11] ䷊.

FENG 豐, ䷶

Hexagram no. 55/31.

The hexagram figure consists of *LI* 離 below *ZHEN* 震. This conveys the images of thunder and lightning both being extreme [*DA XIANG*] and brightness and movement [*TUAN*].

The interlocking trigrams are *XUN* ䷴ below *DUI* ䷹, joined they constitute *DA GUO* [28] ䷛, see *HU TI*.

The containing trigrams: *ZHEN* ䷳ contains *DUI* ䷹, and *ZHEN* ䷳ contains *XUN* ䷴, see *BAO TI*.

Feng is laterally linked with *HUAN* [59] ䷺, see *PANG TONG GUA*.

In the hexagram arrangement of 'the eight palaces' (八宮), *Feng* belongs to 'the 5th generation' (五世) of *KAN*'s palace and the 9th month, see *BA GONG GUA*.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Feng* is one of 'the great officials' (大夫) hexagrams and belongs to the 6th month, see *GUA QI*.

This is a 'weft hexagram' (緯卦), see *JING GUA* 經卦, def. 2.

FENG 風. Wind. The natural phenomenon associated with the trigram *XUN* [e.g. *XIANG* 9, 18; *SHUO GUA* 4, 13]. However, *SHUO GUA* 13 lists 'wood' (木) before 'wind', and *XIANG* 9, 28, 46, 48, 50, 53 also have 'wood'.

FENG HAO 馮顗 (also 馮顗) (1st – 2nd cent.), z. Shuzai 叔宰. Governor of Yuexi 越嶲 (in pres. Sichuan 四川) and teacher with several hundred students. As a young man Hao studied under *YU SHUYA*. Late in his life Hao retired to compose (1). [LHSGXA 14].

(1) *Yi zhang ju* 易章句 (L) [LHSGXA 14].

FENG QUN 馮遵 (1st cent. BCE), z. Ziyan 子彥. Governor of Longxi 隴西. Feng is said to have been proficient in *The Changes*, but he is not credited with any works [biog. HS 10:3305].

FENG SHANG 馮商 (1st cent. BCE – 1st cent. CE), z. Zigao 子高. Expectant Official. Feng was a very capable writer who also composed poetry. He studied under the imperial librarian *LIU XIANG* (77-6 BCE). During the reign of emperor Cheng 成 (32-7 BCE), Feng was commissioned to write the continuation of *Sima Qian's* 司馬遷 (c. 154 – c. 86 BCE) *Records of the Historian* 史記 in 10 chps., but due to illness he never finished it. Feng studied *The Changes* of *WULU CHONGZONG* who transmitted the *LIANGQIU HE* trad. He is not credited with any works on *The Changes* [HS 6:1715, n. 5, 1749].

FU 傅 (5th – 6th cent.), given name not recorded, and no details of his life are known.

(1) Zhou yi [zhu] 周易[注] (L), 13 *juan* [SS-JJZ 4:910]. For a collection of preserved fragments, see MA GUOHAN (1).

FU 孚 – see **YOU FU**.

FU 復, ䷗

Hexagram no. 24/39.

The hexagram figure consists of **ZHEN 震** below **KUN 坤**. This conveys the images of thunder in the middle of the earth [**DA XIANG**] and movement and submissiveness [**TUAN**].

The interlocking trigrams are **KUN ䷁** below **KUN ䷁**, joined they constitute **KUN [2] ䷁**, see **HU TI**.

The containing trigrams: **ZHEN ䷲** contains **KUN ䷁** twice, see **BAO TI**.

Fu is laterally linked with **GOU [44] ䷔**, see **PANG TONG GUA**.

In the hexagram arrangement of ‘the eight palaces’ (八宮), *Fu* belongs to ‘the 1st generation’ (一世) of **KUN**’s 坤 palace and the 11th month, see **BA GONG GUA**.

In the arrangement correlating ‘the hexagrams and the vital material force’ (卦氣), *Fu* is one of ‘the Son of Heaven’ (天子) hexagrams and belongs to the 11th month, see **GUA QI**.

This is a ‘weft hexagram’ (緯卦), see **JING GUA 經卦**, def. 2. It is also one of the ‘the sixteen attending hexagrams’ (十六事卦), see **HU TI**.

FU GUA 伏卦. The hidden trigram/hexagram, see **FEI FU** and **HU TI**.

FU GUA 覆卦. Overturned hexagrams. This refers to one hexagram changing into another by being turned upside down, e.g. **ZHUN [3] ䷮** turning into **MENG [4] ䷃**. This is the principal method of pairing the hexagrams in the received ed. of *The Changes*. See **FAN GUA** and **GUA XU**.

FU HU 伏互. Hidden interlocking [trigrams], i.e. the interlocking trigrams extracted from an overturned hexagram. The term probably originated with **MAYI DAOZHE**, see **HU TI**.

FU MANRONG 伏曼容 (420 or 421 – 502), z. Gongyi 公儀. As a young man he was fond of *The Changes* and Master Lao 老子. During the Liu Song 劉宋 (420-79), emperor Ming 明 (r. 465-72), who cherished *The Changes*, invited Fu to court to partake in a debate on *The Classics* 經 (see **JING**). The emperor was very pleased with Fu who held numerous offices at the court of the Liu Song and throughout the succeeding Southern Qi 南齊 (479-502). In the first year of the Liang 梁 (502-57), Fu was appointed Governor of Linhai 臨海 (in pres. Zhejiang 浙江) and he died in office over 80 years old. He wrote comm. on *The Mao*

Odes 毛詩, The Selected Sayings [of KONG QIU] 論語, Master Lao 老子, Master Zhuang 莊子, and collected explanations on The Mourning Garments 喪服 chp. of The Ceremonies and Rituals 儀禮 [biog. LS 3:662-3; NS 6:1730-1]. Only two fragments of his works on The Changes have been preserved: A comm. on [1.1] by LI DINGZUO [(3), YJJC 9:8] and a gloss by LU DEMING [(9) 23A].

(1) Zhou yi ji lin 周易集林 (L), 12 *juan* [JTS-JJZ 6:2041 (next to this is listed 'one more *juan* by Mr. Fu' 又一卷伏氏); XTS-YWZ 5:1553 (next to this is listed *Zhou yi ji lin* 周易集林, 1 *juan*, by Mr. Fu 伏氏)].

(2) Zhou yi [zhu] 周易[注] (L), 8 *juan* [QL, see SS-JJZ 4:910].

FU MU GUA 父母卦. The hexagrams of the parents. This is one of the so-called 'six relationships' (六親, see LIU QIN and NA JIA).

FU SHENG 服生 (2nd cent. BCE), h. Fuguang 服光 (or Fuxian 服先). He received The Changes from TIAN HE. It is not clear how the line of transmission continued from Fu Sheng [HS 11:3597].

(1) Fu shi [Yi] 服氏[易] (L), 2 *pian* [HS-YWZ 6:1703].

FU TI 伏體. The hidden trigram/hexagram. This is YU YAN's term for 伏卦 [Lin Zhongjun 1998, 400]. See FEI FU.

FU TI 覆體. The overturned hexagram(s). This is YU YAN's term for the principal method of pairing the hexagrams in the received ed. of The Changes [Lin Zhongjun 1998, 400]. It refers to one hexagram changing into another by being turned upside down, e.g. ZHUN [3] ䷮ turning into MENG [4] ䷃. See FAN GUA and GUA XU.

FU XI 伏羲. Mythical emperor and one of the cultural heroes mentioned in XI CI 2.2. For his various aliases, see [Tjan 1952, 309, n. 218]. Among other things, Fu Xi is credited with the invention or discovery of the eight trigrams (see BA GUA), and acc. to The Huainan Masters 淮南子, Fu Xi also doubled the trigrams thus creating the 64 hexagrams [ZZMJ 85, 777]. Trad. Fu Xi has been associated with The Diagram Preceding Heaven 先天圖 (see XIAN TIAN TU and SAN YI), and The River Diagram 河圖 (see HE TU) [HS 5:1315f.]. Du Zichun 杜子春 (1st cent. CE) also associated The Linked Mountains 連山 (see LIAN SHAN) with Fu Xi [SJZS 1:802].

FU XI BA GUA CIXU 伏羲八卦次序. The Sequence of Fu Xi's Eight Trigrams, see XIAN TIAN TU.

FU XI BA GUA FANGWEI 伏羲八卦方位. The Directional Positions of Fu Xi's Eight Trigrams, see XIAN TIAN TU.

FU XI LIUSHISI GUA CIXU 伏羲六十四卦次序. The Sequence of Fu Xi's 64 Hexagrams, see **XIAN TIAN TU**.

FU XI LIUSHISI GUA FANGWEI 伏羲六十四卦方位. The Directional Positions of Fu Xi's 64 Hexagrams, see **XIAN TIAN TU**.

FU XIE 傅燮 (d. 187), z. Nanrong 南容, original z. Youqi 幼起. Military Protector and active in the suppression of the rebellion of the Yellow Turbans 黃巾. He died fighting the rebellion of the Qiang 羌 tribes in the Northwest. As a young man Fu studied under Defender-in-chief **LIU KUAN** who was an adherent of **JING FANG**'s trad. of The Changes. Fu is not credited with any works on The Changes [biog. HHS 7:1873-8; de Crespigny 1969, 14-34].

FUSI 輔嗣 – see **WANG BI**.

GAN BAO 干寶 (fl. early 4th cent.), z. Lingsheng 令升. Served in the Eastern Jin 東晉 (317-420) as State Historiographer and later as Cavalier Attendant-in-ordinary. Gan was also a famous writer of fiction, and he wrote comm. both on The Zhou Officials 周官 (i.e. The Zhou Rituals 周禮) and a work on The Zuo Commentary on The Springs and Autumns 春秋左傳. In his studies of The Changes, Gan based himself on the theories of **JING FANG**, especially 'hexagram alteration' (卦變, see **GUA BIAN**), 'the eight hexagrams' six positions' (八卦六位, see **BA GUA LIU WEI**), and 'the hexagrams of the eight palaces' (八宮卦, see **BA GONG GUA**). Gan was in opposition to the studies established by **WANG BI** [biog. JS 7:2149-51; JYK 1:11/7A-8B].

(1) Zhou yi wen nan 周易問難 (L), 2 *juan* [CFYG 8:7265].

(2) Zhou yi xuan pin 周易玄品 (L), 2 *juan* [CFYG 8:7265]. The same title appears in SS-JJZ 4:911 without specification of authorship.

(3) Zhou yi yao yi 周易爻義 (L), 1 *juan* [SS-JJZ 4:911].

(4) Zhou yi zong tu 周易宗塗 (L), 4 *juan* [QL, see SS-JJZ 4:911].

(5) Zhou yi zhu 周易注 (L), 10 *juan*, [SS-JJZ 4:909]. **LI DINGZUO** (3) includes 104 quotations on the various parts of The Changes (see e.g. [1.1-6], [YJJC 9:8-13]). For collections of preserved fragments, see **MA GUOHAN** (1), **ZHANG HUIYAN** (3), **SUN TANG** (1).

GAN RONG 甘容 (1st – 2nd cent.). Minister in the kingdom of Xiapei 下邳 (in pres. Jiangsu 江蘇). No other details of his life are recorded. Tang Yan 唐晏 (1857-1920) listed Gan as an adherent of **MENG XI**'s trad. of The Changes [LHSGXA 12]. For a collection of alleged fragments of a lost work on The Changes by Gan, see **WANG RENJUN** (1).

GAN ZHI 干支. Stems and branches. These are series of ten and twelve characters, respectively, that have been used since the Shang 商 (c. 1600-1040s BCE) to record the days of a year, see table 1 (p. 68; row I shows the ten stems and row II the twelve branches).

Table 1
The Stems and Branches 干支

	1	2	3	4	5	6	7	8	9	10	11	12
I	甲 jia	乙 yi	丙 bing	丁 ding	戊 wu	己 ji	庚 geng	辛 xin	壬 ren	癸 gui		
II	子 zi	丑 chou	寅 yin	卯 mao	辰 chen	巳 si	午 wu	未 wei	申 shen	酉 you	戌 xu	亥 hai

The ten stems were also known as ‘the ten days’ (十日) because they were used as names for the days of the ten-day week (旬). Combined with the twelve branches—as outlined in table 2 below—they were used to enumerate a cycle of sixty days which was known as ‘the days and temporal divisions’ (日辰). By the Han 漢 (202 BCE – 220 CE) the application of the sexagenarian cycle, which was known as ‘mother and son’ (母子), had come to include years, months, and hours [Huainan zi, ZZMJ 85:120]. The two series were also referred to as ‘the celestial stems’ (天干) and ‘the terrestrial branches’ (地支) or just ‘the stems and branches’.

Table 2
The Days and Temporal Divisions 日辰

甲子 1. jia zi	丙子 13. bing zi	戊子 25. wu zi	庚子 37. geng zi	壬子 49. ren zi
乙丑 2. yi chou	丁丑 14. ding chou	己丑 26. ji chou	辛丑 38. xin chou	癸丑 50. gui chou
丙寅 3. bing yin	戊寅 15. wu yin	庚寅 27. geng yin	壬寅 39. ren yin	甲寅 51. jia yin
丁卯 4. ding mao	己卯 16. ji mao	辛卯 28. xin mao	癸卯 40. gui mao	乙卯 52. yi mao
戊辰 5. wu chen	庚辰 17. geng chen	壬辰 29. ren chen	甲辰 41. jia chen	丙辰 53. bing chen
己巳 6. ji si	辛巳 18. xin si	癸巳 30. gui si	乙巳 42. yi si	丁巳 54. ding si
庚午 7. geng wu	壬午 19. ren wu	甲午 31. jia wu	丙午 43. bing wu	戊午 55. wu wu
辛未 8. xin wei	癸未 20. gui wei	乙未 32. yi wei	丁未 44. ding wei	己未 56. ji wei
壬申 9. ren shen	甲申 21. jia shen	丙申 33. bing shen	戊申 45. wu shen	庚申 57. geng shen
癸酉 10. gui you	乙酉 22. yi you	丁酉 34. ding you	己酉 46. ji you	辛酉 58. xin you
甲戌 11. jia xu	丙戌 23. bing xu	戊戌 35. wu xu	庚戌 47. geng xu	壬戌 59. ren xu
乙亥 12. yi hai	丁亥 24. ding hai	己亥 36. ji hai	辛亥 48. xin hai	癸亥 60. gui hai

The stems and branches are widely used in various kinds of divination, and one of the most common ways of determining the fate of a person relies on the so-called 'four pillars' (四柱)—also known as 'the eight characters' (八字)—which refers to the stems and branches related to the hour, day, month, and year of the person's birth. Correlated to the trigrams and hexagrams as well as to the five agents (五行, see **WU XING**), the stems and branches also significantly contribute to the complexity and sophistication of many spatially arranged diagrams. See **NA JIA**.

GANG 剛 – see **GANG ROU**.

GANG GUA 剛卦. The hard/firm/strong trigram or hexagram. The same as a *yang* trigram or hexagram, see **YANG GUA**.

GANG ROU 剛柔. Hardness and softness. In *The Commentary on the Decisions 彖傳* (see **TUAN ZHUAN**), the terms 'hard' (剛) and 'soft' (柔) are used as technical terms for the broken (*yin*) and solid (*yang*) lines, respectively. In a few cases, they are also used to characterize the nature of the constituent trigrams. See e.g. **TUAN 6 & 13**.

GAO KANG 高康 (d. 7). Gao, who received *The Changes* from his father **GAO XIANG**, was made a Court Gentleman due to his understanding of *The Changes*. He was beheaded for his part in Zhai Yi's 翟誼 campaign against Wang Mang 王莽 (r. 9-25). It is not clear how the line of transmission continued from Gao, and he is not credited with any works on *The Changes* [HS 11:3602].

GAO XIANG 高相 (1st cent. BCE). Gao was contemporary with **FEI ZHI** and a specialist in 'yin yang and portents' (陰陽災異). Gao claimed to have received *The Changes* from **DING KUAN**. He passed it on to his son, **GAO KANG**, and to **WUJIANG YONG**. This trad. of *The Changes* never received official recognition [biog. HS 11:3602].

(1) Gao shi Yi shuo 高氏易說 (L) [JYK 1:8/2B]. Acc. to SS-JJZ [4:913] this was lost during the Western Jin (265-316).

GE 革, ䷰

Hexagram no. 49/46.

The hexagram figure consists of **LI 離** below **DUI 兌**. This conveys the images of fire in the middle of the marsh [**DA XIANG**] and brightness and joy [**TUAN**].

The interlocking trigrams are **XUN ䷺** below **QIAN ䷀**, joined they constitute **GOU [44] ䷔**, see **HU TI**.

The containing trigrams: **ZHEN ䷲** contains **QIAN ䷀**, and **DUI ䷹** contains **XUN ䷺**, see **BAO TI**.

Ge is laterally linked with **MENG [4] ䷃**, see **PANG TONG GUA**.

In the hexagram arrangement of 'the eight palaces' (八宮), *Ge* belongs to 'the 4th generation' (四世) of KAN's palace and the 7th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Ge* is one of 'the three dukes' (三公) hexagrams and belongs to the 3rd month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2.

GE 隔. To separate. In YU FAN's exposition of a hexagram, the lines interrelate in various ways, but a certain line may separate two or more lines and thus interfere with their relationship, see e.g. Yu's comm. on [17.2] (see TONG YI), [29.3] (see YAO WEI), [31.4], [62.2], [YJJC 9:217, 319, 338; 10:614]. See also YAO WEI.

GE BA SUO SI 隔八縮四. Separating eight and reducing to four, see XIAN TIAN HU TI.

GE KUANRAO 蓋寬饒 (d. 60 BCE), z. Cigong 次公. Metropolitan Commandant. Ge's criticisms of the emperor's penal policies put him at odds with the government after which he committed suicide. He originally received The Changes from MENG XI but having been introduced to the trad. of HAN SHENG from Zhuo 涿 commandery (in pres. Hebei 河北), he followed that. It is not clear how the line of transmission continued from Ge, and he is not credited with any works on The Changes [biog. HS 10:3243-8; 11:3614].

GEN 艮, ䷳

1. Hexagram no. 52/9. One of 'the eight pure (unmixed) hexagrams' (八純卦, see BA CHUN GUA).

The hexagram figure consists of GEN 艮 doubled. This conveys the images of connected mountains [DA XIANG] and stopping [TUAN].

The interlocking trigrams are KAN ䷜ below ZHEN ䷲, joined they constitute XIE [40] ䷥, see HU TI.

The containing trigrams: GEN ䷳ contains ZHEN ䷲ and KAN ䷜, see BAO TI.

Gen is laterally linked with DUI [58] ䷹, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Gen* heads its own yang palace and belongs to the 4th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Gen* is one of 'the feudal lords' (諸侯) hexagrams and belongs to the 10th month, see GUA QI.

This is a 'warp hexagram' (經卦), see JING GUA 經卦, def. 2.

2. Trigram ䷳. This trigram symbolizes standing still [SHUO GUA 6], dog [SHUO GUA 7], hands [SHUO GUA 8], third number obtaining a male, younger son [SHUO GUA 9], mountain, small road, small stone, a gate's look-out

tower, fruits of trees and plants, gate-keeper and eunuch guarding the streets, fingers, dog, rat, black snouts, solid trees with multiple joints [SHUO GUA 16].

Gen occurs as the lower trigram in hexagrams [15], [31], [33], [39], [52], [53], [56], and [62], and as the upper trigram in [4], [18], [22], [23], [26], [27], [41], and [52].

GEN GONG GUA 艮宮卦. The hexagrams of *Gen*'s palace, see table 1 and **BA GONG GUA**.

Table 1
The Hexagrams of Gen's Palace 艮宮卦

Upper gen.	1st gen.	2nd gen.	3rd gen.	4th gen.	5th gen.	Roaming souls	Returning souls
GEN [52]	BI [22]	DA XU [26]	SUN [41]	KUI [38]	LÜ [10]	ZHONG FU [61]	JIAN [53]

GENZHAI XIANSHENG 艮齋先生 – see XUE JIXUAN.

GONG GUA 公卦 – see SAN GONG.

GONG GUA 宮卦. The palace hexagram(s); alt. name for the hexagram(s) known as 'the pure hexagrams' (純卦) or the hexagrams of 'the upper generation' (上世) in JING FANG's arrangement of 'the hexagrams of the eight palaces' (八宮卦), see **BA GONG GUA**.

GOU 姤,

Hexagram no. 44/8.

The hexagram figure consists of XUN 巽 below QIAN 乾. This conveys the image of wind beneath Heaven [DA XIANG].

The interlocking trigrams are QIAN 乾 below QIAN 乾, joined they constitute QIAN [1] 乾, see HU TI.

The containing trigrams: XUN 巽 contains QIAN 乾 twice, see BAO TI.

Gou is laterally linked with FU [24] 復, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Gou* belongs to 'the 1st generation' (一世) of QIAN's 乾 palace and the 5th month, see **BA GONG GUA**.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Gou* is one of 'the Son of Heaven' (天子) hexagrams and belongs to the 5th month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2. It is also one of the 'the sixteen attending hexagrams' (十六事卦), see HU TI.

GU 蠱, ䷑

Hexagram no. 18/16.

The hexagram figure consists of XUN 巽 below GEN 艮. This conveys the images of wind beneath the mountains [DA XIANG] and stopping [TUAN].

The interlocking trigrams are DUI 兌 below ZHEN 震, joined they constitute GUI MEI [54] 歸妹, see HU TI.

The containing trigrams: XUN 巽 contains ZHEN 震, and GEN 艮 contains DUI 兌, see BAO TI.

Gu is laterally linked with SUI [17] 睽, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Gu* belongs to 'the returning souls' (歸魂) of XUN's palace and the 1st month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Gu* is one of 'the nine ministers' (九卿) hexagrams and belongs to the 3rd month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2.

GU HUAN 顧懽 (5th cent.), z. Jingyi 景怡 (NS has the additional z. Xuanping 玄平). *Gu* grew up in a poor uneducated family but is said to have had a thirst for knowledge. Already as a boy he mastered the art of divination known as the 'six *jia*' (六甲). As an adult he opened a private school. In 483 he was summoned to the court of the Southern Qi 南齊 (479-502) for a position as Erudite at the National University, but *Gu* declined. He was fond of Huang-Lao 黃老 and 'magical arts' (道術), and he wrote a now lost comm. on the XI CI of WANG BI's ed. of The Changes [biog. NQS 3:928-36; NS 6:1874-80]. LU DEMING [(9) 25A, 27A, 30A] has preserved three glosses of which two agree with such images and numbers scholars as YU FAN and XUN SHUANG. KONG YINGDA [(2) YJJC 4:373-4] has included a fragment of a comm. on XI CI 1.8, which is close in spirit to Wang Bi's comm. (as quoted by HAN BO).

(1) Yi er Xi [zhu] 易二繫[注] (L) [NQS 3:935; NS 6:1880].

GU WU ZI 古五子. The Five Masters of Antiquity. (L), 18 *pian* [HS-YWZ 6:1703]. Anonymous work on *yin yang*. It is not clear who the five masters were. For a collection of preserved fragments, see MA GUOHAN (1).

GU ZA 古雜. Ancient Miscellanea. (L), 80 *pian* [HS-YWZ 6:1703]. Anonymous work listed under The Category of the Changes 易類.

GULING XIANSHENG 古靈先生 – see CHEN XIANG.

GUA 卦. Divination figures, e.g. ䷋ or ䷌; in English these are commonly referred to as trigrams when composed of three lines and hexagrams when composed of six lines. The traditional explanation of 卦 stems from the YI QIAN ZUO DU—paraphrased in KONG YINGDA (2)—in which it is glossed as 掛 (挂)

or 懸掛 'to hang up', 'to suspend'. This is supposed to mean that the trigrams or hexagrams suspend the images of things in order to make them manifest to man [YJJC 4:19 & 157:31].

The earliest occurrences of the graph 卦 are probably in the XI CI and the SHUO GUA; it has not been found in bronze or oracle-bone inscriptions. XU SHEN explained the graph by 筮, 'to divine with plant stalks', and noted that the graph is composed of a part 圭 meaning 'a jade tablet used as a token of rank' and a part 卜 meaning 'to divine with tortoise-shell or bone' [Xu Shen 1979, 69]. Gu Yewang 顧野王 (519-81) explained 卦 as 'cracks in heated tortoise-shells or bones' (兆). This suggests close affinity with the oracle-bones, which played an important part in the cult of the Shang 商 (c. 1600-1040s BCE).

Recent research seems to support this assumption, although the conclusive evidence linking the hexagrams with the oracle-bone divination has yet to be presented. In a seminal lecture in 1978, Zhang Zhenglang 張政烺 advanced the theory that the hexagrams had evolved from groups of digits carved on oracle-bones and various other artifacts [for literature, see Nielsen 1990, p. 44, n. 24 & 25]. The digits are supposedly the result of a divination procedure unknown to us, but they always occur in groups of three or six suggesting the trigrams and hexagrams of The Changes. There are never more than two different odd digits or two different even digits within each group. Furthermore, although the digits almost always appear isolated from other inscriptions, they do occasionally have a brief text appended, e.g. 'the divination inquiry was auspicious' (貞吉), a phrase which is very common in The Line Remarks 爻辭 (see YAO CI) of The Changes.

Zhang's thesis was that these digits somehow had evolved into the solid and broken lines of the hexagrams. The solid lines were supposed to have evolved from odd numbers and the broken lines from even numbers, but how that happened is not clear. However, archaeological excavations have brought to light two eds. of The Changes, which have revealed that the lines of the hexagrams were not always recorded in the manner known from the received ed. Both eds. date to the 2nd cent. BCE, and in one the hexagrams are composed of straight lines and angles, — and ˆ, whereas the other, the silk ms. (帛書, see BOSHU YI), has straight lines and pairs of angular shaped lines, — and ㄣ. Hexagrams composed of straight lines and angles look very similar to the groups of digits recorded on oracle-bones; — being the numeral '1' (一), which is odd, and ˆ being the numeral '6' (六), which is even. See also YAO.

The association between the hexagram lines and numbers is also recorded in The Treatise on the Pitch-pipes and the Calendar 律曆志 of the HS where it says: "From Fu Xi, who drew the eight trigrams which arose from numbers, to the Yellow Emperor, Yao, and Shun, there was great perfection" (自伏羲畫八卦由數起至黃帝堯舜而大備) [HS 4:955]. In The Changes itself, the expressions 'nine in the 2nd [line]' (九二) or 'six in the 3rd [line]' (六三) indicates a relation between numbers and the lines, which is fully explained in the YI QIAN ZUO DU, where a solid *yang* line is designated 7 or 9 while a broken *yin* line is

designated 6 or 8 (see **SI XIANG**, def. 1). How these four numerals relate to the numerals of the oracle-bones has not been satisfactorily explained.

In *The Changes*, the hexagram figures are given a name consisting of one or two characters (see **GUA MING**) and accompanied by a short text known as *The Deciding Remarks* 彖辭 (see **TUAN CI**). In a few cases ([10], [12], [13], and [52]), what has traditionally been taken to be the hexagram names are syntactically part of *The Deciding Remarks*. In most cases, however, the two do not relate to each other. See also **BA GUA**, **GUA BIAN**, **GUA QI**, **GUA SHU**, **GUA XU**, and **GUA ZHU**.

GUA BIAN 卦變. Hexagram alteration. This refers to all sorts of ways in which one hexagram may change into another, e.g. by the *yin* line(s) changing into *yang* line(s) and vice versa, lines exchanging positions, hexagrams being turned upside down, etc. Although the two terms may not always be used accurately, hexagram alteration should not be confused with ‘the altered hexagram’ (變卦, also known as ‘the derived hexagram’ 之卦, see **BIAN ZHAN**), which refers to the second hexagram in the divination processes recorded in *The Zuo Commentary* 左傳 and *Discourses of the States* 國語.

Hexagram alteration occurs in the **TUAN**, e.g. “The soft [lines] change into a hard [line]” (柔變剛也) [**TUAN 23**]. The idea was—to by changing one hexagram into another—to illustrate the course of change, to explore new ways of relating the hexagrams to each other, and to increase the number of potential interpretations by combining the images associated with the involved hexagrams. Hexagram alteration could be employed for occasional divination sessions, but it was also used to construct tightly woven cosmological systems using all 64 hexagrams. This was the case with **JING FANG**’s ‘hexagrams of the eight palaces’ (八宮卦, see **BA GONG GUA**) and **XUN SHUANG**’s theory of ‘ascent and descent’ (升降, see **SHENG JIANG**).

All scholars adhering to the images and numbers trad. made use of hexagram alteration; the following are the chief proponents of Jing’s and Xun’s systems: **FAN CHANGSHENG**, **GAN BAO**, **HOU GUO**, **LU**, **SONG ZHONG**, **YAO XIN**, and **YU FAN**. Hu Wei 胡渭 (1633-1714) includes *The Hexagram Alteration Chart* 卦變圖 of Yu Fan and another one attrib. to **LI ZHICAI** [YJJC 145:380-90]. **ZHU XI**’s ed. of *The Changes* includes a similar chart [(6) YJJC 28:33-46]. Other Song 宋 (960-1279) scholars who adhered to the theory are **DING YIDONG**, **LI SHI**, **ZHAO RUMEI**, and **ZHU ZHEN**.

GUA CI 卦辭 – see **TUAN CI**.

GUA GE 卦歌 – see **BA GUA QU XIANG GE**.

GUA JUE 卦訣 – see **BA GUA QU XIANG GE**.

GUA MING 卦名. The hexagram name(s). In most cases, the hexagram figures have a name consisting of one or two characters attached (in four cases, [10],

[12], [13], and [52], what has traditionally been regarded as the name is syntactically part of The Deciding Remarks 彖辭, see TUAN CI). In the XU GUA, the sequence in which the 64 hexagrams occur in the received ed. is explained based on an interpretation of the meaning of the hexagram names, see GUA XU.

The hexagram names are traditionally believed to capture the meaning of the hexagram figure and thus suggest the topic to be discussed in the accompanying texts. The best known example is DING [50] 鼎, the name means ‘cauldron’ (鼎), and the hexagram 鼎 is supposedly a graphic representation of a cauldron: The feet are represented by the bottom broken line, the body by lines 2-4, the handles by the broken fifth line, and the crossbar by which the cauldron is suspended over a fire by the solid upper line. This is also evident in parts of The Line Remarks: [50.1] refers to the cauldron’s feet (趾), which, however, are turned upside down, [50.5] refers to the handles (耳) and the crossbar (鉉), and [50.6] again refers to the crossbar. See also LI 離.

The idea that the hexagram names capture the meaning of the hexagram figures is based on interpretations that for the most part are too farfetched. But the hexagram names do in the majority of cases suggest the topic of The Line Remarks 爻辭 (see YAO CI); in 48 of 64 cases, the hexagram names are repeated and comm. on in three of the six Line Remarks, and in several cases in all Line Remarks, see e.g. [50], [51], [52], and [53]. On the other hand, there is rarely any relation between the hexagram names and The Deciding Remarks.

Lit. Shaughnessy 1983, 112-22.

GUA QI 卦氣. Lit. ‘the hexagrams and the vital material force’. The latter term here refers to the division into 24 periods that mark the climatic changes during the course of a year. The system is based on the tropic year, and each period corresponds to 15 days (15° longitudinal movement of the sun on the ecliptic). Beginning with winter solstice the first 15-day period is known as ‘medial vital material force’ (中氣), the next is ‘nodal vital material force’ (節氣) after which follows medial vital material force etc. The Chinese word *jie* 節, here translated ‘nodal’, originally referred to the nodes or joints on a stem of bamboo, and the whole system of 24 periods is known as *jie qi* 節氣, here rendered into English as ‘solar intervals’. The 24 solar intervals may be arranged in a system which divides each interval into three ‘5-day periods’ (候), totalling 72 such periods [Needham 1959, 404f.; Wilkinson 1998, 184f.]. These calendrical divisions are mentioned in The Monthly Commands 月令, and are copied from the redaction occurring in The Record of Rituals 禮記. The Monthly Commands also occur with some variations as the Twelve Divisions 十二紀 in Mr. Lü’s Springs and Autumns 呂氏春秋 [tr. Knoblock & Riegel, 2000], and as Instructions on the Seasonal Patterns 時則訓 in The Huainan Masters 淮南子 [tr. Major, 1993, 217-68].

The concept of the periods of ‘the hexagrams and the vital material force’ refers to the correlation between the 64 hexagrams and the four seasons, the 12 months, the 365¼ days, the 24 solar intervals, and the 72 5-day periods, see table

1 (below). In this arrangement the four principal hexagrams are also known as ‘the regional earls’ (方伯, JIAO YANSHOU also used the term ‘regional inspectors’ 監司 [HS 103610, n. 6]), the 12 sovereign hexagrams are known as ‘the feudal lords’ (諸侯), and the remaining 48 hexagrams as ‘the subjects’ (臣).

Table 1
Meng Xi’s Periods of the Hexagrams and the Vital Material Force
孟喜卦氣

THE HEXAGRAMS	THE CALENDRIAL UNITS
The 4 principal hexagrams (四正卦) (KAN, LI, ZHEN, and DUI)	The 4 seasons
The 24 lines (of the 4 principal hexagrams)	The 24 solar intervals
The 12 sovereign hexagrams (辟卦)	The 12 months
The 72 lines (of the 12 sovereign hexagrams)	The 72 5-day periods
The 60 hexagrams (the 12 sovereign hexagrams plus the remaining 48 hexagrams)	The 365¼ days of a year
5 hexagrams (= 30 lines)	1 month (= 30 days)
1 hexagram	$6\frac{7}{80}$ days (= $\frac{1}{60}$ of a year)

Table 2
Jing Fang’s Periods of the Hexagrams and the Vital Material Force
京房卦氣

THE HEXAGRAMS	THE CALENDRIAL UNITS
The 4 principal hexagrams + GEN and XUN	The 24 solar intervals
The 4 bottom lines (of the 4 principal hexagrams)	The winter and summer solstices and the spring and autumn equinoxes
1 bottom line of 1 principal hexagram rules ...	$\frac{73}{80}$ of a day
The 4 hexagrams (YI [27], JIN [35], SHENG [46], and DA XU [26]) that precede the winter and summer solstices and the spring and autumn equinoxes each rules ...	$5\frac{14}{80}$ days
The remaining 56 hexagrams each rules ...	$6\frac{7}{80}$ days

Acc. to YIXING (4) (673 or 683-727), these correlations can be traced back to MENG XI (c. 90-40 BCE) [XTS 2:598-9]. The initial concern that led to the

correlations seems to have been the need to monitor the changes in the natural world in order to determine the auspiciousness of human affairs. Subsequently, the correlations found their way into calendrical science and were used in the Apocrypha of the Changes 易緯 (see YI WEI).

Table 3
Jing Fang's Six Children Arrangement 京房六子

'The six children'	12 Branches	12 Solar intervals	12 Solar intervals
Kan 1st line	yin (3)	spring begins 1st month – nodal	autumn begins 7th month – nodal
Xun 1st line	mao (4)	rain water 1st month – medial	limit of heat 7th month – medial
Zhen 1st line	chen (5)	Waking of insects 2nd month – nodal	white dew 8th month – nodal
Dui 4th line	si (6)	spring equinox 2nd month – medial	autumn equinox 8th month – medial
Gen 4th line	wu (7)	pure brightness 3rd month – nodal	cold dew 9th month – nodal
Li 4th line	wei (8)	grain rain 3rd month – medial	frost descends 9th month – medial
Kan 4th line	shen (9)	Summer begins 4th month – nodal	winter begins 10th month – nodal
Xun 4th line	you (10)	slight grain 4th month – medial	slight snow 10th month – medial
Zhen 4th line	xu (11)	grain in ear 5th month – nodal	great snow 11th month – nodal
Dui 1st line	hai (12)	Summer solstice 5th month – medial	winter solstice 11th month – medial
Gen 1st line	zi (1)	slight heat 6th month – nodal	slight cold 12th month – nodal
Li 1st line	chou (2)	great heat 6th month – medial	great cold 12th month – medial

(Adapted from Liu Yujian 1996, 290-1).

Through the early expositions of JING FANG (77-37 BCE) and the YI WEI JI LAN TU, the correlations were developed and refined. Yixing lists some differences between Meng Xi's correlations and those of Jing Fang [XTS 2:598-9], see table 2 (p. 76). Whereas Meng Xi's arrangement has a year divided into 60 parts of $6\frac{7}{80}$ days each ($=365\frac{1}{4}$ days), the arithmetic of Jing Fang's correlations is somewhat more complicated:

$$(4 \times \frac{73}{80}) + (4 \times \frac{5^{14}}{80}) + (56 \times \frac{6^7}{80}) = 365\frac{1}{4}$$

Table 4
The Five Noble Ranks of The Yi wei ji lan tu 易緯稽覽圖五爵位卦

	Branch	Solar intervals	Feudal lords	Great officials	Nine ministers	Three dukes	Son of Heaven
1	Yin 3 yang	Spring begins – Rain water	Xiao guo [62] 	Meng [4] 	Yi [42] 	Jian [53] 	Tai [11] 
2	Mao 4 yin	Waking of insects – Spring equinox	Xu [5] 	Sui [17] 	Jin [35] 	Xie [40] 	Da zhuang [34] 
3	Chen 5 yang	Pure brightness – Grain rain	Yu [16] 	Song [6] 	Gu [18] 	Ge [49] 	Guai [43] 
4	Si 6 yin	Summer begins – Forming of grain	Lü [56] 	Shi [7] 	Bi [8] 	Xiao xu [9] 	Qian [1] 
5	Wu 7 yang	Grain in ear – Summer solstice	Da you [14] 	Jia ren [37] 	Jing [48] 	Xian [31] 	Gou [44] 
6	Wei 8 yin	Slight heat – Great heat	Ding [50] 	Feng [55] 	Huan [59] 	Lü [10] 	Dun [33] 
7	Shen 9 yang	Autumn begins – Limit of heat	Heng [32] 	Jie [60] 	Tong ren [13] 	Sun [41] 	Pi [12] 
8	You 10 yin	White dew – Autumn equinox	Xun [57] 	Cui [45] 	Da xu [26] 	Bi [22] 	Guan [20] 
9	Xu 11 yang	Cold dew – Frost descends	Gui mei [54] 	Wu wang [25] 	Ming yi [36] 	Kun [47] 	Bo [23] 
10	Hai 12 yin	Winter begins – Slight snow	Gen [52] 	Ji ji [63] 	Shi he [21] 	Da guo [28] 	Kun [2] 
11	Zi 1 yang	Great snow – Winter solstice	Wei ji [64] 	Jian [39] 	Yi [27] 	Zhong fu [61] 	Fu [24] 
12	Chou 2 yin	Slight cold – Great cold	Zhun [3] 	Qian [15] 	Kui [38] 	Sheng [46] 	Lin [19] 

(Adapted from YI WEI JI LAN TU [YJC 159:73-8]. See also Fung 1953, 107).

The four principal hexagrams together with GEN and XUN are known as 'the six children' (六子) based on SHUO GUA 9, which has QIAN as the father and KUN

as the mother, see **LIU ZI GUA**. The correlation between ‘the six children’ and the solar intervals are shown in table 3 (p. 77).

The correlation between the hexagrams and the various calendrical units—especially in Meng Xi’s interpretation—plays an important role in *The Apocrypha of the Changes* 易緯, notably in the **QIAN YUAN XU ZHI JI** [YJJC 161:5ff.], the **YI QIAN ZUO DU** [YJJC 157:14-15], and the **YI WEI JI LAN TU** [YJJC 159:13ff.]. While the actual correlations conform to those of table 1 (p. 76), the nomenclature differs, e.g. the four principal hexagrams are known as ‘the four images’ (四象) in the *Yi wei ji lan tu* [YJJC 159:41]. More importantly, the remaining 60 hexagrams are divided into ‘the hexagrams of the five noble ranks’ (五爵位卦), i.e. ‘the feudal lords’ (諸侯), ‘the great officials’ (大夫), ‘the nine ministers’ (九卿), ‘the three dukes’ (三公), and ‘the Son of Heaven’ (天子). To each month corresponds five hexagrams representing each of the five ranks, see table 4 (p. 78).

As mentioned above, each solar interval may be divided into three 5-day periods. To each of these three periods corresponds a hexagram (or part of a hexagram); these are known as ‘the first hexagrams’ (始卦), ‘the middle hexagrams’ (中卦), and ‘the last hexagrams’ (後卦), respectively. E.g. the first 5-day period of the winter solstice interval corresponds to **ZHONG FU** [61] ䷆, the next corresponds to **FU** [24] ䷋, and the last corresponds to the lower trigram of **ZHUN** [3] ䷮. The first hexagrams are those of ‘the three dukes’ (三公) and the upper trigrams of the hexagrams of ‘the feudal lords’ (諸侯). The middle hexagrams are those of ‘the great officials’ (大夫) and ‘the sovereign’ (辟), i.e. ‘the son of Heaven’ (天子). The last hexagrams are those of ‘the nine ministers’ (九卿) and the lower trigrams of the hexagrams belonging to ‘the feudal lords’ (諸侯).

The 30 lines of the five hexagrams allocated to each month correspond to the days of the month, and the *Yi wei ji lan tu* specifies the exact relationship between the lines and the days, see table 5.

Table 5
The Hexagram Lines and the Days of the Month 爻與日

HEX. LINES	FEUDAL LORDS	GREAT OFFICIALS	NINE MINISTERS	THREE DUKES	SON OF HEAVEN
1st	1st day	2nd day	3rd day	4th day	5th day
2nd	6th day	7th day	8th day	9th day	10th day
3rd	11th day	12th day	13th day	14th day	15th day
4th	16th day	17th day	18th day	19th day	20th day
5th	21st day	22nd day	23rd day	24th day	25th day
Upper	26th day	27th day	28th day	29th day	30th day

(Adapted from **YI WEI JI LAN TU** [YJJC 159:73-8]).

The correlation of the hexagrams and the vital material force has continuously played an important part in cosmological speculations grounded in *The Changes*,

and the charts and diagrams became increasingly complex. Examples of diagrams based on The Apocrypha of the Changes and correlating the 72 5-day periods with observations (culled from The Record of Rituals redaction of The Monthly Commands) of the changing natural phenomena during the course of a year occur in **ZHU ZHEN** (1) (1072-1138), which reproduces a diagram attrib. to **LI GAI** (10th cent.) [YXJH 1:946; see also Fung 1953, 114-8], and in Hui Dong 惠棟 (1697-1758) [YJJC 119:5-6]. Hang Xinzhai 杭辛齋 (1869-1924) [YJJC 147:167-75] has achieved an even higher degree of complexity by adding to the above categories 'the 28 lunar lodges' (二十八宿) and the 12 Jupiter stations (十二宮, lit. 'the 12 palaces'), see plate 8. **SHAO YONG** made similar expositions in his arrangement of the hexagrams acc. to The Diagram Preceding Heaven 先天圖, see **XIAN TIAN TU**.

The role of the system of the hexagrams and the vital material force in exposition of The Changes seems to have been marginal, but a number of somewhat enigmatic examples has survived, e.g. **YU FAN**'s (164-233) comm. on **JING** [48.5] ䷴, "The well is clear, a cold spring, drinking" (井冽寒泉食):

The spring gushes forth from below, this is called 'the well'. It is the 7th month of the Zhou[-calendar], the 5th month of the Xia[-calendar]: The vital material force of *yin* is below. The 2nd [line] has changed: **KAN** [29] ䷜, the 11th month, is 'the cold spring'. The 1st and the 2nd [lines] have changed: The form is **SHI HE** [21] ䷥, 'biting', which is 'drinking'. Therefore, it is 'the well is clear, a cold spring, drinking'.

泉自下出稱井周七月夏五月陰氣在下二已變坎十一月爲寒泉初二已變體噬嗑食故井冽寒泉食矣 [YJJC 10:492]

The hexagram **JING** [48] ䷴ belongs to the 5th month which is represented by the 'sovereign hexagram' (辟卦, see **BI GUA**) **GOU** [44] ䷔, and the 5th month is the time when the vital material force of *yin* is beginning to increase. When the 2nd line of *Jing* [48] ䷴ changes, it becomes **JIAN** [39] ䷳, which belongs to the 11th month, the middle month of the cold season presided over by the principal hexagram **KAN** [29] ䷜. The change from *Jing* [48] to **SHI HE** [21] ䷥ seems to be inaccurately described in the comm.; when the first two lines of *Jing* changes, it becomes **JI JI** [63] ䷮. Instead, *Jing* [48] and *Shi he* [21] are 'laterally linked hexagrams' (旁通卦, see **PANG TONG GUA**), i.e. *Jing*'s six lines turn into their opposites and thus form *Shi he*: ䷴ ䷥. Yu Fan's reason for focusing on *Shi he* is, of course, that this hexagram name refers to an act of ingesting and therefore may be used to explain 'drinking'. Both *Shi he* and *Ji ji* belong to the 10th month.

GAN BAO [YJJC 9:93f.] referred to the hexagrams and the vital material force as 'waning and waxing' (消息). See also **LI ZHI**, **LI ZHICAI**, and **ZHU ZHEN**.

GUA SHU 卦數. The trigram numbers. There have been many attempts to

reconcile the eight trigrams with ‘the numbers of Heaven and earth’ (天地之數, see **TIAN DI ZHI SHU**) and the numbers correlated with the five agents (五行, see **WU XING**). **LIU MU** e.g. based himself on The [Yellow] River Diagram 河圖 (see **HE TU**), The Diagram Succeeding Heaven 後天圖 (see **HOU TIAN TU**), and the numbers of ‘production and completion’ (生成, see **SHENG CHENG**) of the five agents [(4) YJC 143:20], see table 1 below, col. I (the numbers in parentheses are inferred from the arrangement). This set of numerical values attached to the eight trigrams is unique to this constellation of diagrams; other constellations will give different results. There is no one fixed set of numbers correlated with the trigrams although the numbers of col. II come close to taking that position. These numbers reflect the order in which the trigrams occur in ‘the sequence preceding Heaven’ (先天次序, see **XIAN TIAN TU**).

Table 1
The Trigram Numbers 卦數

Trigrams	I	II	III	IV	V
QIAN	(1)	1	9	6	6
DUI	9	2	7	7	7
LI	7	3	3	9	9
ZHEN	8	4	1	3	3
XUN	(2)	5	4	4	4
KAN	6	6	2	1	1
GEN	(3)	7	8	8	8
KUN	(4)	8	6	2	2
Center			5		5

The numbers in col. III are referred to as ‘the original numbers of the eight trigrams preceding Heaven’ (先天八卦本數) and are the result of shifting the numbers of the sequence preceding Heaven around. Acc. to the sequence preceding Heaven, the trigrams *Qian*, *Dui*, *Li*, and *Zhen* are *yang* trigrams (see **YANG GUA**), and therefore they are assigned *yang* numbers, which are usually odd, 9, 7, 3, and 1 (reserving 5 for the center). In The Diagram Preceding Heaven *Zhen* (1) is in northeast, *Li* (3) in east, *Dui* (7) in southeast, and *Qian* (9) in south so the *yang* numbers are said ‘to go along’ (順). The direction follows the sun and the changing of the season. Similarly, the *yin* trigrams are assigned *yin* numbers, and when the *yin* trigrams continue in the same clockwise direction as the *yang* trigrams, they are said ‘to go against’ (逆), i.e. the proceed backwards from 4 to 2 and from 8 to 6. The terms here translated ‘go along’ and ‘go against’ are derived from **SHUO GUA 3** which is believed to contain the description of The Diagram Preceding Heaven (in that context they are often translated differently, see **XIAN TIAN TU**).

When the so-called ‘original numbers of the eight trigrams preceding Heaven’ are applied to The Diagram Preceding Heaven, the numbers attached to

the *yin* and to the *yang* trigrams are paired in a manner similar to The [Yellow] River Diagram, see table 2 below.

The Diagram Preceding Heaven is basically composed of four pairs of ‘laterally linked trigrams’ (旁通卦, see **PANG TONG GUA**), and the members of each pair are placed opposite each other in a circular arrangement. When the numbers attached to any pair are added, the sum is 5 or 15, which corresponds to the center.

Table 2
The Original Numbers of the Eight Trigrams Preceding Heaven
先天八卦本數

Yang Trigrams	Numbers	Yin Trigrams	Numbers
ZHEN	1	XUN	4
LI	3	KAN	2
DUI	7	GEN	8
QIAN	9	KUN	6
Center	5		(10)

Returning to table 1 (p. 81), the numbers in col. IV originated in the correlation of the trigrams in arrangement of The Diagram Succeeding Heaven and the numbers of The Luo [River] Document 洛書 (see **LUO SHU**), which is also known as the journey of ‘the great One’ (太一) through ‘the nine palaces’ (九宮, see **LUO SHU**). Col. V has ‘the original numbers of the eight trigrams succeeding Heaven’ (後天八卦本數) which are basically identical with IV except for incorporating the center. Cols. II and IV have the numbers that most often are associated with the eight trigrams. See Hang Xinzhai 杭辛齋 (1869-1924) [YJJC 147:149-54].

GUA XIANG 卦象. This may refer to the figures of the hexagrams, e.g. ䷋, or it may refer to the images correlated to the eight trigrams, see **BA GUA XIANG**.

GUA XU 卦序. The hexagram sequence. While this may indicate any sequence of any number of hexagrams or trigrams, it usually refers to the sequence in which the hexagrams occur in the received ed. of The Changes. This sequence is associated with king Wen 文王 (see **WEN WANG**). The principles governing the sequence are not fully understood. There is no apparent literary thread that connects the 64 paragraphs of The Deciding Remarks 彖辭 (see **TUAN CI**) and The Line Remarks 爻辭, see **YAO CI**). The unknown author of **XU GUA** demonstrates how his interpretation of one hexagram name (卦名, see **GUA MING**) naturally leads to the next in the sequence. However, as early as the 3rd cent., **HAN BO** expressed a sceptical attitude towards this method [(1) YJJC 3, 360], and the vast majority of later scholars follow him. Several scholars think it was meant as a mnemonic device rather than an explanation of the sequence [e.g. Rutt 1996, 450; Smith 1993, 9].

Instead, the search for a key to the hexagram sequence turned to the hexagrams themselves, which, due to their composition of two different kinds of lines, are capable of being ordered in various logical sequences or arrangements. During the Han 漢 (202 BCE – 220 CE) various arrangements of the hexagrams played an important part in cosmological thinking, e.g. the organization of ‘the hexagrams of the eight palaces’ (八宮卦, see **BA GONG GUA**) attrib. to **JING FANG**. Also the sequence of hexagrams in the silk ms. (帛書, see **BOSHU YI**) is ordered according to an easily discernible logical principle. This is however not the case with the received ed. On the other hand, there are more niceties to the arrangement than meets the eye.

On the most basic level, the hexagrams are grouped in 32 pairs (in a few cases these pairs also share a literary theme, e.g. [11]-[12] and [41]-[42]). This is done in one of two ways described by **FAN YU** as ‘overturned opposites’ (反對) or ‘overturned hexagrams’ (反卦, see **FAN GUA**) and ‘laterally linked hexagrams’ (旁通卦, see **PANG TONG GUA**) [*YJJC* 10:673 & 874]. ‘Overturned hexagrams’ means that the first hexagram of a pair is turned upside down and thus forms the second of the pair, e.g. **ZHUN** [3] ䷮ turned upside down becomes **MENG** [4] ䷄. 28 pairs are based on this principle. The remaining four pairs are ‘laterally linked’ because they do not produce a different hexagram figure by being turned upside down, e.g. **YI** [27] ䷄ would still be the same. Therefore *Yi* is paired with **DA GUO** [28] ䷄ acc. to the principle that *yang* lines in the first hexagram become *yin* lines in the second and vice versa. While this has no bearing on the sequence of the hexagrams, it does offer an explanation to why *The Changes* is divided into two chapters with 30 and 34 hexagrams, respectively. If each of the eight hexagrams that are laterally linked is thought of as being overturned to produce a hypothetical ‘pair’ of identical hexagrams, there will be altogether 36 pairs of hexagrams (28 + 8). The 30 hexagrams of the first chapter are ordered in 12 pairs of overturned hexagrams and 6 hypothetical pairs, altogether 18 pairs. The 34 hexagrams of the second chapter are ordered in 16 pairs of overturned hexagrams and 2 hypothetical pairs, which also result in 18 pairs. The division into 30 and 34 hexagrams obscures the underlying symmetry of the arrangement.

The choice of first and last pairs of *The Changes* seems to be related to cosmological thinking grounded in the theory of ‘interlocking trigrams’ (互體, see **HU TI**). It is also supported by the theory of ‘ascent and descent’ (升降, see **SHENG JIANG**). The sequence opens with **QIAN** [1] ䷀ and **KUN** [2] ䷁, the epitome of *yang* and *yin*, respectively, and ends with **JI JI** [63] ䷮ and **WEI JI** [64] ䷶, the perfect mix of *yin* and *yang* lines which also suggests the idea of unceasing alternation of the two cosmological forces. Acc. to the theory of ‘interlocking trigrams’ (互體, see **HU TI**), all 64 hexagrams may be reduced to these four ‘irreducible’ hexagrams, which are clearly marked as opposite pairs. That goes without saying for *Qian* and *Kun*, and is also explicitly stated in the names of the last pair, which means ‘already forded [the stream]’ (既濟) and ‘not yet forded [the stream]’ (未濟). Taking into account that the sequence is broken into two by the division of *The Changes* into two parts (卷), the last pair of the

1st part KAN [29] ䷜ and LI [30] ䷝ and the first pair of the 2nd part XIAN [31] ䷵ and HENG [32] ䷺ also attract attention. These pairs are likewise fundamental opposites: *Kan* and *Li* symbolize the moon and the sun [SHUO GUA 14 & 15], and *Xian* and *Heng* are associated with husband and wife [XU GUA 1].

By singling out two additional pairs of basic opposites, the YI QIAN ZUO DU points to some structural similarities between the two parts of the hexagram sequence. The two pairs are TAI [11] ䷊ and PI [12] ䷖ and SUN [41] ䷌ and YI [42] ䷄. *Tai* is described as ‘Heaven and earth interacting’ (天地交) [XIANG 11] whereas *Pi* as ‘Heaven and earth not interacting’ (天地不交) [XIANG 12]. As to *Sun* 損 and *Yi* 益, the contrast is in the very names which mean ‘decrease’ and ‘increase’, respectively [YJJC 157:14]. If the development from QIAN [1] ䷀ and KUN [2] ䷁ to JI JI [63] ䷢ and WEI JI [64] ䷶ is one of total differentiation in terms of *yin* and *yang* lines, the development from *Qian* and *Kun* to TAI [11] ䷊ and PI [12] ䷖ is differentiation in terms of trigrams. Similarly, SUN [41] ䷌ and YI [42] ䷄ has a connection, albeit less obvious, to the first pair of the 2nd part, XIAN [31] ䷵ and HENG [32] ䷺. They are laterally linked, SUN [41] ䷌ with XIAN [31] ䷵ and YI [42] ䷄ with HENG [32] ䷺. There is thus a close relationship between the first pair and the sixth pair in both parts of the sequence.

Lai Zhide 來知德 (1525-1604) introduced another two pairs into the above structure. He saw the first part of the sequence assembled around the gradual differentiation of *Qian* and *Kun* and believed that YI [27] ䷄ and DA GUO [28] ䷌ were part of the process. These two hexagrams are so-called ‘great images’ (大象, see DA GUA, def. 2) of the trigrams LI ䷝ and KAN ䷜, respectively, and therefore also related to KAN [29] ䷜ and LI [30] ䷝, the last pair of the 1st part [YXJH 2:1541]. E.g. for *Qian* to differentiate into *Kan* it was necessary to go through the intermediate stages represented by *Tai* and *Yi*:



Using similar arguments, Lai included ZHONG FU [61] ䷆ and XIAO GUO [62] ䷌ in the second part of the sequence, and thus presented a development from *Xian* through *Sun* and *Zhong fu* to *Ji ji*:



See also WU DENG's system of ‘warp hexagrams’ (經卦), JING GUA, def. 2.

Apart from observations of certain odd regularities like the ones mentioned above, the rationale (if any) underlying king Wen's sequence remains an enigma. Attempts by Western scholars to unravel the mystery have been equally unsuccessful; efforts have often concentrated on the hexagrams as binary numbers, symmetry based on their value as binary numbers in an 8 x 8 grid arrangement of the sequence, various other mathematical properties, or

reconstructions [for a summary, see Hacker 1993, 101-20]. In addition to this, there have been serious, however still unsuccessful, attempts to discover the literary thread that might explain the sequence [e.g. Shaughnessy 1983; Kunst 1985].

The term 'hexagram sequence' may also refer to such exercises in ordering the 64 hexagrams as JING FANG's 'hexagrams of the eight palaces' (八宮卦, see BA GONG GUA) and SHAO YONG's sequence of the hexagrams according to The Diagram Preceding Heaven 先天圖 (see XIAN TIAN TU). While Jing Fang's arrangement is based on changing lines, most sequences—including Shao Yong's and the silk ms. (帛書, see BOSHU YI)—are based on various orderings of the eight trigrams.

The eight trigrams are—with one exception—not visualized as a sequence as such, rather they are envisaged as four pairs of opposites (usually the pairs specified in SHUO GUA 3, see below). The exception is The Diagram Succeeding Heaven 後天圖 (see HOU TIAN TU), which is unambiguously described as an evolutionary sequence in SHUO GUA 4. While the four pairs of trigrams remain the same, there is considerable disagreement as to how they follow each other, see table 1 (col. I: SHUO GUA 3; col. II: SHUO GUA 6-17; col. III: YI ZHI YI [Shaughnessy 1996a, 218]; col. IV: Lower trigrams of the silk ms. sequence [Shaughnessy 1996a, 28f.]; col. V: WEI BOYANG [YJJC 155:12-102]).

Table 1
Sequences of Trigram Pairs

I	II	III	IV	V
QIAN KUN	QIAN KUN	QIAN KUN	QIAN KUN	KUN QIAN
GEN DUI	ZHEN XUN	[GEN DUI]	GEN DUI	DUI GEN
ZHEN XUN	KAN LI	LI KAN	KAN LI	LI KAN
KAN LI	GEN DUI	ZHEN XUN	ZHEN XUN	XUN ZHEN

Sometimes, as is the case with The Diagram Preceding Heaven, the pairs are dissolved and assigned positions in a circular arrangement and a sequence based on correlations mentioned in The Ten Wings 十翼 (see SHI YI) or elsewhere.

GUA ZHU 卦主. The hexagram ruler. This refers to an exposition of the hexagrams based on the assumption that each hexagram represents a unique idea which is contained in and expressed by a single line of that hexagram, the hexagram ruler. The most elaborate system of hexagram rulers is probably that found in Li Guangdi 李光地 (1642-1718) *et al.* [YJJC 79-82], but the idea may be traced back to JING FANG (77-37 BCE) who with reference to a single line

speaks of 'the significance of the complete hexagram' (成卦之義) and 'the ruler of one hexagram' (一卦之主), e.g., "The significance of the complete **BO** [23] ䷗ comes out of the upper *yang* line" (成剝之義出於上九) [YJJC 173:16, 29, 77, & *passim*].¹

Table 1
The Ruling Lines of Wu Deng & Yu Yan

MONTHS	HEXAGRAMS	WU DENG	YU YAN
10th	䷁ KUN [2]	Upper	2nd
9th	䷗ BO [23]	5th	Upper
8th	䷒ GUAN [20]	4th	4th
7th	䷖ PI [12]	3rd	2nd & 5th
6th	䷄ DUN [33]	2nd	3rd
5th	䷋ GOU [44]	1st	1st
4th	䷀ QIAN [1]	Upper	5th
3rd	䷥ GUAI [43]	5th	Upper
2nd	䷗ DA ZHUANG [34]	4th	4th
1st	䷊ TAI [11]	3rd	2nd & 5th
12th	䷒ LIN [19]	2nd	3rd
11th	䷖ FU [24]	1st	1st

A couple of general rules of determining the hexagram ruler may be deduced from comm. on The Changes attrib. to Jing Fang, see e.g. Xu Mao 徐昂 (1877-1953) [YJJC 173]:

1. In hexagrams composed of a single *yin* line and five *yang* lines and vice versa, the hexagram ruler is the single line, cf. *Bo* above.

2. Based on correlations between the six lines of the hexagrams and the social stations of society, the 5th line is often correlated to the sage or the Son of Heaven and this is known as 'the honourable position' (貴位), therefore certain

hexagrams have the 5th line as the hexagram ruler, e.g. LÜ [56] ䷊ “The fifth *yin* line is the ruler of the hexagram” (六五爲卦之主) [YJJC 173:113]. A line that rules a hexagram is said ‘to lean on’ (據) on the rest. See also YAO WEI.

Other cases are less clear; at times the appointment of a hexagram ruler is grounded in the symbolism of the DA XIANG (e.g. SUN [41], [YJJC 173:64]) or the TUAN (e.g. GUAI [43], [YJJC 173:86]), and in other cases it seems to coincide with other theories attrib. to Jing Fang. One such theory is that of the twelve ‘waxing and waning hexagrams’ (消息卦, see XIAO XI GUA), which operates with a string or circle of 12 hexagrams correlated to the months of a year. Each hexagram changes into the next by a single *yin* line changing into a *yang* line, so the changing line is designated the hexagram ruler (e.g. LIN [19], [YJJC 173:82]). Both YU YAN (2) (d. 1314) and WU DENG (3) (1249-1333) have presented a full exposition of the hexagram rulers of these twelve hexagrams. However, these do not seem to reflect the original intentions of Jing Fang (e.g. Wu has the ruling line of BO [23] ䷗ to be the 5th line which does not agree with rule no. 1 above, and Yu’s ruling lines differ on a number of counts; note also hexagrams [11] and [12] have two ruling lines), see table 1 (p. 86) [YXJH 1:1429; Shi Wei 1995, 554].

Table 2
The Ruling Lines of Wu Deng & Yu Yan

TRI-GRAM	GENDER	WU DENG'S RULING LINE	YU YAN'S RULING LINE	HEXAGRAM	WU DENG'S RULING LINE	YU YAN'S RULING LINE
䷀ QIAN	Father	Top	Middle	[1] ䷀	Top	5th
䷁ KUN	Mother	Top	Middle	[2] ䷁	Top	2nd
䷂ ZHEN	Elder son	Bottom	Bottom	[51] ䷂	4th	Bottom
䷃ XUN	Elder daughter	Bottom	Bottom	[57] ䷃	4th	4th
䷄ KAN	Middle son	Middle	Middle	[29] ䷄	5th	5th
䷅ LI	Middle daughter	Middle	Middle	[30] ䷅	5th	2nd
䷆ GEN	Younger son	Top	Top	[52] ䷆	Top	3rd
䷇ DUI	Younger daughter	Top	Top	[58] ䷇	Top	Top

See Wu Deng (3) and Yu Yan (2).

Another somewhat similar theory is that of ‘the hexagrams of the eight palaces’

(八宮卦, see **BA GONG GUA**), which is an arrangement of the 64 hexagrams into eight groups, each headed by one of 'the pure hexagram' (純卦, see **BA CHUN GUA**), i.e. the eight hexagrams that are composed of identical trigrams. The ruling line in this system is known as 'the generation line' (世爻).

The earliest coherent exposition of the principles behind the hexagram ruler is probably in **WANG BI**'s (226-49) essays *Zhou yi lue li* [see YJJC 2:187-9]. Wang agreed with the rules adduced above: One line rules the many, and line 5 is especially well-suited to become the ruler. To this he added line 2, which is the middle line of the lower trigram corresponding to line 5, the middle line in the upper trigram. However, Wang found that it was often necessary to consult the **TUAN** to find the ruling line of a hexagram. Furthermore, he stated that not all hexagrams necessarily depend on a single line to capture the essence, but may rely on interpretations of the constituent trigrams instead.

In later clarifications the principle of 'one ruling the many' is applied to find the ruler of each of the eight trigrams and afterwards this is extended to the eight pure hexagrams. The trigrams are ranked according to their association with gender and members of the family but still various systems may differ, see table 2 (p. 87).

Except for *Qian* and *Kun*—where the two systems differ—the principle of 'one ruling the many' may be applied unambiguously. However, when the principle is extended to the pure hexagrams different methods are employed. Wu Deng bases his system solely on the upper trigram, thus the trigram *Qian* is ruled by the top line, so the hexagram *Qian* is ruled by the top line of the upper trigram. The trigram *Zhen* is ruled by the bottom line, so the hexagram *Zhen* is ruled by the bottom line of the upper trigram, i.e. the 4th line. Yu Yan, on the other hand, bases his system on 'matching positions' (當位) [see **YAO WEI**], thus e.g. the trigram *Zhen* is ruled by the bottom line which is a *yang* line, and the hexagram *Zhen* is therefore ruled by the bottom line of the lower trigram because the bottom line (no. 1) is the correct position for a *yang* line whereas the bottom line (no. 4) of the upper trigram is not. The trigram *Xun* is also ruled by the bottom line, which is a *yin* line, so, the hexagram *Xun* is ruled by the 4th line because this is the correct position for a *yin* line whereas the bottom line (no. 1) is not.

Wu Deng further extends his system of ruling lines from the trigrams to the remaining 56 hexagrams as shown in table 3 (p. 89). The first group in rows 1 and 2 is based on the trigrams *Qian* and *Kun* and comprises only four hexagrams [1], [2], [11], and [12]. As above the system is based on the upper trigrams, e.g. the trigram *Qian* is ruled by the top *yang* line, so the hexagram *Qian* [1] is also ruled by the top *yang* line whereas *Tai*'s [11] uppermost *yang* line is in the third position, hence the 3rd line is the ruler. Rows 3 through 8 are arranged in the same manner, e.g. row 3: The trigram *Zhen* is ruled by the bottom line so the hexagram *Zhen* [51] is ruled by the bottom line of the upper trigram (i.e. no. 4), and so are the remaining three hexagrams ([34], [62], [16]) that has *Zhen* as the upper trigram. Four hexagrams in row 3 have *Zhen* as the lower trigram ([24], [25], [42], and [17]) in which case the bottom line (i.e. no. 1) becomes the ruler.

Table 3
Wu Deng's Ruling Lines

Pure hexagrams	1st line	2nd line	3rd line	4th line	5th line	Upper line
1  [1]			 [11]			 [1]
2  [2]			 [12]			 [2]
3  [51]	 [24]  [25]  [42]  [17]			 [51]  [34]  [62]  [16]		
4  [57]	 [44]  [46]  [32]  [18]			 [57]  [20]  [61]  [9]		
5  [29]		 [4]  [6]  [7]  [40]  [47]  [59]  [64]			 [29]  [3]  [5]  [8]  [39]  [48]  [60]	
6  [30]		 [49]  [36]  [13]  [37]  [22]  [55]  [63]			 [30]  [50]  [35]  [14]  [38]  [21]  [56]	
7  [52]		 [33]	 [15]  [31]  [53]		 [23]	 [52]  [27]  [26]
8  [58]		 [19]	 [10]  [41]  [54]		 [43]	 [58]  [28]  [45]

Evidently not all hexagrams containing the trigram *Zhen* as either upper or lower trigram is included in row 3. Wu Deng has preferred to give priority to all

combinations including the trigrams *Kan* and *Li*, all of which have the 2nd or the 5th line as the ruler and are listed in rows 5 and 6. This is in keeping with rule no. 2 above which favours the central lines in the two constituent trigrams, and in Wu Deng's neat arrangement 32 cases have the ruling line as the 2nd or the 5th whereas the rest is evenly distributed over the remaining lines leaving 8 for each line. In rows 7 and 8 four hexagrams ([33], [19], [23], and [43]) do not follow the general tendency of the trigrams *Gen* and *Dui*, i.e. they do not have the top or the 3rd line as the ruler. Here Wu Deng follows his arrangement of the rulers of the twelve waning and waxing hexagrams instead, cf. table 1 (p. 86).

Completely at variance with Wu Deng's arrangement is the system of hexagram rulers found in Li Guangdi *et al.* (which is the ed. transl. by both Legge and Wilhelm) [YJJC 79:114-29]. This system also observes the two rules adduced above ('one rules the many' and the importance of lines 2 and 5), but is 'generally based on the *Tuan zhuan*' (大抵其說皆具於夫子之彖傳) [YJJC 79:114], although considerations regarding trigrams and line positions play a significant role in determining the hexagram rulers (see below). There are two kinds of rulers: 'the ruler of the complete hexagram' (成卦之主; Wilhelm/Baynes: 'constituting ruler') and 'the ruler that governs the hexagram' (主卦之主; Wilhelm/Baynes: 'governing ruler'). The ruler of the complete hexagram is that which gives the hexagram its significance (cf. Jing Fang's 'significance of the complete hexagram' above), and this ruling line is indifferent to whatever symbolism may be attached to the various positions in the hexagram, i.e. it may be in any position regardless of the importance attached to the position. The ruler that governs the hexagram, however, needs to be virtuous and is, therefore, usually located in the 5th position.

A hexagram may have one of the two kinds of rulers or it may have both at the same time. The two kinds of ruling lines may be in the same position or they may be in different positions, and both of them may occur twice in the same hexagram, so in theory a hexagram may have as many as four ruling lines, which is in fact the case with **YI** [42] ䷄, **DUI** [58] ䷹, and **ZHONG FU** [61] ䷆, e.g. **YI** [42] ䷄:

It increases by decreasing the upper trigram's lower line. Increasing the lower trigram's lower line is the significance, so six in the 4th line and nine in the 1st line are the rulers of the complete hexagram. Thus decreasing the upper [trigram] and increasing the lower [trigram] is the prince granting it and the ministers receiving it. Therefore, nine in the 5th line and six in the 2nd line are the rulers that govern the hexagram.

益以損上卦下畫益下卦下畫爲義則六四初九成卦之主也然損上益下者君施之而臣受之故九五六二爲主卦之主 [YJJC 79:123]

The meaning of the first sentences is that **Yi** [42] ䷄ occupies the same position in the second part of *The Changes* as **Pi** [12] ䷔ does in the first part (see **GUA XU**), so the development from *Pi* to *Yi* is that the bottom *yang* line of the upper

trigram has exchanged place with the bottom *yin* line of the lower trigram:  (see also Wilhelm/Baynes 596).

Table 4
The Ruling Lines of Li Guangdi & Zhu Qijing

	LI GUANGDI										ZHU QIJING (1994)					
Rulers of the complete hexagram	X										A					
Rulers that govern the hexagram	Y										B					
																
Top																
5th	Y-AB		Y-B	Y	Y-B	Y-B	Y	Y-AB	Y-B	Y-B	Y-B	Y-B	Y-B	Y-AB		
4th					A				X-A							Y-A
3rd										X-A					Y-A	
2nd		Y-AB		Y-AB		A	Y-AB				Y-A	X-A	Y-A		B	B
1st			Y-A													
																
Top				Y		Y-A	Y-A			Y-A	Y-A					
5th	Y-B	Y-B		Y-AB	Y-B		B		Y-B	Y-B	Y-B	B	Y-B	Y-A	Y-B	
4th					A							Y			Y	
3rd															A	
2nd			Y-B			Y-B		B				Y	Y-A	Y-B		Y-B
1st	Y-A	A	Y-A					Y-A	Y-A			A				A
																
Top				A					X		X-A					
5th	Y-B		Y-AB	Y	Y-B	Y-B	Y-B	Y	Y-B	Y-B	Y-B	Y-B	Y-AB	Y-B	Y-B	Y-AB
4th		Y-A						A		X			Y			
3rd						A	A		X-A							
2nd	X-A	B		Y-B	Y-A	Y		Y-B		Y		Y			Y-A	
1st	X									X-A		X-A		X-A		
																
Top		Y		Y-A		X				X-A						
5th	Y-B	Y-AB	B	B	Y-B	Y-B	Y-AB	Y-B	Y-B	Y-B	Y-B	Y-AB	Y-B	Y-B		Y-B
4th					A				X-A		X-A		X-A	A		
3rd						X-A				X			X			
2nd	A				Y		A			Y	X		Y	Y	Y-AB	A
1st			Y-A						X							

The entire system of hexagram rulers according to Li Guangdi *et al.* is presented

in table 4 (p. 91). This table also includes the refinements introduced by Zhu Qijing (b. 1954) who bases himself on analysis of the hexagram names, The Deciding Remarks 彖辭 (see TUAN CI) as well as passages from The Ten Wings (十翼, see SHI YI), which he compares to the conclusions reached by Li Guangdi *et al.* [Zhu Qijing 1994].

¹ In the Wilhelm/Baynes transl. p. 411 it appears as if the concept of hexagram rulers is already present in TUAN 5. This is an interpretation for which there is no basis in the text, nor is it supported by the comm. cited by Li Guangdi [YJC 80:890]. However, TUAN 25 has a sentence which the comm. interprets as a reference to a hexagram ruler: "The hard [yang line] comes from the outer [upper trigram] and becomes the ruler in the inner [lower trigram]" (剛自外來而爲主於內). The comm. cited by Li take this to refer to the bottom yang line of WU WANG [25] ䷘ [(1) YJC 80:946-7].

GUAI 夬, ䷪

Hexagram no. 43/42.

The hexagram figure consists of QIAN 乾 below DUI 兌. This conveys the images of the marsh over Heaven [DA XIANG] and strength and joy [TUAN].

The interlocking trigrams are QIAN ䷀ below QIAN ䷀, joined they constitute QIAN [1] ䷀, see HU TI.

The containing trigrams: DUI ䷹ contains QIAN ䷀ twice, see BAO TI.

Guai is laterally linked with BO [23] ䷗, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), Guai belongs to 'the 5th generation' (五世) of KUN's 坤 palace and the 3rd month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), Guai is one of 'the Son of Heaven' (天子) hexagrams and belongs to the 3rd month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2. It is also one of the 'the sixteen attending hexagrams' (十六事卦), see HU TI. This hexagram is said to have inspired the sages' invention of documents and contracts [XI CI 2.2].

GUAN 觀, ䷓

Hexagram no. 20/59.

The hexagram figure consists of KUN 坤 below XUN 巽. This conveys the images of the wind moving over the earth [DA XIANG] and submissiveness [TUAN].

The interlocking trigrams are KUN ䷁ below GEN ䷲, joined they constitute BO [23] ䷗, see HU TI.

The containing trigrams: GEN ䷲ contains GEN ䷲, and XUN ䷴ contains KUN ䷁, see BAO TI.

Guan is laterally linked with DA ZHUANG [34] ䷲, see PANG TONG GUA.

In the hexagram arrangement of ‘the eight palaces’ (八宮), *Guan* belongs to ‘the 4th generation’ (四世) of QIAN’s 乾 palace and the 8th month, see BA GONG GUA.

In the arrangement correlating ‘the hexagrams and the vital material force’ (卦氣), *Guan* is one of ‘the Son of Heaven’ (天子) hexagrams and belongs to the 8th month, see GUA QI.

This is a ‘weft hexagram’ (緯卦), see JING GUA 經卦, def. 2.

GUAN GUI 官鬼. The demon official. One of ‘the six relationships’ (六親, see LIU QIN) in JING FANG’s system of ‘the inserted *jia* [stem]’ (納甲, see NA JIA).

GUAN LANG 關朗 (5th – 6th cent.), z. Ziming 子明. Guan did not hold office, but he was known to the court of emperor Xiaowen 孝文 (r. 471-99) for his erudition in Master Lao 老子 and The Changes. He worked as private teacher and scholar, and he also lectured on The Springs and Autumns 春秋 [JYK 1:13/2A-3B]. Acc. to CAI YUANDING, the so-called river diagrams (see TU) were transmitted by Guan.

(1) Yi zhuan 易傳, 1 *juan* [SS-YWZ 15:5034]. Facs. reprint: Guan shi Yi zhuan zhu 關氏易傳注 in 1 *juan*, 11 *pian* [YJC 182]. With comm. by ZHAO RUI (8th cent.). Since this work is first listed in the Song 宋 (960-1279) bibl. it has been considered a forgery by ZHU XI, but XIANG ANSHI believed the author to be RUAN YI (11th cent.). However, WANG YINGLIN has argued against both theories [JYK 1:13/2A-3B].

GUAN LU 管輅 (208-255 or 256), z. Gongming 公明. Aide to the Chamberlain for the Palace Revenues. Guan was proficient in observations of the sky (仰觀), ‘wind angles’ (風角), ‘divination with yarrow stalks’ (占筮), and physiognomy (相學). His contemporaries compared him to JING FANG, and later, when GUO PU was compared to Guan, people talked about ‘the arts of Guan and Guo’ (管郭之術). His interpretations of The Changes were exclusively based on images and numbers [biog. SGZ 3:811-26; Smith (1991, 36-8)].

(1) Zhou yi lin 周易林 (L), 4 *juan* [JTS-JJZ 6:2041].

(2) Zhou yi tong ling jue 周易通靈決 (L), 2 *juan* [JTS-JJZ 6:2041].

(3) Zhou yi tong ling yao jue 周易通靈要決 (L), 1 *juan* [SS-JJZ 4:1033].

GUAN ZIMING 關子明 – see GUAN LANG.

GUANWU XIANSHENG 觀物先生 – see ZHANG XINGCHENG.

GUANG XIANG 廣象. Extended images [of the eight trigrams (BA GUA)]. This refers to the correlations listed to each trigram in SHUO GUA 10-17. As the term indicates, it was believed that these correlations were later extensions of the basic images (see BEN XIANG and DA XIANG, def. 2) listed in the previous

paragraphs of the SHUO GUA, see Hang Xinzhai 杭辛齋 (1869-1924) [YJJ 147:122-8].

GUANG YU 光羽 (4th – 3rd cent. BCE), z. Zicheng 子乘. Acc. to the trad. established by the Han historians, Sima Qian 司馬遷 (c. 154 – c. 86 BCE) and **BAN GU** (32-92), Guang was the 5th in the alleged line of transmission of The Changes from **KONG QIU** down to **YANG HE** (fl. 134-23 BCE). Guang (who is known to Ban Gu as Sun Yu 孫虞) received The Changes from **ZHOU SHU** (who is known to Ban Gu as **ZHOU CHOU**) and passed it on to **TIAN HE** [SJ 7:2211, HS 11:3597]. Guang is not credited with any work on The Changes.

GUI DAN 洼丹 (29 or 28 BCE – 41 CE), z. Ziyu 子玉. In 25 CE, Gui was appointed Erudite and in 35 he became Chamberlain for Dependencies. He transmitted The Changes of **MENG XI** (see **HAN YI XUE**), but it is not clear how the line of transmission continued from Gui [biog. HHS 9:2550].

(1) Yi tong lun 易通論 (L), 7 *pian* [HHS 9:2550].

GUI HUN GUA 歸魂卦. The hexagrams of the returning souls. This refers to a ‘cross-section’ of the hexagrams of ‘the eight palaces’ (八宮, see **BA GONG GUA**) in which the lower trigrams have changed into their opposites acc. to the principle of being ‘laterally linked’ (旁通, see **PANG TONG GUA**), i.e. *yin* lines changing into *yang* lines and vice versa, compared with ‘the hexagrams of the roaming souls’ (游魂卦, see **YOU HUN GUA**), see table 1.

Table 1
The Hexagrams of the Returning Souls 歸魂卦

YIN	 [8] BI	 [18] GU	 [13] TONG REN	 [54] GUI MEI
YANG	 [14] DA YOU	 [17] SUI	 [7] SHI	 [53] JIAN

GUI MEI 歸妹, 

Hexagram no. 54/29.

The hexagram figure consists of **DUI** 兌 below **ZHEN** 震. This conveys the images of thunder above the marsh [DA XIANG] and joy and movement [TUAN].

The interlocking trigrams are **LI** 離 below **KAN** 坎, joined they constitute **JI JI** [63] 既濟, see **HU TI**.

The containing trigrams: **DUI** 兌 contains **KAN** 坎, and **ZHEN** 震 contains **LI** 離, see **BAO TI**.

Gui mei is laterally linked with **JIAN** [53] 漸, see **PANG TONG GUA**.

In the hexagram arrangement of ‘the’ (八宮), *Gui mei* belongs to ‘the returning souls’ (歸魂) of **DUI**’s palace and the 7th month, see **BA GONG GUA**.

In the arrangement correlating ‘the hexagrams and the vital material force’ (卦氣), *Gui mei* is one of ‘the feudal lords’ (諸侯) hexagrams and belongs to the 9th month, see **GUA QI**.

This is a ‘weft hexagram’ (緯卦), see **JING GUA** 經卦, def. 2. It is also one of the ‘the sixteen attending hexagrams’ (十六事卦), see **HU TI**.

GUI WEI 貴位. The honourable position [**WEN YAN** 1; **XI CI** 1.1, 1.3]. This refers to a hexagram’s 5th position counted from below. This position is once referred to in **TUAN 14** as ‘the venerable position’ (尊位). See **YAO WEI**.

GUI YI 鬼易. The Changes of the Demons. This refers to the hexagrams of ‘the roaming souls’ (游魂) and ‘the returning souls’ (歸魂) of **JING FANG**’s arrangement of ‘the hexagrams of the eight palaces’ (八宮卦), see **BA GONG GUA**.

GUI ZANG 歸藏. The Return to the Hidden. One of The Three Changes 三易 mentioned in The Zhou Rituals 周禮 (the other two are **LIAN SHAN** and The Changes) [**SJZS** 1:802]. The text is not listed in the Han 漢 (220 BCE – 220 CE) bibl., but acc. to **ZHENG XUAN** and **HUAN TAN**, a work by this title existed in the 2nd cent. CE, and Huan Tan said, it was in 4,300 words (which is considerably shorter than e.g. *Lian shan*, which supposedly was in 80,000 words) [Pokora 1975, 90f.]. If this is true, the text had disappeared before the Tang 唐 (618-907) as **LU DEMING** said it did not exist [(1) 1:1/6B]. In his comm. on The Zuo Commentary 左傳, **KONG YINGDA** said that the text known as The Return to the Hidden was a forgery [**SJZS** 2:1942]. The Sui 隨 (960-1279) bibl. lists The Return to the Hidden in 13 *juan* with a comm. by Defender-in-chief and Adjutant Bi Zhen 薛貞 (3rd – 5th cent.) [**SS-JJZ** 4:909], and both Tang bibl. also list an ed. 13 *juan*, but with a comm. by a Sima Ying 司馬膺 (5th – 6th cent.?) [**JTS-JJZ** 6:1966 & **XTS-YWZ** 5:1423]. Both eds. are considered forgeries and lost; however, acc. to Zheng Qiao 鄭樵 (1104-62), three chps. of Bi Zhen’s ed. survived into the 12th cent. [**TZ** 2:1449]. For a collection of preserved fragments of a text (or texts) entitled The Return to the Hidden, see **MA GUOHAN** (1) [**YJJC** 185; the same vol. has an ed. in 1 *juan* with comm. by Bi Zhen 薛貞 & Wang Mo 王謨 (18th cent.), and an ed. comp. by Hong Yixuan 洪頤煊 (1765-1837)].

The Record of Rituals 禮記 says, “Master Kong (i.e. **KONG QIU**) said: ‘... I wanted to behold the Way of Yin (i.e. Shang 商, c. 1600-1040s BCE), so I went to Song, but I was not entirely satisfied. I got the *Kun Qian* from there” 孔子曰...我欲觀殷道是故之宋而不足徵也吾得坤乾焉 [Zheng Xuan 1961, 77]. Zheng Xuan identified the title *Kun Qian* 坤乾 as the book of Shang’s *yin* and *yang*, which was preserved in The Return to the Hidden (see however **SAN FEN**). The Return to the Hidden (like The Changes) was supposedly based on eight trigrams which combined into 64 hexagrams, and acc. to the comm. Jia Gongyan 賈公彥 (7th cent.), it began with **KUN** 坤. This also explains the title, because *Kun* symbolizes the earth, and everything eventually return to the earth to hide in its midst [**SJZS** 1:802]. The text is trad. associated with both the Divine Husbandman

神農 (see **SHEN NONG**) or the Yellow Thearch 黃帝 (see **HUANG DI**). It is also associated with 'vital material force' (氣). See also **SAN YI** and **ZHU YUANSHENG** (1).

GUISHAN XIANSHENG 龜山先生 – see **YANG SHI**.

GUO GONG 郭公 (3rd – 4th cent.). No details of his life are recorded except that he was apt at divination (卜筮) and at one point stayed at Hedong 河東 (in pres. Shanxi 山西) where he passed his teachings and a book in nine sections (卷) entitled *The Documents in the Blue-Green Bag* 青囊中書 on to **GUO PU** [JS 6:1899].

GUO JING 郭京 (8th – 9th cent.?). Acc. to CWZM, Guo was Administrator for Records in Suzhou 蘇州 (in pres. Jiangsu 江蘇), and he had received a handwritten copy of **WANG BI**'s and **HAN BO**'s ed. of *The Changes* to which he made corrections of 273 characters in 135 places [WXTK 2:1515-6; JYK 1:14/9A-11A]. Since Guo's work is not listed in the Tang 唐 (618-907) bibl. and nothing is known of Guo himself, the work has been under suspicion of being a forgery fabricated during the Song 宋 (960-1279).

(1) [Yi] ju zheng [易]舉正, 3 *juan* [SS-YWZ 15:5035]. Facs. reprint [YJJC 164].

GUO PU 郭璞 (276-324), z. Jingchun 景純. Assistant Editorial Director and Secretarial Court Gentleman. Later Guo became Secretarial Aide to the Commandant-escort Wang Dun 王敦 (266-324). Wang plotted a rebellion and mobilized his troops, and Guo was ordered to divine about the outcome. When Guo's divination proved unfavourable, he was executed. Guo was a gifted scholar and a Daoist master; he received the learning and a book in nine sections (卷) entitled *The Documents in the Blue-Green Bag* 青囊中書 from a certain Mr. Guo 郭公 (see **GUO GONG**). Studying these documents, Guo Pu excelled in the theories of the five agents (五行, see **WU XING**), astronomy (天文), divination (卜筮), 'flying and hiding' (飛伏, see **FEI FU**), and 'the inserted *jia* [stem]' (納甲, see **NA JIA**). Guo was also an expert in *yin yang* (陰陽) and 'calendar computations' (算曆), and it was said that he was superior even to **JING FANG** and **GUAN LU**. People also talked about 'the arts of Guan [Lu] and Guo' (管郭之術). Guo wrote poems and comm. on such works as *The Book of Mountains and Seas* 山海經 and *The Poems of Chu* 楚辭. His biog. contains several examples of Guo using *The Changes* for divination which are recorded in a manner similar to that of *The Zuo Commentary* 左傳 and *Discourses of the States* 國語 [biog. JS 6:1899-1910].

Guo's works on *The Changes* are all listed in *The Five Agents' Category* 五行類 except (3), which in SS-YWZ is listed in *The Category of Divination Stalks and Turtles* 蓍龜類.

- (1) Yi ba gua ming lu dou nei tu 易八卦命錄斗內圖 (L), 1 *juan* [SS-JJZ 4:1036].
- (2) [Yi] bu yun [易] 卜韻 (L), 1 *pian* [JS 6:1910].
- (3) Yi dong lin 易洞林 (L), 3 *juan* [SS-JJZ 4:1033], Zhou yi dong lin 周易洞林 (L), 1 *juan* [SS-YWZ 15:5265]. For fragments, see HUANG SHI (4).
- (4) Yi dou tu 易斗圖 (L), 1 *juan* [SS-JJZ 4:1036].
- (5) [Yi] xin lin [易] 新林 (L), 10 *pian* [JS 6:1910], Zhou yi lin 周易林 (L), 5 *juan* [LS, see SS-JJZ 4:1033], Zhou yi xin lin 周易新林 (L), 9 *juan* [SS-JJZ 4:1033].
- (6) Zhou yi xin lin 周易新林 (L), 4 *juan* [SS-JJZ 4:1033].
- (7) Zhou yi xuan yi jing 周易玄義經 (L), 1 *juan* [SS-YWZ 15:5238].

GUO YONG 郭雍 (1091-1187), z. Zihe 子和, h. Baiyun xiansheng 白雲先生. Following the Jin 金 (Jürchen) invasion and occupation of the north in 1126 and the establishment of the new Song 宋 capital in Hangzhou 杭州 in 1127, Guo spent several decades in seclusion. Between 1165 and 1173, he was upon recommendation summoned to court, but Guo did not show up. Instead he was conferred honorific titles. In his studies of The Changes, he considered the images most important, but like CHENG YI (whose teachings Guo's father GUO ZHONGXIAO had received), he also took note of the meaning and pattern approach. His comm. was used by LI XINCHUAN. In (1) below, Guo transmitted the essentials of his father's teachings [biog. SS 38:13465-6; SYXA 2:1028-37].

(1) Chuan jia Yi jie 傳家易解, 11 *juan* [SS-YWZ 15:5039] *aka* Chuan jia Yi shuo 傳家易說 [JYK 1:24/5B: Fragmented; comm. adds: Only quotations in ZENG ZHONG (1) are preserved]. Facs. reprint: Guo shi chuan jia Yi shuo 郭氏傳家易說, 11 *juan* [YJJC 24-5; Taipei: Shangwu, 1983]. Based on quotations comp. from YLDD.

(2) Gua ci zhi yao 卦辭旨要 (L), 6 *juan* [JYK 1:24/5B: Not seen].

(3) Shi gua bian yi 蓍卦辨疑 (L), 2 *juan* [JYK 1:24/5B: Not seen].

GUO ZHONGXIAO 郭忠孝 (d. 1126), z. Lizhi 立之, h. Jianshan xiansheng 兼山先生. Guo held the *jinshi* degree and various offices including Supervisor of Hedong 河東 Circuit (in pres. Shanxi 山西), Vice Director for Armaments and Judicial Commissioner in Yongxing 永興 Military Circuit where he was killed trying to put up defense against the Jin 金 (Jürchen). Guo studied under CHENG YI from whom he received The Central Harmony 中庸 and The Changes. In (1) he expounds the teachings of Cheng Yi and ZHANG ZAI mainly relying on textual exegesis and avoiding images and numbers. Guo's teachings were passed on to his son GUO YONG [biog. SS 38:13188-9; SYXA 2:1026-7].

(1) Jianshan Yi jie 兼山易解, 2 *juan* [SS-YWZ 15:5038; JYK 1:21/5B: Fragmented; comm. adds: Only quotations in ZENG ZHONG (1) are preserved]. Facs. reprint [Taipei: Shangwu, 1983]. Based on quotations comp. from YLDD.

(2) Si xue yuanyuan lun 四學淵源論 (L), 3 *juan* [SS-YWZ 15:5038].

HAN BI 駢臂 (4th cent BCE), z. Zihong 子弘, Zigong 子弓. Acc. to the trad.

established by the Han historians, Sima Qian 司馬遷 (c. 154 – c. 86 BCE) and **BAN GU** (32-92), Han was either the 2nd (Sima Qian) or the 3rd (Ban Gu) in the alleged line of transmission of The Changes from **KONG QIU** down to **YANG HE** (fl. 134-23 BCE). Sima Qian said, Han received The Changes from **SHANG QU** and passed it on to **JIAO ZI** [SJ 7:2211], whereas Ban Gu said, Han received The Changes from Jiao Zi and passed it on to **ZHOU CHOU** [HS 11:3597]. The SJ comm. Zhang Shoujie 張守節 (8th cent.) quoted Ying Shao 應劭 (2nd cent.) who said Han Bi was a student of **ZIXIA** [SJ 7:2211, n. 2]. Han is not credited with any work on The Changes but it has been suggested that he wrote the comm. attrib. to Zixia, see **MA GUOHAN** [(1) 1:35].

HAN BO 韓伯 (?332-?380), z. Kangbo 康伯. Han held a number of official posts in the government of the Eastern Jin 東晉 (317-420), including Minister of Personnel and General of the Palace Guard. He received the annot. ed. of The Changes of **WANG LANG**, **WANG SU**, and **WANG BI**. Han was influenced by **HE YAN**'s and Wang Bi's metaphysical (Profound Studies 玄學, also known as Neo-Daoism, see **XUAN XUE**) approach to The Changes; he e.g. followed Wang Bi in interpreting *dao* 道 as 'nonbeing' 無 [XI CI 1.4, YJC 3:290, tr. Lynn 1994, 53]. He also maintained a critical attitude towards the images and numbers trad. Han wrote comm. on the Wings (**XI CI**, **SHUO GUA**, **XU GUA**, and **ZA GUA**) that Wang Bi did not leave comm. on [biog. JS 7:1992-5].

(1) Zhou yi Xi ci zhu 周易繫辭注, 2 *juan* [SS-JJZ 4:910]. Below the entry of Wang Bi's 'Zhou yi, 10 *juan*', the comm. adds that Wang's comm. on the 64 hexagrams runs to 6 *juan*, Han Bo's comm. on the *Xi ci* constitutes the next 3 *juan*, and Wang's essay *Yi lue li* 易略義 accounts for the last *juan* [SS-JJZ 4:909. YJC 3, Song; tr. Lynn 1994]. The combined comm. of Wang Bi and Han Bo are included in **KONG YINGDA** (2) and later incorporated in the *Shisan jing zhu shu* 十三經注疏.

HAN KANGBO 韓康伯 – see **HAN BO**.

HAN SHANG 韓商 (2nd – 1st cent. BCE). Court academician and grandson of **HAN YING** from whom he received The Changes. Han Shang passed it on to another relative, **HAN SHENG**, and he is not credited with any works on The Changes [HS 11:3613].

HAN SHENG 韓生 (1st cent. BCE). Han was from Zhuo 涿 commandery (in pres. Hebei 河北) and received The Changes from **HAN SHANG** during the reign of emperor Xuan (73-49 BCE). He passed it on to **GE KUANRAO**. Han Sheng is easily confused with **HAN YING** when the latter occurs in the sources also as Han Sheng, e.g. in the biog. of Han Ying in SJ [10:3124; HS 11:3613-4]. Han Sheng is not credited with any works on The Changes.

HAN XIN 韓歆 (d. 39), z. Wengjun 翁君. At the beginning of the Eastern Han 東漢 (25-220), Han was enfeoffed as Marquis of Fuyang 扶陽 (in pres. Anhui

安徽); later he served as Governor of Pei 沛 commandery (in pres. Anhui 安徽), and in 37 he was appointed Grand Minister of Education. He is said to have been very outspoken at court, observing no taboos, and at one point it seems he had spoken favourably of Gongsun Shu 公孫述 (d. 36), the last serious contender to the throne. Emperor Guangwu 光武 (r. 25-57) was enraged, and the affair ended with Han committing suicide. In 27 Han made an attempt to have chairs established for The Springs and Autumns with the Zuo Commentary 春秋左傳 and FEI ZHI's trad. of The Changes, and while the Zuo comm. was approved, FAN SHENG succeeded in preventing Fei's trad. from getting official recognition [HHS 3:954; 4:902; 5:1228; Bielenstein 1979, 54, 62].

HAN XUE 漢學. Han learning, i.e. the studies of scholars of the Han 漢 (202 BCE – 220). It is also known as 'plain learning' (樸學). This may refer to both the 'old text' (古文, see HAN YI XUE) trad. of the Han represented by FEI ZHI, MA RONG, and ZHENG XUAN, and to the Qing 清 (1644-1911) philological movement to disentangle the studies of The Classics 經 (see JING) from the metaphysical theories of the Song 宋 (960-1279) and Ming 明 (1368-1644). The latter movement, which is also known variously as 'the learning of examining evidence' (考證學) and 'the learning of explaining meaning and etymology' (訓詁學), emerged in the 17th cent. and really gained momentum in the latter half of the 18th cent. during the reigns of the emperors of the Qianlong 乾隆 (1736-95) and the Jiaqing 嘉慶 (1796-1820) periods, hence it is also known as 'the learning of the Qian and Jia [periods]' (乾嘉之學).

HAN YI XUE 漢易學. Han learning of The Changes, i.e. the studies of The Changes of scholars of the Han 漢 (202 BCE – 220). In 136 BCE chairs were established at the National University for the studies of the Five Classics 五經 (see JING), including The Changes [HS 1:159]. This was the beginning of the officially recognized—or orthodox—trad. of Western Han 西漢 (202 BCE – 9 CE) learning of The Changes. Unfortunately, it is not known what scholars were appointed to the position at this early stage, but it is said that YANG HE served as a Palace Grandee studying The Changes between 134 and 129 BCE, and that, at first, he was the only scholar of The Changes [HS 11:3597, 3621]. It is also known that ZHOU BA, HENG HU, and ZHUFU YAN all reached high offices by means of their knowledge of The Changes [SJ 10:3127; HS 11:3597]. During the reign of emperor Xuan 宣 (73-49) three Erudites were appointed for the trads. of SHI CHOU, MENG XI, and LIANGQIU HE. It seems chairs were already established for Shi Chou and Meng Xi, and Liangqiu He's trad. was added later [HS 7:1971, 11:3621]. These three trads. are all said to have transmitted the 'new text' (今文) ed. of The Changes which can be traced back to TIAN HE (see tables below) [HS 11:3597-8]. However, XU SHEN stated in the postface to his dictionary that Meng Xi's ed. is the 'old text' (古文) ed. [Xu Shen 1979, 316]. During the reign of emperor Yuan 元 (48-33), an additional chair was set up for JING FANG's trad. which also transmitted the new text ed. (see table below). These four trads. constitute the orthodox lines of Han learning of The Changes which may be

traced through the Eastern Han 東漢 (25-220) to their demise in the following centuries.

Outside the court circles, the unofficial trad. of **FEI ZHI** was transmitted. Acc. to the bibliographer **LIU XIANG** (77-6 BCE), Fei Zhi's ed. was the only one that conformed to the old text ed. It is uncertain how Fei Zhi, who never held an official post, came in possession of The Changes, and the only student of this trad. during the Western Han is **WANG HUANG**. In 27 **HAN XIN** made an unsuccessful move to have a chair established for Fei Zhi's trad., but prominent scholars such as **MA RONG**, **XUN SHUANG**, and **ZHENG XUAN** provided Fei's ed. with comm. (傳) and annot. (注) which guaranteed its survival. Eventually, it reached **WANG BI** whose annot. ed. outlasted all the new text trads. and constitutes the basis for all received eds.

The five main trads. of the Han were:

1. The Liangqiu He Tradition during the Western Han (table 1)

The influence from Tian He was also transmitted more directly through **DING KUAN** and **TIAN WANGSUN** (see tables 2 and 3 below). The Liangqiu He trad. seems to have been especially popular at the court during the 1st cent. BCE. There is reason to believe that it was this new text ed. that was the main source for the 'stele version' of the Xiping 熹平 reign period (172-8), see **XIPING SHIJING ZHOU YI**. Adherents of the Liangqiu trad. during the Han include **DU HUI**, **FAN SHENG**, **FENG SHANG**, **LIANG GONG**, **LÜ QIANG**, **WANG JUN**, **YANG ZHENG**, **ZHANG FANG** and **ZHANG XING**. Tang Yan 唐晏 (1857-1920) also listed **QI SHENGYUAN** and **ZHANG KAN** as adherents of this trad. of The Changes, but the evidence he presented is inconclusive [LHSGXA 21].

Table 1

TIAN HE		
WANG TONG*		
YANG HE**		
JING FANG ²		
LIANGQIU HE		
LIANGQIU LIN		
WULU CHONGZONG		
HENG XIAN	DENG PENGZU	SHISUN ZHANG

* Wang Tong also passed The Changes on to **JIMO CHENG**, **MENG DAN**, **ZHOU BA**, **HENG HU**, and **ZHUFU YAN**, but it is not clear how the line of transmission continued from these scholars [HS 11:3597].

** Yang He also passed The Changes on to **SIMA TAN** [SJ 10:3288].

2. The Meng Xi Tradition during the Western Han (table 2)

Adherents of the Meng Xi trad. during the Han include **DU WEI**, **FENG HAO**, **GUI DAN**, **HUAYANG HONG**, **LIANG SONG**, **REN AN**, **XIA GONG**, **XU SHEN**, **YIN ZHEN**, **YU CHENG**, **YU FAN**, **YU FENG**, **YU GUANG**, **YU SHUYA**, **YU**

XIN, YUAN AN, YUAN CHANG, YUAN JING, YUAN LIANG, YUAN PENG, YUAN TAIBO, YUAN TANG, and ZONG ZI.

Table 2

TIAN HE		
DING KUAN		
TIAN WANGSUN		
MENG XI		
ZHAI MU*	BAI GUANG**	GE KUANRAO*
ZHU YUN		
YAN YUAN	YAN WANG	

* Zhai and Ge both received The Changes from Meng Xi but the transmission terminated with them.

** The transmission from Bai to Zhu Yun assumes that Bai Guang is identical with **BAI ZIYOU** (q.v.) as has been suggested by Wang Xianqian 王先謙 (1842-1918) [HSBZ 2:1297].

3. The Shi Chou Tradition during the Western Han (table 3)

Adherents of the Shi Chou trad. during the Han include **DAI BIN**, **JING LUAN**, **LIU KUN**, and **LIU YI**.

Table 3

TIAN HE			
DING KUAN			
TIAN WANGSUN			
SHI CHOU			
LU BO		ZHANG YU	
BING DAN	MAO MORU	DAI CHONG	PENG XUAN

4. The Jing Fang Tradition during the Western Han

Table 4

JIAO YANSHOU		
JING FANG		
CHENG HONG	YAO PING	YIN JIA

Adherents of the Jing Fang trad. during the Han include **CUI YUAN**, **DAI PING**, **DIWU YUANXIAN**, **DONG CHUN**, **DU QIAO**, **DU SHANG**, **FAN RAN**, **FAN YING**, **FU XIE**, **HAN ZONG**, **LANG YI**, **LANG ZONG**, **LI BING**, **LIU FU**, **LIU KUAN**, **LU HUI**, **REN LIANG**, **SHE XIANG**, **SUN QI**, **TANG TAN**, **WANG LANG**, **WEI MAN**, **WEI ZHU**, **XIANG KAI**, **XU JUN**, **XU MAN**, **XU ZHI**, **YANG BING**, **ZHANG HONG**, **ZHENG XUAN**, and **ZONG ZI**.

5. The Fei Zhi Tradition during the Western Han

The only known student of Fei Zhi's trad. during the Western Han is **WANG HUANG**. Adherents during the Eastern Han include **CHEN YUAN**, **HAN XIN**, **MA RONG**, **XUN SHUANG**, **ZHENG ZHONG**, and **ZHI XUN**. **ZHENG XUAN** was also familiar with this trad.

Besides the above five trads., two minor trads. are discernable: Those of **HAN YING** and **GAO XIANG**, neither of which survived the Western Han. The origins of Han Ying's ed. is uncertain; it passed through the hands of his grandson **HAN SHANG** and another relative **HAN SHENG** to **GE KUANRAO** with whom the line of transmission seems to have been terminated (see table 2 above). Han's trad. had a certain affinity with that of Fei Zhi [HS 11:3613]. Gao Xiang received The Changes of **DING KUAN** and was contemporary with Fei Zhi, but Gao's interpretations were closer to the official new text trads. Gao transmitted his trad. to his son **GAO KANG** and to **WUJIANG YONG** neither of whom continued the line [HS 11:3602].

The four officially recognized new text trads. were generally inclined towards images and numbers interpretations of The Changes. There were little differences between them, only Jing Fang's trad. deviated to some extent [HS 11:3601]. Fei's trad., on the other hand, seems to have been more textually orientated, and it may be seen as the forerunner of the meaning and pattern trad. initiated by Wang Bi. So the new text Changes is often identified with images and numbers interpretations while the old text Changes has become synonymous with the textual exegesis of the meaning and pattern trad. However, during the Eastern Han scholars increasingly embraced both trads. The stele ed. (see above), in all likelihood based on Liangqiu's new text ed., shows sign of having been collated with the old text ed. [Qu Wanli 1961].

In the centuries following Wang Bi, the images and numbers trad. of the Han was eclipsed by Wang's different approach to The Changes. As a reaction to the predominance of Wang Bi's version on which the official Tang 唐 (618-907) ed. of 653 was based, **LI DINGZUO** [(3), YJC 9-10] collected the fragments of lost images and numbers comm., especially those by **YU FAN** and **Xun Shuang**. **LU DEMING** and **KONG YINGDA** also included such fragments in their works. In the 17th – 18th cents., Han learning of The Changes experienced a revival—even the new text vs. old text schism was resurrected—and scholars such **MA GUOHAN** (1), **ZHANG HUIYAN** (3), **SUN TANG** (1), and **HUANG SHI** made collections of Han comm. on The Changes based on fragments culled from all available sources. See **HAN XUE**.

HAN YING 韓嬰 (2nd cent. BCE). Court academician during the reign of emperor Wen (179-157 BCE) and Grand Mentor during the reign of emperor Jing (156-141 BCE). Han participated in discussions with Dong Zhongshu (2nd cent. BCE) before emperor Wu (140-87 BCE). Han Ying is also known as Han Sheng 韓生, not to be confused with Han Ying's relative from Zhuo 涿 commandery (in pres. Hebei 河北) by the same name who was active during the reign of emperor Xuan (73-49 BCE), see **HAN SHENG**. Han Ying is known as the

founder of one of the four trads. of studies of The Odes 詩 on which he wrote a lengthy comm. no longer extant. He also wrote a comm. on The Changes, which was passed on within the family to his grandson **HAN SHANG**, but it cannot be traced after the reign of emperor Xuan [biog. SJ 10:3124; HS 11:3613f.], see also **GE KUANRAO**. Han's trad. of The Changes seems to have had similarities to that of **FEI ZHI**. It has been suggested that Han Ying actually wrote the *Zhou yi* [zhuan] 周易[傳] attrib. to **ZIXIA**, which is recorded in SS-JJZ [4:909] [LU DEMING (1) 1:1/11A)].

(1) Han shi wai zhuan 韓詩外傳, 10 *juan* [Lai Yanyuan 1972, tr. Hightower 1952, see also Loewe 1993, 125-8]. Although this is a work on The Odes, it preserves several quotations from The Deciding Remarks 彖辭 (see **TUAN CI**) and The Line Remarks 爻辭 (see **YAO CI**) of The Changes as well as from the **TUAN** comm., some of which are attrib. to **KONG QIU** (2.7, 3.31, 6.13, 8.4, 8.23, 8.32).

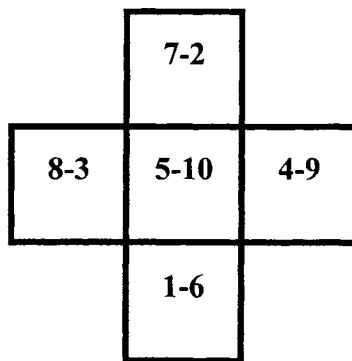
(2) Han shi [Yi] 韓氏[易] (L), 2 *pian* [HS-YWZ 6:1703]. For a collection of preserved fragments, see **MA GUOHAN** (1).

HAN ZONG 韓宗 (2nd cent.). Erudite at the National University. One of Han's students was **ZHANG HONG** who studied **JING FANG**'s trad. of The Changes. No other details are known of Han's life [SGZ 5:1243].

HANSHANG XIANSHENG 漢上先生 – see **ZHU ZHEN**.

HE LUO 河洛 – see **HE TU** and **LUO SHU**.

HE TU 河圖. The [Yellow] River Diagram (for the later history and transmission of this and similar diagrams, see **TU**). This is a cross-shaped diagram of the numbers 1 – 10, which are also known as the numbers of Heaven and earth (天地之數, see **TIAN DI ZHI SHU**), see figure:



Traditionally, the numbers are represented by black and white dots; black for the numbers of earth (even, *yin*) and white for the numbers of Heaven (odd, *yang*),

see plate 1. The numbers 8, 7, 9, and 6 are referred to as ‘the outer numbers’ (外數) whereas 3, 2, 4, and 1 are ‘the inner numbers’ (內數). No illustrations of the diagram predating the Song 宋 (960-1279) are known, but a calendar chart, which dates to the Western Han 西漢 (202 BCE – 9 CE) and resembles the above shape has been reconstructed by Guo Moruo 郭沫若 (1892-1978) [Rickett 1960]. The [Yellow] River Diagrams is usually associated with The Luo [River] Document 洛書 (see LUO SHU); the pair is mentioned in XI CI 1.11 and by Sima Qian 司馬遷 (c. 154 – c. 86 BCE) [SJ 6:1942]. However, the concept of the river diagram was known prior this; it occurs both in The Documents 書 and The Selected Sayings [of KONG QIU] 論語 [SJZS 1:239 & 2:2490]. The latter records KONG QIU’s famous cry of despair, “The *feng* bird does not come, the [Yellow] river does not bring forth a diagram; I am finished!” (鳳鳥不至河不出圖吾已矣夫) [Ames & Rosemont 1998, 128]. Still it is uncertain what the term actually refers to. During the Han 漢 (202 BCE – 220 CE), the appearance of The River Diagram was associated with a horse or—in The Apocrypha 緯 (see WEI SHU)—a dragon, which supposedly brought the diagram out of the river [YJJC 157:53]. In The Huainan Masters 淮南子, the diagram was described as green as opposed The Luo Document which was red [ZZMJ 83:85], and BAN GU related The River Diagram to FU XI and the eight trigrams, see below [HS 5:1315f.].

The River Diagram—containing the numbers of Heaven and earth—is associated with the ‘production and completion’ (生成, see SHENG CHENG) of the five agents (五行, see WU XING). The agent or element wood (木) is said to be produced by the number 3 and completed by 8, fire (火) is produced by 2 and completed by 7, metal (金) is produced by 4 and completed by 9, water (水) is produced by 1 and completed by 6, and soil (土) is produced by 5 and completed by 10. This follows the established correlations of the five agents with the four compass points and the center (traditional Chinese maps and diagrams have south up): 8-3 = wood = east, 7-2 = fire = south, etc. Tracing the five agents clockwise in the diagram corresponds to the cycle of ‘mutual production’ (相生, see XIANG SHENG): Wood (east) produces fire (south) which produces soil (center) which produces metal (west) which produces water (north).

ZHU XI gave a detailed discussion of how The River Diagram related to The Changes. XI CI 1.11 mentions The River Diagram, The Luo [River] Document, and the beginnings of what SHAO YONG evolved to be a progression from ‘the great extreme’ (太極, see TAI JI) to the 64 hexagrams, i.e. (1 – 2 – 4 – 8). Zhu Xi related these four numbers to the diagram: The center being vacuous corresponds to the great extreme; leaving out the numbers of the vacuous center, the sum of the odd numbers is 20 and the sum of the even numbers is 20 corresponding to ‘the two matching appearances’ (兩儀). The four numbers 1, 2, 3, and 4 (by adding 5 to each of them) complete the numbers 6, 7, 8, and 9, which correspond to ‘the four images’ (四象, see SI XIANG). Zhu Xi correlated the eight trigrams with the compass points so QIAN ☰, KUN ☷, KAN ☵, and LI ☲ represented the four directions, and GEN ☶, DUI ☱, ZHEN ☳, and XUN ☴ the intermediate points, which is the trigram arrangement known as The Diagram Preceding Heaven 先天圖 (see XIAN TIAN TU) [(7) 12:1/7A]. Because this

arrangement became associated with Fu Xi and his alleged discovery or invention of the eight trigrams, The Yellow River Diagram became part of the legend.

Nevertheless, the integration of The [Yellow] River Diagram works better with The Diagram Succeeding Heaven 後天圖 (see **HOU TIAN TU**) and the basic correlations of the five agents, i.e. the numbers and the compass points. This constellation is usually matched by the combination of The Luo Document and The Diagram Preceding Heaven.

HE TUO 何妥 (6th – 7th cent.), z. Qifeng 栖風, p. Su 肅. Erudite during the reign of emperor Wu 武 (r. 561-78) of the Northern Zhou 北周 (557-81) and Chancellor at the National University under emperor Wen 文 (r. 581-604) of the Sui 隋 (581-618). He wrote comm. on The Book of Filial Piety 孝經 and Master Zhuang 莊子, and is the author of various other writings on music and ceremonies [biog. BS 9:2753-9; SuiS 6:1709-15]. His philosophy of The Changes is based on that of **WANG BI**, but although he adhered to the meaning and pattern trad., a few of the 33 quotations collected in **LI DINGZUO** (3) show him to rely on the theory of the ‘five agents’ (五行, see **WU XING**), which Wang Bi did not look upon favourably [YJJC 9:21]. None of the quotations comp. by Li comm. on the **XI CI**, **SHUO GUA**, **XU GUA**, or **ZA GUA**, which are The Wings Wang Bi himself did not comm. on. This may suggest He’s ed. of The Changes lacked the part **HAN BO** made a comm. for.

(1) Zhou yi jiang shu 周易講疏 (L), 13 *juan* [SuiS 6:1715; SS-JJZ 4:912; BS 9:2759 has the same title in 3 *juan* but n. 22 says it is a mistake for 13]. Quotations exist in **SHI ZHENG** (1). For collections of preserved fragments, see **MA GUOHAN** (1) and **HUANG SHI** (17).

HE WU 何武 (d. 3 BCE), z. Jungong 君公. Regional Inspector of Yangzhou 揚州 (in pres. Jiangsu 江蘇) and Grand Minister of Works. In 3 BCE the Chamberlain for Law Enforcement summoned him for interrogation concerning what later appeared to be false charges, and He committed suicide. He was also known as a poet. He went to see the official Erudites to receive instructions and to study The Changes [biog. HS 11:3481-8].

HE YAN 何晏 (190-249), z. Pingshu 平叔. He was awarded the title Adjunct Marquis by the court of the kingdom of Wei 魏 (220-65). He was fond of Master Lao 老子, on which he wrote a Discourse on the Way and the Power 道德論, and Master Zhuang 莊子, and together with **WANG BI**, he was one of the initiators of the Profound Studies (玄學, see **XUAN XUE**). A Collected Explanations of The Selected Sayings [of **KONG QIU**] 論語集解 attrib. to He and dating from 242 has survived. Only three fragments of his alleged comm. on The Changes (see (1) below) have survived, two in **LI DINGZUO** [(3) YJJC 9:122, 136] and one in **KONG YINGDA** [(2) YJJC 4:249].

(1) Zhou yi jiang shu 周易講疏 (L), 13 *juan* [CFYG 8:7262]. MA GUOHAN [(1) 171] thinks this attrib. is mistaking He Yan for HE TUO whose work by the same title is listed in SS-JJZ [4:912]. Ma also believes (2) to be a mistake.

(2) Zhou yi si ji 周易私記 (L), 20 *juan* [CFYG 8:7262].

For a collection of the preserved fragments, see MA GUOHAN (1).

HE YIN 何胤 (446-531), z. Ziji 子季. He held numerous offices under the Southern Qi 南齊 (479-502) including Secretariat Director. With the advent of the Liang 梁 (502-57), He was appointed to the prestigious position of Right Grand Master for Splendid Happiness, but he preferred to withdraw from public life. He studied under LIU HUAN from whom he received The Changes, The Mao Odes 毛詩, and The Records of Rituals 禮記 [biog. LS 3:735-9].

(1) Zhou yi [zhu] 周易[注] (L), 10 *juan* [SS-JJZ 4:910].

HENG 恆, ䷟

Hexagram no. 32/32.

The hexagram figure consists of XUN 巽 below ZHEN 震. This conveys the images of thunder and wind [DA XIANG] and movement [TUAN].

The interlocking trigrams are QIAN ䷀ below DUI ䷹, joined they constitute GUAI [43] ䷢, see HU TI.

The containing trigrams: KAN ䷜ contains DUI ䷹, and KUN ䷁ contains QIAN ䷀, see BAO TI.

Heng is laterally linked with YI [42] ䷄, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), Heng belongs to 'the 3rd generation' (三世) of ZHEN's palace and the 1st month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), Heng is one of 'the feudal lords' (諸侯) hexagrams and belongs to the 7th month, see GUA QI.

This is a 'warp hexagram' (經卦), see JING GUA 經卦, def. 2.

HENG 亨. Sacrificial offering (reading 享 for 亨), see YUAN HENG LI ZHEN.

HENG HU 衡胡 (2nd cent. BCE). Heng received The Changes from WANG TONG, and it is said he reached a high office by means of his knowledge of The Changes [SJ 10:3127; HS 11:3597].

HENG XIAN 衡咸 (1st cent. BCE – 1st cent. CE), z. Changbin 長賓. Served as an instructor to Wang Mang 王莽, founder of the Xin 新 (9-23). Heng, together with SHISUN ZHANG and DENG PENGZU, received the LIANGQIU YI trad. of The Changes from WULU CHONGZONG. It is not clear how the line of transmission continued from Heng, and he is not credited with any works on The Changes [HS 11:3601].

HENGQU XIANSHENG 橫渠先生 – see **ZHANG ZAI**.

HONG FAN 洪範. The Great Plan. This is the 11th chp. of The Documents 書 and one of the most controversial with regard to authenticity. On the one hand—accepting the tradition of the text’s connection with the early kings of the Zhou 周 (1040s – 256 BCE)—it has been dated to the 10th cent. BCE [Rubin 1982, 132], and on the other, it has been called “one of the most unmistakably false of those attrib. to Western Zhou” and dated to the latter half of the 3rd cent. BCE [Creel 1970, 456f.]. The text is an important source for the origins of the five agents (五行, see **WU XING**) and some early concepts with which they are correlated. It has also traditionally been regarded as the source for—or even identical with—The Luo [River] Document 洛書 (see **LUO SHU**).

Lit. Nyland 1992.

HOU GUA 侯卦 – see **GUA QI**.

HOU GUA 後卦. The rear trigram.

1. The lower trigram of a hexagram as opposed to the upper trigram which is known as ‘the front trigram’ (前卦). See **SHANG GUA**, table 1.

HOU GUO 侯果 (6th – 7th cent.?). No details of his life are recorded in the histories. However, **MA GUOHAN** has suggested that Hou Guo is identical with the Erudite of the National University, Hou Xingguo 侯行果 mentioned in XTS [18:5702] who lived during the reign of emperor Taizong 太宗 (627-49). Ma said, Guo was his personal name while Xingguo was his *zi* 字 [YHSF 1:269]. The fragments preserved of (1) show Hou Guo to be inspired by the teachings of **XUN SHUANG**, **YU FAN**, and **ZHENG XUAN**. Among the images and numbers theories Hou used in his exegesis of The Changes are ‘the inserted *jia* [stem]’ (納甲, see **NA JIA**), ‘the waning and waxing hexagrams’ (消息卦, see **XIAO XI GUA**), ‘hexagram alteration’ (卦變, see **GUA BIAN**), ‘interlocking trigrams’ (互體, see **HU TI**), ‘ascent and descent’ (升降, see **SHENG JIANG**), and ‘laterally linked hexagrams’ (旁通卦, see **PANG TONG GUA**).

(1) *Yi shuo* 易說 (L) [JYK 1:13/5B]. **LI DINGZUO** (3) includes 118 quotations of comm. on various parts of The Changes except **SHUO GUA**, **XU GUA**, and **ZA GUA**. Quotations also exist in **SHI ZHENG** (1). For collections of preserved fragments, see **MA GUOHAN** (1) and **HUANG SHI** (18).

HOU TIAN TU 後天圖. The Diagram Succeeding Heaven. The expression ‘succeeding Heaven’ is borrowed from **WEN YAN 1**. This is also known as The Directional Positions of King Wen’s Eight Trigrams 文王八卦方位. This is a circular arrangement of the eight trigrams correlating them with the compass points (for the transmission of this and other diagrams, see **TU 圖**). There is no known graphic representation of the arrangement prior to the Song 宋 (960-1279), see plate 7, which shows **ZHU XI**’s arrangement. This became the generally accepted way to represent The Diagram Succeeding Heaven. Zhu Xi’s

explanation (which he attrib. to SHAO YONG) that the diagram originated in SHUO GUA 4 has also become generally accepted [(4) YJJC 28:497], although it seems that YU FAN was inspired to derive similar correlations of the trigrams with the seasons and, by extension, the compass points from the numerical progression (1 – 2 – 4 – 8) described in XI CI 1.11 [YJJC 10:711]. The relevant paragraphs of *Shuo gua* 4 appear as a terse text followed by an elucidation:

The Thearch brought out [the ten thousand things] in ZHEN ䷲; regulated them in XUN ䷶; made them mutually visible in LI ䷲; caused them to be served in KUN ䷁; satisfied them in DUI ䷹; made them fight in QIAN ䷀; exhausted them in KAN ䷁; and completed them in GEN ䷎.

The ten thousand things were brought out in *Zhen*. *Zhen* is the east. They were regulated in *Xun*. *Xun* is the southeast. As to 'regulated', it means the ten thousand things were adjusted and made even. As to *Li*, it is brightness. The ten thousand things were made mutually visible. It is the trigram of the south. The sages faced south when they listened to the world (i.e. held court), they turned towards brightness and ruled. It is probably obtained from this. As to *Kun*, it is the earth. The ten thousand things were all nourished by it, therefore it says 'caused them to be served in *Kun*'. *Dui* is mid autumn. This is [the time] when the ten thousand things are content. Therefore it says, 'satisfied them in *Dui*'. As to 'fighting in *Qian*', *Qian* is the trigram of the northwest. It means *yin* and *yang* are combating each other. *Kan* is water. It is the trigram of due north. It is the trigram of fatigue. This was where the ten thousand things returned. Therefore it says, 'exhausted them in *Kan*'. *Gen* is the trigram of the northeast. This is where the ten thousand things reached the end and the beginning. Therefore it says, 'completed them in *Gen*'.

帝出乎震齊乎巽相見乎離致役乎坤說言乎兌戰乎乾勞乎坎成言乎艮萬物出乎震震東方也齊乎巽巽東南也齊也者言萬物之絜齊也離也者明也萬物皆相見南方之卦也聖人南面而聽天下嚮明而治蓋取諸此也坤也者地也萬物皆致養焉故曰致役乎坤兌正秋也萬物之所說也故曰說言乎兌戰乎乾乾西北之卦也言陰陽相薄也坎者水也正北方之卦也勞卦也萬物之所歸也故曰勞乎坎艮東北之卦也萬物之所成終而所成始也故曰成言乎艮 [SHUO GUA 4]

This paragraph not only describes a spatial arrangement of the eight trigrams but also identifies them in a larger cosmogonic scheme of birth, growth, decay, and death during the course of a year (or a lifetime).

The trigram arrangement was further elaborated on during the Eastern Han 東漢 (25-220) in The Apocrypha of the Changes 易緯 (see YI WEI), see e.g. table 1 (p. 109) for additional correlations culled from the YI QIAN ZUO DU

(cols. I and II reflect the information given in *Shuo gua* 4; col. III adds the months of the year acc. to the *Yi Qian zuo du*, col. IV has the *Yi Qian zuo du* equivalents of col. II while col. V adds 'the five constants' 五常, the ethical values associated with Confucianism and correlated with the five agents 五行 [YJC 157:9]).

Table 1
The Eight Trigrams and The Diagram Succeeding Heaven 八卦後天圖

Trigrams	I	II	III	IV	V
 ZHEN	E	brought out	2	produced	humanity
 XUN	SE	regulated	4 (+3)	separated	
 LI	S	mutually visible	5	grew	rites
 KUN	SW	served	6 (+7)	nourished	
 DUI	W	satisfied	8	gathered	morality
 QIAN	NW	fighting	10 (+9)	flayed	
 KAN	N	exhausted	11	stored	sincerity
 GEN	NE	completed	12 (+1)	end and beginning	
Center					wisdom

Although no graphic representation of The Diagram Succeeding Heaven has survived from the Eastern Han, the sequence and the various sets of correlations were well-known, e.g. Gao You 高誘 (c. 168-212) used the diagram as the framework for his distribution of the winds of the eight directions in his comm. on The Huainan Masters 淮南子 [ZZMJ 85:131], and ZHENG XUAN used it in his explanation of 'the nine palaces' (九宮, see LUO SHU).

When the illustrated diagram surfaced in the early Song, it was often accompanied with a similar circular arrangement of the eight trigrams, known as The Diagram Preceding Heaven 先天圖 (see XIAN TIAN TU), which, however, is of more problematic provenance. But, as indicated by the names of the two diagrams, they complimented each other, and to SHAO YONG, The Diagram Preceding Heaven was identical with the Way of Heaven (天道), the metaphysical fundament (本), the heart (心), while The Diagram Succeeding Heaven was the application (用) and the traces (迹), i.e. the Way of earth (地道) [Lin Zhongjun 1998, 204]. Both diagrams were correlated with various other diagrams, The Diagram Succeeding Heaven especially with The [Yellow] River

Diagram 河圖 (see **HE TU**) and sequences of the five agents (五行, see **WU XING**).

HOU TIAN YI 後天易. The Changes Succeeding Heaven.

1. Acc. to **GAN BAO** this is a reference to The Changes associated with the Yellow Thearch 黃帝 (see **HUANG DI**) [He Kai 1983], see **SAN YI**.

2. Acc. to **SHAO BOWEN** this refers to The Zhou Changes 周易, i.e. the present text in 64 paragraphs, which he associated with king Wen 文王 (see **WEN WANG**) [Wu Hua 1993, 766], see **SAN YI**.

3. This may refer to the arrangements and sequences of the trigrams and hexagrams that are associated with The Diagram Succeeding Heaven 後天圖 (see **HOU TIAN TU**) and king Wen.

HU BINGWEN 胡炳文 (1250-1333), z. Zhonghu 仲虎, h. Yunfeng xiansheng 雲峰先生. Hu served as an Instructor under the Mongols in North China. In his youth Hu adhered to the images and numbers trad., and he wrote (1), (2), and (3). Later he became a devoted follower of **ZHU XI**'s studies to which he wrote 'a comprehensive explanation' (通釋). Hu was the son of **HU YIGUI** [biog. YS 14:4322; SYXA 4:2986-8].

(1) Er ti xiang yi lun 二體相易論 (L) [SYXA 4:2988].

(2) Er yao fan dui lun 二爻反對論 (L) [SYXA 4:2988].

(3) Ershisi qi lun 二十四氣論 (L) [SYXA 4:2988].

(4) Zhou yi ben yi tong shi 周易本義通釋, 12 *juan* [SKQS, *Yi lei* 4]. Facs. reprint [Taipei: Shangwu, 1983] & with app. Yunfeng wen ji Yi yi 雲峰文集易義, 1 *juan* [YJJC 36]. Only the first two *juan* of the present ed. have survived from the original. The comm. on the Ten Wings 十翼 (see **SHI YI**) are by his descendant Hu Gong 胡珙 (16th cent.) who also wrote the app.

HU FANGPING 胡方平 (13th cent.), z. Shilu 師魯, h. Yuzhai 玉齋. Few details of his life are recorded. Hu was the father of **HU YIGUI**, and in his studies of The Changes he was an exponent of the teachings of **ZHU XI** and diagrams (see **TU** 圖) [SYXA 4:2973].

(1) Wai Yi 外易 (*aka* Wai Yi 外翼) (L), 4 *juan* [JYK 2:40/1A: Not seen].

(2) Yi xue qi meng tong shi 易學啓蒙通釋, 2 *juan* [JYK 2:40/1A]. Facs. reprint [Taipei: Shangwu, 1983].

(3) Yi yu wen ji 易余聞記 (L), 1 *juan* [JYK 2:40/1A: Not seen].

HU GUA 互卦. Interlocking trigrams, see **HU TI**.

HU HONG 胡宏 (1106-61)*, z. Renzhong 仁仲, h. Wufeng 五峰. Hu avoided an official career and worked as a private scholar and teacher transmitting the studies of his father. As a young man he studied under **YANG SHI**, and among his more famous students are **ZHANG SHI** 張栻 [biog. SS 37-12922-6; SYXA 2:1367-84].

(1) Yi wai zhuan 易外傳, 1 juan [JYK 1:25/6B]. This title is included in Wufeng ji 五峰集 [SKQS 1268].

Lit. Franke 1976, 438-40.

* Some sources have 1105-51.

HU TI 互體. Interlocking trigrams. The expression probably originated with **JING FANG** (77-37 BCE) (acc. to a somewhat problematic work attrib. to **LU JI**, 187-219 [(4) YJJC 177:25]) or **ZHENG XUAN** (127-200) (acc. to **LI DINGZUO** [(3) YJJC 9:234]). This refers to an exposition of The Changes based on trigram symbolism.

Whereas a hexagram's constituent trigrams—composed of the three bottom lines and the three top lines, respectively—is positioned one on top of the other, the interlocking trigrams—composed of lines 2-4 and lines 3-5, respectively—share the two middle lines of the hexagram (in English the interlocking trigrams are often referred to as 'nuclear trigrams'). See table 1 for various terms associated with interlocking trigrams.

Table 1
Interlocking Trigrams 互體

Lines 3-5	Upper interlocking 上互	Outer interlocking 外互	The '5' interlocking 五互 ¹
Lines 2-4	Lower interlocking 下互	Inner interlocking 內互	The '2' interlocking 二互

¹ This may also refer to **WU HUA LIAN HU**, see **LIAN HU**. Note Li Daoping 李道平 (fl. 1818-43) used both 'the '4' interlocking' and 'the '3' interlocking' for the upper interlocking trigram, [YJJC 63: 399; 64:707].

Taking the interlocking trigrams into account, a hexagram may be composed of up to four different trigrams which considerably adds to the possible explanations and interpretations. The consultation of The Changes recorded in The Zuo Commentary 左傳 under the 22nd year of Duke Zhuang (672 BCE) was identified by the comm. Du Yu 杜預 (222-84) as a case of exposition utilizing interlocking trigrams [Yang Bojun 1990, 1:222-4], so acc. to some trad. comm., the concept of interlocking trigrams predates even **KONG QIU**'s alleged authorship on The Changes (see **SHI YI**), see e.g. Yu Yue 俞樾 (1821-1907) [YJJC 136:19]. For a sceptical attitude see e.g. Gu Yanwu 顧炎武 (1613-82) [GJC 1:14/6-7].

Others maintain that the *locus classicus* is in **XI CI** 2.7: "It is like the various beings are equipped with moral power but regarding discrimination between right and wrong, were it not for the central lines it would not be complete" (若夫雜物撰德辨是與非則非其中爻不備). **CUI JING** (7th - 8th cent.?) took the term 'central lines' to refer to lines 2-5 [YJJC 10:797], the four lines from which the interlocking trigrams are extracted, so accordingly, to Song 宋 (960-1279) scholars like **ZHU ZHEN** [(1) YJJC 21:804], **ZHANG SHI** 張栻 (2),

and ZHU XI [Li Jingde 1986, 1957], the interlocking trigrams were also known as ‘the central lines’ (中爻). While it is fairly certain that the central lines here mentioned are the four middle lines of a hexagram, it is at best doubtful that it should be a reference to interlocking trigrams. XI CI 2.8 mentions the four central lines in the pairs ‘2 and 4’ and ‘3 and 5’ which has also been thought to refer to interlocking trigrams. It is, however, obvious from the context that this is not the intention as pointed out by Gu Yanwu [(1) GJC 1/14:7], see YI WEI 異位.

Attempts have also been made to read this kind of exposition into other parts of The Ten Wings 十翼 (see SHI YI), e.g. TUAN 54 says, “GUI MEI [54] ䷗ is the great significance of Heaven and earth” (歸妹天地之大義也). The upper and lower trigrams of *Gui mei* are ZHEN ䷲ and DUI ䷱, and the upper and lower interlocking trigrams are KAN ䷜, and LI ䷔. The four trigrams are known collectively as ‘the four principal trigrams’ (四正卦, see SI ZHENG GUA, def. 1), and according to The Diagram Succeeding Heaven’ 後天圖 (see HOU TIAN TU) described in SHUO GUA 4, they represent the four directions. In MENG XI’s (1st cent. BCE) version of the diagram, the four directions were furthermore matched with the four seasons [XTS 2:598-9], thus the four trigrams symbolize both the spatial and temporal limits of the universe, and therefore the *Tuan* comm. says ‘the great significance of Heaven and earth’. Again this is a rather strained interpretation for which there is no support elsewhere in the *Tuan* comm.

Table 2
A Hexagram Containing the Images of Eight Trigrams

MENG [4] ䷢	LIN LI	MAYI DAOZHE
 KAN	The principal trigrams	The principal trigrams
 GEN	正卦	正卦
 ZHEN	The interlocking trigrams	The interlocking trigrams
 KUN	互體	互體
 KAN	The overturned trigrams	The concealed trigrams
 ZHEN	反對卦	伏卦
 KUN	The interlocking trigrams [of the overturned trigrams]	The mixed interlocking [trigrams]
 GEN	互體	參互

Acc. to Lu Ji [(4) YJJC 177:117-8, cf. above], Jing Fang explained the term ‘interlocking’ (互): “When [the lines] are assembled in the middle, consider four to be applied, so one hexagram provides four trigrams, this is called interlocking” (會於中而以四爲用一卦備四卦者謂之互). With other Han scholars of The Changes such as Zheng Xuan, YU FAN, XUN SHUANG, and SONG ZHONG, the concept of interlocking trigrams was widely used and elaborated upon. Systems that were not restricted to the four central lines came

into use, e.g. 'linked interlocking [trigrams]' (連互, see LIAN HU). Further refinements and elaborations appeared with the Song scholars, e.g. SHEN GAI (12th cent.) (1) extracted the interlocking trigrams after the hexagram had undergone change (see ZHI GUA) which is known as 'changing or alternating interlocking [trigrams]' (變互). See also HUAN HU.

Both LIN LI (12th cent.) [JYK 1:27/8A] and MAYI DAOZHE (10th cent.) [(1) ZWDS 5:6] asserted that a hexagram could contain the images of eight trigrams, the constituent and the interlocking trigrams are four and turning the hexagram upside down results in another set of four trigrams, see table 2 (p. 112).

The interlocking trigrams also serve as a means by which a hexagram may change into another hexagram, the so-called 'combined interlocking [trigrams]' (兼互): The interlocking trigrams of hexagram A are arranged one on top of the other to form hexagram B, e.g. WU WANG [25] ䷘ has the interlocking trigrams GEN ䷲ below XUN ䷲ which combine to form JIAN [53] ䷦. Extracting the interlocking trigrams of the 64 hexagrams and combining them to form new hexagrams reduces the number of different hexagrams to sixteen, i.e. four original hexagrams have identical constellations of interlocking trigrams. E.g.: XUN [57] ䷲, JING [48] ䷟, XU [5] ䷴, and XIAO XU [9] ䷴ all have the interlocking trigrams DUI ䷹ below LI ䷲ which combine to form KUI [38] ䷥. The sixteen possible hexagrams composed of interlocking trigrams—also known as 'the sixteen attending hexagrams' (十六事卦)—are: [1], [2], [23], [24], [27], [28], [37], [38], [39], [40], [43], [44], [53], [54], [63], and [64]. Jiang Yong 江永 (1681-1762) [in Shi Wei 1995, 1412f.] has arranged these sixteen hexagram in a diagram with the possible combinations of 'the four images' (四象, see SI XIANG), i.e. the four possible combinations of a *yin* and a *yang* line (䷁ ䷂ ䷃ ䷄), corresponding to SHAO YONG's arrangement of The Diagram Preceding Heaven 先天圖, see XIAN TIAN TU. See table 3.

Table 3
Diagram of the Four Images Exchanging with Each Other to Become the
Sixteen Attending Hexagrams 四象相交爲十六事卦

䷁	䷂	䷃	䷄	䷅	䷆	䷇	䷈	䷉	䷊	䷋	䷌	䷍	䷎	䷏	䷐
䷁	䷂	䷃	䷄	䷅	䷆	䷇	䷈	䷉	䷊	䷋	䷌	䷍	䷎	䷏	䷐
[2]	[23]	[39]	[53]	[40]	[64]	[28]	[44]	[24]	[27]	[63]	[37]	[54]	[38]	[43]	[1]

When the procedure of extracting interlocking trigrams to form a new hexagram is extended to the sixteen hexagrams composed of interlocking trigrams, the possible solutions are reduced to four: [1], [2], [63], and [64], the first and the last pair in the received ed. of The Changes.

These four hexagrams are composed of the four trigrams QIAN ䷀, KUN ䷁, KAN ䷜, and LI ䷲, referred to as 'the hidden interlocking [trigrams]' (伏互),

a term which probably originated with **MAYI DAOZHE** [(3) ZWDS 5:5]. For obvious reasons **QIAN** [1] ☰ and **KUN** [2] ☷ are incapable of further change according to this procedure, and **JI JI** [63] ☵☵ and **WEI JI** [64] ☲☲ will alternate with each other. Thus the immediate visual symbolism attached to the positions of these four hexagrams—beginning with exclusively *yang* or *yin* lines and ending with *yang* and *yin* lines alternating—is taken to a higher level with the concept of interlocking trigrams which reduces the remaining sixty hexagrams to one of the four. See the tabulation of interlocking hexagrams in table 4.

Table 4
Interlocking Hexagrams 互體

QIAN [1]		KUN [2]		JI JI [63]		WEI JI [64]	
1	1	2	2	5	38	6	37
28	1	23	2	9	38	10	37
43	1	24	2	48	38	47	37
44	1	27	2	57	38	58	37
30	28	3	23	15	40	16	39
55	28	8	23	22	40	21	39
56	28	20	23	36	40	35	39
62	28	42	23	52	40	51	39
14	43	4	24	11	54	12	53
32	43	7	24	18	54	17	53
34	43	19	24	26	54	25	53
50	43	41	24	46	54	45	53
13	44	29	27	37	64	38	63
31	44	59	27	39	64	40	63
33	44	60	27	53	64	54	63
49	44	61	27	63	64	64	63

The left col. beneath the heading "*Qian* [1]" shows the sixteen hexagrams, which after two extractions of interlocking trigrams are reduced to *Qian*. The right col. shows the four hexagrams of the intermediate stage, i.e. four of the so-called attending hexagrams. Hexagrams [1], [28], [43], and [44] all turn into *Qian* [1] after the first operation while the remaining 12 hexagrams turn into [28], [43], and [44], respectively. See also **BAO TI**.

HU YIGUI 胡一桂 (b. 1247), z. Tingfang 庭芳, h. Shuanghu 雙湖. In 1264 Hu was recommended as a Provincial Graduate, but he failed the civil service exam. He then worked as a local teacher. In his studies of *The Changes*, Hu followed **ZHU XI** and to a lesser extent **CAI YUANDING**. (2) below is a sub-comm. on Zhu Xi (6) and in (1) Hu focused on the various diagrams (圖, see **TU**, **HE TU**, **LUO SHU**, **HOU TIAN TU**, and **XIAN TIAN TU**). Both Hu's father **HU FANGPING** and his son **HU BINGWEN** were scholars of *The Changes* [biog. YS 14:4322; SYXA 4:2980-85].

(1) *Yi xue qi meng Yi zhuan* 易學啓蒙翼傳, 4 *juan* [JYK 2:43/3B]. Facs. reprint: *Zhou yi qi meng Yi zhuan* 周易啓蒙翼傳 [Taipei: Shangwu, 1983]. *Aka* *Zhou yi fa ming qi meng Yi zhuan* 周易發明啓蒙翼傳 and [Zhou yi] *ben yi qi meng Yi zhuan* [周易] 本義啓蒙翼傳 [YS 14:4322].

(2) *Zhou yi fu lu zuan shu* 周易附錄纂疏, 15 *juan* [JYK 2:43/3B]. Facs. reprint: *Zhou yi ben yi fu lu zuan zhu* 周易本義附錄纂注 [YJJC 34] & *Yi fu lu zuan zhu* 易附錄纂注 [Taipei: Shangwu, 1983].

HU YUAN 胡瑗 (993-1059), z. Yizhi 翼之, h. Anding xiansheng 安定先生, p. Wenzhao 文昭. Hu held various offices including Erudite of the Court of Imperial Sacrifices and also worked as a private scholar and teacher. He studied together with Sun Fu 孫復 (992-1057) and **SHI JIE**, and they were known as the three gentlemen of the early Song 宋 (960-1279) (宋初三先生). Hu has had a tremendous influence on the meaning and pattern trad., especially **CHENG YI** often quoted him, and Cheng has stated that the studies of The Changes begin with **WANG BI**, Hu Yuan, and **WANG ANSHI**. However, Hu not only opposed images and numbers, he was also critical of Wang Bi's exegesis based on 'non-being' (無) and 'emptiness' (虛), see **XUAN XUE**. Apparently, Hu did not himself write anything. His oral exegesis was written down by his student **NI TIANYIN**. Hu also lectured on The Great Plan 洪範 (see **HONG FAN**) of The Documents 書, The Springs and Autumns 春秋, and The Selected Sayings [of **KONG QIU**] 論語 [biog. SS 37:12837-8; SYXA 1:24-30].

(1) *Xi ci Shuo gua* 繫辭說卦 (L), 3 *juan* [SS-YWZ 15:5037].

(2) *Yi jie* 易解, 12 *juan* [SS-YWZ 15:5037] *aka* *Yi zhuan* 易傳 [JYK 1:17/6A]. See (3).

(3) [*Yi*] *kou yi* [易]口義, 10 *juan* [SS-YWZ 15:5037]. This is the oral exegesis of Hu as written down by **NI TIANYIN**. Reprint [Taipei: Shangwu, 1983].

(2) and (3) may just have been different titles for the same work [JYK 1:17/6B].

Lit. Franke 1976, 444f.

HUA 化. Transformation. The term often occurs together with 'alternation' (變, see **BIAN**), and the **XI CI** clearly makes a distinction between the two kinds of change: "Reaching to the profundities of the world rests in the hexagrams. Stirring the movements of the world rests in the words. Transforming and calculating them rests in the alternations. Pushing forward and moving them rests in the circulations" (極天下之蹟者存乎卦鼓天下之動者存乎辭化而裁之存乎變推而行之存乎通) [1.12]. The same paragraph says, "Transforming and calculating them is called alternations" (化而裁之謂之變). Whereas 變—as suggested by Swanson [1974, 69-73]—mainly denotes alternation between 'bipolar opposites', 化 indicates a kind of irreversible change: "...*hua* 化 'transform' (X changing into Y) and *pien* 變 'alter' (X changing but remaining X)" [Graham 1993, 359].

KONG YINGDA explained 化: "'Transformation' refers to existence in one moment and absence of existence in the next, it has suddenly changed. This is called 'transformation'" (化謂一有一无忽然而改謂之爲化) [YJJC 4:31]. 化

may also refer to moral transformation, e.g. WEN YAN 1 says, “When the virtue [of the dragon] is extended, it reforms [the world]” (德博而化).

HUA 畫. Lit. ‘a horizontal line or stroke in a character’, see YAO.

HUAYANG HONG 雋陽鴻 (1st cent.), z. Mengsun 孟孫. During the reign of emperor Ming (58-75), Huayang was Chamberlain for the Palace Revenues. Among his contemporaries, he was regarded as a famous teacher of The Changes of MENG XI (see HAN YI XUE), but it is not clear how the line of transmission continued from Huayang, and he is not credited with any works on The Changes [HHS 9:2551].

HUA YAO 化爻. Transforming line(s), see BIAN YAO.

HUAINAN JIU SHI 淮南九師. The Nine Teachers of Huainan. In his preface to The Huainan Masters 淮南子, the comm. Gao You 高誘 (160s – 212-20) listed the names of the eight men who collaborated with king LIU AN (d. 122 BCE) of Huainan in making the book: Su Fei 蘇飛, Li Shang 李尚, Zuo Wu 左吳, Tian you 田由, Lei Bei 雷被, Mao Bei 毛被, Wu Bei 伍被, and Jin Chang 晉昌 [Huainan zi, ZZMJ 85:3]. The same people may also be responsible for (1) [JYK 1:5/4B]. See also JIU JIA YI.

(1) Huainan dao xun 淮南道訓 (L), 2 *pian* [HS-YWZ 6:1703]. For a collection of preserved fragments, see MA GUOHAN (1).

HUAN 渙, ䷺

Hexagram no. 59/62.

The hexagram figure consists of KAN 坎 below XUN 巽. This conveys the image of the wind moving over the water [DA XIANG].

The interlocking trigrams are ZHEN ䷲ below GEN ䷲, joined they constitute YI [27] ䷄, see HU TI.

The containing trigrams: XUN ䷺ contains GEN ䷲ and ZHEN ䷲, see BAO TI.

Huan is laterally linked with FENG [55] ䷶, see PANG TONG GUA.

In the hexagram arrangement of ‘the eight palaces’ (八宮), *Huan* belongs to ‘the 5th generation’ (五世) of LI’s palace and the 3rd month, see BA GONG GUA.

In the arrangement correlating ‘the hexagrams and the vital material force’ (卦氣), *Huan* is one of ‘the nine ministers’ (九卿) hexagrams and belongs to the 6th month, see GUA QI.

This is a ‘weft hexagram’ (緯卦), see JING GUA 經卦, def. 2. This hexagram is said to have inspired the sages’ invention of boats with oars [XI CI 2.2].

HUAN HU 環互. The encircling interlocking [trigrams]. This is a system of

‘interlocking trigrams’ (互體, see **HU TI**) attrib. to Li Guangdi 李光地 (1642-1718) by Quan Zuwang 全祖望 (1704 or 1705-1755) [YJJC 141:8]. It is based on the following passage from **ZA GUA**:

DA GUO [28] means upside down. **GOU** [44] means to meet. The soft meets the hard. **JIAN** [53] means the woman returns and awaits the man’s action. **YI** [27] means to nourish correctness. **JI JI** [63] means to fix. **GUI MEI** [54] means the end of the woman. **WEI JI** [64] means the exhaustion of the man. **GUAI** [43] means to decide.

大過顛也姤遇也柔遇剛也漸女歸待男行也頤養正也既濟定也歸妹女之終也未濟男之窮也夬決也。

The passage describes the following sequence of hexagrams:

䷋ [28] ䷫ [44] ䷳ [53] ䷌ [27] ䷧ [63] ䷥ [54] ䷦ [64] ䷮ [43]

As the appended numbers suggest, these eight hexagrams occur as pairs in the received ed. of *The Changes*. Not counting [63] and [64], the theory of the encircling interlocking trigrams is that the remaining hexagrams in the sequence are derived from **DA GUO** [28] ䷋. The system is based on what may be called ‘tetragrams’, i.e. figures of four lines constructed from the lines of *Da guo*, e.g. the figure ䷋ is composed of *Da guo*’s top line in the bottom position, *Da guo*’s bottom line in 2nd position, *Da guo*’s 2nd line in 3rd position, and the 3rd line in 4th position. In cases like this, the lines are—in a manner of speaking—counted ‘around’ the hexagram, therefore it is called ‘encircling’ (環). **GOU** [44] ䷫ is constructed of the interlocking trigrams of the figure ䷋: **QIAN** ䷀ (lines 2 – 4) above **XUN** ䷴ (lines 1 – 3). The remaining hexagrams are formed in a similar manner, see table 1.

Table 1
The Encircling Interlocking Trigrams of the *Za gua* 雜卦環互

DA GUO [28] ䷋					
Lines	1 – 4	6 – 3	5 – 2	4 – 1	3 – 6
Tetragrams	䷋	䷋	䷋	䷋	䷋
Interlocking trigrams	䷋ QIAN above	䷋ XUN above	䷋ GEN above	䷋ ZHEN above	䷋ DUI above
	䷋ XUN	䷋ GEN	䷋ ZHEN	䷋ DUI	䷋ QIAN
Hexagrams	䷋ [44] GOU	䷋ [53] JIAN	䷋ [27] YI	䷋ [54] GUI MEI	䷋ [43] GUAI

HUAN KUAN 桓寬 (1st cent. BCE), z. Cigong 次公. During the reign of emperor Zhao 昭 (86-74 BCE), Huan was appointed Counsellor-in-chief. Huan

studied *The Gongyang Springs and Autumns* 春秋公羊 and is the author of *Discourses on Salt and Iron* 鹽鐵論, the written report of a debate held at court in 81 BCE, in which he quoted *The Changes* [HS 6:1727, 9:2903; Gale 1967, LV]. He is not credited with any works on *The Changes*.

HUAN XUAN 桓玄 (369-404), z. Jingdao 敬道. Duke of Nanjun 南郡 (in pres. Hubei 湖北). Following the suppression of a rebellion, Huan usurped power and dethroned the Jin 晉 (265-420) emperor in 402. In 404 Huan established the Chu 楚 dynasty, but he was killed shortly after, and the Jin was restored [biog. JS 8:2585-2603; Zürcher 1959, 154-6].

(1) Zhou yi Xi ci [zhu] 周易繫辭[注] (L), 2 *juan* [SS-JJZ 4:910]. For a collection of preserved fragments, see MA GUOHAN (1).

HUANG DI 黃帝. The Yellow Thearch. He is one of the cultural heroes mentioned in XI CI 2.2. He is trad. regarded as the founder of civilization, and in the cycle in which the five agents (五行, see WU XING) 'conquer each other' (相勝, see XIANG SHENG), the Yellow Thearch is correlated with the colour yellow and soil. He is associated with *The Changes Succeeding Heaven* 後天易 (see HOU TIAN YI and SAN YI) and a text known as *The Kun Qian* 坤乾 (see SAN FEN). The Yellow Thearch has also been related to *The Return to the Hidden* 歸藏 (see GUI ZANG).

HUANG LIXIAN 黃黎獻 (11th – 12th cent.). No details of Huang's life are recorded except his authorship of the titles below and that he received the teachings on *The Changes* from LIU MU [SYXA 1:122].

(1) Shi zhong ji shi yin jue 室中記師隱訣 (L), 1 *juan* [SS-YWZ 15:5036].

(2) Xu gou yin tu 續鉤隱圖 (L), 1 *juan* [JYK 1:16/10B].

(3) [Yi] lüe li [易]略例 (L), 1 *juan* [SS-YWZ 15:5036] aka Lüe li yi 略例義 [JYK 1:16/10B].

HUANG SHI 黃奭 (19th cent.), z. Shiyuan 石原. Huang has collected the following fragments of lost comm. and studies of *The Changes*.

(1) Chu shi Yi zhu 褚氏易注, 1 *juan* [YJJC 181]. Fragments of a lost work by CHU ZHONGDU.

(2) Cui Jing Yi tan xuan 崔憬易探玄, 1 *juan* [YJJC 182]. Fragments of a lost work by CUI JING.

(3) Fan Changsheng Yi zhu 範長生易注, 1 *juan* [incl. in (5)]. Fragments of a lost work by FAN CHANGSHENG.

(4) Guo Pu Yi dong lin 郭璞易洞林, 1 *juan* [YJJC 153]. Fragments of a lost work by GUO PU.

(5) Han xue tang congshu 漢學堂叢書, 1893. See Huang Shi, 1992.

(6) He tu 河圖, 1 *juan* [YJJC 162].

(7) He tu di lan xi 河圖帝覽嬉, 1 *juan* [YJJC 163].

(8) He tu ji ming zheng 河圖稽命徵, 1 *juan* [YJJC 163].

- (9) He tu ji yao gou 河圖稽耀鉤, 1 *juan* [YJJC 163].
 (10) He tu kuo di xiang 河圖括地象, 1 *juan* [YJJC 163].
 (11) He tu lu yun fa 河圖祿運法, 1 *juan* [YJJC 163].
 (12) He tu sheng qia fu 河圖聖洽符, 1 *juan* [YJJC 163].
 (13) He tu ting zuo fu 河圖挺佐輔, 1 *juan* [YJJC 163].
 (14) He tu wei 河圖緯, 1 *juan* [YJJC 162].
 (15) He tu yu ban 河圖玉板, 1 *juan* [YJJC 163].
 (16) He tu zhi kai tu 河圖治開圖, 1 *juan* [YJJC 163].
 (17) He Tuo Zhou yi jiang shu 何妥周易講疏, 1 *juan* [YJJC 181].

Fragments of a lost work by **HE TUO**.

(18) Hou Guo Yi zhu 侯果易注, 1 *juan* [YJJC 181]. Fragments of a lost work by **HOU GUO**.

(19) Huang Ying Yi zhu 黃穎易註, 1 *juan* [incl. in (5)]. Fragments of a lost work by **HUANG YING**.

(20) Jing Fang Yi za zhan tiao li fa 京房易雜占條例法, 1 *juan* [YJJC 153]. Fragments of a lost work by **JING FANG**.

(21) Jing Fang Yi zhang ju 京房易章句, 1 *juan* [YJJC 173]. Fragments of a lost work by **JING FANG**.

(22) Jiu jia Yi ji zhu 九家易集注, 1 *juan* [YJJC 181]. Fragments of a lost work by **JIU JIA YI**.

(23) Liu Biao Yi zhang ju 劉表易章句, 1 *juan* [incl. in (5)]. Fragments of a lost work by **LIU BIAO**.

(24) Liu Huan xi ci yi shu 劉瓛繫辭義疏, 1 *juan* [incl. in (5)]. Fragments of a lost work by **LIU HUAN**.

(25) Long yu He tu 龍魚河圖, 1 *juan* [YJJC 163].

(26) Lu Ji Yi shu 陸績易述, 1 *juan* [incl. in (5)]. Fragments of a lost work by **LU JI**.

(27) Lu shi Yi zhu 盧氏易注, 1 *juan* [YJJC 182]. Fragments of a lost work by **LU** whose given name is not recorded.

(28) Lu Xisheng Yi zhuan 陸希聲易傳, 1 *juan* [YJJC 182]. Fragments of a lost work by **LU XISHENG**.

(29) Luo shu 雒書, 1 *juan* [YJJC 163].

(30) Luo shu ling zhun ting 雒書靈准聽, 1 *juan* [YJJC 163].

(31) Luo shu zhai liu bi 雒書摘六辟, 1 *juan* [YJJC 163].

(32) Luo shu zhen yao du 雒書甄曜度, 1 *juan* [YJJC 163].

(33) Meng Xi Yi zhang ju 孟喜易章句, 1 *juan* [YJJC 173]. Fragments of a lost work by **MENG XI**.

(34) Song Zhong Yi zhu 宋衷易注, 1 *juan* [incl. in (5)]. Fragments of a lost work by **SONG ZHONG**.

(35) Wang Su Yi zhu 王肅易注, 1 *juan* [incl. in (5)]. Fragments of a lost work by **WANG SU**.

(36) Wang Yi Yi zhu 王虞易注, 1 *juan* [incl. in (5)]. Fragments of a lost work by **WANG YI**.

(37) Wei Yuansong Yi yuan bao 衛元嵩易元包, 1 *juan* [YJJC 155]. Fragments of a lost work by **WEI YUANSONG**.

(38) Xiang Xiu Yi yi 向秀易義 [incl. in (5)]. Fragments of a lost work by **XIANG XIU**.

(39) Xu Miao Yi yin zhu 徐邈易音注, 1 *juan* [YJJC 181]. Fragments of a lost work by **XU MIAO**.

(40) Xue Yu Yi yin zhu 薛虞易音注, 1 *juan* [YJJC 182]. Fragments of a lost work by **XUE YU**.

(41) Yi za jia zhu 易雜家注, 1 *juan* [YJJC 185]. Fragments of a lost comm. on The Changes.

(42) Zhai Zixuan Yi yi 翟子玄易義, 1 *juan* [incl. in (5)]. Fragments of a lost work by **ZHAI XUAN**.

(43) Zhang Fan Yi ji jie 張藩易集解, 1 *juan* [incl. in (5)]. Fragments of a lost work by **ZHANG FAN**.

(44) Zhang shi Yi zhu 張氏易注, 1 *juan* [YJJC 181]. Fragments of a lost work by **ZHANG** whose given name is not recorded.

(45) Zhou shi Yi zhu 周氏易注, 1 *juan* [YJJC 181]. Fragments of a lost work by **ZHOU HONGZHENG**.

(46) Zhou yi Zheng zhu 周易鄭注, 1 *juan* [YJJC 176]. Fragments of a lost work by **ZHENG XUAN**.

(47) Zhuang shi Yi yi 莊氏易義, 1 *juan* [YJJC 181]. Fragments of a lost work by **ZHUANG** whose given name is not recorded.

(48) Zixia Yi zhuan 子夏易傳, 1 *juan* [YJJC 173]. Fragments of a lost work by **ZIXIA**.

HUANG XIE 黃歇 (d. 238 BCE). Prince of Chunshen 春申 (in pres. Jiangsu 江蘇) and minister in the state of Chu 楚. Huang was the patron of master Xun 荀子 (c. 310 – c. 215 BCE), the great philosopher and influential teacher of the 3rd cent. BCE [biog. SJ 7:2387-99]. Huang is not credited with any works on The Changes, but a comm. on **WEI JI** [64.0] ䷧ quoted in his biog. has been incl. in **WANG RENJUN** (1) under the title Mr. Huang's Explication of the Changes 周易黃氏義.

HUANG YING 黃穎 (3rd – 4th cent.). No details of his life are recorded except that he served as a Confucian Education Retainer [SS-JJZ 4:909].

(1) Zhou yi [zhu] 周易[注] (L), 10 *juan* [QL, see SS-JJZ 4:909: 4 *juan*]. This is quoted by **LU DEMING**. For collections of preserved fragments, see **HUANG SHI** (19), and **MA GUOHAN** (1).

HUI 悔. Lit. 'remorse'.

1. See **HUI GUA**.

2. See **HUI LIN**.

3. See **HUI WANG**.

HUI GUA 悔卦. Lit. 'the remorseful trigram'. **ZHU XI**'s term for the upper trigram which in some cases substituted for 'the derived hexagram' (之卦, see

ZHI GUA), see **BIAN ZHAN**. As an alt. name for the upper (上) trigram of a hexagram, it was orig. written 𤱔. See **SHANG GUA**, table 1.

HUI LIN 悔吝. Lit. 'remorse and regret'. The expression occurs exclusively in the **XI CI** [1.2, 1.3 (twice), 2.1, 2.3, & 2.9 (twice)], and acc. to **CUI JING**, it refers to the reaction to a minor mistake [**YJJC** 10:646f.].

HUI WANG 悔亡. 'Troubles disappear'. In the comm. trad. the meaning gradually shifted to 'remorse disappears'. **WANG BI** explained the expression using the theory of line positions in his comm. on **KUI** [38.1] ䷥: "It occupies *Kui*'s 1st [position]. It resides at the bottom of the lower trigram, and there is no correspondence, so it stands alone. This is remorse. With the 4th [line] it shares aspirations, so this gets remorse to disappear" (處睽之初居下體之下无應獨立悔也與四合志 故得悔亡) [**YJJC** 3:170].

The expression occurs in [31.4], [32.2] (see **YAO WEI**), [34.4], [35.3], [35.5], [37.1], [38.1], [38.5], [43.4], [45.5], [49.0], [49.4], [52.5], [57.4], [57.5], [58.2], [59.2], [60.6], & [64.4]; **XIANG** 31.4, 32.2, & 64.4.

Lit. *Kunst* 1985, 159-61.

HUIAN XIANSHENG 晦庵先生 – see **ZHU XI**.

HUO 火. 'Fire'.

1. One of the five agents (五行, see **WU XING**). The element fire was originally associated with 'blazing and ascending' (炎上) and 'producing bitterness' (作苦) in the Great Plan 洪範 (see **HONG FAN**) of The Documents 書 [Qu Wanli 屈萬里 1972, 76; tr. Karlgren 1950, 30]. The cosmological ramifications are summed up in the Comprehensive [Discussions] in the White Tiger [Hall] (白虎通):

Fire is present in the south; the south is where *yang* is present above and the myriad things are about to spread out {are like hanging branches}. The meaning of fire is to comply and follow; it means the myriad things are dispersed and displayed. The meaning of fire is transformation. When the vital material force of *yang* is in season, the myriad things alternate and transform.

火在南方南方者陽在上萬物垂枝火之爲言委隨也言萬物布施火之爲言化也陽氣用事萬物變化也 [*Bo hu tong*, ZZMJ 86:200; tr. Tjan 1949, 249-50].

2. The natural phenomenon associated with the trigram **LI** ☲ [e.g. **XIANG** 13, 14; **SHUO GUA** 4, 15].

HUO ZHU LIN FA 火珠林法. The method of The Forest of Fire Pearls. This refers to the method of using three coins instead of 49 divination sticks to obtain a hexagram (for The Forest of Fire Pearls, see **MAYI DAOZHE** (1)). The method

is usually attrib. **JING FANG**, see e.g. **ZHU XI** [Li Jingde 1986, 1640] (see also **HUANG SHI** (20)). The earliest description is by Jia Gongyan 賈公彥 (7th cent.) in his sub-comm. on the chp. on Capping Rites for Officers 士冠禮 in The Ceremonies and Rituals 儀禮 [SSJZS 1:946]. One hexagram line is obtained by flipping three coins simultaneously and counting heads and tails. The inscribed side is *yin*, and there are four possible outcomes: Two *yin* and one *yang*, one *yin* and two *yang*, three *yang*, and three *yin*. Two *yin* and one *yang* are called ‘a simple’ (單) with reference to the line it produces: —. This is a ‘young *yang*’ (少陽) line which is stable, i.e. it does not change into a *yin* line. One *yin* and two *yang* are called ‘a split’ (坼) because it produces a ‘young *yin*’ (少陰) line: --. This is also stable. Three *yang* sides produce an ‘old *yang*’ (老陽) line, which is a moving line, and in order to distinguish it from the young *yang* lines, it was written ☰ and called ‘repeated’ (重). Three *yin* sides produce an ‘old *yin*’ (老陰) line, which is also moving, and it is written ☷ and called ‘interacting’ (交). If the *yin* side of the coins are assigned the value two and the *yang* sides three, the sums of the four results will be (in the order presented above) 7, 8, 9, and 6, which corresponds to the numerical values attached to the line when using divination sticks, see **DA YAN ZHI SHU**. The coin method is also known as the divination of king Wen (文王課).

JI 吉. Auspicious, see **ZHEN JI**.

JI 際. Boundary, limit [**XIANG** 29.4 & 40.1]. The term occurs twice in the expression “the boundary of the hard and the soft [lines]” (剛柔[之]際). **YU FAN** comm. on both cases, but whereas his first explanation is too brief to be intelligible [YJJC 9:321], the second clearly indicates that it is understood by Yu Fan as ‘the two images exchange’ (兩象易, see **LIANG XIANG YI**) [YJJC 9:409], i.e. the lower trigram of the first hexagram of a pair is the upper hexagram of the second and vice versa.

JI 極. Lit. ‘the ridge-pole of a roof’, and, by extension, ‘the highest point’, ‘the extreme’, see **TAI JI**.

JI CHANG 姬昌. The family and personal names of the Cultured King 文王 who initiated the conquest of the Shang 商 (c. 1600-1040s BCE). See **WEN WANG**.

JI DAN 姬旦. The family and personal names of the Duke of Zhou 周公, son of **WEN WANG**. See **ZHOU GONG**.

JI FA 姬發. The family and personal names of the Martial King 武王. Ji Fa completed the conquest of the Shang 商 (c. 1600-1040s BCE) which was initiated by his father the Cultured King 文王, see **WEN WANG**.

JI JI 既濟, ䷾

Hexagram no. 63/22.

The hexagram figure consists of LI 離 below KAN 坎. This conveys the image of water above fire [DA XIANG].

The interlocking trigrams are KAN ䷜ below LI ䷲, joined they constitute WEI JI [64] ䷧, see HU TI.

The containing trigrams: ZHEN ䷲ contains LI ䷲, and DUI ䷹ contains KAN ䷜, see BAO TI.

Ji ji is laterally linked with WEI JI [64] ䷧, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Ji ji* belongs to 'the 3rd generation' (三世) of KAN's palace and the 1st month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Ji ji* is one of 'the great officials' (大夫) hexagrams and belongs to the 10th month, see GUA QI.

This is a 'warp hexagram' (經卦), see JING GUA 經卦, def. 2. It is also one of the 'the sixteen attending hexagrams' (十六事卦), see HU TI.

JI LAN TU 稽覽圖 – see YI WEI JI LAN TU.

JI TI 積體. The accumulated trigram(s). This is YU YAN's term for the hexagrams that have the same general appearance as one of the six trigrams GEN ䷲, DUI ䷹, ZHEN ䷲, XUN ䷮, KAN ䷜, and LI ䷲ [Lin Zhongjun 1998, 401]. E.g. ZHONG FU [61] ䷆ looks like LI ䷲, see DA GUA, def. 2.

JIA KUI 賈逵 (30-101), z. Jingbo 景伯. Descendant of the famous author of The New Documents 新書, JIA YI (200-168 BCE). As a young man Jia was well-versed in The Five Classics 五經 (see JING) and Mr. Zuo's Comm. [on The Springs and Autumns] 左氏傳, and he was especially known for his erudition of the latter. He embraced both the 'new text and old text' (今文古文, see HAN YI XUE) trads. of a large number of texts including Diagrams 圖 and Prognostica 讖 (see TU and WEI SHU). Jia held numerous posts and worked at the Palace Library in the capital together with BAN GU where he also met with CUI YUAN. Neither the bibl. nor his biog. mentions any works on The Changes by Jia Kui; (1) below is a recent compilation. Jia's studies on The Changes are said to be similar to those of ZHENG XUAN [biog. HHS 5:1234-41].

(1) Zhou yi Jia shi yi 周易賈氏義, 1 juan. This is a collection of fragments attrib. to Jia Kui, see WANG RENJUN (1).

JIA REN 家人, ䷤

Hexagram no. 37/63.

The hexagram figure consists of LI 離 below XUN 巽. This conveys the image of the wind coming out from the fire [DA XIANG].

The interlocking trigrams are KAN ䷜ below LI ䷔, joined they constitute WEI JI [64] ䷧, see HU TI.

The containing trigrams: LI ䷔ contains LI ䷔, and QIAN ䷀ contains KAN ䷜, see BAO TI.

Jia ren is laterally linked with XIE [40] ䷗, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Jia ren* belongs to 'the 2nd generation' (二世) of XUN's palace and the 6th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Jia ren* is one of 'the great officials' (大夫) hexagrams and belongs to the 5th month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2. It is also one of the 'the sixteen attending hexagrams' (十六事卦), see HU TI.

JIA YI 賈誼 (201-169 BCE). Poet, philosopher, and official during the reign of emperor Wen 文 (r. 179-157 BCE). Jia is probably best known for his *fu* 賦 poetry, and The New Documents 新書, a work on philosophy, politics, and economy presented to the emperor [biog. SJ 8:2491-2505; HS 8:2221-66]. Jia is usually not associated with The Changes and not credited with any work on the book, but WANG RENJUN (*q.v.*) has collected two fragments comm. on [1.1] and [61.2].

JIAN 蹇, ䷦

Hexagram no. 39/20.

The hexagram figure consists of GEN 艮 below KAN 坎. This conveys the images of water above the mountains [DA XIANG], danger ahead (above), and danger and stopping [TUAN].

The interlocking trigrams are KAN ䷜ below LI ䷔, joined they constitute WEI JI [64] ䷧, see HU TI.

The containing trigrams: KUN ䷁ contains LI ䷔, and KAN ䷜ contains KAN ䷜, see BAO TI.

Jian is laterally linked with KUI [38] ䷥, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Jian* belongs to 'the 4th generation' (四世) of DUI's palace and the 8th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Jian* is one of 'the great officials' (大夫) hexagrams and belongs to the 11th month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2. It is also one of the 'the sixteen attending hexagrams' (十六事卦), see HU TI.

JIAN 漸, ䷴

Hexagram no. 53/60.

The hexagram figure consists of GEN 艮 below XUN 巽. This conveys the images of trees on the mountains [DA XIANG] and stopping [TUAN].

The interlocking trigrams are KAN ☵ below LI ☲, joined they constitute WEI JI [64] ☱☲, see HU TI.

The containing trigrams: GEN ☶ contains LI ☲, and XUN ☴ contains KAN ☵, see BAO TI.

Jian is laterally linked with GUI MEI [54] ☱☲, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Jian* belongs to 'the returning souls' (歸魂) of GEN's palace and the 1st month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Jian* is one of 'the three dukes' (三公) hexagrams and belongs to the 1st month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2. It is also one of the 'the sixteen attending hexagrams' (十六事卦), see HU TI.

JIAN 健. Strength. A characteristic associated with the trigram QIAN [WEN YAN 1; SHUO GUA 6].

JIAN GUA 兼卦.

1. The combined trigrams, i.e. a hexagram. The expression is derived from the passage, "[The Changes] combines the three powers and doubles that, therefore there are six" 兼三才而兩之故六 [XI CI 2.8], see Hui Dong 惠棟 (1697-1758) [YJJC 150, 18]. For the three powers, see SAN CAI 三才.

2. The combined trigrams or hexagrams. The term is applied to the cases of divination recorded in Discourses of the States 國語 and The Zuo Commentary 左傳. Traditionally, the formula "meeting (遇) Hexagram1 之 Hexagram2" has been understood as "Hexagram1 going to (i.e. changing into) Hexagram2." Therefore, Hexagram1 was called 'the original hexagram' (本卦) and Hexagram2 became known as the derivative hexagram (之卦). The combined trigrams or hexagrams refer to combining the images associated with the original and derivative hexagrams to increase the number of possible interpretations, see Mao Qiling 毛奇齡 (1623-1716) [YJJC 154:4]. A hexagram with no changing lines, which therefore did not produce a derivative hexagram, is known as 'a solitary hexagram' (專卦) [YJJC 154:36]. See also BIAN ZHAN.

JIAN HU 兼互. The combined interlocking [trigrams], i.e. a hexagram composed of two interlocking trigrams. The term seems to have originated with LIN LI, see HU TI.

JIAN WEI 賤位. The humble position [XI CI 1.1, 1.3]. This refers to a hexagram's 2nd position counted from below. See YAO WEI.

JIANSHAN XIANSHENG 兼山先生 – see GUO ZHONGXIAO.

JIAO 交. To exchange. This term is used mainly to describe how lower and

upper trigrams exchange with each other to form new hexagrams. See **LIANG XIANG YI**.

JIAO GONG 焦贛 – see **JIAO YANSHOU**.

JIAO GUA 交卦. The exchanged trigrams, see Hang Xinzhai 杭辛齋 (1869-1924) [YJJC 147:122-8]. This refers to a pair of hexagrams in which the lower trigram in the first hexagram is the upper trigram in the second and vice versa, e.g. XU [5] ䷵ and SONG [6] ䷶. See **LIANG XIANG YI**.

JIAO YANSHOU 焦延壽 (1st cent. BCE), z. Gong 贛; (the HS comm. Yan Shigu 顏師古 (581-645) elsewhere has Yanshou as his *zi* 字 and Gong as his name 名). During the reign of emperor Zhao 昭 (86-74 BCE), Jiao was Magistrate of Xiaohuang 小黃 (near pres. Kaifeng 開封), and during the reign of emperor Yuan (48-33 BCE) he was appointed Elder. Acc. to HS, Jiao himself stated that he received instructions on The Changes from **MENG XI**, but it also says that Jiao alone obtained the explanations of the recluses (隱士). He passed The Changes on to **JING FANG** who apparently was under the impression that Jiao's and Meng Xi's versions were alike; this was emphatically denied by Meng Xi's students **ZHAI MU** and **BAI SHENG**. Jing Fang became the founder of one of the most influential school of studies of The Changes during the Han 漢 (202 BCE – 220 CE), see **HAN YI XUE**.

Jiao's teachings centered on prognostications based on various natural phenomena and correlations of the hexagrams and the days of the year, see **GUA QI** [HS 9:3160, 3601f.]. **LI DINGZUO** (3) has a single brief quotation alluding to the armed conflict between Liu Bang 劉邦 (247-195 BCE), founding emperor of the Han, and Xiang Yu 項羽 (233-202 BCE) following the collapse of the Qin (221-206 BCE) [YJJC 9:214f.]. See also [Shang Binghe 1939].

(1) *Yi lin* 易林, 32 *juan* [LS, see SS-JJZ 4:1033 which has 16 *juan*]. Cf. Also *Jiao shi Zhou yi lin* 焦氏周易林, 16 *juan* [JTS-JJZ 6:2041; XTS-YWZ 5:1552]. There exists a number of Ming 明 (1368-1644) and Qing 清 (1644-1911) eds. entitled *Jiao shi Yi lin* or *Yi lin* in 4, 5, 10 or 16 *juan*. Facs. ed. in 16 *juan* [Taipei: Shangwu, 1983]. However, the attrib. of the received *Yi lin* to Jiao Yanshou is controversial. Both **CUI ZHUAN** [YJJC 152: postscript] and **XU JUN** have been suggested as author of the *Yi lin* [He Chuo 河焯 (1661-1722) in HHSJJ 954]. See also [Shang Binghe 1939; Zhai Yunsheng 1848].

(2) *Yi lin bian zhan* 易林變占 (L), 16 *juan* [SS-JJZ 4:1033].

JIAO YI 交易.

1. To exchange. One of **ZHU XI**'s definition of 易, see **YI**.

2. Exchanged [trigrams], see Mao Qiling 毛奇齡 (1623-1716) [YJJC 77:1]. This refers to a pair of hexagrams in which the lower trigram in the first hexagram is the upper trigram in the second and vice versa, e.g. XU [5] ䷵ and SONG [6] ䷶. See **LIANG XIANG YI**.

JIAO ZI 矯疵 (4th cent. BCE), z. Ziyong 子庸. Acc. to the trad. established by the Han historians, Sima Qian 司馬遷 (c. 154 – c. 86 BCE) and **BAN GU** (32-92), Jiao was either the 3rd (Sima Qian) or the 2nd (Ban Gu) in the alleged line of transmission of The Changes from **KONG QIU** down to **YANG HE** (fl. 134-23 BCE). Sima Qian said, Jiao received The Changes from **HAN BI** and passed it on to **ZHOU SHU** [SJ 7:2211], whereas **BAN GU** said, Jiao received The Changes from **SHANG QU** and passed it on to **HAN BI** [HS 11:3597]. Jiao is not credited with any work on The Changes.

JIE 接. To meet with, to connect with [XIANG 4.2]. The expression occurs only once, “The hard and the soft [lines] connect” (剛柔接也) which comm. on **MENG** [4.2] ䷄. This is traditionally interpreted to mean there is an auspicious connection between the *yang* line in 2nd position and the *yin* lines in the 5th position, and is more often expressed as ‘correspondence’ (應), see **ZHU XI** [(6) YJC 28:307]. See also **YAO WEI**.

JIE 解 – see **XIE** 解, ䷧

JIE 節, ䷻

Hexagram no. 60/21.

The hexagram figure consists of **DUI** 兌 below **KAN** 坎. This conveys the images of water above the marsh [DA XIANG], and joy and danger [TUAN].

The interlocking trigrams are **ZHEN** ䷲ below **GEN** ䷲, joined they constitute **YI** [27] ䷗, see **HU TI**.

The containing trigrams: **DUI** ䷲ contains **GEN** ䷲ and **ZHEN** ䷲, see **BAO TI**.

Jie is laterally linked with **LÜ** [56] ䷬, see **PANG TONG GUA**.

In the hexagram arrangement of ‘the eight palaces’ (八宮), *Jie* belongs to ‘the 1st generation’ (一世) of **KAN**’s palace and the 11th month, see **BA GONG GUA**.

In the arrangement correlating ‘the hexagrams and the vital material force’ (卦氣), *Jie* is one of ‘the great officials’ (大夫) hexagrams and belongs to the 7th month, see **GUA QI**.

This is a ‘weft hexagram’ (緯卦), see **JING GUA** 經卦, def. 2.

JIE QI 節氣. Nodal vital material force, see **GUA QI**.

JIEZHAI XIANSHENG 節齋先生 – see **CAI YUAN**.

JIMO CHENG 即墨成 (2nd cent. BCE). Administrator in the kingdom of Chengyang 城陽 (in pres. Shandong 山東). Jimo received The Changes from **WANG TONG**, but it is not clear how the line of transmission continued from Jimo, and he is not credited with any works on The Changes [HS 11:3597].

JIN 晉, ䷢

Hexagram no. 35/51.

The hexagram figure consists of KUN 坤 below LI 離. This conveys the images of brightness coming out above the earth [DA XIANG], and submissiveness and brightness [TUAN].

The interlocking trigrams are GEN ䷋ below KAN ䷜, joined they constitute JIAN [39] ䷦, see HU TI.

The containing trigrams: GEN ䷋ contains KAN ䷜ and GEN ䷋, see BAO TI.

Jin is laterally linked with XU [5] ䷬, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Jin* belongs to 'the roaming souls' (游魂) of QIAN's 乾 palace and the 2nd month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Jin* is one of 'the nine ministers' (九卿) hexagrams and belongs to the 2nd month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2.

JIN 金. Metal. One of the five agents (五行, see WU XING). The element metal was originally associated with 'following and changing' (從革) and 'producing acidity' (作辛) in the Great Plan 洪範 (see HONG FAN) of The Documents 書 [Qu Wanli 屈萬里 1972, 76; tr. Karlgren 1950, 30]. The cosmological ramifications are summed up in the Comprehensive [Discussions] in the White Tiger [Hall] (白虎通): "Metal is present in the west; the west is where *yin* begins to rise and the myriad things are restrained and stopped. The meaning of metal is to restrain" 金在西方西方者陰始起萬物禁止金之爲言禁也 [Bo hu tong, ZZMJ 86:200; tr. Tjan 1949, 430].

JIN TUI 進退. Advancing and retreating [WEN YAN 1; XIANG 20.3 & 57.1; XI CI 1.2].

1. This refers to the movements of the hexagram lines within a hexagram. JING FANG used the term interchangeably with 'ascent and descent' (升降, see SHENG JIANG). See also XIAO XI, def. 1.

2. One of the basic images of the trigram XUN ䷴ (*q.v.*) recorded in the SHUO GUA.

JING 井, ䷯

Hexagram no. 48/24.

The hexagram figure consists of XUN 巽 below KAN 坎. This conveys the images of water above the trees [DA XIANG] and water [TUAN].

The interlocking trigrams are DUI ䷹ below LI ䷲, joined they constitute KUI [38] ䷥, see HU TI.

The containing trigrams: KAN ䷜ contains LI ䷲ and DUI ䷹, see BAO TI.

Jing is laterally linked with SHI HE [21] ䷥, see PANG TONG GUA.

In the hexagram arrangement of ‘the eight palaces’ (八宮), *Jing* belongs to ‘the 5th generation’ (五世) of ZHEN’s palace and the 3rd month, see BA GONG GUA.

In the arrangement correlating ‘the hexagrams and the vital material force’ (卦氣), *Jing* is one of ‘the nine ministers’ (九卿) hexagrams and belongs to the 5th month, see GUA QI.

This is a ‘weft hexagram’ (緯卦), see JING GUA 經卦, def. 2.

JING 靜 – see DONG JING.

JING 經. Classics. This refers to the texts that were canonized and constituted the official syllabus. Around 135 BCE erudites were appointed for The Documents 書, The Rituals 禮, The Changes 易, and The Springs and Autumns with the Zuo Commentary 春秋左傳. Together with The Mao Odes 毛詩, these are known as The Five Classics, and stele eds. were prepared between 172 and 178. Together with a now lost work on ritual music, they are occasionally referred to as The Six Classics. In the early Tang 唐 (618-907), The Zhou Rituals 周禮, The Ceremonies and Rituals 儀禮, The Gongyang [comm. on The Springs and Autumns] 公羊, The Guliang [comm. on The Springs and Autumns] 谷梁 were added, and this syllabus became known as The Nine Classics. They were supplemented with The Book of Filial Piety 孝經, Approaching Correctness 爾雅, and The Selected Sayings [of KONG QIU] 論語. An early 7th cent. (see LU DEMING (1)) glossary is the earliest existing collection of The Twelve Classics. In 833, when work commenced to make stone engravings of the Classics, KONG YINGDA’s ed. of The Changes was chosen. The work was completed in 837, the 2nd year of the Kaicheng 開成 reign period, hence the engravings are also known as the Kaicheng Stone Classics. Finally, during the Song 宋 (960-1279), Master Meng 孟子 was included to form The Thirteen Classics.

JING FANG 京房 (77-37 BCE), orig. family name Li 李, z. Junming 君明. During the early reign of emperor Yuan 元 (48-33 BCE) Jing Fang was appointed Erudite of The Changes. His repeated memorials to the throne antagonized the powerful eunuch Shi Xian 石顯 (d. 33 BCE). Jing Fang was transferred from the capital to a post as Governor of Wei 魏 commandery (in pres. Hebei 河北). Later he was executed [biog. HS 10:3160-67]. Jing Fang received The Changes from JIAO YANSHOU, and he established a school of ‘new text’ (今文, see HAN YI XUE) studies of The Changes (see HAN YI XUE) which was passed on to CHENG HONG, YAO PING, and YIN JIA.

The list below records the many works attrib. to Jing up to 1345 when the SS-YWZ was comp. The three works listed in the HS-YWZ—(8), (12), and (16)—do not appear in the SS-JJZ so they were probably lost before 636 when the SS-JJZ was completed. In turn, only a few of the 26 works listed in the SS-JJZ appear in the Tang 唐 (618-907) bibl. and none in the SS-YWZ so it may be assumed they were lost prior to the 14th century. 21 of the works listed in the SS-JJZ may

be found in The Five Agents' Category 五行類; (18) and (19) are listed under The Changes' Category 易類, (9) and (10) under The Astronomy Category 天文類, and (11) under The Military Category 兵類.

In the SS-YWZ three titles that have not been recorded in earlier bibl. are listed: (6) in The Five Agents' Category and (14) and (15) in The Category of Divination Stalks and Turtles 蓍龜類. As to (14), although prior bibl. records are lacking, a work by that title ascribed to Jing Fang is quoted no less than 63 times in The Five Agents Treatise 五行志 of the HS [e.g. 5:1342, 1367, 1369 & *passim*], three times in The Five Agents Treatise of the HHS, and a few times in later histories as well as in comm. on some of The Classics 五經 (see JING); for a complete list see Wang Mo 王謨 (18th cent.) [YJJC 173]. The late bibl. record of (14), and the fact that none of the great Tang comm.—KONG YINGDA, LU DEMING or LI DINGZUO—mention it, have raised doubts about the authenticity of the text.

A received ed. known as *Jing shi Yi zhuan* 京氏易傳 (aka *Lu Gongji Jing shi Yi zhuan zhu* 陸公紀京氏易傳注), 3 *juan*, comm. by LU JI (187-219) can be traced back to CHAO YUEZHI (1059-1129) who—acc. to the colophon by CHAO GONGWU (d. 1171)—states that he in 1082 found a *Jing shi Yi* in defect conditions which he subsequently restored [WXTK 2:1513-4]. Consequently, this ed. has been suspected to be a forgery by Chao Yuezhi. Besides, authenticity has been questioned due to the fact that the contents are quite different from the quotations in the HS etc. mentioned above. This, in turn, has led to speculations that these quotations really belong to an *Yi zhuan* by JING FANG² [Hulsewé 1986, 162]. However, while not necessarily being by the hands of Jing Fang, the *Jing shi Yi zhuan* is widely accepted among modern Chinese scholars as a representative source for his studies of The Changes and it is readily available [YJJS 177, 1522-66; Taipei: Shangwu, 1983]. For an annot. ed., see Xu Mao 徐昂 (1877-1953) [YJJC 173], for an expanded ed., see Wang Baoxun 王保訓 (17th – 19th cent.) [YXSM # 54]. Fragments of other works attrib. to Jing are preserved in HUANG SHI (20) and (21), ZHANG HUIYAN (3), SUN TANG (1), and WANG RENJUN (1). LI DINGZUO (3) only quoted Jing Fang three times ([12.5], XIANG 25.0, TUAN 26, [YJJC 9:177, 284, 291]).

Two important tenets in Jing Fang's studies of The Changes are 'the hexagrams of the eight palaces' (八宮卦, see BA GONG GUA), an arrangement of the hexagrams which is believed to have originated with Jing, and the theories on 'the hexagrams and the vital material force' (卦氣, see GUA QI) which he developed based on earlier expositions by Jiao Yanshou and Meng Xi. The close affinity between the theories of Meng Xi and Jing Fang is attested in the titles listed in HS-YWZ, see (12) and (16). Other representative ideas are those related to 'the inserted *jia* [stem]' (納甲, see NA JIA), 'the eight hexagrams' six positions' (八卦六位, see BA GUA LIU WEI), the five agents (五行, see WU XING), 'line positions' (爻位, see YAO WEI), and 'the waning and waxing hexagrams' (消息卦, see XIAO XI GUA).

(1) Fang zheng bai dui 方正百對 (L), 1 *juan* [SS-JJZ 4:1031].

(2) Feng jiao wu yin zhan 風角五音占 (L), 5 *juan* [LS, see SS-JJZ 4:1027], Wu yin xiang dong fa 五音相動法 (L), 1 *juan* [SS-JJZ 4:1027].

(3) Feng jiao yao zhan 風角要占 (L), 8 *juan* [LS, see SS-JJZ 4:1027 which has 3 *juan*].

(4) Feng jiao za zhan wu yin tu 風角雜占五音圖 (L), 13 *juan* [LS, see SS-JJZ 4:1027].

(5) Jin mie xiang 晉滅祥 (L), 1 *juan* [SS-JJZ 4:1031].

(6) Jing Fang Zhou yi lü li 京房周易律曆 (L), 1 *juan* [SS-YWZ 15:5238]. With a comm. by YU FAN.

(7) Jing Junming tui tou dao shu 京君明推偷盜書 (L), 1 *juan* [SS-JJZ 4:1034].

(8) Jing shi Duan Jia 京氏段嘉 (L), 12 *pian* [HS-YWZ 6:1703]. For Duan Jia see YIN JIA.

(9) Jing shi ri zhan tu 京氏日占圖 (L), 3 *juan* [SS-JJZ 4:1027].

(10) Jing shi shi wu xing zai yi zhuan 京氏釋五星災異傳 (L), 1 *juan* [SS-JJZ 4:1020].

(11) Jing shi zheng fa jun hou 京氏征伐軍候 (L), 8 *juan* [LS, see SS-JJZ 4:1015].

(12) Meng shi Jing Fang [Yi] 孟氏京房[易] (L), 11 *pian* [HS-YWZ 6:1703].

(13) Ni ci 逆刺 (L), 1 *juan* [SS-JJZ 4:1030], 3 *juan* [XTS-YWZ 5:1552].

(14) Yi zhuan 易傳 (L?), 3 *juan* [SS-YWZ 15:5265].

(15) Yi zhuan suan fa 易傳算法 (L), 1 *juan* [SS-YWZ 15:5265].

(16) Zai yi Meng shi Jing Fang 災異孟氏京房 (L), 66 *pian* [HS-YWZ 6:1703].

(17) Zhan meng shu 占夢書 (L), 3 *juan* [SS-JJZ 4:1037].

(18) Zhou yi 周易 (L), 10 *juan* [SS-JJZ 4:909], Zhou yi zhang ju 周易章句 (L), 10 *juan* [JTS-JJZ 6:1966], Jing Fang zhang ju 京房章句 (L), 10 *juan* [XTS-YWZ 5:1423]. For collections of preserved fragments, see MA GUOHAN (1) and HUANG SHI (21).

(19) Zhou yi cuo 周易錯 (L), 8 *juan* [LS, see SS-JJZ 4:911].

(20) Zhou yi cuo gua 周易錯卦 (L), 7 *juan* [SS-JJZ 4:1032], 8 *juan* [XTS-YWZ 5:1552], Jing shi Zhou yi cuo gua 京氏周易錯卦 (L), 8 *juan* [JTS-JJZ 6:2041].

(21) Zhou yi da yi 周易大義 (L), 1 *juan* [SS-JJZ 4:911].

(22) Zhou yi fei hou 周易飛候 (L), 9 *juan* [SS-JJZ 4:1032].

(23) Zhou yi fei hou 周易飛候 (L), 6 *juan* [SS-JJZ 4:1032; XTS-YWZ 5:1552], Jing shi Zhou yi fei hou 京氏周易飛候 (L), 6 *juan* [JTS-JJZ 6:2041].

(24) Zhou yi fei hou liu ri qi fen 周易飛候六日七分 (L), 8 *juan* [LS, see SS-JJZ 4:1032].

(25) Zhou yi hundun 周易混沌 (L), 4 *juan* [SS-JJZ 4:1032; XTS-YWZ 5:1552], Jing shi Zhou yi hundun 京氏周易混沌 (L), 4 *juan* [JTS-JJZ 6:2041].

(26) Zhou yi ji lin 周易集林 (L), 20 *juan* [SS-JJZ 4:1032: The QL attrib. this title to FU WANSHOU].

(27) Zhou yi ni ci zhan zai yi 周易逆刺占災異 (L), 12 *juan* [SS-JJZ 4:1032].

(28) Zhou yi shou lin 周易守林 (L), 3 *juan* [SS-JJZ 4:1032].

(29) Zhou yi si shi hou 周易四時候 (L), 4 *juan* [SS-JJZ 4:1032], Jing shi Zhou yi si shi hou 京氏周易四時候 (L), 2 *juan* [JTS-JJZ 6:2041; XTS-YWZ 5:1552].

(30) Zhou yi wei hua 周易委化 (L), 4 *juan* [SS-JJZ 4:1032].

(31) Zhou yi yao zhan 周易妖占 (L), 13 *juan* [LS, see SS-JJZ 4:1032].

(32) Zhou yi zhan 周易占 (L), 12 *juan* [SS-JJZ 4:1032].

JING FANG² 京房 (2nd – 1st cent. BCE). Governor of the Qi 齊 commandery (in pres. Shandong 山東) and Superior Grand Master of the Palace during the reign of emperor Wu (140-87 BCE). Not to be confused with the famous scholar of The Changes by the same name (*q.v.*) who lived in the middle of the 1st cent. BCE. Jing Fang² received The Changes from YANG HE (fl. 134-123 BCE) and passed it on to LIANGQIU HE [HS 11:3600]. Jing Fang² is not credited with any works on The Changes. See, however, Hulsewé [1986, 162] who believes the *Jing shi Yi zhuan* 京氏易傳 quoted no less than 63 times in The Five Agents Treatise 五行志 of the HS should be attributed to Jing Fang².

JING GUA 靜卦 – see BEN GUA.

JING GUA 經卦.

1. The regular diagrams, this refers to the eight trigrams (八卦, see BA GUA) as opposed to ‘the different diagrams’ (別卦) which refer to the 64 hexagrams. These terms probably originated in The Zhou Rituals 周禮, a text first mentioned in the 2nd cent. BCE [Lin Yin 1972, 250].

2. The warp hexagrams [WU DENG (3), YJJZ 149:9-12]. In his explanation of the composition of the received ed. of The Changes, Wu divided the hexagrams into two groups: The warp hexagrams (of which there are 16) and ‘the weft hexagrams’ (緯卦) which constitute the remaining 48. The warp hexagrams are the so-called ‘eight pure hexagrams’ (八純卦, see BA CHUN GUA), i.e. the hexagrams that are composed of identical trigrams, and the eight hexagrams which are composed of ‘opposite trigrams’ (對體, see DUI TI, def. 2). The latter refers to any pair of trigrams in which the *yang* lines in the first trigram are *yin* lines in the second and vice versa, e.g. GEN ䷋ and DUI ䷋ may constitute XIAN [31] ䷵. Altogether the 16 warp hexagrams are (the numbers of the pure hexagrams are italicized): [1], [2], [11], [12], [29], [30], [31], [32], [41], [42], [51], [52], [57], [58], [63], and [64]. In Wu’s system the warp hexagrams ‘control’ (統) the weft hexagrams. He thus managed to project a certain regularity onto the sequence of hexagrams in The Changes: [1] and [2] control 8 hexagrams (3-10), [11] and [12] control 16 hexagrams (13-28), [29], [30], [31], and [32] control 8 hexagrams (33-40), [41] and [42] control 8 hexagrams (43-50), [51] and [52] control 4 hexagrams (53-56), and [57] and [58] control 4 hexagrams (59-62). [63] and [64] terminate the sequence. See GUA XU.

JING LUAN 景鸞 (1st cent.), z. Hanbo 漢伯. He studied The Qi Odes 齊詩,

The Record of Rituals 禮記, and The Changes of **SHI CHOU** (see **HAN YI XUE**). Jing is also said to have received The [Yellow] River Diagram 河圖 (see **HE TU**), The Luo [River] Document 洛書 (see **LUO SHU**), Diagrams 圖 (see **TU**), and Apocrypha 緯 (see **WEI**). He sent several memorials on techniques to avert disasters, but when he was summoned to court by local governments, he declined. It is not clear how the line of transmission continued from Jing [biog. HHS 9:2572].

(1) Yi shuo 易說 (L) [HHS 9:2572]. This is not attested in the bibl.

JIU 九. The numeral 9.

1. Acc. to the **XI CI** 1.10, 9 is one of the numbers of Heaven: 1, 3, 5, 7, and 9. See **TIAN DI ZHI SHU**.

2. The number that completes the agent metal, see **WU XING** and **SHENG CHENG**.

3. The number associated with a moving *yang* line—also known as ‘the greater *yang*’ (太陽) or ‘old *yang*’ (老陽). See **SI XIANG**, def. 1. Nine is also the numeral by which the *yang* lines are designated in The Changes: ‘First 9’ (初九) for the bottom *yang* lines, ‘9 in the 2nd [position]’ (九二), ‘9 in the 3rd [position]’ (九三), and so forth, to ‘Upper 9’ (上九) for the top *yang* lines. See **YAO WEI**.

JIU 咎. Misfortune, see **WU JIU**.

JIU ER 九二. 9 in the 2nd [position] [**XIANG** 32.2, 40.2, 41.2, 46.2]. This refers to a *yang* line in the 2nd position (counting from bottom up) of the hexagram. This is not considered ‘a matching position’ (**DANG WEI** or ‘correct position’ **ZHENG WEI**); consequently, it is an inauspicious constellation of line and position. See **YAO WEI**.

JIU ER SHENG WU 九二升五. 9 in the 2nd [position] ascends to the 5th [position]. This refers to a *yang* line which rises to the 5th position because the 2nd is not considered ‘a matching position’ (當位, see **YAO WEI**). See **SHENG JIANG**.

JIU GONG TU 九宮圖. The Diagram of the Nine Palaces, see **LUO SHU**.

JIU JIA YI 九家易. The nine schools of The Changes, also known as ‘**XUN SHUANG** and the nine schools of The Changes’ (荀爽九家易). Different theories as to the identities of the nine schools have been presented:

1. The nine schools are identical with the nine teachers (九師, see **HUAINAN JIU SHI**) whom **BAN GU** (32-92) related to (1), see below. These teachers were supposedly engaged by king **LIU AN** (d. 122 BCE) of Huainan 淮南 to elucidate The Changes. **XUN SHUANG** became associated with the nine teachers because he allegedly wrote a comm. on their teachings, see **XUN**

SHUANG (2). However, the internal evidence of preserved fragments of the comm. by the nine schools suggests a later date than the 2nd BCE, see below.

2. LU DEMING (1) stated that the preface of (2) below mentions the following nine scholars (incl. Xun Shuang): JING FANG, MA RONG, ZHENG XUAN, SONG ZHONG, YU FAN, LU JI, YAO XIN, and ZHAI XUAN. Lu was uncertain of the identity of Zhai Xuan but attrib. to him a work entitled *Yi yi* 易義. He further stated that (2) has a comm. by a Mr. Zhang 張氏 and a Mr. Zhu 朱氏 with whom Lu was not familiar either [Wu Chengshi 1975, 36A].

3. The work attrib. to the nine schools were composed of anonymous scholars of the 4th-6th centuries who were followers of the ideas of Xun Shuang and, therefore, associated themselves with him, see Hui Dong 惠棟 (1697-1758) [YJJC 119:183]. Preserved fragments of the teachings of the nine schools clearly put them within the images and numbers trad. See also 'the lost images' (see YI XIANG 逸象).

(1) Huainan dao xun 淮南道訓 (L), 2 *pian* [HS-YWZ 6:1703]. For a collection of preserved fragments, see MA GUOHAN (1).

(2) Xun Shuang Jiu jia ji zhu 荀爽九家集注 (L), 10 *juan* [SS-JJZ 4:909]. LI DINGZUO (3) includes 134 quotations comm. on the various parts of The Changes (except ZA GUA), see e.g. [11.5], TUAN 11, XIANG 11.4, 11.6 [YJJC 9:161-70]. For collections of preserved fragments, see Wang Mo 王謨 (18th cent.) [YJJC 181], HUANG SHI (22), SUN TANG (1), and ZHANG HUIYAN (8).

JIU JIA YI XIANG 九家逸象. The lost images of the nine schools – see JIU JIA YI and YI XIANG 逸象.

JIU QING 九卿. The nine ministers. This refers to twelve hexagrams in the correlation between 'the hexagrams and the vital material force' (卦氣). Each of the twelve hexagrams corresponds to a month beginning with the 1st month: YI [42] ䷗, JIN [35] ䷢, GU [18] ䷮, BI [8] ䷗, JING [48] ䷗, HUAN [59] ䷺, TONG REN [13] ䷌, DA XU [26] ䷶, MING YI [36] ䷣, SHI HE [21] ䷥, YI [27] ䷗, and KUI [38] ䷥, see GUA QI.

JIU SAN 九三. 9 in the 3rd [position]. This refers to a *yang* line in the 3rd position (counting from bottom up) of the hexagram. This is considered 'a matching position' (DANG WEI or 'correct position' ZHENG WEI); consequently, it is an auspicious constellation of line and position. See YAO WEI.

JIU SHI YI 九師易 – see JIU JIA YI.

JIU SI 九四. 9 in the 4th [position]. This refers to a *yang* line in the 4th position (counting from bottom up) of the hexagram. This is not considered 'a matching position' (DANG WEI or 'correct position' ZHENG WEI); consequently, it is an inauspicious constellation of line and position. See YAO WEI.

JIU WU 九五. 9 in the 5th [position] [XIANG 44.5, 57.5]. This refers to a *yang* line in the 5th position (counting from bottom up) of the hexagram. This is considered ‘a matching position’ (**DANG WEI** or ‘correct position’ **ZHENG WEI**); consequently, it is an auspicious constellation of line and position. See **YAO WEI**.

JIU YUE GUA 九月卦. The hexagram(s) of the 9th month.

1. In the sequence of ‘waning and waxing hexagrams’ (消息卦), this is **BO** [23] ䷗, see **XIAO XI GUA**.

2. In the arrangement of ‘the hexagrams of the eight palaces’ (八宮卦), this refers to **QIAN** [15] ䷀, **SHI HE** [21] ䷥, **BO** [23] ䷗, and **FENG** [55] ䷶, which belong to the hexagrams of ‘the 5th generation’ (五世), see **BA GONG GUA**.

3. In the correlations of ‘the hexagrams and the vital material force’ (卦氣), this refers to **GUI MEI** [54] ䷫, **WU WANG** [25] ䷘, **MING YI** [36] ䷣, **KUN** [47] ䷁, and **BO** [23] ䷗, see **GUA QI**.

JU 據. To lean on.

1. The upper line of an adjacent pair of lines in a hexagram is said ‘to lean on’ (據) the lower line. This seems to be an auspicious relationship irrespective of the *yin* or *yang* nature of the lines, see **YAO WEI**.

2. It is said of the line that rules a hexagram that it leans on the rest, e.g. **SHI** [7] ䷌ is ruled by the 2nd line so this *yang* line leans on the remaining *yin* lines. See **GUA ZHU**.

JU SHI 居世. The residing generation, **JING FANG**’s [YJJC 177:5] term for ‘the hexagram ruler’ (卦主, see **GUA ZHU**) in his arrangement of ‘the hexagrams of the eight palaces’, see **BA GONG GUA**.

JUE WEI 爵位. The positions (or ranks) of the nobility.

1. Acc. to **YU FAN**’s comm. on **ZHONG FU** [61.2] ䷆, nobility, explained as ‘positions’, ‘rank’ (位), is one of the images associated with **LI** ䷄ [YJJC 10:605]. See **YI XIANG 逸象**.

2. This refers to the ranks of nobility associated with the individual lines of the hexagrams, see **YAO XIANG**.

3. This may refer to the five groups, ‘the hexagrams of the five noble ranks’ (五爵位卦, see **WU JUE WEI GUA**), into which 60 hexagrams are divided in the system correlating the hexagrams with the vital material force, see **GUA QI**.

JUN GUA 君卦 – see **BI GUA**.

KAN 坎, ䷜

1. **Hexagram no. 29/17**. One of ‘the eight pure (unmixed) hexagrams’ (八純卦, see **BA CHUN GUA**). This hexagram is also known as *Xi Kan* 習坎.

The hexagram figure consists of KAN 坎 below KAN 坎. This conveys the images of water flowing extensively [DA XIANG] and repeated danger [TUAN].

The interlocking trigrams are ZHEN ䷳ below GEN ䷶, joined they constitute YI [27] ䷗, see HU TI.

The containing trigrams: LI ䷲ contains GEN ䷶ and ZHEN ䷳, see BAO TI.

Kan is laterally linked with LI [30] ䷲, see PANG TONG GUA.

In the hexagram arrangement of ‘the eight palaces’ (八宮), *Kan* heads its own *yang* palace and belongs to the 10th month, see BA GONG GUA.

In the arrangement correlating ‘the hexagrams and the vital material force’ (卦氣), *Kan* is one of ‘the four principal hexagrams’ (四正卦) and governs the 10th, 11th, and 12th months, see GUA QI.

This is a ‘warp hexagram’ (經卦), see JING GUA 經卦, def. 2.

2. Trigram ䷶. This trigram symbolizes sinking [SHUO GUA 6], pig [SHUO GUA 7], ears [SHUO GUA 8], second number obtaining a male, middle son [SHUO GUA 9], water, ditches and canals, concealed and hidden, straight and crooked, bow and wheel, increasing worries, anxiety, earache, blood trigram, red, horse with a beautiful spine, horse with a hurried heart, horse with a hanging head, horse with slender hoofs, dragging, wagons repeatedly conquered, penetration, moon, robbers, trees that are hard with much heart [SHUO GUA 14]. See also YOU FU and SHE DA CHUAN.

Kan occurs as the lower trigram in hexagrams [4], [6], [7], [29], [40], [47], [59], and [64], and as the upper trigram in [3], [5], [8], [29], [39], [48], [60], and [63].

KAN GONG GUA 坎宮卦. The hexagrams of *Kan*’s palace, see table 1 and BA GONG GUA.

Table 1
The Hexagrams of *Kan*’s Palace 坎宮卦

Upper gen.	1st gen.	2nd gen.	3rd gen.	4th gen.	5th gen.	Roaming souls	Returning souls
							
KAN [29]	JIE [60]	ZHUN [3]	JI JI [63]	GE [49]	FENG [55]	MING YI [36]	SHI [7]

KAN LI TIAN DI ZHI ZHONG TU 坎離天地之中圖. Diagram of *Kan* and *Li* Between Heaven and Earth, by ZHU ZHEN [(3) YXJH 1:972]. The diagram illustrates how—based on the theory of ‘ascent and descent’ (升降, see SHENG JIANG)—all the hexagrams ultimately may be derived from QIAN [1] ䷀ and KUN [2] ䷁. When *Qian*’s 2nd and 5th lines ascend and descend in *Kun*, KAN [29] ䷀ is produced, and when the corresponding lines in *Kun* ascend and descend in *Qian*, LI [30] ䷲ is produced. These four hexagrams are known as

‘the four principal’ (四正); each is composed of identical trigrams, i.e. they are ‘pure hexagrams’ (純卦), they do not produce new hexagrams by being ‘overturned’ (反, see **FAN GUA**), and the two pairs are ‘laterally linked hexagrams’ (旁通卦, see **PANG TONG GUA**). In this respect these four pure hexagrams are unique. However, the four central lines of *Kan* and *Li* contain the four trigrams **GEN** ䷋, **DUI** ䷹, **ZHEN** ䷲, and **XUN** ䷶, which when doubled constitute the remaining four pure hexagrams. The rest of the hexagrams are not explained, they are all combinations of two different trigrams.

KAN YIN 闕駟 (5th – 6th cent.), z. Xuanyin 玄陰. Erudite and Imperial Secretary at the court of the Northern Wei 北魏 (386-534). He joined the services of the king of Yueping 樂平 (in pres. Shanxi 山西), and after the king’s death, Kan was transferred to the metropolitan area where he died in poverty. The only known evidence of his studies of *The Changes* is (1) below [WS 4:1159; BS 4:1267].

(1) Wang Lang’s *Yi zhuan* [zhu] 王郎易傳[注] (L) [WS 4:1159; BS 4:1267]. This is a comm. on the also lost trad. of **WANG LANG**. Neither Wang’s trad. nor Kan’s comm. is listed in any bibl.

KAO ZHENG XUE 考證學. The learning of examining evidence. This refers to the Qing 清 (1644-1911) philological movement to disentangle the studies of *The Classics* 經 (see **JING**) from the metaphysical theories of the Song 宋 (960-1279) and Ming 明 (1368-1644) dynasties, see **HAN XUE**.

KE WO ZHE 克我者. The one that subdued me. In the cycle in which the five agents (五行, see **WU XING**) ‘conquer each other’ (相勝, see **XIANG SHENG**), this refers to the agent which conquers, e.g. in the relationship ‘water conquers fire’, water is ‘the one that subdued me’. This is also known as ‘that which is not conquered’ (所不勝).

KONG ANGUO 孔安國 (2nd cent. BCE). Governor of Linhuai 臨淮 (in pres. Anhui 安徽). Kong, who was a descendent of **KONG QIU**, studied *The Odes* 詩 and *The New Text Documents* 今文書, which he received from Fu Sheng 伏生 (3rd – 2nd cent. BCE). Kong Anguo is probably best known for his alleged discovery of an ‘old text’ (古文, see **HAN YI XUE**) ed. of *The Documents* that had been hidden in the walls of the ancestral home of Kong Qiu to avoid the burning of the books in 213 BCE [biog. SJ 6:1947, 10:3125; HS 11:3607-8]. He is not credited with any works on *The Changes*, and his reputation as a scholar of that trad. rests on a single quotation preserved in **LI DINGZUO** (3). It is a comm. on the **XI CI** 1.11 passage “The [Yellow] river brought forth a diagram, and the Luo river brought forth a document; the Sages imitated these” (河出圖洛出書聖人則之). Kong says, “The River Diagram imitates the eight trigrams; the Luo Document imitates the nine divisions [of *The Great Plan* 洪範 (see **HONG FAN**) of *The Documents* 書]” (河圖則八卦也洛書則九疇也) [YJJC 10:716], see **HE**

TU and LUO SHU. CAI YUANDING also mentioned Kong's role in the transmission of the diagrams (圖, see TU).

KONG FU ZI 孔夫子 – see **KONG QIU**.

KONG QIU 孔丘 (551–479 BCE), z. Zhongni 仲尼; also known as Kong fu zi 孔夫子 (or Kong zi 孔子, 'Master Kong'), which was turned into the latinized form Confucius by the Jesuits. While not being a philosopher in any modern sense of the word, Kong Qiu is undoubtedly the most influential thinker and teacher in the classical Chinese world. His students and followers transmitted and systematized his teachings, and they came to form the scholar (儒) class *par excellence*. Traditionally, Kong Qiu has been credited with the compilation of the history of the state of Lu 魯, The Springs and Autumns 春秋, covering the period 722 to 481 BCE [*Meng zi*, ZZMJ 9:437]. He was furthermore believed to have revised The Odes 詩, The Documents 書, and to have made the final versions of The Rituals 禮, and The Music 樂 (now lost) [SJ 6:1935-8]. While there may be a close affinity between the teachings of Kong Qiu and the works mentioned, it is no longer believed he was involved in the making of these.

In the same vein, Kong Qiu was credited with the authorship of the comm. on The Changes known collectively as The Ten Wings (十翼, see **SHI YI**). The *locus classicus* for this attrib. is in The Records of the Historian 史記:

When master Kong was in his twilight years, he took pleasure in The Changes. He put in order the TUAN, the XI [CI], the XIANG, the SHUO GUA, and the WEN YAN. He read The Changes [so often] that the thongs [holding] the bamboo slips [together] broke three times.

孔子晚而喜易序彖繫象說卦文言讀易韋編三絕 [SJ 6:1937]

This statement is echoed by **BAN GU** (32-92) in his history of the Western Han 西漢 (202 BCE – 9 CE):

When [master Kong] was in his twilight years, he was fond of The Changes. When he had read it [so often] that the thongs [holding] the bamboo slips [together] broke three times, he made it a commentary.

蓋晚而好易讀之韋編三絕而爲之傳 [HS 11:3589]

One of the silk ms. (帛書, see **BOSHU YI**), The Essentials (要, see **YAO**), dating no later than 168 BCE, which accompanied The Changes found in a tomb at Mawangdui in 1973 has a very similar account linking Kong Qiu with The Changes: "When the master was old, he was fond of The Changes. When he took up residence, it lay on the mat, and when he travelled, it was in his bag" (夫子老而好易居則在布行則在囊) [Shaughnessy 1996a, 238].

These attempts during the first centuries of the Han 漢 (202 BCE – 220 CE)

to connect The Changes with Kong Qiu is probably based on a paragraph in The Selected Sayings 論語, a compilation of discussions between the master and his followers that came into existence after his death and found its present form in the latter half of the 3rd cent. BCE or the early Han. By then different eds. were in circulation, which has a bearing on the paragraph, in question. Traditionally, the received ed. has been interpreted as follows: “The master said, ‘Grant me several years, fifty for studying The Changes, and I can be without great errors’” (子曰加我數年五十以學易可以無大過矣) [*Lun yu* 7.17].

Chen Zhan 陳鱣 (1753-1817) has pointed out that the Lu 魯 version of The Selected Sayings has the homophone 亦 ‘also’ instead of 易 ‘The Changes’ [*Lun yu gu xun* 論語古訓, ZZMJ 8:134]. This reading has since been preferred by many comm. and translators, and the recent publication of the Dingxian 定縣 ms. of the *Lun yu* dating no later than 55 BCE supports the Lu version [Ames & Rosemont 1998, 114-5, n. 108].

There are no other references to The Changes in the *Lun yu*; however, a line text from The Changes is quoted:

The master said, “The southern people have a saying: ‘Being a man without constancy, he cannot be a shaman or a man of medicine.’ Good, is it not! ‘If he is not constant in his virtue, someone receives him with shame’ [HENG 32.3].” The master said, “This is simply not divining!”

子曰南人有言曰人而無恆不可以作巫醫善夫不恆其德或承之羞子曰不占而已矣 [*Lun yu* 13.22]

Comm. and translators disagree about the meaning of this paragraph and whether or not it is Kong Qiu who quotes The Changes (as indicated here). It is, however, the only pre-Han text known to us that indicates Kong may have been aware of the existence of The Changes.

Table 1
The Transmission of The Changes from Kong Qiu to the Han

	SIMA QIAN [SJ 7:2211]	BAN GU [HS 11:3597]
1	SHANG QU 商瞿, z. Zimu 子木	SHANG QU 商瞿, z. Zimu 子木
2.	HAN BI 馯臂, z. Zihong 子弘	JIAO ZI 矯疵, z. Ziyong 子庸
3.	JIAO ZI 矯疵, z. Ziyong 子庸	HAN BI 馯臂, z. Zigong 子弓
4.	ZHOU SHU 周豎, z. Zijia 子家	ZHOU CHOU 周醜, z. Zijia 子家
5.	GUANG YU 光羽, z. Zicheng 子乘	SUN YU 孫虞, z. Zicheng 子乘
6.	TIAN HE 田何, z. Zizhuang 子莊	TIAN HE 田何, z. Zizhuang 子莊
7.	WANG TONG 王同, z. Zizhong 子中	WANG TONG 王同, z. Zizhong 子中
8.	YANG HE 楊何, z. Shuyuan 叔元	YANG HE 楊何, z. Shuyuan 叔元

In their histories, both Sima Qian 司馬遷 (c. 145 – c. 86 BCE) and **BAN GU** listed the line of transmission of *The Changes* from Kong Qiu well into the Western Han when a chair was established for studying *The Changes* in 136 BCE, see table 1 (p. 139). Acc. to Sima Qian, Shang Qu was 28 years younger than Kong Qiu, which fixes his year of birth around 523 BCE. Sima Qian further states that Yang He served as a Palace Grandee studying *The Changes* between 128 and 123 BCE (**BAN GU** says that Yang He was summoned to court between 134 and 129 BCE to serve as Superior Grand Master of the Palace).

The earliest recorded voice sceptical of this trad. is that by **OUYANG XIU** (1007-1072) in whose opinion only the **TUAN** and **XIANG** were authored by Kong Qiu [(1), YJJC 141:19]. Today few scholars believe Kong Qiu had anything to do with *The Changes*.

KONG YINGDA 孔穎達 (574-648), z. Chongyuan 沖遠 (JTS; XTS has Zhongda 仲達), p. Xian 憲. During the Daye 大業 reign (605-17) of the Sui 隋 (581-618), Kong was appointed Erudite, and during the reign of emperor Taizong 太宗 (627-49) of the Tang 唐 (618-907), he became Chancellor of the National University. Between 629 and 636 he worked on *The Documents* of the Sui 隋書 under the editorship of Wei Zheng 魏徵 (580-643), and in 638 Kong was commissioned to oversee the compilation of what would become the orthodox eds. of *The Five Classics* 五經 (see **JING**), the Rectifications of the Meanings of the Five Classics 五經正義. The HS comm. Yan Shigu (581-645) had been in charge of the project since 631, but now Kong led a group of scholars who were to collect ‘explanations of meanings’ (義訓) of *The Five Classics*.

The project was initially known as the Assistance to the Meanings of *The Five Classics* 五經義贊, but the title was changed to ‘rectifications of meanings’ (正義) stressing that the nature of the undertaking was to establish final versions. In 643 Kong left the project which was not completed until 653 from which time the *zheng yi* eds. were used as standard textbooks for the Tang imperial exams. The *zheng yi* eds. incorporated critical explanations from the now lost *Explaining the Meaning of The Five Classics* 五經述義 by Liu Chao 劉焯 (544-610) under whom Kong had studied *The Classics* and calendar computations as a youth. [Biog. JTS 8:2601-3; XTS 18:5643-5; McMullen 1988, 71-6].

The version of *The Changes* included was based on the combined comm. of **WANG BI** and **HAN BO**, see (2) below, and as such, the influence of the meaning and pattern trad. is strong, including the concepts of ‘nonbeing’ (无) and ‘being’ (有) so central to the philosophy of Wang Bi; e.g. “All being is produced from nonbeing” (凡有從无而生, [YJJC 4:392]). On the other hand, Kong stated in his preface that in using this ed., he had “removed its extravagances and chosen its substance” (去其華而取其實, [YJJC 4:5]). It seems that to some extent, the ambition has been to reconcile—if not to synthesize—the meaning and pattern trad. with that of images and numbers. See e.g. Kong’s comm. on **TUAN 10** where he used theories of ‘correspondence’ (應) and ‘line positions’ (爻位, see **YAO WEI** [YJJC 4:111]). Representative of the images and

numbers trad. included in Kong's comm. are ZIXIA, JING FANG, ZHENG XUAN, WANG SU, and ZHANG JI (altogether 26 works on The Changes are cited). Thus this very influential ed. became not only an important vehicle in the further developments of Wang Bi's and Han Bo's philosophy grounded in the Profound Studies (玄學, see XUAN XUE) of the 3rd and 4th cents., but was also significant in the transmission of Han 漢 scholars' images and numbers theories, which served as an inspiration for many scholars of The Changes during the 10th and 11th cents.

(1) Zhou yi xuan tan 周易玄談 (L), 6 juan [JYK 1:14/3B].

(2) Zhou yi zheng yi 周易正義, 14 juan [JTS-JJZ 6:1958], 16 juan [XTS-YWZ 5:1426]. This ed.—forming part of the *Wu jing zheng yi* 五經正義 and primarily based on WANG BI (6) and HAN BO (1)—itself served as basis for the *Shisan jing zhu shu* 十三經注疏 ed., and is readily available under various titles and in various forms. It is widely circulated as the *Zhou yi jian yi* 周易兼義, 9 juan, app. Wang Bi's *Lüe li* 略例, 1 juan (comm. by XING SHU) & LU DEMING's *Yin yi* 音義, 1 juan (1586). Newer versions of this ed. often lack the *Lüe li* but includes Ruan Yuan's 阮元 (1764-1849) *Zhu shu jiao kan ji* 注疏校勘記, 9 juan & *Shi wen jiao kan ji* 釋文校勘記, 1 juan, see e.g. [SBBY ed., Shanghai: Zhonghua shuju, 1936]. These versions also exist as the *Zhou yi jiao kan ji* 周易校勘記 and *Zhou yi zhu shu jiao kan ji* 周易注疏校勘記.

The *zheng yi* ed. may also be encountered as the *Zhou yi zhu shu* 周易注疏, 13 juan (incl. LU DEMING's *Yin yi* 音義), app. Wang Bi's *Lüe li* 略例, 1 juan (comm. by XING SHU), see the Wuying dian 武英殿 block-print ed. of 1739. The YJJC includes three eds. of the *Zhou yi zheng yi*: A Song ed. [YJJC 4], a 1639 ed. [YJJC 5-6], and a 1918 ed. [YJJC 7-8]. Facs. reprints have been published (with textual research by Zhu Liangqiu 朱良裘, 17th – 19th cent.) [Taipei: Shangwu, 1983; *Shisan jing zhu shu*, Shanghai: Guji, 1989].

KONG ZI 孔子 – see KONG QIU.

KUI 睽, ䷥

Hexagram no. 38/53.

The hexagram figure consists of DUI 兌 below LI 離. This conveys the images of fire above and marsh below [DA XIANG], and joy and brightness [TUAN].

The interlocking trigrams are LI 離 below KAN 坎, joined they constitute JI JI [63] 姤, see HU TI.

The containing trigrams: QIAN 乾 contains KAN 坎, and LI 離 contains LI 離, see BAO TI.

Kui is laterally linked with JIAN [39] 蹇, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Kui* belongs to 'the 4th generation' (歸魂) of GEN's palace and the 2nd month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force'

(卦氣), *Kui* is one of 'the nine ministers' (九卿) hexagrams and belongs to the 12th month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2. It is also one of the 'the sixteen attending hexagrams' (十六事卦), see HU TI. This hexagram is said to have inspired the sages' invention of bows and arrows [XI CI 2.2].

KUN 坤, ䷁

1. Hexagram no. 2/33. One of 'the eight pure (unmixed) hexagrams' (八純卦, see BA CHUN GUA).

The hexagram figure consists of KUN 坤 below KUN 坤. This conveys the images of the authority of the earth [DA XIANG]. The hexagram is associated with *yin*, the earth, femininity, etc., especially in opposition to QIAN [1] ䷀ which is *yang*, Heaven, masculinity, and so forth. In the silk ms. the name the hexagram *Kun* is written 川 'a stream' (in the stone inscription of The Changes of the 2nd cent. CE it appears as 川 [Ma Heng 1957, 25]), and the name of *Qian* is written 鍵 'door bolt', 'key', which Shaughnessy—interpreting these as metaphors for the female and male genitalia—finds are more concrete expressions of the duality 'woman-man' [Shaughnessy 1996a, 102]. However, the character 乾, which traditionally is used for the *Qian* hexagram, was also (in a different pronunciation) used to write a word meaning 'dry', 'scorched'. This would suggest another duality: Aridity versus humidity.

The interlocking trigrams are KUN ䷁ below KUN ䷁, joined they constitute KUN [2] ䷁, see HU TI.

The containing trigrams: All KUN ䷁, see BAO TI.

Kun is laterally linked with QIAN [1] ䷀, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Kun* heads its own *yin* palace and belongs to the 10th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Kun* is one of 'the Son of Heaven' (天子) hexagrams and belongs to the 10th month, see GUA QI.

This is a 'warp hexagram' (經卦), see JING GUA 經卦, def. 2. It is also one of the 'the sixteen attending hexagrams' (十六事卦), see HU TI. Together with QIAN [1], this hexagram is said to have inspired the sages' invention of civilized attire [XI CI 2.2].

2. Trigram ䷁. This trigram symbolizes acquiescence [SHUO GUA 6], ox [SHUO GUA 7], stomach [SHUO GUA 8], earth, mother [SHUO GUA 9], earth, mother, cloth, cooking-pot, niggard with regards to harvest, equality, cow, big wagon, pattern, multitudes, handle, black soil [SHUO GUA 11]. Acc. to YU FAN, Di Yi 帝乙 of TAI [11.5] and GUI MEI [54.5] is symbolized by the trigrams ZHEN ䷲ (= Di) and KUN ䷁ (= Yi) [YJJC 9, 168].

Kun occurs as the lower trigram in hexagrams [2], [8], [12], [16], [20], [23], [35], and [45], and as the upper trigram in [2], [7], [11], [15], [19], [24], [36], and [46].

KUN 困, ䷮

Hexagram no. 47/45.

The hexagram figure consists of KAN 坎 below DUI 兌. This conveys the images of the marsh without water [DA XIANG], and danger and joy [TUAN].

The interlocking trigrams are LI 離 below XUN 巽, joined they constitute JIA REN [37] 家人, see HU TI.

The containing trigrams: KAN 坎 contains XUN 巽 and LI 離, see BAO TI.

Kun is laterally linked with BI [22] 比, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Kun* belongs to 'the 1st generation' (一世) of DUI's palace and the 5th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Kun* is one of 'the three dukes' (三公) hexagrams and belongs to the 9th month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2.

KUN GONG GUA 坤宮卦. The hexagrams of *Kun*'s palace, see table 1 and BA GONG GUA.

Table 1
The Hexagrams of *Kun*'s Palace 坤宮卦

Upper gen.	1st gen.	2nd gen.	3rd gen.	4th gen.	5th gen.	Roaming souls	Returning souls
䷁ KUN [2]	䷊ FU [24]	䷋ LIN [19]	䷌ TAI [11]	䷍ DA ZHUANG [34]	䷎ GUAI [43]	䷏ XU [5]	䷐ BI [8]

KUN LING TU 坤靈圖. The Spirit Diagram of KUN [2] ䷁. 1 *juan*. This is one of the eight Apocrypha of the Changes 易緯, comp. from the YLDD [YJJC 161; Isho 1.2]. The comm. is attrib. to ZHENG XUAN, see YI WEI. The present ed. consists of no more than approximately 230 characters. Quotations attrib. to the text but not included in the present collection amount to more than that. This collection contains fragments of what may have been a regular comm. on The Changes, and only fragments of sections comm. on QIAN [1] ䷀, WU WANG [25] ䷘, and DA XU [26] ䷬ have survived.

KUN QIAN 坤乾. Title of a text KONG QIU obtained in the state of Song 宋 acc. to The Record of Rituals 禮記, see GUI ZANG and SAN FEN.

LAI GUA 來卦. The arriving hexagram or trigram.

1. The arriving trigram [TUAN 6, 11, 12, 25, 59]. The lower trigram of a hexagram, see SHANG GUA, table 1.

2. The arriving hexagram(s). The even numbered hexagrams in the sequence of hexagrams in the received ed. of The Changes, e.g. KUN [2], MENG [4], etc., see Hang Xinzhai 杭辛齋 (1869-1924) [YJJC 147:93].

LANG YI 郎顗 (fl. 126-67), z. Zhiguang 稚光. Successfully avoiding official posts, Lang lived as a recluse. He was an expert in and teacher of various arts of divination and JING FANG's trad. of The Changes (see HAN YI XUE) which was transmitted from his father LANG ZONG. He is also said to have had a comprehensive understanding of The Classics 經 (see JING). Lang's biog. contains four quotations from the YI NEI ZHUAN, the contents of which closely resemble the YI WEI JI LAN TU. Other Apocrypha of the Changes (易緯, see YI WEI) quoted are the YI TIAN REN YING and the YI ZHONG FU ZHUAN. Furthermore, his biog. mentions a text entitled Flying 5-day Periods 飛候, which may refer to Jing Fang (22), (23) or (24), and an otherwise unknown The Changes: The Secret Calendar of Male and Female 易雄雌祕歷. Lang Yi is not credited with any works on The Changes [biog. HHS 4:1053-74].

LANG ZONG 郎宗 (fl. 107-44), z. Zhongsui 仲綏. Expert in divination based on 'wind angles' (風角), astrology (星筭), and the correlations of the hexagrams and various calendrical units (六日七分), see GUA QI. Lang studied JING FANG's trad. of The Changes (see HAN YI XUE) which he passed on to his son LANG YI. Lang Zong is not credited with any works on The Changes [HHS 4:1053].

LAO YANG 老陽. Old *yang*. See SI XIANG, def. 1.

LAO YIN 老陰. Old *yin*. See SI XIANG, def. 1.

LEI 雷. Thunder. The natural phenomenon associated with the trigram ZHEN ䷲ [e.g. XIANG 3, 16; SHUO GUA 4, 12].

LEI SIQI 雷思齊 (1230-1301)*, z. Qixian 齊賢. Only few details of Lei's life have been recorded. From a commemorative tomb tablet, it is evident that with the advent of the Yuan 元 (1279-1368) he withdrew to become a Daoist priest [Zhang Shanwen 1992, 759]. Lei's studies of The Changes belong to the images and numbers trad., especially focusing on correlations of the eight trigrams with The [Yellow] River Diagram 河圖 (see HE TU) and The Luo [River] Document 洛書 (see LUO SHU).

(1) Yi shi tong bian 易筮通變 3 *juan* [SKQS, *Yi lei* 3]. Facs. reprint [Taibei: Shangwu, 1983; Shanghai: Guji, 1989].

(2) Yi tu tong bian 易圖通變 5 *juan* [SKQS, *Yi lei* 3]. Facs. reprint [YJJC 143; Shanghai: Guji, 1989].

* Some sources have 1231-1303.

LI 離, ☲

1. Hexagram no. 30/49. One of 'the eight pure (unmixed) hexagrams' (八純卦), see BA CHUN GUA.

The hexagram figure consists of LI 離 below LI 離. This conveys the images of brightness doubled [DA XIANG] and repeated brightness [TUAN].

The interlocking trigrams are XUN ☴ below DUI ☱, joined they constitute DA GUO [28] ☲☱, see HU TI.

The containing trigrams: LI ☲ contains DUI ☱ and XUN ☴, see BAO TI.

Li is laterally linked with KAN [29] ☵, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), Li heads its own yin palace and belongs to the 4th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), Li is one of 'the four principal hexagrams' (四正卦) and governs the 4th, 5th, and 6th months, see GUA QI.

This is a 'warp hexagram' (經卦), see JING GUA 經卦, def. 2. This hexagram is said to have inspired FU XI's invention of nets for hunting and fishing [XI CI 2.2]. It has been noted that hexagram figure resembles part of a net. In fact, in the silk ms. (帛書, see BOSHU YI) the name of this hexagram is written 羅 which means 'bird-net' [Shaughnessy 1996a, 134].

2. Trigram ☲. This trigram symbolizes adherence [SHUO GUA 6], pheasant [SHUO GUA 7], eyes [SHUO GUA 8], second number obtaining a female, middle daughter [SHUO GUA 9], fire, sun, lightning, middle daughter, armour, weaponry, man with a big stomach, dry trigram, turtle, crab, snail, oyster, tortoise, tree trunk withered in the top [SHUO GUA 15].

Li occurs as the lower trigram in hexagrams [13], [22], [30], [36], [37], [49], [55], and [63], and as upper trigram in [14], [21], [30], [35], [38], [50], [56], and [64].

LI 利. Favourable, profitable, see YUAN HENG LI ZHEN.

LI 麗. Adherence. A characteristic associated with the trigram LI ☲ [TUAN 30; SHUO GUA 6].

LI 理. Pattern, principle, see DAO XUE. See also YI LI.

LI BING 李昉 (2nd cent.), z. Ziran 子然. Avoiding official posts, Li studied The Lu Odes 魯詩 and JING FANG's trad. of The Changes (see HAN YI XUE). Li is not credited with any works on The Changes [HHS 10:2722].

LI CHUNFENG 李淳風 (602-70). Expert in astronomy (天文), calendar computation (曆算), and yin yang (陰陽). In 627 Li was appointed Court Gentleman for Ceremonial Services and assigned to duty at the Bureau of Astrological Services. In the 630s and 640s Li collaborated with other scholars on compiling treatises on astronomy, calendars, and the five agents (五行, see WU XING) for five pre-Tang histories and the JS. Subsequently, as Director of

the bureau, Li was engaged in revising and collating works on mathematics and calendars [biog. JTS 8:2717-9; XTS 18:5798].

(1) Zhou yi xin ming gui 周易薪冥軌 (L), 1 *juan* [TZ 2:1679].

(2) Zhou yi xuan wu 周易玄悟 (L), 3 *juan* [SS-YWZ 15:5265; TZ 2:1679]. For a collection of preserved fragments, see MA GUOHAN (1).

Lit. Ho Peng Yoke 1966.

LI DINGZUO 李鼎祚 (8th cent.). Few biographical details are known of Li as he is not mentioned in the official histories. Among other things he served as an Academician in the Imperial Archives in the middle of the 8th cent. [JYK 1:14/8A]. In (3)—which along with LU DEMING (1) and KONG YINGDA (2) is the most important source for studies of The Changes up to the 6th cent.—Li attempts to return to the images and numbers trad. of ZHENG XUAN and steer away from the influence of WANG BI. Thus the comm. cover a wide range of images and numbers theories such as ‘interlocking trigrams’ (互體, see HU TI), ‘the hexagrams and the vital material force’ (卦氣, see GUA QI), ‘hexagram lines and the temporal divisions’ (爻辰, see YAO CHEN), ‘waning and waxing’ (消息, see XIAO XI), ‘the inserted *jia* [stem]’ (納甲, see NA JIA), ‘ascent and descent’ (升降, see SHENG JIANG), ‘flying and hiding’ (飛伏, see FEI FU), ‘the six relationships’ (六親, see LIU QIN and NA JIA), and ‘the hexagrams of the eight palaces’ (八宮卦, see BA GONG GUA).

(1) Suo yin 索隱 (L), 6 *juan*, see (3).

(2) Yi sui 易髓 (L), 3 *juan*, Mu 目 (L), 1 *juan* [SS-YWZ 15:5238].

(3) Zhou yi ji jie 周易集解 (aka Ji zhu Zhou yi 集注周易), 17 *juan* [XTS-YWZ 5:1426; YJJC 9-10]. Facs. reprints are readily available [Taipei: Shangwu, 1983; Shanghai: Guji, 1989, 2nd prnt. 1990]. The 17 *juan* originally comprised The Changes in 10 *juan* (as stated by Li himself in his preface), the *Suo yin* 索隱 in 6 *juan* (also by Li), and WANG BI’s *Lüe li* 略例 in 1 *juan*. During the Song 宋 (960-1279), the *Suo yin* was lost, and the *Lüe li* was removed. An editor unaware of the original state of the text divided the 10 *juan* of The Changes into 17 *juan* to accord with the bibl. information [JYK 1:14/6A-9A]. Li had collected comm. and explanations by 36 scholars of The Changes and three anonymous works, see table 1.

Table 1
Scholars and Works on The Changes Quoted by Li Dingzuo

CAI JINGJUN	1
CUI JIN	1
CUI JING	241
FAN CHANGSHENG	23
FU MANRONG	1
GAN BAO	104
HAN BO	58
HE TUO	33

HE YAN	2
HOU GUO	118
JIAO YANSHOU	1
JING FANG	3
<i>JIU JIA YI</i>	134
KONG ANGUO	1
KONG YINGDA	53
LIU BIAO	3
LIU HUAN	5
LU JI	54
LU SHI	20
MA RONG	20
MENG XI	2
SHEN LINSHI	1
SONG ZHONG	42
WANG BI	57
WANG KAICHONG	4
WANG SU	21
WANG YI	1
XIANG XIU	3
XUN SHUANG	No count
YAO GUI	1
YAO XIN	14
<i>YI GUI</i>	1
<i>YI QIAN ZUO DU</i>	3
YU FAN	No count
ZHAI XUAN	26
ZHANG FAN	2
ZHENG XUAN	48
ZHU YANGZHI	2
ZIXIA	5

(Adapted from Liu Yujian 1996, 4-5; the numbers in col. II indicates the number of quotations by each scholar; these numbers are not available for XUN SHUANG and YU FAN who are the most frequently quoted scholars).

The most important annot. eds. of (3) are: Cao Yuanbi 曹元弼 (19th – 20th cent.), *Zhou yi ji jie bu shi* 周易集解補釋, 17 *juan* [YJJC 102-106], Li Daoping 李道平 (fl. 1818-43), *Zhou yi ji jie zuan shu* 周易集解纂疏, 36 *juan* + 1 introductory *juan*, pref. 1842 [YJJC 93-4] & 10 *juan* [Beijing: Zhonghua, 1994], and Lin Qingbing 林慶炳 (19th cent.), *Zhou yi ji jie bu jian* 周易集解補箋, 4 *juan* [YJJC 96].

LI GAI 李溉 (10th cent.). Acc. to **ZHU ZHEN**'s biog., Li received the so-called river diagrams from **CHONG FANG** and passed them on to **XU JIAN** (see **TU 圖**). Zhu also stated that Li's studies of The Changes originated in The Apocrypha of the Changes 易緯 (see **YI WEI**), especially the **YI TONG GUA YAN**, and probably the **SHI LEI MOU** [SS 37:12908; JYK 1:16/4B-5A].

(1) Gua qi tu 卦氣圖 (L), 1 *juan* [JYK 1:16/4B].

LI GONG GUA 離宮卦. The hexagrams of Li's palace, see table 1 and **BA GONG GUA**.

Table 1
The Hexagrams of Li's Palace 離宮卦

Upper gen.	1st gen.	2nd gen.	3rd gen.	4th gen.	5th gen.	Roaming souls	Returning souls
LI [30]	LU [56]	DING [50]	WEI JI [64]	MENG [4]	HUAN [59]	SONG [6]	TONG REN [13]

LI GOU 李覲 (1009-59), z. Taibo 泰伯, h. Xujiang xiansheng 盱江先生, Zhijiang xiansheng 直講先生 (in some sources Li's personal name has been changed to 遇 to avoid a taboo). Instructor and later, until his death, Lecturer at the National University. His students are said to have numbered several hundreds. Li studied The Four Books 四書 (see **SI SHU**) and the Five Classics 五經 (see **JING**), and left several works himself, especially on The Rituals 禮. He was sharply opposed to Buddhism and Daoism. In his studies of The Changes, Li was primarily inspired by **WANG BI**, but he stayed clear of any overt influence of Profound Studies (玄學, see **XUAN XUE**). Li was also at odds with his contemporaries' studies of diagrams (圖, see **HE TU** and **LUO SHU**), and in (1) he criticized what he found was **LIU MU**'s excessive use of diagrams [biog. SS 37:12839-42; SYXA 1:155-71; JYK 1:17/1A-2A]. See also **YUAN HENG LI ZHEN** for Li's understanding of the 'four virtues' (四德).

(1) Shan ding Yi tu xu lun 刪定易圖序論, 6 *pian* [SS-YWZ 15:5038] aka Shan ding Yi lun 刪定易論, 1 *juan* [WXTK 2:1518]. Incl. in SBCK 192.

(2) Yi lun 易論, 13 *pian* [WXTK 2:1518], 1 *juan* [JYK 1:17/1A]. Incl. in SBCK 192.

Lit. Franke 1976, 573-4; Hsieh 1979.

LI GUANG 李光* (1078-1159)**, z. Taifa 泰發, Taiding 泰定, h. Zhuanwu jushi 轉物居士, Du Yi laoren 讀易老人, p. Zhuangjian 莊簡. *Jinshi* degree in 1106. In 1131 Li was appointed Minister in the Ministry of Personnel and in 1138 Participant in Determining Governmental Matters. Together with **YANG WANLI**, he represents the so-called 'historical enterprises' (史事, see **SHI SHI**) approach to The Changes which primarily sees the book as a historical document

and is opposed to the images and numbers trad. [biog. SS 32:11335-42; SYXA 2:835-6].

(1) *Yi shuo* 易說, 10 *juan* [SS-YWZ 15:5039] aka *Du Yi laoren jie shuo* 讀易老人解說 [JYK 1:23/4A]. This was probably lost by the early 18th cent. when the JYK was comp. as the compiler stated he never saw it. However, the major parts are available under the title *Du Yi xiang shuo* 讀易詳說, 10 *juan* [Taibei: Shangwu, 1983], based on the SKQS ed. comp. from the YLDD. Hexagrams [15], [17], [25], [38], [39], and [61] are missing, [24] and [26] have lacunae, and the XI CI, SHUO GUA, XU GUA, and ZA GUA are without comm.

In a separate entry the bibl. of the SS mentions another man named Li Guang 李光 as the author of an *Yi zhuan* 易傳 in 10 *juan* [SS-YWZ 15:5042]. This may be the Li Guang who in 988 was appointed Acting Vice Director of the Bureau of Waterways and Irrigation [SS 40:14039].

Some sources have 1077-1155.

LI GUI 李軌 (4th – 5th cent.), z. Hongfan 弘範. Li appears in the official histories as Secretarial Court Gentleman. No other details of his life are recorded [SS-JJZ 4:910]. Acc. to **LU DEMING** [(1) 1:1/12B], Li was Director of Ministry of Sacrifices and Marquis of Metropolitan Residence.

(1) *Zhou yi yin* 周易音 (L), 1 *juan* [SS-JJZ 4:910]. For a collection of fragments, see **MA GUOHAN** (1).

LI HENG 李衡 (1100-1178), z. Yanping 彥平, h. Lean 樂庵. *Jinshi* degree in 1132. Li served as Attendant Censor, and he was later retired when serving as Senior Compiler in the Imperial Archives. He was well read and had a big private collection of books. Li is said to have based his studies on The Selected Sayings [of **KONG QIU**] 論語, but in his studies of The Changes he relied chiefly on **CHENG YI**, **SU SHI**, and **ZHU ZHEN** [SS 34:11947-8; JYK 1:26/2B-3A].

(1) *Yi yi hai cuo yao* 易義海撮要, 12 *juan* [SS-YWZ 15:5039]. Facs. reprint: *Zhou yi yi hai cuo yao* 周易義海撮要 [YJJC 22-3]. This is modelled on the now lost **FANG SHENQUAN** (1).

Lit. Hervouet 1978, 9-11.

LI SHI 李石 (1108-81), z. Zhiji 知幾, h. Fangzhou xiansheng 方舟先生. *Jinshi* degree in 1151, and in 1159 appointed Erudite at the National University. Li was a very influential teacher who attracted hundreds of students. Later he was appointed Vice Director in the Criminal Administration Bureau. In his teachings of The Changes Li expounded the theories of 'interlocking trigrams' (互體, see **HU TI**) and 'hexagram alteration' (卦變, see **GUA BIAN**). Li was especially critical of **WANG BI** for discarding these aspects of the images and numbers trad. [ZMTY 2:7/1A-1B].

(1) *Fangzhou Yi xue* 方舟易學, 2 *juan* [ZMTY 2:7/1A]. Facs. reprint [Shanghai: Shangwu, 1935].

Lit. Hervouet 1978, 343f.

LI SHUNCHEN 李舜臣* (d. 1182), z. Zisi 子思, h. Longshan 隆山. *Jinshi* degree in 1166. Li served in the capital in various offices from 1179. In his studies of The Changes, he followed ZHU XI and his comm. was highly praised. Li's biog. states that he emphasized the images and numbers attached to the lines of trigrams and hexagrams, especially the central lines of the four principal trigrams (四正卦, see **SI ZHENG GUA**) of The Diagram Preceding Heaven 先天圖 (see **XIAN TIAN TU**), which are said to symbolize 'sincere respect' (誠敬) and 'sincere understanding' (誠明). See also **YAO WEI**. Li was the father of **LI XINCHUAN** [biog. SS 35:12223-4; SYXA 2:1087].

(1) Yi ben zhuan 易本傳 (L), 33 *juan* [SS-YWZ 15:5039].

Lit. Chaffee 1993.

* Not to be confused with Li Shunchen 李舜臣 (1499-1559) who wrote several works on The Changes.

LI TAO 李燾 (1115-84), z. Renfu 仁甫, Zizhen 子真, h. Xunyan 巽岩, p. Wenjian 文簡. *Jinshi* degree in 1138. Li held various offices including Director of the Palace Library and Associate State Historiographer. He was widely read and wrote several histories and a continuation of **SIMA GUANG**'s Comprehensive Mirror for the Illustration of Government 資治通鑑. Among The Classics 經 (see **JING**), Li was most fond of The Springs and Autumns 春秋 and The Changes [biog. SS 34:11914-20; SYXA 1:359-60].

(1) Da zhuan za shuo 大傳雜說 (L), 1 *juan* [SS-YWZ 15:5042].

(2) Yi xue 易學 (L), 5 *juan* [SS-YWZ 15:5042; JYK 1:29/6A].

(3) Zhou yi gu jing 周易古經 (L), 8 *pian* [JYK 1:29/6A].

Lit. Franke 1976, 585-91.

LI TINGZHI 李挺之 – see **LI ZHICAI**.

LI XINCHUAN 李心傳 (1167-1244), z. Weizhi 微之, Bowei 伯微, h. Xiuyan 秀岩. Li repeatedly failed to obtain the *jinshi* degree so until 1226, when he was recommended for office, he worked as a private scholar. His great interest was contemporary history, and Li wrote nine histories of the Song 宋 (960-1279), one of them a continuation of **SIMA GUANG**'s history. Among his surviving works is also a book on the Studies of the Way (道學, see **DAO XUE**). His interest in The Changes may have been inspired by his father **LI SHUNCHEN** whose work Li drew on when he comp. an ed. with the comm. by **WANG BI**, **ZHANG ZAI**, **CHENG YI**, **GUO YONG**, and **ZHU XI**. From 1226 Li participated in the turbulent life of official service being twice dismissed from office and demoted [biog. SS 37:12984-6; SYXA 2:1087-9].

(1) Bingzi xue Yi bian 丙子學易編, 15 *juan*, comp. 1216 [JYK 1:33/5B: Fragmented]. Facs. reprint 1 *juan* [Taipei: Shangwu, 1983].

Lit. Chaffee 1993; Franke 1976, 562-4; Hervouet 1978, 179-80.

LI XUE 理學. Studies of patterns. This refers to the rationalistic wing of Studies of the Way (道學) or Neo-Confucianism, see **DAO XUE**.

LI YUEZHI 李悅之 – see YUAN YUEZHI.

LI ZHICAI 李之才 (d. 1045), z. Tingzhi 挺之. *Jinshi* degree in 1030. Li served as an Aide to the Palace Administrator. Besides The Changes, he studied The Springs and Autumns 春秋. Li received The Changes—including the Diagram Preceding Heaven 先天圖 (see TU 圖 and XIAN TIAN TU)—of CHEN TUAN from MU XIU and passed it on to SHAO YONG [biog. SS 37:12823-5]. Typical features of Li's studies of The Changes are 'hexagram alteration' (卦變, see GUA BIAN) and 'the hexagrams and the vital material force' (卦氣, see GUA QI).

(1) Bian gua fan dui tu 變卦反對圖, 8 *pian* [JYK 1:17/2B]. This is incl. in ZHU ZHEN [(1) YXJH 1:938-41] & Hu Wei's 胡渭 (1633-1714) *Yi tu ming bian* 易圖明辨 [YJJC 145:387-96].

(2) Liushisi gua xiang sheng tu 六十四卦相生圖, 1 *pian* [JYK 1:17/2B]. This is incl. in Hu Wei's 胡渭 *Yi tu ming bian* 易圖明辨 [YJJC 145:396-405].

LIAN HU 連互. The linked interlocking [trigrams]. This refers to a variant of the system of 'uniting' (兼) or 'joining' (參) interlocking trigrams in order to construct a derivative hexagram (see HU TI). The origin of the term is uncertain; it is also known as 'linked trigrams' (連體). The theory may have been known to JING FANG (77-37 BCE) who acc. to Hang Xinzhai 杭辛齋 (1869-1924) [YJJC 147:106] referred to it as 'strung images' (約象, see YUE XIANG), and by the 2nd cent. it seems to have been widely used by images and numbers scholars such as ZHENG XUAN (127-200) and, especially, YU FAN (164-233) (see below).

The linked interlocking trigrams presupposes a primary theory which relies on the four central lines of a hexagram (lines 2 – 5) to extract two interlocking trigrams (lines 2 – 4 and 3 – 5, respectively) to form a new hexagram, e.g. FENG [55] ䷶ has the interlocking trigrams XUN ䷴ below DUI ䷹ which combine to form DA GUO [28] ䷛. In his explanation Quan Zuwang 全祖望 (1704 or 1705-1755) [YJJC 141:3-4] divided the system of linked interlocking trigrams into two: 'The four lines' linked interlocking [trigrams]' (四畫連互) and the 'the five lines' linked interlocking [trigrams]' (五畫連互, also known as 'the '5' interlocking' [YU YAN, see Lin Zhongjun 1998, 401].

The former combines either the lower principal trigram (正卦) (lines 1 – 3) with the lower interlocking trigram (lines 2 – 4) or the upper principal trigram (lines 4 – 6) with the upper interlocking trigram (lines 3 – 5), e.g. FENG [55] ䷶ has the lower principal trigram LI ䷔ 'below' the lower interlocking trigram XUN ䷴ which combine to form JIA REN [37] ䷗, or Feng has the upper principal trigram ZHEN ䷲ 'above' the upper interlocking trigram DUI ䷹ which combine to form GUI MEI [54] ䷫. Thus by supplementing the basic theory of uniting interlocking trigrams with the four lines' linked interlocking trigrams two extra hexagrams may be derived from the original FENG [55] ䷶.

The method of the five lines' interlocking trigrams combines either the lower interlocking trigram (lines 2 – 4) with the upper principal trigram (lines 4

– 6) or the upper interlocking trigram (lines 3 – 5) with the lower principal trigram (lines 1 – 3), e.g. FENG [55] ䷶ has the lower interlocking XUN ䷶ below the upper principal trigram ZHEN ䷲ which combine to form HENG [32] ䷺, or Feng has the upper interlocking trigram DUI ䷹ above the lower principal trigram LI ䷲ which combine to form GE [49] ䷪. Thus two additional hexagrams may be derived from the original, totalling five new hexagrams.

Shang Binghe 尙秉和 (1870-1950) believed the theories of linked trigrams are already recorded in The Zuo Commentary 左傳 (Duke Zhuang's 22nd year, see HU TI) which, however, is unlikely. The received ed. of the *Jing Fang Yi zhuan*, the authenticity of which is doubtful (see discussion under JING FANG), has a single enigmatic reference to the system [YJJC 177: 86; Liu 1996, 271-2]. There are only two explicit Han examples of the use of linked interlocking trigrams. Quan Zuwang cited the first from Yu Fan's comm. on YU [16.0] ䷹ as recorded by LI DINGZUO: "[From] the first to the fifth [line], the trigrams are the image of BI [8] ䷗" (初至五體比象) and "[From] the third to the upper [line], the trigrams are the image SHI [7] ䷶" (三至上體師象) [Li (3), YJJC 9:204]. Quan Zuwang saw the first case as an instance of five lines' interlocking trigrams: The upper interlocking trigram KAN ䷜ combines with the lower principal trigram KUN ䷁. The second case, acc. to Quan, is an instance of four lines' linked interlocking trigrams: The upper principal trigram ZHEN ䷲ combines with the upper interlocking trigram KAN ䷜ [YJJC 141:4]. There is, however, no way the trigrams *Zhen* and *Kan* will form the hexagram SHI [7] ䷶, but lines 3 – 6 of the original hexagram YU [16] ䷹ – ䷶ – ䷶ – do suggest the general appearance of SHI [7] ䷶ just as lines 1 – 5 suggest the general appearance of BI [8] ䷗. This raises the questions, is Yu Fan merely concerned with superficial similarity between hexagrams, and are the theories of linked interlocking trigrams a later rationalization?

The second explicit example, which occurs in Zheng Xuan's comm. on The Records of Rituals 禮記, is not particularly helpful in answering these questions: "From nine in the third to nine in the upper [line of the hexagram DA XU [26] ䷶], there is the image of YI [27] ䷶" (自九三至上九有頤象) [SJZS 2:1642-3]. This may be a genuine case of four lines' linked interlocking trigrams: The upper principal trigram GEN ䷎ combines with the upper interlocking trigram ZHEN ䷲ to form YI [27] ䷶, or it may be that lines 3 – 6 ䷶ suggest the general appearance of that hexagram.

The many examples that occur in Yu Fan's comm. on The Changes do not seem to resolve this ambiguity either. They are simply stated in the same formula: 'the trigrams are X' (體X) or 'the trigrams are the image of X' (體X象), e.g. "The trigrams [of PI [12] ䷔] are the image of DUN [33] ䷧" (體遁象) or "The trigrams [of DA YOU [14] ䷔] are GUAI [43] ䷺" (體夬) [YJJC 9:173, 189]. The trigrams of MENG [4] ䷃ may, it is stated, be either SHI [7] ䷶ or YI [27] ䷶ [YJJC 9:94, 97]. In each case, removing the upper or lower line of the original hexagram will give it the general appearance of the second hexagram. However,

each case may also be taken as an illustration of five lines' linked interlocking trigrams. Other examples are not so straightforward as they involve 'changing lines' (變爻) and 'semi-images' (半象, also known as 'semi-trigrams' 半體, see **BAN TI**), e.g. Yu Fan says of **XU** [5] ䷮, that "the second line lost position and changed, and the trigrams are **SHI HE** [21] ䷶" (失位變體噬嗑) [YJJC 9:104]. A solid (*yang*) line is not correct in the second position but a broken (*yin*) line is (see **YAO WEI**), therefore the second line changes and the hexagram becomes **JI JI** [63] ䷳. Disregarding the top line of *Ji ji*, the remaining five lines may be said to resemble *Shi he*, but it is absolutely impossible to have *Ji ji* change into *Shi he* acc. to the rules of linked interlocking trigrams.

It seems likely that the theoretical framework of linked interlocking trigrams has been projected back on to other less sophisticated analyses of the hexagrams. The system has its obvious appeal when it comes to contributing an endless wealth of symbolism by deriving trigrams and hexagrams from an original hexagram.

LIAN TI 連體. The linked trigrams, see **LIAN HU**.

LIAN SHAN 連山. The Linked Mountains. One of The Three Changes 三易 mentioned in The Zhou Rituals 周禮 (the other two are **GUI ZANG** and The Changes) [SJZS 1:802]. The text is not listed in the Han 漢 (202 BCE – 220 CE) bibl., but acc. to Huan Tan 桓譚 (d. 28 CE), a work by this title in 80,000 words existed in the 1st cent. CE [Pokora 1975, 90f.]. **LU DEMING** said the text had long been lost [(1) 1:1/6B], so it had disappeared well before the Tang 唐 (618-907). In the 7th cent. a forgery entitled The Linked Mountains Changes 連山易 by Liu Xuan 劉炫 (6th – 7th cent.) is mentioned [BS 9:2764], and one of the Tang bibl. lists The Linked Mountains in 10 *juan* [XTS-YWZ 5:1423]. Acc. to Zheng Qiao 鄭樵 (1104-62), this was lost by the 12th cent. [TZ 2:1449]. For a collection of preserved fragments of a text (or texts) entitled The Return to the Hidden, see **MA GUOHAN** (1) [YJJC 185].

ZHENG XUAN's comm. quotes Du Zichun 杜子春 (1st cent. CE) who associated The Linked Mountains with Mi Xi 宓戲 (i.e. **FU XI**). Huangfu Mi 皇甫謐 (215-82) related the text to emperor Yan 炎, i.e. the Divine Husbandman 神農 (see **SHEN NONG**), of the Xia 夏 (trad. c. 21st – 16th cent. BCE) [SJZS 1:802]. **KONG YINGDA** said that some referred to the Divine Husbandman as Mr. Linked Mountains or Mr. Successive Mountains 列山氏 [YJJC 4:13]. In his comm. on The Zhou Rituals, **ZHENG XUAN** said the title suggests the image of clouds unceasingly emerging from the mountains, and Jia Gongyan 賈公彥 (7th cent.) added that the text begins with **GEN** [52] ䷲, the doubled (repeated) image of the trigram **GEN** ䷲ which symbolizes mountains. Jia also noted that the divination with The Linked Mountains is based on the unchanging lines designated 7 and 8 as opposed to the changing lines designated 9 and 6 in The Changes (see **DA YAN ZHI SHU**) [SJZS 1:802]. See also **SAN YI** and **ZHU YUANSHEG** (1).

LIANXI XIANSHENG 濂溪先生 – see **ZHOU DUNYI**.

LIANG GONG 梁恭 (1st cent.). Erudite. He studied The Changes of **LIANGQIU** (see **HAN YI XUE**) together with **FAN SHENG** and **Lǚ QIANG**. It is not clear how the line of transmission continued from Liang, and he is not credited with any works on The Changes [HHS 5:1227]. Liang may have been a brother to **LIANG SONG** [HHS 5:1170].

LIANG SONG 梁竦 (d. 83), z. Shujing 叔敬. Son of Liang Tong 梁統, founder of the Liang family which vied with the Dou 竇 family for power at court. Due to court intrigues Liang Song was exiled to Jiuzhen 九真 commandery (pres. Northern Vietnam) in 77 and having returned, he died in 83. As a young man he studied The Changes of **MENG XI** (see **HAN YI XUE**). He may have been a brother to **LIANG GONG**. It is not clear how the line of transmission continued from Liang, and he is not credited with any works on The Changes [biog. HHS 5:1170-73].

LIANG WU DI 梁武帝. Emperor Wu (r. 502-49) of the Liang (502-57), see **XIAO YAN**.

LIANG XIANG YI 兩象易. The two images exchange. This refers to one hexagram changing into another acc. to the principle that the upper trigram in the first hexagram becomes the lower in the second and the lower trigram in the first hexagram becomes the upper in the second, e.g. **DA ZHUANG** [34] ䷳ changes into **WU WANG** [25] ䷘, see below. Exposition of The Changes based on this principle probably originated with **YU FAN** (164-233), and three examples are preserved in **LI DINGZUO** (3) [YJC 10:744-8], e.g. this rather complex comm. on a passage from **XI CI** 2.2 which also utilizes overturned trigrams, interlocking trigrams (see **HU TI**) and a wealth of symbolism attached to the trigrams not all of which is apparant in the received ed. of The Changes:

XI CI: In remote antiquity people lived in caves and dwelled in the wilderness. The sage of later generations exchanged this with palaces and houses. Above were ridgepoles and below were eaves to shelter from wind and rain. He probably got this from *Da zhuang*.

上古穴居而野處後世聖人易之以宮室上棟下宇以待風雨蓋取諸大壯

YU FAN: *Wu wang* is the two images exchanged. *Wu wang* has [the trigram] *Qian* ䷀ above. Therefore, it says ‘remote antiquity’ (i.e. *Qian* symbolizes Heaven which is both remote and antedating civilization). *Gen* (䷎ the interlocking trigram composed of *Wu wang*’s lines 2–4) is ‘living in caves’ (**SHUO GUA** 16, i.e. *Gen* symbolizes mountains which may have caves). *Qian* is ‘the wilderness’ (i.e. in *Shuo gua* 4, *Qian* symbolizes the northwest

which is considered the wilderness). *Xun* (䷶ the interlocking trigram composed of *Wu wang*'s lines 3–5) is 'dwelling' (i.e. in *Shuo gua* 4, *Xun* symbolizes the southeast, the opposite direction of the wilderness, hence civilization, hence dwelling). *Wu wang*'s [upper trigram] *Qian* is people on the road (i.e. in *Shuo gua* 12, *Wu wang*'s lower trigram *Zhen* ䷲ symbolizes a big road above which *Qian* being *yang* symbolizes mankind). Therefore [it says], 'lived in caves and dwelled in the wilderness'. *Zhen* is 'later generations' (i.e. in *Shuo gua* 9 & 12, *Zhen* symbolizes the older son whose responsibility it is to continue the family line, hence later generations). *Qian* is 'the sage' (probably because *Qian* symbolizes Heaven with which the sage is supposed to be somehow connected). The sage of later generations refers to the Yellow Thearch (who is mentioned earlier in the *Xi ci* passage). *Gen* is 'palaces and houses' (cf. above where *Gen* is associated with cave dwellings). [When *Wu wang*] is alternated it becomes *Da zhuang*. [The lower trigram] *Qian* is people entering the palace (i.e. the upper trigram of *Da zhuang* is *Zhen* ䷲ which overturned becomes *Gen* ䷶, the trigram just said to be 'palaces and houses', underneath which is *Qian*, the symbol wilderness and people on the road which are now safe under the roofs of the palace). Therefore [it says], 'exchanging this with palaces and houses'. *Gen* is 'to shelter' (being associated mountains, caves, and dwellings). *Xun* (see above) is 'wind' (*Shuo gua* 13). *Dui* (䷹ the interlocking trigram composed of *Da zhuang*'s lines 3–5) is 'rain' (the closest the received ed. of *The Changes* comes to this image is marsh). *Qian* is high (actually, this is said of *Xun* in *Shuo gua* 13). *Xun* is long and wood (*Shuo gua* 13), and when inverted (反), it becomes the ridgepole above (i.e. *Xun* ䷶ symbolizing a long beam, becomes *Zhen* ䷲ the upper trigram of *Da zhuang*, now symbolizing the ridgepole). *Zhen* is *yang*, movement (*Shuo gua* 6), and rising. Therefore [it says], 'above were ridgepoles'. 'Eaves' refer to [sheltering] the sides of the house. *Dui* (see above), the marsh moving below (*Shuo gua* 17), is 'below the eaves'. In *Wu wang*'s *Da zhuang*, *Xun*, the wind, is not visible (i.e. the trigram *Xun* does not appear as upper or lower trigram, nor as a interlocking trigram, hence the image of wind is not visible). *Dui*, the rain, separates *Zhen* and *Qian* detaching the trigrams (i.e. ䷹ the interlocking trigram composed of *Da zhuang*'s lines 3–5 is located between *Zhen* and *Qian*, the upper and lower trigrams). Therefore [it says], 'Above were ridgepoles and below were eaves to shelter from wind and rain.' He probably got this from *Da zhuang*.

无妄兩象易也无妄乾在上故稱上古艮爲穴居乾爲野巽爲處无妄乾人在路故穴居野處震爲後世乾爲聖人後世聖人謂黃帝也艮爲宮世變成大壯乾人入宮故易以宮室艮爲待巽爲風兌爲與

乾爲高巽爲長木反在上爲棟震陽動起故上棟字謂屋邊也兌澤動下爲下字无妄之大壯巽風不見兌雨隔震與乾絕體故上棟下字以待風雨蓋取諸大壯者也 [YJJC 10:744f.]

Note the use of 反 which in Yu Fan's terminology ordinarily refers to turning a hexagram upside down (see FAN GUA) but here—in the case of XUN ☴ and ZHEN ☵ above—obviously means the *yang* lines change into *yin* lines and vice versa (see PANG TONG GUA).

The principle of 'the two images exchanging' is also known as 'the upper and lower images exchanged' (上下象易, YU FAN [YJJC 10:747]), 'above and below exchanging the image' (上下易象, YU FAN [YJJC 10:745]), 'exchanged trigrams', (交卦, see Hang Xinzhai 杭辛齋 (1869-1924) [YJJC 147:122-8], 'exchanged [trigrams]', (交易卦, see Mao Qiling 毛奇齡 (1623-1716) [YJJC 77:1], and 'opposite hexagrams with inversed trigrams' (倒經對立卦, Gao Heng 高亨 (1900-1986) [1980, 11]). Apparently, Yu Fan also understood the two images exchanging as 'the boundary between the hard and the soft' (剛柔之際) [YJJC 9:409].

LIANG YI 兩儀. Lit. 'the two matching appearances' [XI CI 1.11] This may refer Heaven and earth, QIAN [1] ☰ and KUN [2] ☷, *yin* and *yang* or 'movement and quiescence' (動靜), see TAI JI and TAI JI TU.

LIANGQIU HE 梁丘賀 (1st cent. BCE), z. Changweng 長翁. Chamberlain for the Palace Revenues and Erudite of The Changes during the reign of emperor Xuan (73-49 BCE). Liangqiu initially received The Changes from JING FANG². Subsequently, together with SHI CHOU and MENG XI, he received the ed. of TIAN WANGSUN, and each established his own trad. (see HAN YI XUE). Liangqiu He transmitted The Changes through his son LIANGQIU LIN and became the founder of one of the most important 'new text' (今文, see HAN YI XUE) schools of The Changes during the Han 漢. 'The studies of Liangqiu' (梁丘學 or 梁丘易) seems to have been very popular at the court of emperors Xuan and Yuan (48-33 BCE), and Liangqiu He was an important influence on scholars such as SHISUN ZHANG, DENG PENGZU, and HENG XIAN [HS 9:2913; 11:3600].

(1) Yi jing 易經 (L), 12 *pian* [HS-YWZ 6:1703].

(2) [Yi] zhang ju [易]章句 (L), 2 *pian* [HS-YWZ 6:1704]. For a collection of preserved fragments, see MA GUOHAN (1).

LIANGQIU LIN 梁丘臨 (1st cent. BCE). Gentleman of the Palace Gate and Chamberlain for the Palace Revenues. Son of LIANGQIU HE whose 'new text' (今文, see HAN YI XUE) school of The Changes he continued and transmitted to WULU CHONGZONG and WANG JUN. Liangqiu Lin also received The Changes from his father's fellow student SHI CHOU. In 51 BCE he was commissioned to participate in the discussions of the Five Classics 五經 (see

JING) in the Stone Canal Pavilion 石渠閣. Liangqiu Lin is described as thoroughly versed in The Changes and a specialist in **JING FANG**'s methods [HS 11:3600]. He is not credited with any works on The Changes.

LIAOZHAI XIANSHEG 了齋先生 – see **CHEN GUAN**.

LIN 臨, ䷒

Hexagram no. 19/36.

The hexagram figure consists of **DUI** 兌 below **KUN** 坤. This conveys the images of the earth above the marsh [**DA XIANG**], and joy and submissiveness [**TUAN**].

The interlocking trigrams are **ZHEN** 震 below **KUN** 坤, joined they constitute **FU** [24] ䷗, see **HU TI**.

The containing trigrams: **DUI** 兌 contains **KUN** 坤, and **ZHEN** 震 contains **ZHEN** 震, see **BAO TI**.

Lin is laterally linked with **DUN** [33] ䷇, see **PANG TONG GUA**.

In the hexagram arrangement of 'the eight palaces' (八宮), *Lin* belongs to 'the 2nd generation' (二世) of **KUN**'s 坤 palace and the 12th month, see **BA GONG GUA**.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Lin* is one of 'the Son of Heaven' (天子) hexagrams and belongs to the 12th month, see **GUA QI**.

This is a 'weft hexagram' (緯卦), see **JING GUA** 經卦, def. 2.

LIN 吝. Regret, see **HUI LIN**.

LIN LI 林栗 (12th cent.), z. Huangzhong 黃中, Kuanfu 寬夫, p. Jiansu 簡肅. *Jinshi* degree in 1142. During his life Lin held numerous offices including Vice Minister in the Ministry of War. Lin was at odds with **ZHU XI** concerning both Zhu's attitude to office and the interpretation of The Changes, and Lin also collided with **YE SHI** who came to Zhu's defense [biog. SS 34:12026-32; JYK 1:27/5B-8A]. Eventually, the assaults on Zhu Xi cost him his office; Lin was demoted and assigned to positions in the coastal provinces in the southeast [biog. SS 34:12026-32].

(1) *Yi jing zhuan ji jie* 易經傳集解, 36 *juan*, compl. 1185 [SS-YWZ 15:5039]. Facs. reprint: *Zhou yi jing zhuan ji jie* 周易經傳集解 [Taipei: Shangwu, 1983]. *Juan* 1-35 contains The Changes and Wings; *juan* 36 explains The Diagrams (圖, see **TU**) and divination based on the 'great expansion' (大衍, see **DA YAN ZHI SHU**).

Lit. Franke 1976, 610-12.

LIN SHI 臨世. The approaching generation, **JING FANG**'s [YJJC 177:10] term for 'the hexagram ruler' (卦主, see **GUA ZHU**) in his arrangement of 'the hexagrams of the eight palaces', see **BA GONG GUA**.

LIN ZHI 林至 (12th – 13th cent.), z. Dejiu 德久. Lin worked as an Assistant in the Palace Library, and he was one of **ZHU XI**'s students. His studies of The Changes were focused on all features of the images and numbers trad.: 'The hexagrams and the vital material force' (卦氣, see **GUA QI**), 'hexagram alteration' (卦變, see **GUA BIAN**), 'interlocking trigrams' (互體, see **HU TI**), 'the inserted *jia* [stem]' (納甲, see **NA JIA**), and The [Yellow] River Diagram 河圖 (see **HE TU**) and The Luo [River] Document 洛書 (see **LUO SHU**) [**SYXA** 3:2315].

(1) *Yi bai zhuan* 易稗傳, 1 *juan* [**SS-YWZ** 15:5040]. Facs. reprint in 2 + 1 *juan* [Taipei: Shangwu, 1983].

LINCHUAN XIANSHENG 臨川先生 – see **WANG ANSHI**.

LIU 六. The numeral 6.

1. Acc. to the **XI CI** 1.10, 6 is one of the numbers of the Heaven: 2, 4, 6, 8, and 10. See **TIAN DI ZHI SHU**.

2. The number that completes the agent water, see **WU XING** and **SHENG CHENG**.

3. The number associated with a moving *yin* line—also known as 'the greater *yin*' (太陰) or 'old *yin*' (老陰). See **SI XIANG**, def. 1. Six is also the numeral by which the *yin* lines are designated in The Changes: 'First 6' (初六) for the bottom *yin* lines, '6 in the 2nd [position]' (六二), '6 in the 3rd [position]' (六三), and so forth, to 'Upper 6' (上六) for the top *yin* lines. See **YAO WEI**.

LIU AN 劉安 (d. 122 BCE). King of Huainan 淮南 and grandson of emperor Gaozu 高祖 (r. 202-195), the founder of the Han 漢 (202 BCE – 220 CE). From 164 BCE, when he was enthroned as king by emperor Wen 文 (r. 179-157), Liu gathered scholars at his court and commissioned a philosophical work known as The Huainan Masters 淮南子, which he may have edited and possibly contributed to himself. This may have been the book he is said to have presented to emperor Wu 武 (r. 140-87) in 139 BCE when he went to court to show his submission to the new emperor. His loyalty, however, was subsequently questioned, and when he was summoned to court for interrogations in 122 BCE, Liu An chose to commit suicide [biog. **SJ** 10:3082-94; **HS** 7:2135-53].

Liu An is credited with sponsorship of a work entitled Huainan's Instructions on the Way 淮南道訓 by the so-called Nine Teachers of Huainan 淮南九師 (see **HUAINAN JIU SHI** and **JIU JIA YI**) who were engaged to elucidate The Changes, and the work no longer extant is listed in the bibl. under The Category of the Changes 易類 [**HS-YWZ** 6:1703].

LIU BIAO 劉表 (142-208), z. Jingsheng 景升. In 190 Liu was appointed Regional Inspector of Jingzhou 荊州 (in pres. Henan 河南, Hubei 湖北, and Hunan 湖南) where he succeeded in maintaining relatively peaceful conditions while the civil warfare increased in the north [biog. **HHS** 9:2419-25; **SGZ** 1:210-14; de Crespigny 1990, 241-4]. He received the teachings of **WANG CHANG** [**HHS**

7:1825]. Surviving fragments of his work suggest that in his scholarship of *The Changes*, Liu had some affinity with both **FEI ZHI** and **ZHENG XUAN**, see **ZHANG HUIYAN** [(3) YJC 184:194]. Three quotations are preserved in **LI DINGZUO** (3): **XIANG** 15, 27, 29.6 [YJC 9:198f., 300, 323].

(1) Zhou yi [zhang ju] 周易[章句] (L), 5 *juan* [SS-JJZ 4:909]. Fragments are preserved in **LU DEMING** and **KONG YINGDA**. For collection of preserved fragments, see **MA GUOHAN** (1), **HUANG SHI** (23), **ZHANG HUIYAN** (3), and **SUN TANG** (1).

LIU BING 劉昞 (late 4th – early 6th cent.), z. Yanming 延明. Having studied under an official Erudite, Liu withdrew to teach and ignored all approaches from the local government. His biog. states that he had more than 500 students and produced several books including (1) below. Liu is also credited with a comm. on **ZHANG GUI** (1). Fragments collected of the latter suggest Liu was influenced by **ZHENG XUAN** and **WANG SU**, see **MA GUOHAN** (1) [biog. WS 4:1160-61].

(1) Zhou yi [zhu] 周易[注] (L) [WS 4:1160-61].

LIU ER 六二. 6 in the 2nd [position] [**XIANG** 2.2, 27.2, 36.2, 37.2]. This refers to a *yin* line in the 2nd position (counting from bottom up) of the hexagram. This is considered ‘a matching position’ (**DANG WEI** or ‘correct position’ **ZHENG WEI**); consequently, it is an auspicious constellation of line and position. See **YAO WEI**.

LIU FU 劉輔 (d. 84). Liu was the 2nd son of emperor Guangwu 光武 (r. 25-57), and he was enfeoffed as king of Pei 沛 (in pres. Anhui 安徽). He is said to have been well versed in explanations of *The Book of Filial Piety* 孝經, *The Selected Sayings* [of **KONG QIU**] 論語, **JING FANG**’s trad. of *The Changes*, and *Diagrams and Prognostica* 圖讖 (see **TU** and **WEI SHU**). He wrote a now lost *Discussion of The Five Classics* 五經論 (see **JING**), but he is not credited with works dealing specifically with *The Changes* [biog. HHS 5:1427].

LIU HUA 六畫. The six lines [of a hexagram] [**SHUO GUA** 2]. The hexagram lines are also known in *The Changes* by the more precise technical term *yao* 爻. See **YAO**.

LIU HUAN 劉瓛 (434-489), z. Zigui 子珪, p. Zhenjian xiansheng 貞簡先生. Liu was nominated Cultivated Talent in 460 during the Liu Song 劉宋 (420-79). Several times he was appointed to office, e.g. in 483 during the reign of the Southern Qi 南齊 (479-502) he was appointed Infantry Commandant, but he managed to avoid official positions. He was well-versed in *The Five Classics* 五經 (see **JING**) and attracted many students including **HE YIN**. He wrote a comm. on *The Mao Odes* 毛詩 and a work on *The Mourning Garments* 喪服 chp. of *The Ceremonies and Rituals* 儀禮. As a scholar of *The Changes*, he preferred **HAN BO**’s meaning and pattern interpretations over **ZHENG XUAN** [biog. NQS 2:677-80; NS 4:1235-8]. **LI DINGZUO** (3) includes five fragments of

Liu's comm.: [1.7] [YJJC 9:13]; WEN YAN 1 [YJJC 9:20]; TUAN 1 [YJJC 9:14, 16], TUAN 2 [YJJC 9:57].

(1) Zhou yi Qian Kun yi 周易乾坤義 (L), 1 *juan* [SS-JJZ 4:911].

(2) Zhou yi si de li 周易四德例 (L), 1 *juan* [LS, see SS-JJZ 4:911].

(3) Zhou yi Xi ci yi shu 周易繫辭義疏 (L), 2 *juan* [SS-JJZ 4:912].

Fragments are preserved in LU DEMING (1). For collection of preserved fragments, see MA GUOHAN (1), ZHANG HUIYAN (3), SUN TANG (1), HUANG SHI (24), and WANG RENJUN (1).

LIU JI 劉伋 (1st cent. BCE – 1st cent. CE). LIU XIANG's eldest son; he is said to have transmitted The Changes. No other details of his life are recorded [HS 7:1966].

LIU KUAN 劉寬 (120-185), z. Wenrao 文饒. Liu held a number of high offices including Director of the Imperial Secretariat and Defender-in-chief. Acc. to Li Xian 李賢 (651-84), the HHS comm., Liu studied Ouyang's Documents 歐陽尚書, JING FANG's trad. of The Changes, and The Outer Commentary on the Han Odes 韓詩外傳 (see HAN YING (1)). Furthermore, he was engaged in the arts of astronomy (星官), 'wind angles' (風角), and calendar computations (筭歷) [HHS 4:886, n. 1; biog. 886-8]. Liu is not credited with any works on The Changes.

LIU KUN 劉昆 (d. 57), z. Henggong 恆公 (Liu's personal name is also written 琨). During the reign of emperor Guangwu (25-57) Liu held several posts; in 51 he was appointed Commandant of Cavalry. He received The Changes of SHI CHOU (see HAN YI XUE) from DAI BING and passed his teachings on to his son LIU YI. Liu is said to have had more than 500 students at all times. He is not credited with any works on The Changes [biog. HHS 9:2549-50].

LIU KUN 劉琨 – see LIU KUN 劉昆.

LIU MEN 六門. The six gateways. This refers to a classification of the hexagrams based on ZHOU HONGZHENG's interpretation of the XU GUA. The six gateways are 'the gateway of the Way of Heaven' (天道門), e.g. QIAN [1] ䷀ and KUN [2] ䷁, 'the gateway of human affairs' (人事門), e.g. SONG [6] ䷌ and SHI [7] ䷌, 'the gateway of mutual reliance' (相因門), e.g. XIAO XU [9] ䷉ and LÜ [10] ䷌, 'the gateway of mutual reversion' (相反門), e.g. DUN [33] ䷌ and DA ZHUANG [34] ䷌, 'the gateway of mutual waiting' (相須門), e.g. DA YOU [14] ䷌ and QIAN [15] ䷀, and 'the gateway of mutual sickness' (相病門), e.g. BI [22] ䷌ and BO [23] ䷌ [YJJC 181:10f.]. It is not clear how all 64 hexagrams fit into the scheme.

LIU MU 劉牧 (1011-64), z. Xianzhi 先之 (or Muzhi 牧之), h. Changmin xiansheng 長民先生. Failing his first attempt at the *jinshi* degree at the age of sixteen, Liu came in as number one the second time. Only few biographical

details of his life are available. His memorial tablet states that he died at the height of his career holding the title Erudite of the Court of Imperial Sacrifices [biog. SYXA 1:113-4]. Liu was one of the most important proponents of images and numbers in the early Song 宋 (960-1297). He was strongly influenced by CHEN TUAN whose diagrams (see TU 圖) he received from FAN ECHANG. His numerological studies related to The Changes included 'the numbers of Heaven and earth' (天地之數, see TIAN DI ZHI SHU), 'the trigram numbers' (卦數, see GUA SHU), and the numbers related to The [Yellow] River Diagram 河圖 (see HE TU) and The Luo [River] Document 洛書 (see LUO SHU), which he apparently got mixed up (see TU 圖). He also studied various correlations of the five agents (五行, see e.g. BA GUA WU XING) as well as the numbers of their 'production and completion' (生成, see SHENG CHENG). Although his ideas were rooted in Daoism, Liu's explanations of the diagrams avoided the concept of emptiness of Profound Studies (玄學, see XUAN XUE). To Liu 'the great extreme' (太極, see TAI JI) was the union of *yin* and *yang*, the state in which the odd and even numbers had not yet separated. Liu passed The Changes and his teachings on to HUANG LIXIAN and WU MI, and he had a certain influence on CHENG DACHANG and WANG SHI. However, he was also sharply criticized by LI GOU, SONG XIAN, and ZHANG HUIYAN for carrying the studies of diagrams to excesses. See also ZHANG JUN (1).

(1) *Gua de tong lun* 卦德通論 (L), 1 *juan* [SS-YWZ 15:5036].

(2) *Xin zhu Zhou yi* 新注周易 (L), 11 *juan* [SS-YWZ 15:5036]. This incl. WU MI (1) [SYXA 1:112].

(3) *Yi jie* 易解 (L), 15 *juan* [WXTK 2:1518]. Pref. by HUANG LIXIAN.

(4) *Yi shu gou yin tu* 易數鉤隱圖, 1 *juan* [SS-YWZ 15:5036]. Facs. reprint in 2 *juan* with (5) in 1 *juan* app. [YJJC 143; Taipei: Shangwu, 1983].

(5) *Zhou yi xian ru yi lun jiu shi* 周易先儒遺論九事, 1 *juan* [JYK 1:16/6A] aka *Yi lun jiu shi* 遺論九事. App. to (4).

LIU QI 六氣. The six vital material forces. This refers to the five agents (五行, see WU XING)—wood, fire, soil, metal, and water—and wind, see The Yellow Emperor's Internal Classic 黃帝內經 [HDNJ 2:897].

LIU QIN 六親. The six relationships. When applied to 'the inserted *jia* [stem]' (納甲) system attrib. to JING FANG, this refers to 'the parents' (父母), 'the brothers' (兄弟), 'the descendants' (子孫), 'the demon officials' (官鬼), and 'wealth' (妻財). How these five relationships came to be known as six is uncertain. When they are correlated to the six lines of the hexagrams the parents always occur twice. See NA JIA.

LIU RI QI FEN 六日七分. 6 days and 7 parts, i.e. ' $6\frac{7}{80}$ days' or $\frac{1}{60}$ of a year, which corresponds to one hexagram in the correlations between the hexagrams and various calendrical units, see GUA QI.

LIU SAN 六三. 6 in the 3rd [position]. This refers to a *yin* line in the 3rd position (counting from bottom up) of the hexagram. This is not considered 'a matching position' (**DANG WEI** or 'correct position' **ZHENG WEI**); consequently, it is an inauspicious constellation of line and position. See **YAO WEI**.

LIU SI 六四. 6 in the 4th [position] [**XIANG 22.4, 26.4**]. This refers to a *yin* line in the 4th position (counting from bottom up) of the hexagram. This is considered 'a matching position' (**DANG WEI** or 'correct position' **ZHENG WEI**); consequently, it is an auspicious constellation of line and position. See **YAO WEI**.

LIU TAN 劉惔 (4th cent.), z. Zhenchang 真長. Governor of Danyang 丹陽 (in pres. Jiangsu 江蘇). Liu was fond of Master Lao 老子 and Master Zhuang 莊子 [biog. JS 7:1990-2], and acc. to a debate between Liu and **YIN HAO** and **SUN SHENG** *et al.* recorded by Liu Yiqing 劉義慶 (403-44), Liu Tan was also well versed in The Changes [Mather 1976, 121]. His erudition in the these three texts—also known as the 'Three Profundities' (三玄)—indicates that he may have been an adherent of **WANG BI** and the trad. of Profound Studies (玄學, see **XUAN XUE**).

LIU WEI 六位. The six positions. This refers to the six positions in the hexagram corresponding to the six lines. See **YAO WEI**.

LIU WU 六五. 6 in the 5th [position] [**XIAO XIANG**]. This refers to a *yin* line in the 5th position (counting from bottom up) of the hexagram. This is not considered 'a matching position' (**DANG WEI** or 'correct position' **ZHENG WEI**); consequently, it is an inauspicious constellation of line and position. [**XIANG 16.5, 23.5, 26.5, 30.5, 41.5, 55.5**]. See **YAO WEI**.

LIU WU JIANG ER 六五降二. 6 in the 5th [position] descends to the 2nd [position]. This refers to a *yin* line, which goes down to the 2nd position because the 5th is not considered 'a matching position' (當位, see **YAO WEI**). See **SHENG JIANG**.

LIU XIANZHI 劉先之 – see **LIU MU**.

LIU XIANG 劉向 (77-6 BCE), (orig. name Gengsheng 更生), z. Zizheng 子政. Librarian, bibliographer, literati. During the reign of emperor Yuan 元 (48-33) Liu was appointed Commandant of the Capital Garrison. He was imprisoned for his opposition to the powerful eunuchs led by Shi Xian 石顯 (d. 33 BCE), but he was later pardoned, and during the reign of emperor Cheng 成 (32-7), he changed his personal name to Xiang. Both Liu and his youngest son **LIU XIN** studied The Changes, and his oldest son **LIU JI** is said to have transmitted The Changes [biog. HS 7:1928-66].

Liu is author and ed. of several works, some of which have survived, e.g. the collections of moral stories with historical and political contents, *The New Order* 新序 and *A Garden of Discourses* 說苑, and *The Collected Biographies of Women* 列女傳. Other writings no longer extant include a bibl. in *Seven Categories* 七略, a *Commentary on the Five Agents of the "Hong fan"*-chp. [of *The Documents*] 洪範五行傳, and *The Comprehensive Meaning of the Five Classics* 五經通義 (see JING). A collection of fragments of the latter, which also includes comm. on *The Changes*, has been comp. by MA GUOHAN [(1) 4:1935-40]. For collected fragments of comm. on *The Changes*, see also WANG RENJUN (1).

LIU XIN 劉歆 (d. 23), z. Zijun 子駿. Youngest son of **LIU XIANG**. Bibliographer, astronomer, mathematician. During the reign of emperor Cheng 成 (32-7 BCE), Liu and Wang Mang 王莽 (d. 23) among others were given the honorific title Gentleman of the Palace Gate, and between 28 and 25 BCE Liu was appointed, together with his father, to catalogue the books in the imperial library. When Wang Mang founded the Xin 新 (9-25), Liu Xin was promoted and appointed Preceptor of State, and he established chairs for the 'old text' (古文, see HAN YI XUE) texts. These were abolished following the collapse of the Xin. Liu Xin committed suicide when his role in a conspiracy against Wang Mang was discovered. Liu's biog. states that both he and his father studied *The Changes*, and that his elder brother **LIU JI** transmitted it [biog. HS 7:1967-73]. Acc. to CAI YUANDING, Liu Xin transmitted the so-called river diagrams (圖, see TU).

LIU XU 六虛. The six vacancies [XI CI 2.7]. This refers to the six positions in the hexagram corresponding to the six lines. See YAO WEI.

LIU YAO 六爻. The six lines [of a hexagram] [WEN YAN 1; XI CI 1.2, 1.10, 2.7]. The hexagram lines are also known in *The Changes* by the more general term *hua* 畫. See YAO and YAO WEI.

LIU YI 劉軼 (1st cent.), z. Junwen 君文 (Hui Dong 惠棟 (1697-1758) has his personal name as 軼 and his z. as Junjiu 均久 [HHSJ 891]). During the reign of emperor Ming (58-75), Liu was Palace Cadet in the household of the Heir Apparent, and between 76 and 84 he was appointed Chamberlain for the Imperial Household. He continued the teachings of his father **LIU KUN**, which included *The Changes* of **SHI CHOU** (see HAN YI XUE), and had many students. However, it is not clear how the line of transmission continued from Liu, and he is not credited with any works on *The Changes* [HHS 9:2550].

LIU YUE GUA 六月卦. The hexagram(s) of the 6th month.

1. In the sequence of 'waning and waxing hexagrams' (消息卦), this is **DUN** [33] ䷧, see **XIAO XI GUA**.

2. In the arrangement of 'the hexagrams of the eight palaces' (八宮卦),

this refers to **ZHUN** [3] ䷮, **DUN** [33] ䷧, **JIA REN** [37] ䷢, and **CUI** [45] ䷇, which belong to the hexagrams of 'the 2nd generation' (二世), see **BA GONG GUA**.

3. In the correlations of 'the hexagrams and the vital material force' (卦氣), this refers to **DING** [50] ䷡, **FENG** [55] ䷶, **HUAN** [59] ䷺, **LÜ** [10] ䷏, and **DUN** [33] ䷧, see **GUA QI**.

LIU ZHOU 劉晔 (6th cent.), z. Kongzhao 孔昭. Despite Liu was said to have a thorough understanding of The Five Classics (see **JING**), he tried in vain for years to be nominated Cultivated Talent so he could enter government service under the Northern Qi 北齊 (550-77) [biog. BQS 2:589-90; BS 9:2729-30]. Liu is not credited with any works on The Changes, but **WANG RENJUN** (1) includes two fragments attrib. to Liu comm. on **DA YOU** [14.6] ䷛ and **JIAN** [39.0] ䷦, which Wang has entitled Mr. Liu's Explication of the Changes of Zhou 周易劉氏義. These fragments show influence from **ZHENG XUAN**.

LIU ZI GUA 六子卦. The six children trigrams. This usually refers to the trigrams **ZHEN** ䷲, **XUN** ䷮, **KAN** ䷁, **LI** ䷔, **GEN** ䷲, and **DUI** ䷱, but may also indicate the six 'pure hexagrams' (純卦), see **BA CHUN GUA**, by the same names. **SHUO GUA** 9-17 correlate the eight trigrams (八卦, see **BA GUA**) to the members of the family (see also **WEN WANG BA GUA CIXU**), see table 1.

Table 1
The Six Children Trigrams 六子卦

QIAN ䷀	KUN ䷁	ZHEN ䷲	XUN ䷮	KAN ䷁	LI ䷔	GEN ䷲	DUI ䷱
Father	Mother	Elder son	Elder daughter	Middle son	Middle daughter	Younger son	Younger daughter

LIU ZI GUA QI 六子卦氣. Lit. 'the six children hexagrams and the vital material force'. This is a system attrib. to **JING FANG** (77-37 BCE) that correlates the six 'pure hexagrams' (純卦, see **BA CHUN GUA**), **ZHEN** [51] ䷲, **XUN** [57] ䷮, **KAN** [29] ䷁, **LI** [30] ䷔, **GEN** [52] ䷲, and **DUI** [58] ䷱ with the 24 'solar intervals' (節氣), the 12 'branches' (支), and the 12 months, see **GUA QI**.

LIUSHISI GUA 六十四卦. The 64 hexagrams. This may simply be a reference to the hexagrams, but it has also become the generally accepted title of the silk ms. of The Changes, see **BOSHU YI**.

LIUSHISI GUA XIANG SHENG TU 六十四卦相生圖. Diagram of the 64 Hexagrams' Mutual Production. This is **LI ZHICAI**'s arrangement of the hexagrams in six groups acc. to the number of *yin* and *yang* lines. **QIAN** [1] ䷀ and **KUN** [2] ䷁ are said to be the ancestors of the other hexagrams and stand

outside the diagram. They produce the rest of the hexagrams by first changing one line, then two, and ultimately three lines. The six groups are:

1. Hexagrams with one *yang* line and five *yin* lines, altogether 5 hexagrams derived from **GOU** [44] ䷋.

2. Hexagrams with one *yin* line and five *yang* lines, altogether 5 hexagrams derived from **FU** [24] ䷐.

3. Hexagrams with two *yang* lines and four *yin* lines, altogether 14 hexagrams derived from **LIN** [19] ䷒.

4. Hexagrams with two *yin* lines and four *yang* lines, altogether 14 hexagrams derived from **DUN** [33] ䷴.

5. Hexagrams with three *yang* lines and three *yin* lines, altogether 9 hexagrams derived from **TAI** [11] ䷊.

6. Hexagrams with three *yin* lines and three *yang* lines, altogether 9 hexagrams derived from **PI** [12] ䷔.

See Li Zhicai [(2) YJC 145:396-9]. See also **BIAN GUA FAN DUI**.

LIUYI JUSHI 六一居士 – see **OUYANG XIU**.

LU 盧 (6th cent. ?). His personal name as well as details of his life are not recorded. A Mr. Lu 盧氏 is mentioned in SuiS as the author of (1), fragments of which are preserved in **KONG YINGDA** (2) and **LI DINGZUO** (3). The latter includes twenty quotations of comm. on the **XIANG** and **TUAN**, see e.g. **TUAN 6** [YJC 9:112]. Lu adhered to the theories of ‘hexagram alteration’ (卦變, see **GUA BIAN**) and ‘ascent and descent’ (升降, see **SHENG JIANG**). **MA GUOHAN** [(1) 259] thinks Mr. Lu may be identical with **LU JINGYU** (q.v.).

(1) Zhou yi [zhu] 周易[注] (L), 10 *juan* [SS-JJZ 4:910]. For a collection of preserved fragments, see **MA GUOHAN** (1).

LU BO 魯伯 (1st cent. BCE). Governor of Kuaiji 會稽 (in pres. Jiangsu 江蘇 and Zhejiang 浙江). Together with **ZHANG YU** he received The Changes from **SHI CHOU**, and Lu passed it on to **MAO MORU** and **BING DAN**. Lu is not credited with any works on The Changes [HS 11:3598]. See **HAN YI XUE**.

LU DEMING 陸德明 (556-627). Deming 德明 is his *zi* by which he is better known than by his personal name Yuanlang 元朗. Erudite and Instructor at the National University. Lu studied under **ZHOU HONGZHENG**, and his chief interest—as it is expressed in (1)—lay in the areas of phonology and semantics. Besides the works mentioned below, he wrote a now lost Sub-comm. on Master Lao 老子疏 in 15 *juan* [biog. JTS 15:4944-5; XTS 18:5639-40].

(1) Jing dian shi wen 經典釋文, 30 *juan* [JTS-JJZ 6:1983; XTS-YWZ 5:1446]. This is a glossary of phonological and semantic notes on The Twelve Classics 十二經 (see **JING**) plus Master Lao 老子 and Master Zhuang 莊子. From the mid 7th cent. the work gained official recognition. The 2nd *juan* is on The Changes, see (9). Facs. reprint [Shanghai: Guji, 1980].

(2) *Yi shu* 易疏 (L), 20 *juan* [JTS 15:4945]. No such title is listed in the bibl. but it may have been identical with (8).

(3) *Zhou yi bing zhu* 周易并注 (L), 7 *juan* [SS-JJZ 4:910].

(4) *Zhou yi da yi* 周易大義 (L), 2 *juan* [SS-JJZ 4:911], aka *Zhou yi wen wai da yi* 周易文外大義 [JTS-JJZ 6:1968], aka *Wen wai da yi* 文外大義 [XTS-YWZ 5:1426].

(5) *Zhou yi shi shuo* 周易師說 (L). This is not listed in the bibl.; rather it is the title of a collection of fragments included in **WANG RENJUN** (1).

(6) *Zhou yi shi wen* 周易釋文, same as (9).

(7) *Zhou yi shi xu yi* 周易釋序義 (L), 3 *juan* [SS-JJZ 4:911]. This is listed next to (5) but without indication of authorship.

(8) *Zhou yi wen ju yi shu* 周易文句義疏 (L), 24 *juan* [JTS-JJZ 6:1968; XTS-YWZ 5:1426].

(9) *Zhou yi yin yi* 周易音義, 1 *juan*, aka *Zhou yi shi wen* 周易釋文. This constitutes the 2nd *juan* of (1). It is often app. to other eds. of *The Changes*, see e.g. **LI DINGZUO** (3) [YJC 10:901-74]. A fragment of a ms. copy dating to the Tang 唐 (618-907) recovered at Dunhuang 敦煌 is in the Bibliothèque Nationale in Paris [Thompson 1979, 58, n. 31].

Lit. Thompson 1979, 56-61.

LU GONG 魯恭 (32-112), z. Zhongkang 仲康. As a young man Lu studied *The Lu Odes* 魯詩 at the National University. He is said to have been well-versed in *The Five Classics* (see **JING**), and he became *Erudite for The Odes and The Documents* 尚書. During the reign of emperor Zhang 章 (r. 76-88) he was appointed Attendant Censor and later rose to Minister of Education [biog. HHS 4:873-86]. He is not credited with any works on *The Changes*, but sentences comm. on *The Changes* in Lu's biog. has been collected by **WANG RENJUN** (q.v.) and entitled *Lu Gong's Explication of the Changes of Zhou* 周易魯恭義.

LU HONGDU 魯洪度 (?). No details of his life are recorded.

(1) *Yi Lin* 易林 (L), 3 *juan* [SS-JJZ 4:1033].

LU HUI 陸贄 (3rd cent.), z. Zhongfang 仲芳. Tang Yan 唐晏 (1857-1920) listed Lu Hui as an adherent of **JING FANG**'s trad. of *The Changes* [LHSGXA 44]. No further details of his life are recorded.

LU JI 陸績 (187-219), z. Gongji 公紀. Deputy general and official at the court of Sun Quan 孫權 (182-252), the warlord who at the beginning of the 3rd cent. commanded the south (the future kingdom of Wu 吳, 222-80). Lu was also a renowned astronomer and mathematician, and he combined the studies of *The Changes* with these disciplines. As a young man he is said to have favoured *The Odes* 詩 and *The Documents* 書, but as he grew up, he turned to *The Rituals* 禮 and *The Changes*. He is credited with a *Diagram of the Celestial Sphere* 渾天圖 and an 'explanation' (釋) of **YANG XIONG**'s *Book of Supreme Mystery* 太玄經, which he transmitted along with *The Changes*. As a scholar of *The Changes*, he

belonged to the images and numbers trad.; his studies are said to have taken the 'moving lines' (動爻, see **BIAN ZHAN**) as point of departure [JYK 1:10/11A; biog. SGZ 5:1328-9].

(1) *Lu Ji shu* 陸氏述 (L), 13 *juan*. See **LU DEMING** [(1) 1:1/11B].

(2) *Zhou yi ri yue bian li* 周易日月變例 (L), 6 *juan* [QL, see SS-JJZ 4:911]. Comp. together with **YU FAN**.

(3) *Zhou yi [zhu]* 周易[注] (L), 15 *juan* [SS-JJZ 4:909].

(4) *Zhu Jing shi Yi* 注京氏易, 3 *juan* [JYK 1:10/11A]. See e.g. *Lu Ji Jing shi Yi zhuan* 陸績京氏易傳, 3 *juan* [YJJC 177]. This claims to be Lu Ji's comm. on Jing Fang's *Yi zhuan* 易傳. For a discussion of the authenticity of this work, see **JING FANG**.

54 quotations of Lu Ji's comm. on various parts of The Changes (except **XU GUA** and **ZA GUA**) are preserved in **LI DINGZUO** (3). Quotations also exist in **SHI ZHENG** (1). For collections of preserved fragments, see **MA GUOHAN** (1), **ZHANG HUIYAN** (3), **HUANG SHI** (26), **SUN TANG** (1), and Yao Shilin 姚士麟 (Ming) [YJJC 177].

LU JIA 陸賈 (3rd – 2nd cent. BCE). Lu served the court of Han 漢 on two diplomatic missions in the south; once under emperor Gaozu 高祖 (r. 202-195 BCE) and once under emperor Wen 文 (r. 179-157 BCE), who appointed him Superior Grand Master of the Palace. As an advisor to Gaozu, he was commissioned to write a book on political philosophy, *The New Sayings* 新語, in which he quotes The Changes, i.e. the **XI CI** [e.g. Lu Jia 1959, 3, 10 & *passim*], [biog. SJ 8:2697-2701; HS 7:2111-6].

LU JINGYU 盧景裕 (6th cent.), z. Zhongru 仲孺. In 531 he was appointed Erudite of the National University of the Northern Wei 北魏 (386-581). Lu was a man of great learning and wrote comm. on The Documents 書, The Book of Filial Piety 孝經, The Selected Sayings [of **KONG QIU**] 論語, The Records of Rituals 禮記, and Master Lao 老子, and he left unfinished comm. on The Mao Odes 毛詩 and The Springs and Autumns with the Zuo Commentary 春秋左傳. He is also said to have been fond of Buddhists and conversant with their teaching. Although he did not gather students to pass on his teachings, his comm. on The Changes was circulated widely [biog. WS 5:1859-60; BS 4:1098-9].

MA GUOHAN [(1) 259] believes the twenty quotations included in **LI DINGZUO** (3), which are attrib. to a Mr. Lu 盧氏, are fragments of Lu Jingyu's lost comm. on The Changes. These quotations exclusively comm. on the **TUAN** and the **XIANG**. One characteristic feature of these comm. is that of 'ascent and descent' (升降, see **XIAO XI**), which plays a prominent part in **XUN SHUANG**'s philosophy, see e.g. **XIANG** 6.1, 7.3 [YJJC 9:116, 128].

(1) *Zhou yi zhu* 周易注 (L) [WS 5:1859; BS 4:1098]. No work explicitly attrib. to Lu Jingyu is listed in the bibl., but a *Zhou yi [zhu]* 周易[注] in one case (帙) in 10 *juan* attrib. to a Mr. Lu 盧氏 is listed in SS-JJZ 4:910. This work is also lost, but Ma Guohan believes this to be the work of Lu Jingyu, the fragments of

which is quoted by Li Dingzuo (see above). For a collection of the preserved fragments, see MA GUOHAN (1).

LU JIUYUAN 陸九淵 (1139-93), z. Zijing 子靜, h. Cunzhai Xiangshan weng 存齋象山翁. *Jinshi* degree in 1172. Lu held various offices and was in 1189 appointed Administrator of Jingmen 荊門 Military Prefecture (in pres. Hubei 湖北). For some years he gave private lectures at the Elephant Mountain 象山 and attracted thousands of people. As the chief exponent of what became known as Studies of the Heart-mind (心學, see **DAO XUE**), Lu was the major opponent to **ZHU XI**'s more rationalistic attitude to studies. **Lǚ ZUQIAN**, in an attempt to reconcile the ideas of these two dominant thinkers of the 12th cent., brought them together in 1175 to discuss philosophical issues. Rather than reconciliation, the debate brought about a clarification of the differences of opinion [biog. SS 37:12879-82; SYXA 3:1884-1920].

Lu did not write a comm. on The Changes; his studies is represented by two short essays included in his collected works and observations made in other contexts. The longer of the two essays belong to the images and numbers trad., and Lu discussed 'the numbers of Heaven and earth' (天地之數, see **TIAN DI ZHI SHU**), 'the number of the great expansion' (大衍之數, see **DA YAN ZHI SHU**), the numbers of the five agents' 'production and completion' (生成, see **SHENG CHENG**) as well as various systems of correlations involving the five agents (五行, see **WU XING**) and 'the stems and branches' (干支, see **GAN ZHI**). Lu's most influential student was **YANG JIAN**. During the Ming 明 (1368-1644), Wang Yangming 王陽明 (1472-1529) transmitted Lu's teachings, and the names Lu-Wang became synonymous with Studies of the Heart-mind.

(1) Xiangshan xiansheng wenji 象山先生文集. Comp. by Lu's son, Lu Chizhi 陸持之 (fl. 1187-1226), pref. by **YANG JIAN** in 1205, and first published by another student Yuan Xie 袁燮 (1144-1224) in 1212. This and other writings were published as Xiangshan xiansheng quanji 象山先生全集 with a preface by Wang Yangming in 1521. Reprint: Lu Xiangshan quanji 陸象山全集 [ed. Wang Zongmu 1959].

(2) Yi shu 易數 [incl. in (1) *juan* 21, Wang Zongmu 1959, 163-5].

(3) Yi shuo 易說 [incl. in (1) *juan* 21, Wang Zongmu 1959, 163].

Lit. Cady 1939; Franke 1976, 657-9; Fung 1953, 572-9; Hervouet 1978, 423.

LU XISHENG 陸希聲 (9th – 10th cent.). During the Qianfu 乾符 reign period (874-9), Lu was appointed Reminder of the Right. He was well versed in The Springs and Autumns 春秋, Master Lao 老子, and The Changes, and when emperor Zhao 昭 (r. 889-904) learned of his fame, Lu was appointed to several high posts including Manager of Affairs in the Secretariat-Chancellery and Junior Preceptor of the Heir Apparent [biog. XTS 14:4238]. Acc. to **CHAO GONGWU** (c. 1105-80), Lu's studies of The Changes were closer to those of **YU FAN** than to **WANG BI** [JYK 1:15/4B].

(1) [Yi] shi bian 易釋變 (L), 1 *pian* [see (5)].

(2) Yi tu 易圖 (L), 1 *pian* [see (5)].

(3) [Yi] wei zhi 易微旨 (L), 1 *pian* [see (5); TZ 2:1455: 3 *juan*].

(4) [Yi] zhi shuo 易指說 (L), 1 *pian* [see (5)].

(5) Zhou yi zhuan 周易傳 (L), 2 *juan* [XTS-YWZ 5:1426; TZ 2:1451], [Yi] zhuan [易]傳 (L), 13 *juan* [SS-YWZ 15:5035]. Lu's own preface to this work has survived in the CWZM. It says he wrote the *Yi zhuan* in 10 *pian* and (1), (2), (3), and (4) in one *pian* each [WXTK 2:1516; see also JYK 1:15/4B, which has *juan* instead of *pian*]. For a collection of fragments, see HUANG SHI (28).

LU XIANGSHAN 陸象山 -- see LU JIUYUAN.

LU YUANLANG 陸元朗 -- see LU DEMING.

LUO SHU 落書. The Luo [river] Document (also written 雜書). For the history and transmission of this and similar diagrams, see TU. The so-called document is

4	9	2
3	5	7
8	1	6

actually a magic square of the third order in which three numbers added lengthwise, crosswise or diagonally result in 15. Traditionally, the numbers are represented by black and white dots; black for even numbers (*yin*) and white for odd numbers (*yang*), see plate 2. No illustrations of the diagram predating the Song 宋 (960-1279) are known. The Luo [River] Document often occurs as a pair with The [Yellow] River Diagrams (see HE TU); they are mentioned together in XI CI 1.11 and by Sima Qian 司馬遷 (c. 154 – c. 86 BCE) [SJ 6:1942]. The Luo Document has traditionally been associated with The Great Plan 洪範 (see HONG FAN) in nine sections which constitute a chapter in The Documents 書, see also Master Zhuang 莊子 [ZZMJ 60:413]. The plan was given to the Great Yu 大禹 (see DA YU) by Heaven, so the Luo Document was associated with this cultural hero [HS 5:1315f.]. In the trad. of The Apocrypha 緯 (see WEI SHU), it was associated with the tortoise that allegedly carried it out of the Luo 洛 river [YJJC 157:53]. In The Huainan Masters 淮南子, The Luo Document is described as red [ZZMJ 83:85].

The earliest evidence of a magic square of the third order in the Chinese

literature is in The Great Dai's Records of Rituals 大戴禮記 (1st or 2nd cent.) which mentions the numbers 1-9 in the following order: 2 - 9 - 4 - 7 - 5 - 3 - 6 - 1 - 8 [Wang Pinzhen 1983, 150]. While these numbers fit The Luo Document square above perfectly, it is, in fact, a reference to the Hall of Brightness (明堂), a ritual hall with nine main rooms where the Emperor supposedly conducted ceremonies in accordance with The Monthly Commands 月令 which follow *yin yang* and the five agents (五行, see WU XING) and their correlations with the seasons, colours, etc. The Luo Document has also been identified as the numbers of 'the nine palaces' (九宮) which 'the great One' (太一) or 'the Celestial One' (天一) travels through. A comm. on the YI QIAN ZUO DU attrib. to ZHENG XUAN describes in detail—with reference to the compass points and the trigram arrangement known as The Diagram Succeeding Heaven 後天圖 (see HOU TIAN TU)—how this journey proceeds through a seemingly erratic course while it is, in fact, merely following the numbers from 1 to 9 in the above magic square. The pattern described by the journey of the Celestial One was in later Daoist sources identified as 'the steps of Yu' (禹步), a ritual which enacts the journeys through the nine provinces the Great Yu made in his quest to regulate the rivers [Andersen 1989-90].

Contrary to this, ZHU XI related The Luo Document to The Changes by means of The Diagram Preceding Heaven 先天圖 (see XIAN TIAN TU) and the numerical progression (1 - 2 - 4 - 8) described in XI CI 1.11, which SHAO YONG evolved to become a progression from 'the great extreme' (太極, see TAI JI) to the 64 hexagrams, i.e. (1 - 2 - 4 - 8 - 16 - 32 - 64). Zhu Xi related the first four numbers to the diagram: The center being vacuous corresponds to the great extreme; leaving out the number of the vacuous center, the sum of the odd numbers is 20 and the sum of the even numbers is 20 corresponding to 'the two matching appearances' (兩儀). The four numbers 1, 2, 3, and 4 (by adding 5 to each of them) are said to contain the numbers 6, 7, 8, and 9. When these four numbers are added in the right pairs (6 + 9 and 7 + 8) the sum is in each case 15, so the four numbers correspond to 'the four images' (四象, see SI XIANG). Zhu Xi correlated the eight trigrams with the compass points so QIAN ☰, KUN ☷, KAN ☵, and LI ☲ represented the four directions, and GEN ☶, DUI ☱, ZHEN ☳, and XUN ☴ the intermediate points [(7) 12:1/7A]. See also HE TU.

The numbers of The Luo Document do not conform to the established correlations of the five agents. Correlated with the five agents, the numbers of the Luo Document follow the sequence in which the agents conquer each other (see XIANG SHENG 相勝): Metal (9-4) conquers wood (3-8) which conquers soil (5) which conquers water (1-6) which conquers fire (7-2). However, in the correlations with both sequences of trigrams mentioned above, the number 9 would correspond to north, 1 to south, 3 to east, and 7 to west. This means that e.g. the element of fire, which is invariably associated with south and numbers 2 and 7, in this system would either be associated with the number 9 or west. There is no way to reconcile these differences. The Luo Document—being a true mathematical magic square—may have originated in a different intellectual milieu and later have been adopted by experts in trigram cycles and arrangements

of the five agents. The [Yellow] River Diagram, the basic correlations of the five agents, i.e. the numbers and the compass points, and The Diagram Succeeding Heaven are the three systems that are easily integrated, and they may have more or less evolved together. The combination of The River Diagram and The Diagram Succeeding Heaven is usually matched by the combination of The Luo Document and The Diagram Preceding Heaven.

LÜ 履, ䷉

Hexagram no. 10/4. Traditionally associated with walking cautiously and acting in accordance with certain standards of behaviour.

The hexagram figure consists of DUI 兌 below QIAN 乾. This conveys the images of Heaven above and the marsh below [DA XIANG], and joy corresponding to *Qian* [TUAN].

The interlocking trigrams are LI 離 below XUN 巽, joined they constitute JIA REN [37] 家人, see HU TI.

The containing trigrams: QIAN 乾 contains XUN 巽 and LI 離, see BAO TI.

Lü is laterally linked with QIAN [15] 乾, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Lü* belongs to 'the 5th generation' (五世) of GEN's palace and the 3rd month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Lü* is one of 'the three dukes' (三公) hexagrams and belongs to the 6th month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2.

LÜ 旅, ䷷

Hexagram no. 56/52.

The hexagram figure consists of GEN 艮 below LI 離. This conveys the images of fire on the mountains [DA XIANG], and stopping and brightness [TUAN].

The interlocking trigrams are XUN 巽 below DUI 兌, joined they constitute DA GUO [28] 大過, see HU TI.

The containing trigrams: GEN 艮 contains DUI 兌 and XUN 巽, see BAO TI.

Lü is laterally linked with JIE [60] 解, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Lü* belongs to 'the 1st generation' (一世) of LI's palace and the 5th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Lü* is one of 'the feudal lords' (諸侯) hexagrams and belongs to the 4th month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2.

LÜ BUWEI 呂不韋 (d. 235 BCE). Lü was a wealthy merchant who became

Grand Councillor to king Zhuangxiang 莊襄 (r. 249-46) of Qin 秦. Lü is best known for his alleged editorship of Mr. Lü's Springs and Autumns 呂氏春秋 [tr. Knoblock & Riegel 2000]. He is not credited with any works on The Changes, but two paragraphs comm. on XIAO XU [9.1] ䷗ and LÜ [10.4] ䷌ have been entitled Mr. Lü's Explication of the Changes of Zhou by WANG RENJUN (q.v.) [biog. SS 8:2505-14].

LÜ CAI 呂才 (600-665). During the reign of emperor Taizong 太宗 (627-49), Lü served as Erudite of the Court of Imperial Sacrifices, and in the early 660s he was attached to the Heir Apparent as Grand Master at the Court of Watches. Lü was a specialist in The Changes but opposed to the practice of divination [biog. JTS 8:2719-27; XTS 13:4062-6].

(1) *Gui xian Zhou yi tong shen bao zhao* 軌限周易通神寶照 (L), 15 *juan* [SS-YWZ 15:5265]. This is listed under The Category of Divination Stalks and Turtles 蓍龜類. Since this title is not listed in the Tang 唐 (618-907) bibl. or histories, and Lü's biog. states that he was against divination, this work may be a forgery of the Song 宋 (960-1279).

LÜ DAFANG 呂大防 (1027-97), z. Weizhong 微仲, p. Zhengmin 正愍. Lü held various posts until 1088 when he was appointed Grand Councilor in which capacity he vigorously opposed the reforms introduced by WANG ANSHI. Lü was removed from office in 1094 when adherents of Wang's reforms came into power. Lü was the elder brother of LÜ DALIN [biog. SS 31:10839-44; SYXA 1:796-7].

(1) *Zhou yi gu jing* 周易古經 (L), 2 *juan* [WXTK 2:1523].
Lit. Franke 1976, 735-8.

LÜ DALIN 呂大臨 (1040-92), z. Yushu 與叔. Lü, who entered service without the *jinshi* degree, served as Erudite at the National University and Proofreader at the Palace Library. He studied under ZHANG ZAI, and when Zhang died in 1077, Lü became a student of Cheng Hao 程顥 (1032-85) and CHENG YI. Together with YOU ZOU, YANG SHI, and Xie Liangzuo 謝良佐 (1050-1121), he was known as one of the four gentlemen of the teachings of the Cheng brothers. Lü was well-versed in The Six Classics 六經 (see JING), specializing in The Rituals 禮, and he also wrote explanations to The Central Harmony 中庸 and The Great Learning 大學. Lü was the younger brother of LÜ DAFANG [biog. SS 31:10848-9; SYXA 2:1105-13].

(1) *Yi zhang ju* 易章句 (L), 1 *juan* [SS-YWZ 15:5037].
Lit. Franke 1976, 739-41.

LÜ DONGLAI 呂東萊 – see LÜ ZUQIAN.

LÜ QIANG 呂羌 (1st cent.). Governor of Shanyang 山陽 (in pres. Shandong 山東). Lü studied The Changes of LIANGQIU (see HAN YI XUE) together with FAN SHENG and LIANG GONG. It is not clear how the line of transmission

continued from Lü, and he is not credited with any works on The Changes [HHS 5:1227].

LÜ ZUQIAN 呂祖謙 (1137-81), z. Bogong 伯恭, h. Donglai xiansheng 東萊先生, p. Cheng 成 (later changed to Zhongliang 忠亮). *Jinshi* degree in 1169. Lü rose to Auxiliary Editorial Director of the Imperial Archives and Junior Compiler at the Historiography Academy. He was also a very influential teacher establishing his private academy, which attracted numerous students. As a scholar and teacher Lü was influenced by Cheng Hao 程顥 (1032-85) and **CHENG YI**. He was a close friend of **ZHU XI**, and together with **ZHANG SHI** 張栻, they were known as the three gentlemen of the southeast (東南三賢). Together with Zhu Xi, Lü comp. The Record of Contemplating Things Close By 近思錄, which is an anthology incorporating the thoughts of the Cheng brothers, **ZHOU DUNYI**, and **ZHANG ZAI**. Lü also wrote extensively on various subjects and comm. on The Mao Odes 毛詩, The Documents 書, and The Springs and Autumns 春秋. He tried to reconcile the differences between Zhu Xi and **LU JIUYUAN**, and in 1175 he even arranged a meeting between them. Acc. to the account of the debate, however, the philosophical disagreements were accentuated rather than reconciled.

In his studies of The Changes, Lü actually favoured Lu Jiuyuan's studies of the heart-mind (心學, see **XIN XUE**) while he also accepted the ideas of the more utilitarian oriented thinkers of the Yongjia 永嘉 school, e.g. **XUE JIXUAN** and **YE SHI**. Lü attempted to recover the original meaning of The Changes, and for this purpose he separated the older layer of the text from those Wings that had been chopped up and inserted after the text they comm. on. When Zhu Xi comp. his The Original Meaning of the Zhou Changes 周易本義, he used Lü's ed. of the Ancient Changes 古易, see (1) below [biog. SS 37:12872-4; SYXA 2:1652-79].

(1) Ding gu Yi 定古易, 12 *pian* in 1 *juan* [SS-YWZ 15:5039] aka Gu Yi 古易 [JYK 1:30/5B]. Facs. reprint: Gu Zhou yi 古周易 [Taipei: Shangwu, 1983; YJJC 110 (app. Gu Zhou yi kao 古周易考, 1 *juan*)]. This is also entitled Donglai Lü shi gu Yi 東萊呂氏古易. Postscript by Zhu Xi.

(2) Donglai Yi shuo 東萊易說, 2 *juan* [JYK 1:30/6B].

(3) Du Yi ji wen 讀易紀聞, 1 *juan* [JYK 1:30/7A].

(4) [Yi] yin xun [易]音訓, 2 *juan* [SS-YWZ 15:5039] aka Gu Yi yin xun 古易音訓, 14 *juan* [WXTK 2:1526]. Facs. reprint: Zhou yi yin xun 周易音訓, comp. by Song Xianxi 宋咸熙 (18th – 19th cent.) [YJJC 142].

(5) Zhou yi Xi ci jing yi 周易繫辭精義, 2 *juan* [SS-YWZ 15:5039]. Facs. reprint: Huian xiansheng jiao zheng Zhou yi Xi ci jing yi 晦庵先生校正周易繫辭精義 [Taipei: Shangwu, 1983]. This ed. is also available app. to **CHENG YI** (2) [YJJC 142]. Lü's authorship of this work has been questioned.

Lit. Franke 1976, 744-7; Hervouet 1978, 12f.

MA LIAO 馬廖 (d. 93), z. Jingping 敬平. Brave as Tigers Leader of Court Gentlemen and in 79 enfeoffed as Marquis of Shunyang 順陽 (in pres. Henan

河南). Li Xian 李賢 (651-84), the HHS comm., quoted The Han Records of the Eastern Hall 東觀漢記, comp. by BAN GU *et al.*, which says, Ma studied The Changes in his youth [HHS 3:853, n. 1; biog. 853-5].

MA GUOHAN 馬國翰 (1794-1857). Ma has collected fragments of lost comm. and studies of The Classics 經 (see JING) as well as other works in (1).

(1) Yuhan shan fang ji yi shu 玉函山房輯佚書. 6 vols. Publ. 1883. Vol. 1 contains fragments related to The Changes, see table 1.

Table 1
Fragments of Lost Works Collected by Ma Guohan

SCHOLARS	TITLES	VOL. 1
CAI JINGJUN	Cai shi Yi shuo 蔡氏易說	Pp. 36-7
CHU ZHONGDU	Zhou yi Chu shi jiang shu 周易褚氏講疏	Pp. 239-41
CUI JIN	Zhou yi Cui shi zhu 周易崔氏注	P. 257
CUI JING	Zhou yi tan xuan 周易探玄	Pp. 283-303
DING KUAN	Ding shi Yi zhuan 丁氏易傳 (<i>aka</i> Zhou yi Ding shi zhuan 周易丁氏傳)	Pp. 38-44
DONG YU	Zhou yi Dong shi zhang ju 周易董氏章句	Pp. 173-5
FAN CHANGSHENG	Zhou yi Shucai zhu 周易蜀才注	Pp. 213-8
FEI ZHI	(1) Fei shi Yi 費氏易 (2) Fei shi Yi lin 費氏易林 (3) Zhou yi fen ye 周易分野 ¹⁾	Pp. 86-92 Pp. 93-5 Pp. 95-6
FU, Mr.	Zhou yi Fu shi zhu 周易傅氏注	Pp. 258
FU MANRONG	Zhou yi Fu shi ji jie 周易伏氏集解	Pp. 237-8
GAN BAO	Zhou yi Gan shi zhu 周易干氏注	Pp. 193-210
GU WU ZI	Gu wu zi Yi zhuan 古五子易傳 (<i>aka</i> Zhou yi gu wu zi zhuan 周易古五子傳)	Pp. 52-3
GUI ZANG	Gui zang 歸藏	Pp. 16-28
HAN YING	Han shi Yi zhuan 韓氏易傳 (<i>aka</i> Zhou yi Han shi zhuan 周易韓氏傳)	Pp. 45-51
HE TUO	Zhou yi He shi jiang shu 周議何氏講疏	Pp. 250-5
HE YAN	Zhou yi He shi jie 周易何氏解	Pp. 171-3
HOU GUO	Zhou yi Hou shi zhu 周易侯氏注	Pp. 269-82
HUAINAN JIU SHI	Zhou yi Huainan jiu shi dao xun 周易淮南九師道訓	Pp. 54-6
HUAN XUAN	Zhou yi Xi ci Huan shi zhu 周易繫辭恒氏注	Pp. 227-8
HUANG YING	Zhou yi Huang shi zhu 周易黃氏注	Pp. 219-20
JING FANG	Zhou yi Jing shi zhang ju 周易京氏章句	Pp. 77-85
LI CHUNFENG	Zhou yi xuan yi 周易玄義	Pp. 303-4
LI GUI	Zhou yi Li shi yin 周易李氏音	Pp. 225-6
LIAN SHAN	Lian shan 連山	Pp. 8-15
LIANGQIU HE	Zhou yi Liangqiu shi zhang ju 周易梁邱氏章句	Pp. 73-6

LIU BIAO	Zhou yi Liu shi zhang ju 周易劉氏章句	Pp. 109-11
LIU HUAN	Zhou yi Liu shi yi shu 周易劉氏義疏	Pp. 234-5
LU, Mr.	Zhou yi Lu shi zhu 周易盧氏注	Pp. 259-61
LU JI	Zhou yi Lu shi shu 周易陸氏述	Pp. 148-57
MA RONG	Zhou yi Ma shi zhu 周易馬氏注	Pp. 97-108
MENG XI	Zhou yi Meng shi zhang ju 周易孟氏章句	Pp. 59-73
MING SENGSHAO	Zhou yi Xi ci Ming shi zhu 周易繫辭明氏注	Pp. 229-31
SHEN LINSHI	Zhou yi yao lue 周易要略 (aka Zhou yi Shen shi yao lue 周易沈氏要略)	Pp. 232-3
SHI CHOU	Zhou yi Shi shi zhang ju 周易施氏章句	Pp. 57-8
SONG ZHONG	Zhou yi Song shi zhu 周易宋氏注	Pp. 111-6
SUN SHENG	Yi xiang miao yu jian xing lun 易象妙於見形論	Pp. 226-7
WANG KAICHONG	Zhou yi Wang shi zhu 周易王氏注	P. 262
WANG SIZONG	Zhou yi Wang shi yi 周易王氏義	P. 263
WANG SU	(1) Zhou yi Wang shi yin 周易王氏音 (2) Zhou yi Wang shi zhu 周易王氏注	Pp. 168-71 Pp. 157-67
WANG YI	Zhou yi Wang shi zhu 周易王氏注	Pp. 211-3
XIANG XIU	Zhou yi Xiang shi yi 周易向氏義	Pp. 183-5
XIAO YAN	Zhou yi da yi 周易大義	Pp. 236-7
XU MIAO	Zhou yi Xu shi yin 周易徐氏音	Pp. 220-5
XU YUN	Zhou yi xin yi 周易新義	Pp. 306-7
XUE YU	Zhou yi Xue shi ji 周易薛氏記	Pp. 35-6
XUN ROUZHI	Zhou yi Xi ci Xun shi zhu 周易繫辭荀氏注	Pp. 228-9
XUN SHUANG	Zhou yi Xun shi zhu 周易荀氏注	Pp. 117-47
YANG YI	Zhou yi gua xu lun 周易卦序論	P. 187
YAO GUI	Zhou yi Yao shi zhu 周易姚氏注	P. 256
YAO XIN	Zhou yi Yao shi zhu 周易姚氏注	Pp. 176-9
YIXING	Yi zuan 易纂	Pp. 307-9
YIN HONGDAO	Zhou yi xin lun zhuan shu 周易新論傳疏	Pp. 304-5
ZHAI XUAN	Zhou yi Zhai shi yi 周易翟氏義	Pp. 180-3
ZHANG FAN	Zhou yi Zhang shi ji jie 周易張氏集解	Pp. 189-93
ZHANG GUI	Zhou yi Zhang shi yi 周易張氏義 ²⁾	P. 188
ZHANG JI	Zhou yi Zhang shi jiang shu 周易張氏講疏	Pp. 247-9
ZHOU HONGZHENG	Zhou yi Zhou shi yi shu 周易周氏義疏	Pp. 241-6
ZHU YANGZHI	Zhou yi Zhu shi yi 周易朱氏義	P. 264
ZHUANG, Mr.	Zhuang shi Yi yi 莊氏易義 (aka Zhou yi Zhuang shi yi 周易莊氏義)	Pp. 265-9
ZIXIA	Zixia Yi zhuan 子夏易傳 (aka Zhou yi Zixia zhuan 周易子夏傳)	Pp. 28-34
ZOU ZHAN	Zhou yi tong lue 周易統略	P. 186

¹⁾ Fragments collected from the astronomical chapter of the JS.

²⁾ With a comm. by LIU BING.

MA RONG 馬融 (79-166), z. Jichang 季長. In spite of his reluctance to involve

himself in politics, Ma served for a period as Governor of Nanjun 南郡 (in pres. Hubei 湖北). He was an Editor and Court Gentleman for Consultation and one of the most influential scholars and teachers of the 'old text' (古文, see **HAN YI XUE**) trad. during the Han 漢 (202 BCE – 220 CE). Ma himself had studied under the private teacher **ZHI XUN**. Ma's students numbered several hundreds of which the most famous is **ZHENG XUAN** (see also **FAN RAN**). Ma wrote comm. on all The Classics 經 (see **JING**) as well as on works associated with Daoism such as Master Lao 老子 and The Huainan Masters 淮南子, none of which have survived. He was also proficient in various literary genres. Ma transmitted The Changes of **FEI ZHI** which he divided into 'paragraphs and sentences' (章句) [biog. HHS 7:1953-78].

(1) Ji Ma Zheng er Wang jie 集馬鄭二王解 (L), 10 *juan* [QL, see SS-JJZ 4:909].

(2) Zhou yi Ma Zheng er Wang si jia ji jie 周易馬鄭二王四家集解 (L), 10 *juan* [SS-JJZ 4:909].

(3) [Zhou yi] zhang ju [周易]章句 (L), 10 *juan* [JTS-JJZ 6:1967; XTS-YWZ 5:1424].

(4) Zhou yi [zhu] 周易[注] (L), 1 *juan* [QL, see SS-JJZ 4:909].

Fragments are incl. in **KONG YINGDA** (2), **LU DEMING** (1), **LI DINGZUO** (3). For collections of preserved fragments of Ma's comm., see **SUN TANG** (1), **MA GUOHAN** (1), **ZHANG HUIYAN** (3), Zang Yong 臧庸 (1767-1811), Ma Wang Yi yi 馬王易義 [YXSM 1338], and Tao Fangqi 陶方琦 (1845-84), Zheng Yi Ma shi xue 鄭易馬氏學 [YXSM 2239].

MAYI DAOZHE 麻衣道者 (10th cent.), lit. He Who [Follows] the Mourning Clad Way, a recluse whose name is not recorded. Acc. to **SHAO BOWEN**, son of **SHAO YONG**, Mayi daoze was a Buddhist monk who excelled in physiognomy [Zhang Haiping 1805, 18.1, *juan* 7, 12A-B]. Zhipan's 志磐 (*fl.* 1258-69) Collected Records of Buddhist Patriarchs 佛祖統記 states that Mayi daoze passed (1) on to **CHEN TUAN** who wrote a comm. on it [DZJ 49:395]. Mayi daoze adhered to the images and numbers trad., and he made developments to the theories of 'interlocking trigrams' (互體, see **HU TI**). The divination method using three coins is recorded in (1), see **HUO ZHU LIN FA** [JYK 1:15/9A-10B].

(1) Liushisi gua Huo zhu lin 六十四卦火珠林, 1 *juan* [SS-YWZ 15:5265. Listed in The Category of Divination Stalks and Turtles 蓍龜類, no author recorded]. *Aka* Duan Yi Huo zhu lin ping zhu xin fa 斷易火珠林評注心法, 6 *juan*. This is a hand-written copy, dated 1920 [YXSM # 1232]. Two Qing 清 (1644-1911) eds. Huo zhu lin 火珠林, 1 *juan* are listed in [YXSM # 1231]. This has been suspected to be a forgery dating after the 13th cent.

(2) Zheng Yi xin fa 正易心法, 1 *juan* (42 *zhang*) [ZWDS 5:1-14].

MAO MORU 毛莫如 (1st cent. BCE), z. Shaolu 少路 (other sources has his family name written 屯 which is probably a scribal error for 毛 [FSTY 512]). Governor of Changshan 常山 (in pres. Shanxi 山西 and Hebei 河北). Together with **BING DAN**, he received The Changes from **LU BO** and thus he represents

the transmission of **SHI CHOU**'s trad. (see **HAN YI XUE**). However, it is not clear how the line of transmission continued from Mao, and he is not credited with any works on The Changes [HS 11:3598].

MENG 蒙, ䷃

Hexagram no. 4/13. Traditionally associated with infancy, youth, ignorance due to lack of education, and how to rectify this.

The hexagram figure consists of **KAN** 坎 below **GEN** 艮. This conveys the images of a spring coming out below the mountains [**DA XIANG**], danger below the mountains, and danger and stopping [**TUAN**].

The interlocking trigrams are **ZHEN** 震 below **KUN** 坤, joined they constitute **FU** [24] 復, see **HU TI**.

The containing trigrams: **XUN** 巽 contains **KUN** 坤, and **GEN** 艮 contains **ZHEN** 震, see **BAO TI**.

Meng is laterally linked with **GE** [49] 革, see **PANG TONG GUA**.

In the hexagram arrangement of 'the eight palaces' (八宮), *Meng* belongs to 'the 4th generation' (四世) of **LI**'s palace and the 8th month, see **BA GONG GUA**.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Meng* is one of 'the great officials' (大夫) hexagrams and belongs to the 1st month, see **GUA QI**.

This is a 'weft hexagram' (緯卦), see **JING GUA** 經卦, def. 2.

MENG DAN 孟旦 (2nd cent. BCE). It is said that due to his studies of The Changes, Meng reached the position of Grand Master of the Gates of the Heir Apparent. Meng received The Changes from **WANG TONG**, but it is not clear how the line of transmission continued [SJ 10:3127; HS 11:3597].

MENG XI 孟喜 (1st cent. BCE), z. Changqing 長卿. Meng was a clerk with the Counselor-in-Chief. During the reign of emperor **XUAN** 宣 (73-49 BCE), he was recommended for Erudite but not appointed because he was said to have revised the methods of the masters. Together with his fellow students **SHI CHOU** and **LIANGQIU HE** he received The Changes from **TIAN WANGSUN** and each established his own trad. Meng is regarded as the founder of one of the most innovative and influential schools of 'new text' (今文, see **HAN YI XUE**) studies of The Changes. However, **XU SHEN** stated in the postface to his dictionary that Meng Xi's ed. is the 'old text' (古文, see **HAN YI XUE**) ed. [Xu Shen 1979, 316]. Meng passed The Changes on to **GE KUANRAO**, **BAI GUANG**, and **ZHAI MU** [biog. HS 11:3599].

Meng Xi was one of the leading theorists with regard to the correlations of 'the hexagrams and the vital material force' (卦氣, see **GUA QI**). Other major traits in his studies of The Changes include 'the four principal hexagrams' (四正卦, see **SI ZHENG GUA**), 'the waning and waxing hexagrams' (消息卦, see **XIAO XI GUA**), 'the line positions' (爻位, see **YAO WEI**), and 'the lost

images' (逸象, see **YI XIANG**). An important source for his ideas is **YIXING** (4) (673 or 683-727).

(1) *Meng shi Jing Fang* [Yi] 孟氏京房[易] (L), 11 *pian* [HS-YWZ 6:1703].

(2) *Yi jing* 易經 (L), 12 *pian* [HS-YWZ 6:1703].

(3) [Yi] *zhang ju* [易]章句 (L), 2 *pian* [HS-YWZ 6:1704]. **LU DEMING** [(1) 1:1/11A] lists a fragmented *Meng Xi zhang ju* in 10 *juan*, see also [JTS-JJZ 6:1966; XTS-YWZ 5:1423]. A fragmented *zhang ju* in 8 *juan* is recorded in [SS-JJZ 4:909].

(4) *Zai yi Meng shi Jing Fang* 災異孟氏京房 (L), 66 *pian* [HS-YWZ 6:1703].

Fragments are also preserved in **LU DEMING** (1) and **KONG YINGDA** (2). For collections of preserved fragments of works by Meng Xi, see **MA GUOHAN** (1), **ZHANG HUIYAN** (3), **SUN TANG** (1), Wang Mo 王謨 (18th cent.) [YJJC 173] and **HUANG SHI** (33). Two quotations are preserved in **LI DINGZUO** (3), comm. on **WEN YAN 2** and on **XIANG 55.6** [YJJC 9:80; 10:463]. See also Hui Dong 惠棟 (1697-1758) [YJJC 119].

Lit. Fung 1953, 109-28.

MI XI 宓戲 – see **FU XI**.

MIAO HE ZHAO LI 繆和昭力. These are the names of two otherwise unknown individuals, Miao¹ He and Zhao Li, that serve as titles for the two parts of one of the comm. accompanying the silk ms. of *The Changes* (帛書易, see **BOSHU YI**). The two parts have been treated as two independent texts, but the character count appended to the second part covers both parts so they should be considered two chapters of the same text: Miao He in approx. 70 cols. and Zhao Li in 14 [Liao Mingchun 1993, 207]. The Miao He chp. is divided into 24 sections by black dots. The former half is unequally shared by Miao He and four other named but otherwise unknown individuals who inquire about the meaning of certain hexagrams, and the latter half comm. on some Line Remarks 爻辭 (see **YAO CI**) and relates historical accounts known from other sources of the 3rd and 2nd cent. BCE. The Zhao Li is in three divisions, each beginning with a question by Zhao.

¹ The character 繆 has nine different readings but when occurring as a family name Miao is preferred.

Lit. Li Xueqin 1995; Shaughnessy 1994 & 1996a.

MING SENGSHAO 明僧紹 (d. 483), z. Chenglie 承烈. Ming was twice nominated Cultivated Talent, and he was on several occasions appointed to official positions but chose to live withdrawn as a private teacher [biog. NQS 3:927-8].

(1) *Xi ci yi shu* 繫辭義疏 (L), **LU DEMING** [(1) 1:1/12B]. For a collection of preserved fragments, see **MA GUOHAN** (1).

MING YI 明夷, ䷣

Hexagram no. 36/38.

The hexagram figure consists of LI 離 below KUN 坤. This conveys the images of brightness entering into the earth [DA XIANG], and brightness and submissiveness [TUAN].

The interlocking trigrams are KAN 坎 below ZHEN 震, joined they constitute XIE [40] 睽, see HU TI.

The containing trigrams: ZHEN 震 contains ZHEN 震 and KAN 坎, see BAO TI.

Ming yi is laterally linked with SONG [6] 訟, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Ming yi* belongs to 'the roaming souls' (游魂) of KAN's palace and the 8th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Ming yi* is one of 'the nine ministers' (九卿) hexagrams and belongs to the 9th month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2.

MU 木. Wood.

1. One of the five agents (五行, see WU XING). The elements wood was originally associated with being 'bent or straight' (曲直) and 'producing sourness' (作酸) in the Great Plan 洪範 (see HONG FAN) of The Documents 書 [Qu Wanli 屈萬里 1972, 76; tr. Karlgren 1950, 30]. The cosmological ramifications are summed up in the Comprehensive [Discussions] in the White Tiger [Hall] (白虎通): "Wood is present in the east; the east is where the vital material force of *yang* begins to move and the myriad things begin to get life. The meaning of wood is to butt. When the *qi* of *yang* moves, it kicks and butts the earth and comes out" (木在東方東方者陽氣始動萬物始生木之爲言觸也陽氣動躍觸地而出也) [Bo hu tong, ZZMJ 86:199-200; tr. Tjan 1949, 249].

2. The natural phenomenon associated with the trigram XUN 巽 in XIANG 28, 46, 48, 50, 53; SHUO GUA 13. The more common phenomenon associated with *Xun* is 'wind' (風), [e.g. XIANG 9, 18; SHUO GUA 4, 13].

MU BOCHANG 穆伯長 – see MU XIU.

MU FU 母父. Lit. 'mother and father', 'the parents'. One of 'the six relationships' (六親, see LIU QIN) in JING FANG's system of 'the inserted *jia* [stem]' (納甲, see NA JIA).

MU XIU 穆脩 (979-1032), z. Bochang 伯長. At the Prefecture level Mu served as an Administrator for Public Order and Adjutant for Education. He received The Diagram Preceding Heaven 先天圖 (see TU and XIAN TIAN TU) of CHEN TUAN from CHONG FANG and passed it on to LI ZHICAI. Mu himself is not credited with any works on The Changes [biog. SS 37:13069f.; SYXA 1:367].

Lit. Franke 1976, 793f.

MU ZI 母子. Mother and son (or child).

1. This may refer to the constellation of two characters, one from each of the two series known as ‘the celestial stems’ (天干) and ‘the terrestrial branches’ (地支) or just ‘the stems and branches’ (干支), see **GAN ZHI**.

2. This may refer to the relationship between two of the five agents (五行, see **WU XING**) in the cycle in which they ‘produce (or give birth to) each other’ (相生, see **XIANG SHENG**). The mother is obviously the agent, which produces or gives birth and the son or child is the offspring. The mother is also known as ‘the one that produced me’ (生我者), and the son is known as ‘the one I produced’ (我生者).

NA CHEN 納辰 – see **NA JIA**.

NA JIA 納甲. The inserted *jia* [stem]. This refers to a system which correlates the trigrams and hexagrams with ‘the stems and branches’ (干支, see **GAN ZHI**). *Jia* (甲) is the first of the ten stems so the system, which is generally attrib. to **JING FANG**, takes its name after that. At the most basic level, ‘the eight pure hexagrams’ (八純卦, see **BA CHUN GUA**), which are at the core of Jing Fang’s ‘hexagrams of the eight palaces’ (八宮卦, see **BA GONG GUA**), are correlated with the ten stems. Based on **LU JI**’s ed. of Jing’s comm. on *The Changes* [YJJC 177:107], these correlations are tabulated in table 1 below. *Qian* and *Kun* are both correlated to two stems to make the scheme work, and the *yang* hexagrams are correlated to those stems that occupy the odd positions in the sequence, which is never subject to changes. A similar system occurs in the **WEI BOYANG** (1) except it is the eight trigrams that are correlated to the ten stems (see below).

Table 1
The Eight Pure Hexagrams & the Ten Stems 八純卦與十干

YANG HEXAGRAMS		YIN HEXAGRAMS	
 QIAN [1] (upper trigram)	壬 <i>ren</i> (9)	 KUN [2] (upper trigram)	癸 <i>gui</i> (10)
 ZHEN [51]	庚 <i>geng</i> (7)	 XUN [57]	辛 <i>xin</i> (8)
 KAN [29]	戊 <i>wu</i> (5)	 LI [30]	己 <i>ji</i> (6)
 GEN [52]	丙 <i>bing</i> (3)	 DUI [58]	丁 <i>ding</i> (4)
 QIAN [1] (lower trigram)	甲 <i>jia</i> (1)	 KUN [2] (lower trigram)	乙 <i>yi</i> (2)

Several further developments are also attrib. to Jing Fang. Table 2 shows how

each line of the eight pure hexagrams—in addition to the ten stems—is correlated to one of the 12 branches and one of the five agents (the correlation of the five agents with the pure hexagrams are based on the eight trigrams, see BA GUA WU XING).

Table 2
The Eight Pure Hexagrams, the Twelve Branches, & the Five Agents
八純卦十二支與五行

	QIAN [1]  metal	KUN [2]  soil	ZHEN [51]  wood	XUN [57]  wood	KAN [29]  water	LI [30]  fire	GEN [52]  soil	DUI [58]  metal
6	壬戌 renxu 9-11 soil	癸酉 guiyou 10-10 metal	庚戌 gengxu 7-11 soil	辛卯 xinmao 8-4 wood	戊子 wuzi 5-1 water	己巳 jisi 6-6 fire	丙寅 bingyin 3-3 wood	丁未 dingwei 4-8 soil
5	壬申 renshen 9-9 metal	癸亥 guihai 10-12 water	庚申 gengshen 7-9 metal	辛巳 xinsi 8-6 fire	戊戌 wuxu 5-11 soil	己未 jiwei 6-8 soil	丙子 bingzi 3-1 water	丁酉 dingyou 4-10 metal
4	壬午 renwu 9-7 fire	癸丑 guichou 10-2 soil	庚午 gengwu 7-7 fire	辛未 xinwei 8-8 soil	戊申 wushen 5-9 metal	己酉 jiyou 6-10 metal	丙戌 bingxu 3-11 soil	丁亥 dinghai 4-12 water
3	甲辰 jiachen 1-5 soil	乙卯 yimao 2-4 wood	庚辰 gengchen 7-5 soil	辛酉 xinyou 8-10 metal	戊午 wuwu 5-7 fire	己亥 jihai 6-12 water	丙申 bingshen 3-9 metal	丁丑 dingchou 4-2 soil
2	甲寅 jiayin 1-3 wood	乙巳 yisi 2-6 fire	庚寅 gengyin 7-3 wood	辛亥 xinhai 8-12 water	戊辰 wuchen 5-5 soil	己丑 jichou 6-2 soil	丙午 bingwu 3-7 fire	丁卯 dingmao 4-4 wood
1	甲子 jiazi 1-1 water	乙未 yiwei 2-8 soil	庚子 gengzi 7-1 water	辛丑 xinchou 8-2 soil	戊寅 wuyin 5-3 wood	己卯 jimao 6-4 wood	丙辰 bingchen 3-5 soil	丁巳 dingsi 4-6 fire

(Adapted from Hui Dong's 惠棟 (1697-1758) Diagram of the Six Positions of the Eight Hexagrams 八卦六位圖 which he attrib. to Jing Fang. Hui Dong further states that he has the diagram from MAYI DAOZHE (1) [YJC 119:97-9]. Hui's diagram is identical with Hang Xinzhai 杭辛齋 (1869-1924) Mr. Jing's Diagram of the Six Lines' Inserted Branches 京氏六爻納辰圖 [YJC 147:224f.]).

The remaining 56 hexagrams are correlated to the stems and branches based on the constituent trigrams, e.g. JI JI [63]  which is composed of LI  below KAN : The lower three lines of Ji ji follow the lower three lines of LI [30] .

while the upper three line follow the upper three lines of KAN [29] ䷜, see table 3 below. The correlation of the lines of the hexagrams and the branches are sometimes referred to as 'inserting the [twelve] branches' (納[十二]支), 'inserting the temporal divisions' (納辰) or 'inserting the sons' (納子).

Table 3
The Hexagram Lines & the Stems and Branches 爻與干支

JI JI [63] ䷶	TRIGRAMS	STEMS & BRANCHES
6	䷜ KAN	戊子 wuzi (5-1) water
5	䷜ KAN	戊戌 wuxu (5-11) soil
4	䷜ KAN	戊申 wushen (5-9) metal
3	䷜ LI	己亥 jihai (6-12) water
2	䷜ LI	己丑 jichou (6-2) soil
1	䷜ LI	己卯 jimao (6-4) wood

(For a complete tabulation of the 64 hexagrams, see Xu Mao 徐鼎 (1877-1953) [(1) YJC 173:180-85]).

Around this correlation system developed an exceedingly complicated and virtually impenetrable maze of further correlations and technical terms which was primarily intended for divination purposes. While the stems and branches became an integral part of images and numbers studies of The Changes, especially with the Song 宋 (960-1279) scholars' emphasis on diagrams (圖, see TU), the subsequent developments did not have a similar impact on the exposition of The Changes.

One set of correlations that may be traced back to Jing Fang is that of 'the six relationships' (六親). Although the terms occur in the comm. attrib. to Lu Ji, they are clearly related to Jing Fang's concept of auspicious and inauspicious hexagram lines (see table 4, p. 183), which again are influenced by the idea of lucky and unlucky days of such texts as Instructions on Astronomy 天文訓 in The Huainan Masters 淮南子 [tr. Major 1993, 55-139].

As the right col. demonstrates, the term 'six relationships' is rather

misleading as there are only five different 'relationships', the parents being repeated. However, the six relationships are correlated to the eight pure hexagrams through the medium of the five agents, the correlation between the hexagrams and the agents being well established. The agent representing the hexagram takes the agent it is produced by as its parent, and the agent it produces as its descendants. It takes the agents it is destroyed by as its demon official, and the agents it destroys as its wealth. Identical agents are looked upon as brothers. E.g. *Zhen* is represented by wood, wood is produced by water, so water is *Zhen*'s parents. Wood produces fire, so fire is *Zhen*'s descendants. Wood destroys soil, so soil is *Zhen*'s wealth, and the demon official is metal because wood is destroyed by metal (see XIANG SHENG 相勝 and XIANG SHENG 相生). Finally, wood and wood are brothers (see table 5, p. 184).

Table 4
The Six Relationships 六親

	Jing Fang's Auspicious and Inauspicious Lines [YJJC 173:164]	Jing Fang's Description of Lines [YJJC 177:5]	Lu Ji's Comm. [YJJC 177:5]	The Six Relationship [Feng 1995, 332]
6	---	Qian's original position 乾本位	Qian's position 乾之位	parents 父母
5	special line 專爻	gradual obscurity 漸微	metal in the same positions is harmful to wood 金同位傷木	brothers 兄弟
4	restricting line 繫爻	mutual enmity 相敵	demon official 官鬼	demon official 官鬼
3	morality line 義爻	parents 父母	parents 父母	parents 父母
2	controlling line 制爻	treasures 寶貝	wealth 財	wealth 妻財
1	treasure line 寶爻	prosperity and virtue 福德	descendants 子孫	descendants 子孫

When the system is applied to the individual lines of the hexagrams, it fits into the correlations of the lines and the stems and branches and the five agents tabulated in table 2 (p. 181). Correlations based on the inserted *jia* stem were popular among scholars such as CUI JING, GUO PU, HOU GUO, and LI DINGZUO, and during the Song these studies were revived by DING YIDONG, FAN ECHANG, LIN ZHI, YU YAN, and ZHU ZHEN.

NA SHIER ZHI 納十二支 – see NA JIA.

Table 5
The Eight Pure Hexagrams & the Five Agents 八純卦與五行

	Five Agents	Soil	Metal	Fire	Wood	Water
 QIAN [1]	metal	parents 父母	brothers 兄弟	demon official 官鬼	wealth 妻財	descendants 子孫
 DUI [58]	metal	parents 父母	brothers 兄弟	demon official 官鬼	wealth 妻財	descendants 子孫
 ZHEN [51]	wood	wealth 妻財	demon official 官鬼	descendants 子孫	brothers 兄弟	parents 父母
 XUN [57]	wood	wealth 妻財	demon official 官鬼	descendants 子孫	brothers 兄弟	parents 父母
 KUN [2]	soil	brothers 兄弟	descendants 子孫	parents 父母	demon official 官鬼	wealth 妻財
 GEN [52]	soil	brothers 兄弟	descendants 子孫	parents 父母	demon official 官鬼	wealth 妻財
 LI [30]	fire	descendants 子孫	wealth 妻財	brothers 兄弟	parents 父母	demon official 官鬼
 KAN [29]	water	demon official 官鬼	parents 父母	wealth 妻財	descendants 子孫	brothers 兄弟

NA YIN 納音. The inserted musical notes. This may either refer to the correlation of the twelve lines of two hexagrams with twelve pitch-pipes (律), see **YAO CHEN**, or the correlation of the sexagenary cycle (干支, see **GAN ZHI**) with the five notes—corresponding to the five agents (五行, see **WU XING**)—of the ancient musical scale.

NA ZHI 納支 – see **NA JIA**.

NA ZI 納子 – see **NA JIA**.

NANXUAN XIANSHEG 南軒先生 – see **ZHANG SHI 張栻**.

NEI [GUA] 內[卦]. The inner trigram [TUAN 11, 12, 25, 36]. The lower trigram of a hexagram, see **SHANG GUA**, table 1.

NEI HU 內互. The inner interlocking [trigram]. The trigram that is composed of lines 2-4 (from bottom up) of a hexagram. See **HU TI**.

NI TIANYIN 倪天隱 (11th cent.), h. Rougang 柔岡. Ni was a student of **HU YUAN** whose oral exposition of *The Changes* he wrote down, see **HU YUAN** (3).

OUYANG XIU 歐陽脩 (1007-1072), z. Yongshu 永叔, h. Zuiweng 醉翁, Liuyi jushi 六一居士, p. Wenzhong 文忠. *Jinshi* degree in 1030. Ouyang played an active role in the politics of his day and stood behind **FAN ZHONGYAN**'s reform movement of 1043-4. After a turbulent career—during which he was both appointed to a top position as Participant in Determining Governmental Matters and charged with incest—he retired in 1071 due to disagreements with **WANG ANSHI**. Ouyang was also a poet, literary virtuoso, and a historian, co-comp. of *XTS*, and, during one of his involuntary sojourns away from the capital, he comp. *The New History of The Five Dynasties* 新五代史 covering the period 907-60 [biog. *SS* 30:10375-81; *SYXA* 1:181-203]. In his studies of *The Changes*, Ouyang followed **WANG BI** and **HAN BO**, and he considered images and numbers—especially studies of diagrams (圖, see **TU**)—of little importance. He believed that *The Deciding Remarks* 彖辭 (see **TUAN CI**) and *The Line Remarks* 爻辭 (see **YAO CI**) of *The Changes* were records of human experiences. Furthermore, Ouyang was probably the first to doubt **KONG QIU**'s authorship of *The Ten Wings* 十翼 (see **SHI YI**); in his opinion only *The Commentary on the Decisions* 彖傳 (see **TUAN ZHUAN**) and *The Commentary on the Images* 象傳 (see **XIANG ZHUAN**) were by the hands of Kong Qiu.

(1) *Yi tong zi wen* 易童子問, 3 *juan* [*SS-YWZ* 15:5037]. Facs. reprint [*YJJC* 141].

Lit. *Bol* 1990; Franke 1976, 808-16; Hervouet 1978, 3; Liu 1967.

PANG TONG GUA 旁通卦. Laterally linked hexagrams. This refers to both a way of ordering the 64 hexagrams in pairs and an exposition of *The Changes*, which probably originated with **YU FAN** (164-233). The expression stems from the **WEN YAN** 1: "The six lines appear and scatter, and to all sides they penetrate the emotions" (六爻發揮旁通情也). Some late Han 漢 (202 BCE – 220 CE) scholars interpreted this to refer to *yang* lines changing into *yin* lines and vice versa, e.g. **LU JI** (187-219) who also seemed to believe this to be a description of how the 64 hexagram came into existence [see *YJJC* 9:44]. The earliest use of 'laterally linked' as a technical term seems to be by Yu Fan. This is also known as 'alternating exchange' (變易, **KONG YINGDA** (2)), 'interchanging hexagrams' (錯卦, see below), 'opposed pairs of hexagrams' (對卦, Hang Xinzhai 杭辛齋, 1869-1924 [*YJJC* 147:97]), 'opposite hexagrams' (對體, **YU YAN** [(14) *YJJC* 32:18], 'opposite exchange', (對易, **ZHANG HUIYAN** [(10) *YJJC* 178]), and 'opposite hexagrams with opposed lines', (對爻對立卦, **GAO HENG** [1980,11]).

In the received ed. of *The Changes* 56 of the 64 hexagrams are arranged in pairs according to the principle pairing by 'overturning' (反, see **FAN GUA**), i.e. the first hexagram of a pair is turned upside down to produce the second: E.g. **JIN** [35] ䷶ and **MING** **YI** [36] ䷣. However, the remaining eight hexagrams **QIAN** [1] ䷀, **KUN** [2] ䷁, **YI** [27] ䷄, **DA GUO** [28] ䷌, **KAN** [29] ䷁, **LI** [30] ䷲, **ZHONG FU** [61] ䷶, and **XIAO GUO** [62] ䷌ do not produce a different

hexagram by being turned upside down, so they are ordered in pairs according to the principle of being 'laterally linked', i.e. the *yin* and *yang* lines of the first hexagram change into their opposites in the second.

Yu Fan utilized this principle in his exposition of *The Changes*. Several examples are preserved in **LI DINGZUO** (3) [see e.g. YJJC 9:133, 150], e.g. his explanation of the name of **XIAO XU** [9] ䷋:

XU's [5] ䷋ upper [trigram **KAN**] ䷜ has changed into XUN ䷋, [it is **XIAO XU** [9] which] is laterally linked with YU [16] ䷙. When YU's 4th [yang line] goes to [the lower trigram] KUN's ䷁ 1st [position], it becomes FU [24] ䷙. FU's little yang is concealed, so that which is collected is scanty. Therefore it says, Small Collection.

需上變爲巽與豫旁通豫四之坤初爲復復小陽潛所畜者少故曰小畜 [YJJC 9:143]

Yu manipulated the hexagrams by first finding the hexagram that is laterally linked with *Xiao xu*, i.e. *Yu*. Next he changed *Yu* into *Fu* acc. to a theory known as 'the two images exchange' (兩象易, see **LIANG XIANG YI**), and it is in his interpretation of *Fu*, Yu found support for his explanation of the name of *Xiao xu*.

Lai Zhide 來知德 (1525-1604) has presented the most extensive system of laterally linked hexagrams. Basing himself on **ZHU XI** (1130-1200) [(6) YJJC 28:484], and paraphrasing **XI CI** 1.4, Lai interpreted 旁通情也 of the *Wen yan* passage cited above as "... completely exhaust the emotions and leaving nothing to add" (曲盡其情而無遺也) [YJJC 63:315]. He formulated a new technical term, 'interchanging hexagrams' (錯卦), taken from **SHUO GUA** 3 "the eight trigrams interchange with each other" (八卦相錯) and the enigmatic **XI CI** 1.9 passage "threes and fives through alternations interchange and weave the numbers, penetrate the alternations, and thereupon complete the patterns of Heaven and earth" (參伍以變錯綜其數通其變遂成天地之文) [YJJC 65:1229f.].

In his exposition of the hexagrams, Lai uses every conceivable way of interchanging: The entire hexagram may interchange, e.g. **SHI** [7] ䷗ interchanges with **TONG REN** [13] ䷌. The Line Remarks 爻辭 (see **YAO CI**) of both hexagrams deal with battle, and this shared theme is underscored by the interchanging relationship between the hexagram figures. In the same manner the constituent trigrams may interchange to substantiate or elucidate the texts, and even 'the interlocking trigrams' (互體, see **HU TI**) may interchange, e.g.,

[...] [F]or the hexagram **GEN**'s [52] ䷊ third line yang—the central line of [the interlocking trigram] **KAN** ䷜—The Line Remark says, 'smoking heart'. Kan is water; how can it be 'smoking heart'! By interchanging with **LI** ䷲ there will be fire and smoke.

艮卦九三中爻坎爻辭曰薰心坎水安得薰心以錯離有火煙也 [YXJH 2: 1544].

See also GUA XU. The 32 pairs of laterally linked hexagrams are listed in table 1.

Table 1
Laterally Linked Hexagrams 旁通卦

I		II	
 QIAN [1]	 KUN [2]	 FU [24]	 GOU [44]
 ZHUN [3]	 DING [50]	 WU WANG [25]	 SHENG [46]
 MENG [4]	 GE [49]	 DA XU [26]	 CUI [45]
 XU [5]	 JIN [35]	 YI [27]	 DA GUO [28]
 SONG [6]	 MING YI [36]	 KAN [29]	 LI [30]
 SHI [7]	 TONG REN [13]	 XIAN [31]	 SUN [41]
 BI [8]	 DA YOU [14]	 HENG [32]	 YI [42]
 XIAO XU [9]	 YU [16]	 JIA REN [37]	 XIE [40]
 LU [10]	 QIAN [15]	 KUI [38]	 JIAN [39]
 TAI [11]	 PI [12]	 ZHEN [51]	 XUN [57]
 SUI [17]	 GU [18]	 GEN [52]	 DUI [58]
 LIN [19]	 DUN [33]	 JIAN [53]	 GUI MEI [54]
 GUAN [20]	 DA ZHUANG [34]	 FENG [55]	 HUAN [59]
 SHI HE [21]	 JING [48]	 LU [56]	 JIE [60]
 BI [22]	 KUN [47]	 ZHONG FU [61]	 XIAO GUO [62]
 BO [23]	 GUAI [43]	 JI JI [63]	 WEI JI [64]

PENG XUAN 彭宣 (1st cent BCE – 1st cent. CE), z. Zipei 子佩, p. Qinghou 頃侯. He held a number of official positions, e.g. Grand Minister of Works

during the reign of emperor Ai 哀 (6-1 BCE). When Wang Mang 王莽 (d. 23) came to power in 9, Peng withdrew and he died in retirement. Together with DAI CHONG, he received The Changes from ZHANG YU and thus represents the transmission of SHI CHOU's trad. (see HAN YI XUE). However, it is not clear how the line of transmission continued from Peng [biog. HS 10:3051-3; 11:3598].

(1) Yi zhuan 易傳 (L) [CFYG 8:7258]. Not attested until 998-1011 when CFYG was compiled.

(2) Zhou yi Peng shi yi 周易彭氏義. Fragments collected in WANG RENJUN (1).

PI 否, ䷋

Hexagram no. 12/2. Traditionally associated with non-interaction and obstructed communication between the complimentary forces *yin* and *yang* of the universe. Together with hex. no. 11 TAI, often quoted from ZA in reverse order '*pi tai*', the pair symbolizes good and bad luck.

The hexagram figure consists of KUN 坤 below QIAN 乾. This conveys the images of Heaven and earth not interacting [DA XIANG], and *yin*, submissiveness, the commoner below and *yang*, strength, the nobleman above [TUAN].

The interlocking trigrams are GEN ䷋ below XUN ䷺, joined they constitute JIAN [53] ䷧, see HU TI.

The containing trigrams: GEN ䷋ contains XUN ䷺, and XUN ䷺ contains GEN ䷋, see BAO TI.

Pi is laterally linked with TAI [11] ䷊, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Pi* belongs to 'the 3rd generation' (三世) of QIAN's 乾 palace and the 7th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Pi* is one of 'the Son of Heaven' (天子) hexagrams and belongs to the 7th month, see GUA QI.

This is a 'warp hexagram' (經卦), see JING GUA 經卦, def. 2.

PU XUE 樸學. Plain learning. This may refer to both the 'old text' (古文, see HAN YI XUE) trad. of the Han 漢 (202 BCE – 220 CE) represented by FEI ZHI, MA RONG, and ZHENG XUAN, and to the Qing 清 (1644-1911) philological movement to disentangle the studies of The Classics 經 (see JING) from the metaphysical theories of the Song 宋 (960-1279) and Ming 明 (1368-1644) dynasties, see HAN XUE.

QI 氣. Vital material force. As indicated by this rather prolix translation, this is a concept, which is both matter and energy. It is "the universal fluid, active as Yang and passive as Yin, out of which all things condense and into which they dissolve" [Graham 1993, 101]. Luxuriant Dew on the Springs and Autumns 春秋繁露 attributed to DONG ZHONGSHU has the following description:

Between Heaven and earth there is the vital material force of *yin* and *yang* which constantly drenches man like water constantly drenches the fish. That by which it differs from water is simply the visibility and the invisibility of the agitation. Thus man's residing between Heaven and earth is the same as the fish being separate from the water: There is nothing between [the fish and the water]. When it comes to vital material force, it is like mud *vis-à-vis* water. Water compared to vital material force is like mud compared to water. So between Heaven and earth, it seems to be void, but there is substance.

天地之間有陰陽之氣常漸人者若水常漸魚也所以異於水者可見與不可見耳其澹澹也然則人之居天地之間其猶魚之離水一也其無間若氣而淖於水水之比於氣也若泥之比於水也是天地之間若虛而實 [ZZMJ 27:410f.].

See also GUA QI, LIU QI, and GUI ZANG.

QI 七. The numeral 7.

1. Acc. to the XI CI 1.10, 7 is one of the numbers of Heaven: 1, 3, 5, 7, and 9. See TIAN DI ZHI SHU.

2. The number that completes the agent fire, see WU XING and SHENG CHENG.

3. The number associated with an unmoving *yang* line—also known as ‘the lesser (or young) *yang*’ (少陽). See SI XIANG, def. 1.

QI CAI 妻財. Wife and property, wealth. One of ‘the six relationships’ (六親, see LIU QIN) in JING FANG's system of ‘the inserted *jia* [stem]’ (納甲, see NA JIA).

QI QI 七七. Lit. ‘7 [multiplied by] 7’. In MAYI DAOZHE [(3) ZWDS 5:5] this refers to ‘the number of the great expansion’ (大衍之數, see DA YAN ZHI SHU).

QI SHENGYUAN 祁聖元 (1st cent. ?). Tang Yan 唐晏 (1857-1920) listed Qi as an adherent of LIANGQIU HE's trad. of The Changes, and said, he was contemporary with YANG ZHENG. They both came from Jingzhao 京兆 (in pres. Shanxi 陝西), and they used to discuss The Classics 經 (see JING) with each other [LHSGXA 41]. However, the official histories do not mention Qi, and Tang does not cite other sources.

QI WEI 七緯. The seven [kinds of] apocrypha. This refers to apocryphal writings and comm. to The Changes, The Documents 書, The Odes 詩, The Rituals 禮, The Music 樂, The Book of Filial Piety 孝經, and The Springs and Autumns 春秋 [HHS 10:2721-2, n. 1]. See WEI SHU and YI WEI.

QI YUE GUA 七月卦. The Hexagram(s) of the 7th month.

1. In the sequence of 'waning and waxing hexagrams' (消息卦), this is **PI** [12] ䷗, see **XIAO XI GUA**.

2. In the arrangement of 'the hexagrams of the eight palaces' (八宮卦), this refers to **PI** [12] ䷗, **SUN** [41] ䷌, **YI** [42] ䷗, and **WEI JI** [64] ䷖, which belong to the hexagrams of 'the 3rd generation' (三世), and to **SHI** [7] ䷌, **BI** [8] ䷗, **SUI** [17] ䷗, and **GUI MEI** [54] ䷗, which belong to the hexagrams of 'the returning souls' (歸魂), see **BA GONG GUA**.

3. In the correlations of 'the hexagrams and the vital material force' (卦氣), this refers to **HENG** [32] ䷗, **JIE** [60] ䷗, **TONG REN** [13] ䷗, **SUN** [41] ䷌, and **PI** [12] ䷗, see **GUA QI**.

QIAN 乾, ䷀

1. **Hexagram no. 1/1**. One of 'the eight pure (unmixed) hexagrams' (八純卦, see **BA CHUN GUA**).

The **hexagram figure** consists of six *yang* lines or the doubling of the trigram *Qian* 乾. This conveys the images of Heaven acting strongly [**DA XIANG**], see **KUN** 坤 for further images.

The **interlocking trigrams** are **QIAN** ䷀ below **QIAN** ䷀, joined they constitute **QIAN** [1] ䷀, see **HU TI**.

The **containing trigrams**: All **QIAN** ䷀, see **BAO TI**.

Qian is laterally linked with **KUN** [2] ䷁, see **PANG TONG GUA**.

In the hexagram arrangement of 'the eight palaces' (八宮), *Qian* heads its own *yang* palace and belongs to the 4th month, see **BA GONG GUA**.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Qian* is one of 'the Son of Heaven' (天子) hexagrams and belongs to the 4th month, see **GUA QI**.

This is a 'warp hexagram' (經卦), see **JING GUA** 經卦, def. 2. It is also one of the 'the sixteen attending hexagrams' (十六事卦), see **HU TI**. Together with **KUN** [2], this hexagram inspired the sages' invention of civilized attire [**XI CI** 2.2].

2. **Trigram** ䷀. Acc. to the **SHUO GUA** the trigram *Qian* symbolizes northwest (see **HOU TIAN TU**), strength [**SHUO GUA** 6], horse [**SHUO GUA** 7], head [**SHUO GUA** 8], Heaven, father [**SHUO GUA** 9], Heaven, round, prince, father, jade, metal, coldness, ice, big red, fine horse, old horse, meagre horse, piebald horse, fruits of trees [**SHUO GUA** 10]. In the **XIAN TIAN TU** the trigram *Qian* represents south.

Qian occurs as the lower trigram in hexagrams [1], [5], [9], [11], [14], [26], [34], and [43], and as the upper trigram in [1], [6], [10], [12], [13], [25], [33], and [44].

QIAN 謙, ䷎

Hexagram no. 15/35.

The **hexagram figure** consists of **GEN** 艮 below **KUN** 坤. This conveys the image of mountains in the middle of the earth [**DA XIANG**].

The interlocking trigrams are KAN ☵ below ZHEN ☳, joined they constitute XIE [40] ☵☳, see HU TI.

The containing trigrams: KUN ☷ contains ZHEN ☳ and KAN ☵, see BAO TI.

Qian is laterally linked with LÜ [10] ☱, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Qian* belongs to 'the 5th generation' (五世) of DUI's palace and the 9th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Qian* is one of the 'Great Officials' (大夫) hexagrams and belongs to the 12th month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2.

QIAN BU 錢卜. Coin divination, see HUO ZHU LIN FA.

QIAN GONG GUA 乾宮卦. The hexagrams of *Qian*'s palace, see table 1 and BA GONG GUA.

Table 1
The Hexagrams of *Qian*'s Palace 乾宮卦

Upper gen.	1st gen.	2nd gen.	3rd gen.	4th gen.	5th gen.	Roaming souls	Returning souls
☰ QIAN [1]	☳ GOU [44]	☵ DUN [33]	☶ PI [12]	☱ GUAN [20]	☲ BO [23]	☴ JIN [35]	☷ DA YOU [14]

QIAN GUA 前卦. The front trigram [TUAN 5 & 39]. The upper trigram of a hexagram as opposed to the lower trigram which is known as to 'the rear trigram' (後卦). See SHANG GUA, table 1.

QIAN JIA ZHI XUE 乾嘉之學. The learning of the Qian[long (1736-95)] and Jia[qing (1796-1820) reigns]. This refers to the Qing 清 (1644-1911) dynasty philological movement to disentangle the studies of The Classics 經 (see JING) from the metaphysical theories of the Song 宋 (960-1279) and Ming 明 (1368-1644) dynasties, see HAN XUE.

QIAN KUN SHENG JIANG 乾坤升降 – see SHENG JIANG.

QIAN KUN ZUO DU 乾坤鑿度. Chiseling Open the Regularity of *Qian* (Heaven) and *Kun* (earth). 2 juan. This is one of the eight Apocrypha of the Changes 易緯, comp. from the YLDD [YJJC 158; Isho 1.1]. The comm. is attrib. to ZHENG XUAN, see YI WEI. This text is not mentioned prior to the Song 宋 (960-1279), and it is generally believed to be a forgery. It appears coherent and

complete (only two brief quotations in The Kangxi Dictionary 康熙字典 are not included in the present ed.), the various paragraphs are equipped with headings, authorship is attrib. to Pao Xi 庖犧 (i.e. FU XI), and the only textual problems are related to the use of archaic and obscure characters, e.g. 𡗗 meaning earth (地) and 𡗗 which according to the comm. means 'to extend', 'to expand' (申舒) [Isho 1.1, 72 & 79]. Parts of the contents are elaborations on ideas and theories of the YI QIAN ZUO DU, e.g. when the *Yi Qian zuo du* has three meanings of 易 (see YI), the *Qian kun zuo du* has four meanings [Isho 1.1, 86]. In addition to this, there is a long genealogy of mythical emperors and cultural heroes, a bibl. of ancient apocrypha and diagrams, a section explaining the eight trigrams as an ancient form of writing, and a section on KONG QIU's connection to The Changes.

QIAN SHENG KUN JIANG 乾升坤降 – see SHENG JIANG.

QIAN SHI 錢時 (fl. 13th cent.), z. Zishi 子是, h. Rongtang xiansheng 融堂先生. Proofreader in the Imperial Archives. Qian's biog. states that he was on the Fiscal Commission on account of his understanding of The Changes. He was the most important student of YANG JIAN. Besides The Changes, Qian wrote comm. on The Documents 書, The Springs and Autumns 春秋, and The Four Books 四書 (see SI SHU) [biog. SS 35:12292-3].

(1) Zhou yi shi zhuan 周易釋傳 (L), 20 juan [JYK 2:35/2B].

QIAN YUAN XU ZHI JI 乾元序制記. Record of the Original Order and Regulations of QIAN [1] ䷀. 1 juan. This is one of the eight Apocrypha of the Changes 易緯, comp. from the YLDD [YJJC 161; Isho 1.2]. The comm. is attrib. to ZHENG XUAN, see YI WEI. This title is not mentioned prior to the Song 宋 (960-1279), and unlike the other Apocrypha of the Changes, no quotations attrib. to this text exist which do not occur in the present ed. It is therefore assumed to be a late compilation. The contents are similar to those of the YI QIAN ZUO DU and YI WEI JI LAN TU.

QIAN ZUO DU 乾鑿度 – see YI QIAN ZUO DU.

QIAO DING 譙定 (11th – 12th cent.), z. Tianshou 天授, h. Fuling jushi 涪陵居士. Living as a recluse, Qiao initially studied Buddhism, but he later turned to the images and numbers of The Changes. He also received the teachings of CHENG YI. Qiao passed his teachings on to ZHANG XINGCHENG [SS 38:13460-61; JYK 1:21/6A-B].

(1) Yi zhuan 易傳 (L) [JYK 1:21/6A].

QIAO XUAN 譙玄 (d. 35). During the reign of emperor Cheng 成 (32-7 BCE), Qiao was appointed Court Gentleman for Consultation at the Court of Imperial Sacrifices, and during the reign of emperor Ping 平 (1-5), he was Grand Master of Palace Leisure. When Wang Mang 王莽 (d. 23) established the Xin 新 (9-25),

Qiao remained loyal to the Han 漢 (202 BCE – 220 CE) and withdrew from public life. He had died by the time the Eastern Han 東漢 emperor Guangwu 光武 (r. 25-57) in late 36 had gained control over Qiao's home in the southwest. Qiao studied The Springs and Autumns 春秋 and The Changes, but he is not credited with any works on The Changes [biog. HHS 9:2666-8].

QISHIER HOU 七十二侯. The 72 5-day periods, see **GUA QI**.

REN AN 任安 (124-202), z. Dingzu 定祖. As a young man Ren went to the National University where he received The Changes of **MENG XI** (see **HAN YI XUE**) and also studied the Diagrams and Prognostica 圖讖 (see **TU** and **WEI SHU**). He returned to his home to teach, and shortly before his death he was appointed Erudite. Among his students were **DU WEI**, **DU QIONG**, and **HE ZONG**. Ren is not credited with any works on The Changes [biog. HHS 9:2551, HHSJJ 892].

REN LIANG 任良 (1st cent. BCE). Inner Gentleman at the court and follower of **JING FANG**'s trad. No further details of his life are recorded [HS 10:3163, 3165; JYK 1:7/6B].

(1) **Yi qi 易旗** (L), 71 *juan* [HS-YWZ 6:1771]. This is listed under The Category of Divination Stalks and Turtles 蓍龜類.

REN WEI 人位. Man's position [**YU YAN** (2)]. This either refers to the two central positions of a hexagram (nos. 3 and 4) or to the central positions in the constituent trigrams (nos. 2 and 5). See **YAO XIANG**.

REN YAN 任延 (5-67), z. Changsun 長孫. At the age of 19 he was appointed Commander-in-chief and Defender of Kuaiji 會稽 (in pres. Jiangsu 江蘇 and Zhejiang 浙江), and he died while serving as Governor of Yingchuan 潁川 and Henei 河內 (in pres. Henan 河南). Ren studied The Odes 毛詩, The Springs and Autumns 春秋, and The Changes at the National University at the age of 12, and he was known as 'the sage youth' (聖童) [biog. HHS 9:2460-3]. He is not credited with any works on The Changes.

REN YI 人易. The Changes of Man. This refers to the hexagrams of the 3rd and the 4th generations of **JING FANG**'s arrangement of 'the hexagrams of the eight palaces' (八宮卦), see **BA GONG GUA**.

RONGTANG XIANSHENG 融堂先生 – see **QIAN SHI**.

ROU 柔 – see **GANG ROU**.

ROU GUA 柔卦. Lit. 'a soft/pliable/weak trigram or hexagram'. The same as a *yin* trigram or hexagram, see **YIN GUA**.

RU 入. Entering. A characteristic associated with the trigram **XUN** ䷴ [XU GUA 2; SHUO GUA 6].

RUAN YI 阮逸 (11th cent.), z. Tianyin 天隱. *Jinshi* degree in 1027. Ruan served as an Aide to the Chamberlain of Ceremonials, and between 1049 and 1054 he was co-manager in charge of music together with **HU YUAN** [SYXA 1:31]. In his studies of The Changes, he adhered to the meaning and pattern trad., and ‘quan’ (筌: ‘fish-trap’) in the title of his lost work refers to **WANG BI**’s well-known use of a metaphor from Master Zhuang 莊子, ‘when one gets the fish, one forgets the fish-trap’ (得魚而忘筌也), to illustrate that when the meaning of The Changes is clear, the images may be forgotten [YJJC 3:395]. **XIANG ANSHI** believed Ruan to be the author of **GUAN LANG** (1).

(1) Yi quan 易筌 (L), 6 juan [JYK 1:17/6B].

SAN 三. The numeral 3.

1. Acc. to the **XI CI** 1.10, 3 is one of the numbers of Heaven: 1, 3, 5, 7, and 9. See **TIAN DI ZHI SHU**.

2. The number that produces the agent wood, see **WU XING** and **SHENG CHENG**.

SAN BA 三八. The numbers 3 and 8, which produce and complete the agent wood, see **WU XING** and **SHENG CHENG**.

SAN CAI 三才. The three powers, i.e. the ways of Heaven, earth, and man [XI CI 2.8]. **KONG YINGDA** [(2) YJJC 4:349] has ‘the three qualities’ (三材). The Changes “has the way of Heaven in it, it has the way of man in it, and it has the way of the earth in it. It combines the three powers and doubles that, therefore there are six. The six are no other than the ways of the three powers” (有天道焉有人道焉有地道焉兼三才而兩之故六六者非它也三才知道也) [YJJC 10:802]. Usually the two bottom lines of a hexagram is correlated with the earth, the two middle lines are correlated with man, and the two top lines are correlated with Heaven. Sometimes the correlations are related to the constituent trigrams of the hexagram, so Heaven would be correlated with the 3rd and the upper lines, earth with the lower and the 4th lines, and man with the 2nd and 5th lines.

SAN CAI 三材 – see **SAN CAI** 三才.

SAN CHEN JIU GUA 三陳九卦. Three times arranging the nine hexagrams [XI CI 2.6]. The same nine hexagrams are listed three times and assigned various qualities. The nine hexagrams are **LÜ** [10] ䷵, **QIAN** [15] ䷀, **FU** [24] ䷗, **HENG** [32] ䷳, **SUN** [41] ䷶, **YI** [42] ䷄, **KUN** [47] ䷁, **JING** [48] ䷚, and **XUN** [57] ䷴ (in the silk ms. (帛書, see **BOSHU YI**) **HUAN** [59] ䷺ has replaced **XUN** [57] ䷴). There is no obvious connection between the nine hexagrams except for the two pairs [41]-[42] and [47]-[48]. They were probably chosen based on a careful but somewhat strained interpretation of the related texts and comm., see e.g.

Wilhelm's [346-8] attempt to account for the selection. The explanations by YU FAN *et al.* referred the associated qualities to 'line positions' (爻位, see YAO WEI) and 'laterally linked hexagrams' (旁通卦, see PANG TONG GUA), e.g. LÜ [10] ䷏, and QIAN [15] ䷀, etc. [YJJC 10:782-90].

SAN DUO JU 三多凶. The third [line] is frequently inauspicious, see YI WEI 異位.

SAN FEN 三墳. The Three Grand [SJZS 2:2064]. Supposedly the most ancient records of China, which are associated with the three mythical emperors: The Linked Mountains 連山 (see LIAN SHAN) of FU XI, The Return to the Hidden 歸藏 (see GUI ZANG) of the Divine Husbandman 神農 (see SHEN NONG), and The Kun Qian 坤乾 of the Yellow Thearch 黃帝 (see HUANG DI). These later became associated with the phenomena 'mountains' (山), 'vital material force' (氣), and 'form' (形), respectively.

There is a Gu san fen 古三墳 facs. reprint of a 1592 ed. with a comm. by Ruan Xian 阮咸 (3rd – 6th cent.) [YJJC 156].

SAN GONG 三公. The three dukes.

1. This is a term used by JING FANG [YJJC 177:9] to refer to the 3rd line of a hexagram (see also the YI QIAN ZUO DU [YJJC 157:19]). However, GAN BAO [YJJC 9:139] and CUI JING [YJJC 10:799] believe the term refers to the 4th line, see YAO XIANG.

2. This refers to twelve hexagrams in the correlation between 'the hexagrams and the vital material force' (卦氣). Each of the twelve hexagrams corresponds to a month beginning with the 1st month: JIAN [53] ䷳, XIE [40] ䷧, GE [49] ䷮, XIAO XU [9] ䷈, XIAN [31] ䷋, LÜ [10] ䷏, SUN [41] ䷌, BI [22] ䷗, KUN [47] ䷁, DA GUO [28] ䷌, ZHONG FU [61] ䷆, and SHENG [46] ䷛, see GUA QI.

SAN HU 三互. The '3' interlocking [trigram]. This is Li Daoping's 李道平 (*fl.* 1818-43) term for the upper interlocking trigram (上互體), i.e. the trigram composed of a hexagram's lines 3 – 5 [YJJC 93:399]. However, Li uses the term 'the '4' interlocking [trigram]' in the same sense [YJJC 94:707]. See HU TI.

SAN HUA 三畫. Three lines; i.e. a trigram, see BA GUA.

SAN JI 三極. The three extremes [XI CI 1.2]. "The movements of the six lines constitute the way of the three extremes" (六爻之動三極知道也). HAN BO interpreted the three extremes as 'the powers' (三才, see SAN CAI), i.e. Heaven, earth, and man, each of which are correlated to a pair of hexagram lines [YJJC 4:349]. Usually this is understood as Heaven being correlated with the 5th and the upper lines, earth with the lower and the 2nd line, and man with the two central lines. However, in this context LU JI referred these positions to the constituent

trigrams of the hexagram, so Heaven would be correlated with the 3rd and the upper lines, which he called 'the upper extremes' (上極), earth with the lower and the 4th lines, 'the lower extremes' (下極), and man with the 2nd and 5th lines, 'the central extremes' (中極). The movement of the six lines are registered in the *yin* and *yang* of Heaven, the hardness and softness of the earth, and 'the humanity and morality' (仁義) of man [YJJC 10:643f.]. In ZHU XI's interpretation, the three extremes are 'the perfect principles' (至理) of Heaven, earth, and man [(4) YJJC 28:377f.].

SAN SHI GUA 三世卦. The hexagrams of the 3rd generation. This refers to a 'cross-section' of the hexagrams of 'the eight palaces' (八宮, see **BA GONG GUA**) in which the 1st, 2nd, and 3rd lines (counted from bottom up) of the hexagrams have changed compared with 'the eight pure hexagrams' (八純卦, see **BA CHUN GUA**), see table 1.

Table 1
The Hexagrams of the 3rd Generation 三世卦

YIN	 [11] TAI	 [42] YI	 [64] WEI JI	 [31] XIAN
YANG	 [12] PI	 [41] SUN	 [63] JI JI	 [32] HENG

SAN TI ZHEN 三體震. The third [line's] trigram is **ZHEN** ䷲. This is an expression used by YAO XIN to denote a hexagram's upper interlocking trigram (互體, see **HU TI**) which constitutes lines 3-5. E.g. hexagram **QIAN** [15] ䷀ has the trigram **ZHEN** ䷲ as the upper interlocking trigram [YJJC 9:200]. See also **SI TI ZHEN**.

SAN XUAN 三玄. The Three Profundities, i.e. Master Lao 老子, Master Zhuang 莊子, and The Changes, see **XUAN XUE**.

SAN YAO 三爻. Three lines; i.e. a trigram, see **BA GUA**.

SAN YAO HU TI 三爻互體 – see **HU TI**.

SAN YI 三易. The Three Changes. In The Zhou Rituals 周禮 this refers to the three divination texts belonging to the three dynasties Xia 夏 (c. 21st – 16th cent. BCE), Shang 商 (c. 16th cent. – 1040s BCE), and Zhou 周 (1040s – 256 BCE): The Linked Mountains 連山 (see **LIAN SHAN**), The Return to the Hidden 歸藏 (see **GUI ZANG**), and The Zhou Changes 周易, i.e. the present text in 64 paragraphs [SJZS 1:802]. These are also known as The Changes Preceding Heaven 先天易, The Changes Within Heaven 中天易, and The Changes

Succeeding Heaven 後天易. These three titles are associated with cultural heroes but there is some disagreement as to which text belongs to whom, see table 1.

Table 1
The Three Changes 三易

	GAN BAO¹	SHAO BOWEN²
The Changes Preceding Heaven	FU XI	The Linked Mountains & FU XI
The Changes Within Heaven	The Divine Husbandman 神農 (see SHEN NONG)	The Return to the Hidden & the Yellow Thearch (see HUANG DI)
The Changes Succeeding Heaven	The Yellow Thearch 黃帝	The Zhou Changes & king Wen 文王 (see WEN WANG)

¹ [He Kai 1983].

² [Wu Hua 1993, 671, 716, 766].

SAN YUE GUA 三月卦. The hexagram(s) of the 3rd month.

1. In the sequence of ‘waning and waxing hexagrams’ (消息卦), this is **GUAI** [43] ䷥, see **XIAO XI GUA**.

2. In the arrangement of ‘the hexagrams of the eight palaces’ (八宮卦), this refers to **LÜ** [10] ䷌, **GUAI** [43] ䷥, **JING** [48] ䷟, and **HUAN** [59] ䷺, which belong to the hexagrams of ‘the 5th generation’ (五世), see **BA GONG GUA**.

3. In the correlations of ‘the hexagrams and the vital material force’ (卦氣), this refers to **YU** [16] ䷏, **SONG** [6] ䷌, **GU** [18] ䷮, **GE** [49] ䷌, and **GUAI** [43] ䷥, see **GUA QI**.

SANBAILIUSHI 三百六十. 360 [**XI CI** 1.8, actually written 三百有六十]. This is the number of yarrow sticks it would take to produce the hexagrams **QIAN** [1] ䷀ and **KUN** [2] ䷁ acc. to the procedure described in *Xi ci* 1.8. If each of the six *yin* lines of *Kun* has the numerical value 6, the manipulation of the sticks has six times resulted in 24 sticks, i.e. $6 \times 24 = 144$. Each of the six *yang* lines of *Qian* has the numerical value 9, so the corresponding figure for *Qian* is 216. The sum of these two figures is 360, which corresponds to the days of a lunar year. See **DA YAN ZHI SHU**.

SHAN 山. Hill, mountain. The natural phenomenon associated with the trigram **GEN** ䷲ [**SHUO GUA** 4, 16, and e.g. **XIANG** 4, 15]. Mountains are also associated with the lost text known as The Linked Mountains 連山 (see **LIAN SHAN**), which supposedly began with the hexagram **GEN** [52] ䷲.

SHANG DUI GUA 上對卦. The upper opposite hexagrams, see **BAN DUI GUA**.

SHANG FU GUA 上覆卦. The upper overturned hexagrams, see **BAN FU GUA**.

SHANG GUA 上卦. The upper trigram [of a hexagram]. See table 1 for various terms used to denote the upper and lower trigrams of a hexagram.

Table 1

下卦 – the lower trigram	上卦 – the upper trigram
後卦 – the rear trigram	前卦 – the front trigram
內卦 – the inner trigram	外卦 – the outer trigram
來卦 – the arriving trigram	往卦 – the departing trigram
貞卦 – the oracular trigram	悔卦 – the remorseful trigram

SHANG HU 上互. The upper interlocking [trigram]. The trigram that is composed of lines 3-5 (from bottom up) of a hexagram. See **HU TI**.

SHANG JIU 上九. The upper 9. This refers to a *yang* line in the 6th position (i.e. the top line) of the hexagram. This is not considered ‘a matching position’ (**DANG WEI** or ‘correct position’ **ZHENG WEI**); consequently, it is an inauspicious constellation of line and position. In the silk ms. (帛書, see **BOSHU YI**) this is written ‘elevated 9’ (尙九). See **YAO WEI**.

SHANG JIU 尚九. The elevated 9. This is how the top *yang* (上九, see **SHANG JIU**) lines of the hexagrams are referred to in the silk ms. (帛書, see **BOSHU YI**).

SHANG LIU 上六. The upper 6 [**XIANG** 29.6, 54.6]. This refers to a *yin* line in the 6th position (i.e. the top line) of the hexagram. This is considered ‘a matching position’ (**DANG WEI** or ‘correct position’ **ZHENG WEI**); consequently, it is an auspicious constellation of line and position. In the silk ms. (帛書, see **BOSHU YI**) this is written ‘elevated 6’ (尙六). See **YAO WEI**.

SHANG LIU 尚六. The elevated 6. This is how the top *yin* (上六, see **SHANG LIU**) lines of the hexagrams are referred to in the silk ms. (帛書, see **BOSHU YI**).

SHANG QU 商瞿 (b. c. 522 BCE), z. Zimu 子木. Shang was one of **KONG QIU**’s students, and acc. to the Han 漢 historians, Sima Qian 司馬遷 (c. 154 – c. 86 BCE) and **BAN GU** (32-92), he received The Changes from Kong Qiu. He is thus the first in the line of transmission that connected Kong with The Changes of Sima Qian’s own time. Sima Qian said, Shang passed The Changes on to **HAN BI** [SJ 7:2211], whereas **BAN GU** said, he passed The Changes on to **JIAO ZI** [HS 11:3597]. Shang is not credited with any work on The Changes.

SHANG SHI GUA 上世卦. The hexagrams of the upper generation. This refers to the eight hexagrams heading the eight divisions of the 64 hexagrams into

‘eight palaces’ (八宮) attrib. to **JING FANG**. See table 1 for the hexagrams of the upper palaces, also known as ‘the eight pure hexagrams’ (八純卦), (see **BA GONG GUA**).

Table 1
The Hexagrams of the Upper Generation 上世卦

YIN	 [2] KUN	 [57] XUN	 [30] LI	 [58] DUI
YANG	 [1] QIAN	 [51] ZHEN	 [29] KAN	 [52] GEN

SHANG WEI 上位. The upper position. This refers to the top positions of a hexagram (no. 6) or a trigram (no. 3). These are also known as ‘the last positions’ (終位). See **YAO WEI**.

SHANG XI 上繫. Lit. ‘the upper appended [words]’. This is a reference to the first part (卷) of **XI CI ZHUAN**.

SHANG XIA DUI YI GUA 上下對易卦. The upper and lower opposed pairs of hexagrams of The Changes, see Hang Xinzhai 杭辛齋 (1869-1924) [YJJC 147:100]. See **DUI GUA**.

SHANG XIA FAN YI GUA 上下反易卦. The upper and lower overturned hexagrams trigrams of The Changes, see Hang Xinzhai 杭辛齋 (1869-1924) [YJJC 147:100]. See **FAN GUA**.

SHANG XIA GUA 上下卦. The upper and lower trigram. A hexagram.

SHANG XIA XIANG YI 上下象易. The upper and lower images exchanged [YU FAN, YJJC 10:747]. See **LIANG XIANG YI**.

SHANG XIA YI XIANG 上下易象. The upper and lower exchanging images [YU FAN, YJJC 10:745]. See **LIANG XIANG YI**.

SHAO BOWEN 邵伯溫 (1057-1134), z. Ziwen 子文. Shao held various offices at the capital, but due to intrigues at court, he requested to be transferred to local services. After the Jin 金 (Jürchen) invasion in 1127, he was appointed Fiscal Commissioner of Li 利 Circuit (in pres. Sichuan 四川). In his studies of The Changes, Shao followed the teachings of his father **SHAO YONG**. He was also influenced by Cheng Hao 程顥 (1032-85), **CHENG YI**, and, especially, **SIMA GUANG** [biog. SS 37:12851-4; SYXA 1:472-5].

(1) Guan wu nei wai pian jie 觀物內外篇解 (L?), [SS 37:12854]. The bibl. says that Shao Bowen ed. the Guan wu nei pian jie 觀物內篇解 attrib. to **SHAO YONG** [SS-YWZ 15:5036].

(2) Zhou yi bian huo 周易辨惑, 1 *juan* [SS-YWZ 15:5036; JYK 1:20/5A: Not seen]. Facs. reprint: Yi xue bian huo 易學辨惑 [Taipei: Shangwu, 1983]. Based on the SKQS ed. comp. from the YLDD.

Lit. Franke 1976, 846-9.

SHAO KANGJIE 邵康節 – see **SHAO YONG**.

SHAO YANG 少陽. The lesser (or young) *yang*. See **SI XIANG**, def. 1.

SHAO YAOFU 邵堯夫 – see **SHAO YONG**.

SHAO YIN 少陰. The lesser (or young) *yin*. See **SI XIANG**, def. 1.

SHAO YONG 邵雍 (1011-77), z. Yaofu 堯夫, h. Yichuan zhangren 伊川丈人, p. Kangjie 康節. Philosopher, mathematician, and poet. Shao has sometimes been referred to as one of the founders of Studies of the Way (道學, see **DAO XUE**)—also known as Neo-Confucianism—and at others he has been disregarded in this context due to his apparent lack of interest in ethics. He managed to avoid official posts and stay out of the political struggle of his day. In 1048 he moved to the capital where he became close friends with **SIMA GUANG** and frequently met with Cheng Hao 程顥 (1032-85) and **CHENG YI**. For a period Shao had studied under **LI ZHICAI** from whom he received The [Yellow] River Diagram 河圖 (see **HE TU**), The Luo [River] Document 洛書 (see **LUO SHU**), and **FU XI**'s arrangements of the 64 hexagrams (see **XIAN TIAN TU**). These diagrams are said to have originated with **CHEN TUAN** (see **TU 圖**).

In his studies of The Changes numbers took priority over images, and Shao based much of his thinking on the numerical progression 1 – 2 – 4 – 8 etc. from **XI CI** 1.11. Shao understood this as an evolution from 'the great extreme' (太極) to 'spirit' (神) to numbers (數) to images (象) to physical objects (器). The number 8 played a central role in his cosmology. Shao correlated the twelve 'waning and waxing hexagrams' (消息卦, see **XIAO XI GUA**) with alternating numerical categories of 12 and 30 to create a great cosmological cycle: The 12 ('double') hours correspond to one day, 30 days correspond to one month, 12 months correspond to one year, 30 years correspond to one generation (世), 12 generations correspond to one revolution (運), and 30 revolutions correspond to one epoch (會). 12 epochs constitute a cycle. These cosmological speculations were inspired by Indian and Buddhist ideas. Shao had a great influence on **CAI YUANDING**, **CHEN GUAN**, **CHENG DACHANG**, **CHENG JIONG**, and **WANG SHI** [biog. SS 36:12726-8; SYXA 1:365-86].

(1) Gu Zhou yi 古周易 (L), 8 *juan* [JYK 1:19/2A: Not seen].

(2) Guan wu nei pian jie 觀物內篇解, 2 *juan* [SS-YWZ 15:5036]. The bibl. says this is ed. by Shao's son **SHAO BOWEN**. Shao Yong's biog. lists a Guan wu nei wai pian 觀物內外篇 [SS 36:12728], which in most eds. constitutes chp. 11 and 12 in (4).

(3) Guan wu wai pian 觀物外篇, 6 *juan* [SS-YWZ 15:5036]. The bibl. says

this contains Shao Yong's teachings as recorded by his student Zhang Min 張潛. This title usually constitutes chp. 12 of (4).

(4) Huang ji jing shi 皇極經世, 12 *juan* [SS-YWZ 15:5036]. Facs. reprint [Zhonghua shuju 1988]. This is also known as Huang ji jing shi shu 皇極經世書 [ZZMJ 93], and it is Shao's most important work (below abbr. HJJS). It has attracted a number of comm. and amplifications:

ZHANG XINGCHENG (1) & (2).

Huang Ji 黃畿, HJJS *shu zhuan* 書傳 [1504; Chunyuan tang ed., 1917].

Yang Xiangchun 楊向春, HJJS *xin Yi fa wei* 心易發威 [1569].

Wang Zhi 王植 (b. 1685), HJJS *shu jie* 書解 [date unknown].

Liu Sizhu 劉斯組, HJJS *xu yan* 緒言 [1746; Shanghai: Jiaojing, 1920].

Xu Wenjing 徐文靖, HJJS *kao* 攷 [1755].

He Mengyao 何夢瑤, HJJS *Yi zhi* 易知 [1763; Shanghai: Jiaojing, 1887].

Zeng Ziwei 曾子威, HJJS *bu yi* 補遺 [Fengtian, 1922].

Wang Zhen 王震, HJJS *yao lue* 要略 [Hong Kong, 1965].

(5) Xian tian tu 先天圖 [SYXA 1:367].

(6) Xu pian xi shu 敘篇系述 (L), 2 *juan* [SS-YWZ 15:5036].

A number of works and compilations—not listed in any early bibl.—on numerology related to The Changes are attrib. to Shao Yong:

(a) Kangjie shuo Yi 康節說易. 4 vols. [Zhengzhou: Zhongzhou guji, 1994].

(b) Meihua Yi shu 梅花易數, 5 *juan* [Lu Songan # 236]. This is also known as Meihua shu quan ji 梅花數全集 [Lu Songan # 3].

(c) Qinding Yi shu 前定易數, 2 vols. (冊) [Lu Songan # 810].

(d) Shao zi mi zhuan Yi shu 邵子秘傳易數, 1 *juan* [YXSM # 2684].

(e) Shao zi shen shu 邵子神數, 12 vols. (冊) [YXSM # 2685].

(f) Shao zi yi cuo jin Yi shu 邵子一撮金易數, 1 vol. (冊) [Lu Songan # 211].

(g) Yi cuo jin xian tian shu 一撮金先天數, 1 vol. (冊) [Lu Songan # 851].

Lit. Birdwhistell 1989; Franke 1976, 849-57; Fung 1953, 451-76; Hervouet 1978, 262.

SHE DA CHUAN 涉大川. Crossing the great stream. This expression occurs eight times in The Deciding Remarks 彖辭 (see **TUAN CI**)—each occurrence is repeated in the **TUAN** comm.—and four times in The Line Remarks 爻辭 (see **YAO CI**), see below. The expression does not occur elsewhere in The Changes. Eleven occurrences are prefixed by 'favourable' (利), one by 'unfavourable' (不利) (**SONG** [6.0]), one by 'to use', 'thereby' (用) (**QIAN** 謙 [15.1]), and one by 'inadmissible' (不可) (**YI** 頤 [27.5]).

HE TUO [YJJC 9:103] interpreted 'the great stream' as 'great difficulties' (大難), and **HOU GUO** [YJJC 9:112] saw it as a metaphor for 'danger' (險). Later comm. have followed this line of interpretation, e.g. **WANG BI** [YJJC 2:36]. **YU FAN** [YJJC 9:104] says, the great stream is the trigram **KAN** 坎, the images of which is both water and danger.

SHE XIANG 折像 (1st – 2nd cent. CE), z. Boshi 伯式. Follower of the trad. of The Changes of **JING FANG** (see **HAN YI XUE**) of which he is said to have had full understanding. It is also recorded that he was fond of the words of the Huang-Lao 黃老 school. She Xiang is not credited with any works on The Changes [biog. HHS 10:2720-1].

SHEN GAI 沈該 (12th cent.), z. Shouyue 守約 (or Yuanyue 元約). Between 1131 and 1162 Shen served as Attendant Gentleman in the Ministry of Rites, and in 1155 he was appointed Participant in Determining Governmental Matters. In 1159 he went into retirement. Shen presented his work on The Changes to the court of emperor Gaozong 高宗 (r. 1127-62). Shen focused on the numerology of **SHAO YONG** and he comm. on the cases of divination recorded in Zuo's Comm. on The Springs and Autumns 左傳春秋 (see **BIAN ZHAN**). He also applied the theory of 'interlocking trigrams' (互體, see **HU TI**) to the cases where one hexagram changes into another. This became known as 'changing or alternating interlocking [trigrams]' (變互) [SYXA 2:1261; JYK 1:23/4B-6A].

(1) Yi xiao zhuan 易小傳, 6 *juan* [SS-YWZ 15:5039]. Facs. reprint [Taipei: Shangwu, 1983].

SHEN LINSHI 沈麟士 (418 or 419? – 503), z. Yunzhen 雲禎 (in NS his personal name is also written 麟士). Raised in a poor family, Shen lived withdrawn from official life at Wucha shan 吳差山 (in pres. Zhejiang 浙江) where he taught The Classics 經 (see **JING**) and transmitted his teachings to hundreds of students. On several occasions he was summoned to the court of the Southern Qi 南齊 dynasty (479-502), but he managed to avoid office. Shen wrote comm. (now lost) on The Documents 書, The Mourning Garments 喪服 chp. of The Ceremonies and Rituals 儀禮, The Records of Rituals 禮記, The Springs and Autumns 春秋, The Book of Filial Piety 孝經, The Selected Sayings [of **KONG QIU**] 論語, Master Zhuang 莊子, and Master Lao 老子 [biog. NQS 3:943-4; NS 6:1892]. Only a single fragment of his works on The Changes has been preserved by **LI DINGZUO** [(3) YJJC 9:8], and judging from that—and the titles attrib. to him—Shen may have been influenced by the meaning and pattern trad. and **WANG BI**.

(1) Yi jing [yao lue] 易經[要略] (L) [NQS 3:944; NS 6:1892]. This title is not listed in the bibl. For the preserved fragment, see **MA GUOHAN** (1).

(2) Zhou yi liang Xi [xun] 周易兩繫訓 (L) [NQS 3:944; NS 6:1892]. This title is not listed in the bibl.

SHEN LINSHI 沈麟士 – see **SHEN LINSHI** 沈麟士.

SHEN NONG 神農. The Divine Husbandman, also known as the mythical emperor Yan 炎 of the Xia 夏 (trad. c. 21st – 16th cent. BCE), and one of the cultural heroes mentioned in **XI CI** 2.2 where he is credited with the invention of farm tools and trade. Acc. to **JING FANG** and **ZHENG XUAN**, it was the Divine Husbandman who doubled the eight trigrams and thus created the 64 hexagrams

[YJJC 4:11], see **BA GUA**. The Divine Husbandman has also been associated with The Changes Within Heaven 中天易 (see **ZHONG TIAN YI**) and The Return to the Hidden 歸藏 (see **GUI ZANG**).

SHEN SHU 神輸. Spirit Tributes. (L), 5 *pian* [HS-YWZ 6:1703]. Anonymous work listed under The Category of the Changes 易類.

SHENG 升, ䷭

Hexagram no. 46/40.

The hexagram figure consists of **XUN** 巽 below **KUN** 坤. This conveys the images of trees growing in the middle of the earth [DA XIANG] and submissiveness [TUAN].

The interlocking trigrams are **DUI** 兌 below **ZHEN** 震, joined they constitute **GUI MEI** [54] 歸妹, see **HU TI**.

The containing trigrams: **KAN** 坎 contains **ZHEN** 震, and **KUN** 坤 contains **DUI** 兌, see **BAO TI**.

Sheng is laterally linked with **WU WANG** [25] 無妄, see **PANG TONG GUA**.

In the hexagram arrangement of 'the eight palaces' (八宮), *Sheng* belongs to 'the 4th generation' (四世) of **ZHEN**'s palace and the 8th month, see **BA GONG GUA**.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Sheng* is one of 'the three dukes' (三公) hexagrams and belongs to the 12th month, see **GUA QI**.

This is a 'weft hexagram' (緯卦), see **JING GUA** 經卦, def. 2.

SHENG CHENG 生成. Production and completion.

Table 1
The Production and Completion of the Five Agents 五行生成

PRODUCTION	COMPLETION	AGENT	DIRECTION
Heaven's 1	Earth's 6	water (水)	north
Earth's 2	Heaven's 7	fire (火)	south
Heaven's 3	Earth's 8	wood (木)	east
Earth's 4	Heaven's 9	metal (金)	west
Heaven's 5	Earth's 10	soil (土)	center

(Based on Zheng Xuan's comm. on the Monthly Commands 月令 [Zheng Xuan 1961, 50]).

This refers to a system attrib. to **ZHENG XUAN** that correlates 'the numbers of Heaven and earth' (天地之數, see **TIAN DI ZHI SHU**), i.e. 1 – 10, with the five agents (五行, see **WU XING**) in two stages: Production and completion, e.g. the number 1 (of Heaven) produces the agent water (水) and the number 6 (of earth)

completes the agent water in the north, see table 1 (p. 203). The correlations of the numbers 1 – 10, the five agents, and the compass points are fundamental to the so-called river diagrams (see HE TU and LUO SHU).

SHENG JIANG 升降. Ascent and descent. This refers to the upwards and downwards movement of a line (or a trigram) within a hexagram. **ZHU ZHEN** glosses ‘ascent’ (升) as ‘going up’ (上) and ‘waxing’ (息), and ‘descent’ (降) as ‘going down’ (下) and ‘waning’ (消), thus comparing this theory to the ideas of ‘the upper and lower images exchanging’ (上下象易, see **SHANG XIA XIANG YI**) and ‘the waning and waxing hexagrams’ (消息卦, see **XIAO XI GUA**) [(3) YXJH 1:944]. The terms ‘ascent and descent’ may be traced back to **JING FANG** who used them interchangeably with ‘advancing and retreating’ (進退, see **JIN TUI**) in his explanations of ‘the hexagrams of the eight palaces’ (八宮卦, see **BA GONG GUA**), the activities of *yin yang* and the five agents (五行, see **WU XING**), and for various divination purposes, see e.g. his explanations under **FENG** [55] ䷶ and **MING YI** [36] ䷣ [YJJC 177:34-8]. The application of the theory of ascent and descent to exposition of The Changes is generally attrib. to **XUN SHUANG**, see Hui Dong 惠棟 (1697-1758) [YJJC 119:173] and **ZHANG HUIYAN** [(8) YJJC 181:1].

Reflections based on observations of the natural world persuaded Xun Shuang that there is a natural tendency for *yang* to ascend while *yin* descends. This tendency is reflected in human society where things associated with *yang* are prone to rise, and Xun incorporated this in his understanding of how the hexagrams change (see **GUA BIAN**). One of the dominant features of his system is related to the correlation of the hexagram lines and the ranks of nobility (see **YAO XIANG**) as well as some of the theories concerning line positions (see **YAO WEI**). The 2nd and the 5th lines of a hexagram are considered especially important because they occupy the central positions in the two constituent trigrams. Even positions (counted from bottom up) are favourable for *yin* lines while odd positions are favourable for *yang* lines, so the 2nd line should be a *yin* line (also known as ‘6 in the 2nd, 六二’) and the 5th line should be a *yang* line (‘9 in the 5th, 九五’). The 2nd *yin* line is correlated to ‘the grand masters’ (大夫) and the 5th *yang* line is correlated to ‘the Son of Heaven’ (天子). The consequence of all this is that if a *yang* line is in the 2nd position it will ascend to its rightful position, the 5th. Conversely, a *yin* line in 5th position will descend to the 2nd. Hence it is also referred to as ‘9 in the 2nd ascends to the 5th’ (九二升五) and ‘six in the 5th descends to the 2nd’ (六五降二).

Hui Dong emphasized this feature of Xun’s ascent-descent theory:

Xun Ciming (i.e. Xun Shuang) discussed The Changes using [the theory that] when *yang* is in the 2nd, it will rise and ascend to **KUN**’s [2] ䷁ 5th and become the sovereign, and when *yin* is in the 5th it will descend and take up residence in **QIAN**’s [1] ䷀ 2nd and become minister. For when **QIAN** [1] ䷀ ascends to **KUN** [2] ䷁ and becomes **KAN** [29] ䷜, and **KUN** [2] ䷁ descends to **QIAN** [1] ䷀

and becomes LI [30] ䷄, they complete JI JI [63] ䷮. When that is fixed, the six lines have obtained positions.

荀慈明論易以陽在二者當上升坤五爲君因在五者當降居乾二爲臣蓋乾升坤爲坎坤升乾爲離承既濟定則六爻得位 [YJJC 119: 173]

The stress on *Qian* and *Kun* means that the theory is often referred to as ‘*Qian* ascends and *Kun* descends’ (乾升坤降) or ‘*Qian* and *Kun* ascends and descends’ (乾坤升降). As is often the case, *Qian* and *Kun* are anomalies. *Qian* already has a *yang* line in the 5th position, therefore the 2nd *yang* line ascends to the 5th position of *Kun*.

The latter part of the above quotation relates to another feature of Xun’s theory: By means of ascent-descent the 62 remaining hexagrams have evolved from *Qian* and *Kun*. *Qian* and *Kun*, the first pair of hexagrams in the received ed. of The Changes, are completely *yang* and completely *yin*. When the 2nd and 5th lines ascend and descend, it is perceived as QIAN [1] ䷀ with *yin* lines in 2nd and 5th positions, i.e. LI [30] ䷄, and KUN [2] ䷁ with *yang* lines in 2nd and 5th positions, i.e. KAN [29] ䷁, see Xun’s comm. on WEN YAN 1 [YJJC 9:33]. *Kan* and *Li* constitute the last pair of hexagrams in the first part (卷) of the received ed. When the upper and lower trigrams of *Kan* and *Li* ascend and descend, JI JI [63] ䷮ and WEI JI [64] ䷶, the last pair of the second part, appear. Based on ascent-descent of lines and trigrams, the remaining hexagrams are thought to have developed in a similar manner. The initial phase is outlined in ZHU ZHEN’s Diagram of *Kan* and *Li* Between Heaven and Earth (坎離天地之中圖, see KAN LI TIAN DI ZHI ZHONG TU).

In Xun’s ascent-descent expositions of The Changes, the 2nd *yang* line ascending usually means it takes up the position as the 5th line (correlated to the Son of Heaven) in the same hexagram. Consequently, the 5th line in the hexagram has to be *yin* line, see e.g. his comm. on XIANG 19.2 & 19.5 (LIN [19] ䷳):

9 in 2nd: Complete greatness.¹ Auspicious. Nothing is not favourable.

咸臨吉无不利

XIANG: ‘Complete greatness. Auspicious. Nothing is not favourable’ means [someone] is not yet in accordance with the mandate.

咸臨吉无不利未順命也

Xun: The *yang* influence reaches to the 2nd [line], but it will ascend and take up residence in the 5th. All the *yin* [lines] support each other, therefore, ‘Nothing is not favourable.’ *Yang* will reside in the 5th, and *yin* will comply accordingly. Now [*yang*] is still present in the 2nd, therefore it says, ‘[someone] is not yet in accordance with the mandate’.

陽感至二當升居五群陰相承故无不利也陽當居五陰當順從今尙在二故曰未順命也 [YJJC 9:232f.]

6 in 5th: Knowing greatness is befitting for the great prince. Auspicious.

知臨大君之宜吉

XIANG: 'Befitting for a great prince' is what is called to proceed in the middle.

大君之宜行之謂也

Xun: He who is king has the sovereign's position. 'The great prince' refers to the 2nd [line]. It is befitting to ascend to the upper [trigram] and take up residence in the 5th position. 'Auspicious'. Therefore it says, 'Knowing greatness is befitting for the great prince.' The 2nd [line] is situated in the middle, it proceeds to ascend and take up residence in the 5th. The 5th is also situated in the middle, therefore, this 'is what is called to proceed in the middle'.

五者帝位大君謂二也宜升上居五位吉故曰知臨大君之宜也二者處中行升居五亦處中故行之謂也 [YJC 9:234]

The fragments of Xun's comm. included in **LI DINGZUO** (3) contain several similar examples of *yang* lines ascending from the unfavourable 2nd position to the appropriate 5th, a so-called 'matching position' (當位, see **DANG WEI**). In each case the hexagram has a *yin* line in the 5th position, e.g. **SHI** [7] ䷗, **TAI** [11] ䷊, **XIE** [40] ䷧, and **SHENG** [46] ䷞ [YJC 9:123f., 164, 407, 465]. There is one exception to the rule, though. **XU** [5] ䷬ already has a *yang* line in the 5th position so Xun extends the ascent-descent concept to include the constituent trigrams:

9 in the 2nd: Waiting on a sand bank. On a small scale there are objections. Eventually auspicious.

需于沙小有言終吉

XIANG: 'Waiting on a sand bank' means the lowlands are in the middle, so because of that, it is 'eventually auspicious' although 'there are objections on a small scale'.

需于沙衍在中也雖小有言以終吉也

Xun: The 2nd [line] corresponds to the 5th which is the hard [line] in the middle of a stream. Therefore it says, 'sand bank'. Knowing there are sandy wastelands ahead, one does not advance. The [lower] trigram *Qian* is situated in harmony, excellent virtue is abundant. When 'the lowlands are in the middle', one does not advance. 'The 2nd [line] has the same merits as the 4th' [**XI CI** 2.8] but the 3rd leans on it, therefore 'there are objections on a small scale'. Although the [trigram] **QIAN** ䷀ is at the bottom, it eventually will ascend to the top, and the 2nd will reside in the 5th, therefore, 'eventually auspicious'.

二應於五水中之剛故曰沙知前有沙漠而不進也體乾處和美德

優衍在中而不進也二與四同功而三據之故小有言乾雖在下終
當升上二當居五故終吉也 [YJJC 9:105f.]

The concept of ascending lines, however, is not restricted to the 2nd line. In Xun's comm. there are examples of *yang* lines in the 1st position ascending to the 5th position, FU [24] ䷋ [YJJC 9:275], *yang* lines in the 3rd position ascending, QIAN [15] ䷀ [YJJC 9:201], and *yang* lines in the 4th position ascending, LI [30] ䷔ [YJJC 9:328]. There are also *yang* lines in the 2nd position that do not ascend due to the presence of a *yang* line in the 5th; instead they remain, so "the 2nd [line becomes] the sovereign of the lower trigram [because] when the sovereigns do not contend, the hundred clans are without harm" (二者下體之君君不爭則百姓无害也), SONG [6] ䷆ [YJJC 9:117]. There is even an example of what seems to be a *yang* line in the 2nd position *descending* to the bottom line, Xun comm. on ZHUN [3] ䷮: "This is originally the hexagram KAN [29] ䷜" (此本坎卦也) to which Li Dingzuo noted, "6 in the 1st position ascends to the 2nd, and 9 in the 2nd descends to the 1st" (初六升二九二降初) [YJJC 9:83].

Similarly, a *yang* line may descend from the 3rd position to the 2nd, MENG [4] ䷃ [YJJC 9:95], from the 4th position to the 2nd, HUAN [59] ䷺ [YJJC 10:588], etc. However, the *yang* line that is claimed to ascend is still physically present in its original position in the hexagram in question whereas the *yang* line that is claimed to descend apparently has already done so, see e.g. HUAN [59] ䷺ where the *yang* line in 4th position already has descended to the 2nd. Thus the distinction between which lines are ascending and which are descending becomes somewhat blurred, and not surprisingly, *yin* lines—in addition to descending in as many ways as *yang* lines ascend—are also capable of ascent. It is, in other words, entirely open to interpretation which lines and positions to accentuate, and this may be the reason later comm., such as e.g. Zhu Zhen, Zhang Huiyan, and Hui Dong, focused on the less ambiguous relationship between the lines in 2nd and 5th positions and chose to largely ignore the more subtle aspects. The most famous early proponents of Xun's theory are YU FAN, SONG ZHONG, and FAN CHANGSHENG. See also FEN.

¹ Both XU GUA and ZHENG XUAN gloss 臨 as 'great' (大) [YJJC 9:228f.].

SHENG JIANG FAN DUI 升降反對. The overturned opposites that ascend and descend. This is the term ZHANG XINGCHENG uses to refer to a group of 48 hexagrams which in the received ed. of The Changes are paired acc. to the principle known as 'overturned hexagrams' (反卦, see FAN GUA), i.e. the first hexagram of a pair is turned upside down to produce the second, e.g. ZHUN [3] ䷮ turns into MENG [4] ䷃ [YJJC 155:19f.]. In fact, not 48 hexagrams, but 56 hexagrams in The Changes are paired acc. to overturned hexagrams which clearly is the principal way of ordering the hexagrams (for this argument, see GUA XU). Only those 8 hexagrams that do not reproduce a different hexagram by being turned upside down, i.e. QIAN [1] ䷀, KUN [2] ䷁, YI [27] ䷄, DA GUO [28] ䷌, KAN [29] ䷜, LI [30] ䷔, ZHONG FU [61] ䷆, and XIAO GUO [62] ䷈

are paired acc. to the principle of being ‘laterally linked’ (旁通, see PANG TONG GUA) which means the *yin* lines in the first hexagram turns into *yang* lines in the second, and vice versa. Zhang referred to these eight hexagrams as ‘the flying and hidden pairs’ (飛伏匹對, see FEI FU).

However, Zhang’s idea was to isolate those hexagrams that when turned upside down appear to have been transformed by ‘ascent and descent’ (升降, see SHENG JIANG), cf. ZHUN [3] ䷮ and MENG [4] ䷃. Therefore he removed from the group of 56 overturned hexagrams the 8 hexagrams that appear to be paired acc. to the principle of being laterally linked (which, in fact, they are not): TAI [11] ䷊, PI [12] ䷔, SUI [17] ䷐, GU [18] ䷮, JIAN [53] ䷧, GUI MEI [54] ䷥, JI JI [63] ䷮, and WEI JI [64] ䷶. This group he referred to as ‘the opposites that are flying and hidden, ascending and descending’ (飛伏升降皆對).

SHENG SHU 生數. The production numbers. This refers to the numbers 1 – 5, which are believed to produce the five agents (五行, see WU XING), see SHENG CHENG.

SHENG WO ZHE 我生者. The one that produced me. In the cycle in which the five agents (五行, see WU XING) ‘produce each other’ (相生, see XIANG SHENG), this refers to the agent which produces, e.g. in the relationship ‘wood produces fire’, wood is ‘the one that produced me’. This is also known as ‘the mother’ (母).

SHI 世. Generation; abbr. of SHI YAO, ‘generation line’, used by JING FANG [YJJ 177:90], see also BA GONG GUA.

SHI 十. The numeral 10.

1. Acc. to the XI CI 1.10, 10 is one of the numbers of the earth: 2, 4, 6, 8, and 10. See TIAN DI ZHI SHU.

2. The number that completes the agent earth, see WU XING.

SHI 師, ䷆

Hexagram no. 7/37. Traditionally associated with the multitudes, the commoners, who in times of peace cultivate the fields and in times of war make up an army.

The hexagram figure consists of KAN 坎 below KUN 坤. This conveys the images of water in the middle of the earth [DA XIANG], and danger and submissiveness [TUAN].

The interlocking trigrams are ZHEN ䷲ below KUN ䷁, joined they constitute FU [24] ䷋, see HU TI.

The containing trigrams: KAN ䷲ contains KUN ䷁, and KUN ䷁ contains ZHEN ䷲, see BAO TI.

Shi is laterally linked with TONG REN [13] ䷌, see PANG TONG GUA.

In the hexagram arrangement of the 'eight palaces' (八宮), *Shi* belongs to the 'returning souls' (歸魂) of KAN's palace and the 7th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Shi* is one of 'the great officials' (大夫) hexagrams and belongs to the 4th month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2.

SHI CHOU 施讎 (1st cent. BCE), z. Changqing 長卿. Shi was a court academician during the reign of emperor Xuan 宣帝 (73-49 BCE), and in 51 BCE he participated in the discussions of the Five Classics 五經 (see JING) in the Stone Canal Pavilion 石渠閣. Together with his fellow students MENG XI and LIANGQIU HE, he received The Changes from TIAN WANGSUN, and each established his own trad. Shi passed his own 'new text' (今文, see HAN YI XUE) school of The Changes on to ZHANG YU and LU BO [biog. HS 11:3598], see HAN YI XUE.

(1) Yi jing 易經 (L), 12 *pian* [HS-YWZ 6:1703].

(2) [Yi] zhang ju [易]章句 (L), 2 *pian* [HS-YWZ 6:1704]. For a collection of preserved fragments, see MA GUOHAN (1).

SHI GUA 始卦. The first hexagrams. This refers to the hexagrams (or the parts of the hexagrams) that correspond to the first of the three '5-day periods' (候) that constitute a solar interval in the system of 'the hexagrams and the vital material force' (卦氣). In this system the first hexagrams are those belonging to 'the three dukes' (三公) and the trigrams of the hexagrams belonging to 'the feudal lords' (諸侯), see GUA QI.

SHI HE 噬嗑, ䷔

Hexagram no. 21/55.

The hexagram figure consists of ZHEN 震 below LI 離. This conveys the images of thunder and lightning [DA XIANG], and movement and brightness [TUAN].

The interlocking trigrams are GEN ䷋ below KAN ䷜, joined they constitute JIAN [39] ䷳, see HU TI.

The containing trigrams: LI ䷔ contains KAN ䷜ and GEN ䷋, see BAO TI.

Shi he is laterally linked with JING [48] ䷚, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Shi he* belongs to 'the 5th generation' (五世) of XUN's palace and the 9th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Shi he* is one of 'the nine ministers' (九卿) hexagrams and belongs to the 10th month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2. This

hexagram is said to have inspired **SHEN NONG**'s invention of the market place [XI CI 2.2].

SHI JIE 石介 (1005-1045), z. Shoudao 守道, h. Culai xiansheng 徂徠先生. *Jinshi* degree in 1030. Shi held various offices including Surveillance Judge, Military Supervisor, and Lecturer at the Directorate of Education. Shi together with **HU YUAN** and Sun Fu 孫復 (992-1057) were known as 'the three gentlemen of the early Song 宋' (宋初三先生). In his studies of The Changes, Shi followed the meanings and patterns trad. and was opposed to both images and numbers and **WANG BI**'s Profound Studies (玄學, see **XUAN XUE**) [biog. SS 37:12833-6; SYXA 1:103-12].

(1) [Yi] kou yi [易]口義 (L), 10 *juan* [SS-YWZ 15:5035] aka Zhou yi jie 周易解 [JYK 1:18/1A: Lost].

Lit. Franke 1976, 868-70.

SHI LEI MOU 是類謀. Classified Deliberations. 1 *juan*. This is one of the eight Apocrypha of the Changes 易緯, comp. from the YLDD [YJJC 161; Isho 1.2]. Some twenty quotations (the longest numbering approx. 370 characters) are not included in the present collection. The comm., attrib. to **ZHENG XUAN**, is of doubtful provenance as has been demonstrated by Sun Yirang 孫詒讓 (1848-1908) [Isho 1.2:95, n. 1 & *passim*], see also **YI WEI**. Although the text does speak of the vital material force (氣) of the trigrams, it is less inclined towards images and numbers and The Changes than the other Apocrypha of the Changes and more concerned with diagrams (圖, see **TU**), records (錄), tallies (符), and auspicious portents (瑞) that could be interpreted as a sign of the reception of Heaven's Mandate (天命). See also **ZHANG HUIYAN** (2).

SHI MO 史默 – see **CAI MO**.

SHI SHI 史事. Historical enterprises. This refers to an approach to—or a school of studies of—The Changes which interprets the text as a historical document. As is well-known, The Changes does record references to historical events and characters, e.g. Ji Zi 箕子 [36.5] or 'the High Ancestor attacked the Demon region' 高宗伐鬼方 [63.3]. This kind of exegesis originated with **GAN BAO** but did not gain momentum until the Southern Song 南宋 (1127-1279) when it was taken up by **HU YUAN**, Cheng Hao 程顥 (1032-85), and **CHENG YI**. It is **LI GUANG** and **YANG WANLI**, who continued the studies of **WANG BI** and **CHENG YI**, that are usually referred to as representative of the historical approach.

SHI WEI 失位. To lose the position [TUAN 62, see also **YU FAN**, YJJC 9:127]. This means that either a *yin* line is in a *yang* position (i.e. nos. 1, 3, or 5) or a *yang* line is in a *yin* position (nos. 2, 4, or 6) and therefore is liable to change, see e.g. [YJJC 9:104]. The **XIAO XIANG** (see also **YU FAN** [YJJC 9:259]) uses the expression 'lost the correct [position]' (失正) in the same sense. See **YAO WEI**.

SHI WENHUI 史文徽 – see SHI ZHENG 史徵.

SHI YAO 世爻. The generation line(s), ZHANG XINGCHENG's (12th cent.) [(7) YJJC 155:8-9]) term for 'the hexagram ruler' (卦主, see GUA ZHU) in JING FANG's arrangement of 'the hexagrams of the eight palaces', see BA GONG GUA.

SHI YI 十翼. The Ten Wings (翼 also means 'to assist').

1. Collective title for TUAN ZHUAN 1 and 2, XIANG ZHUAN 1 and 2, XI CI ZHUAN 1 and 2, WEN YAN, SHUO GUA, XU GUA, and ZA GUA. The earliest occurrences of this title seem to be in *The Literary Minds and Carved Dragons* 文心雕龍 by Liu Xie 劉勰 (462-522) [Liu Xie 1969, 1:21], *The Treatise on the Two Teachings* 二教論 written 570-1 by the Buddhist monk Daoan 道安 (6th cent.; not to be confused with his more famous namesake who lived 312-85) [DZJ 52:138; Zürcher 1959, 272], or in LU DEMING (556-627) [(1) 1:1/1A]. The trad. attrib. of authorship to KONG QIU (q.v.) dating back to the 2nd cent. BCE was considered an irrefutable fact by the orthodox Tang (618-907) comm. KONG YINGDA [(2), YJJC 5:20] and the SJ comm. Zhang Shoujie 張守節 (8th cent.) [SJ 6:1937, n. 1]. The earliest recorded voice sceptical of this trad. is that by OUYANG XIU (1007-1072) in whose opinion only the *Tuan* and the *Xiang* are authored by Kong Qiu [(1), YJJC 141:19]. Ouyang also pointed to the heterogeneous nature of the remaining Wings. See under the title of each Wing for more details.

2. In one of *The Apocrypha of the Changes* 易緯 (see YI WEI), the QIAN KUN ZUO DU, the title 'Ten Wings' refers to a different set of texts than the above. Following the trad. that was read into *The Selected Sayings* [of KONG QIU] 論語, it is stated that master Kong took up studies of *The Changes* at the age of fifty and that modelling himself on king Wen 文王 (see WEN WANG) and the Duke of Zhou 周公 (see ZHOU GONG), he composed the Ten Wings: *The Nine Questions* 九問, *the Ten Wrongs* 十惡, *the Seven Rights* 七正, *the Eight Laments* 八嘆, *the Upper and Lower Appended Remarks* 上下繫辭, *the Great Way* 大道, and *the Great Meaning* 大義 [YJJC 158:47]. Except for the Appended Remarks in two parts, nothing is known of these texts, if indeed they ever existed as such.

SHI YUE GUA 十月卦. The hexagram(s) of the 10th month.

1. In the sequence of 'waning and waxing hexagrams' (消息卦), this is KUN [47] ䷁, see XIAO XI GUA.

2. In the arrangement of 'the hexagrams of the eight palaces' (八宮卦), this refers to KUN [47] ䷁, KAN [29] ䷁, ZHEN [51] ䷁, and DUI [58] ䷁, which belong to the hexagrams of 'the upper generation' (上世), see BA GONG GUA.

3. In the correlations of 'the hexagrams and the vital material force' (卦氣), this refers to GEN [52] ䷁, JI JI [63] ䷁, SHI HE [21] ䷁, DA GUO [28] ䷁, and KUN [47] ䷁, see GUA QI.

SHI ZHENG 失正. To lose the correct [position] [**XIAO XIANG**, see also **YU FAN**, YJJC 9: 259]. This means that either a *yin* line is in a *yang* position (i.e. nos. 1, 3, or 5) or a *yang* line is in a *yin* position (nos. 2, 4, or 6). The **TUAN** (see also **YU FAN** [YJJC 9: 127]) uses the expression 'lost the position' (失位) in the same sense. See **YAO WEI**.

SHI ZHENG 史徵 (7th-10th cent.). Shi's personal name as recorded here is based on the standard established by Zhu Yizun 朱彝尊 (1629-1709) [JYK 1:15/7A]. It is also written as 證, Wenhui 文徽 or Zhizheng 之徵. No details of his life are recorded. His work on The Changes had a certain impact on **CHENG YI** and **YANG WANLI**. The contents of (1) closely resemble the comm. collected by **KONG YINGDA** [(2) YJJC 4-8] and **LI DINGZUO** [(3) YJJC 9-10]. Among the comm. quoted are **HE TUO**, **HOU GUO**, **LU JI**, **SONG ZHONG**, **WANG YI**, **XUN SHUANG**, **YU FAN**, **ZHENG ZHONG**, and **ZHOU HONGZHENG**.

(1) *Yi kou jue yi* 易口訣義, 6 *juan* [SS-YWZ 15:5035]. Entitled *Zhou yi kou jue yi* 周易口訣義, this work is widely available [YJJC 13; Taipei: Shangwu, 1983]. This ed. stems from a rare fragmented hand-written copy incl. in YLDD, which lacks comm. on hexagrams [16], [17], [25], [34], [35], [38], [39], and [61].

SHI ZHENG 史證 – see **SHI ZHENG** 史徵.

SHI ZHIZHENG 史之徵 – see **SHI ZHENG** 史徵.

SHIBA BIAN 十八變. The eighteen transformations [**XI CI** 1.8, actually written 十有八變]. This refers to the eighteen times 'the four regulations' (四營, see **SI YING**) must be performed to complete a hexagram. In the divination procedure using yarrow sticks, each of the six hexagram lines is produced by three times manipulating the stick in four steps, see **DA YAN ZHI SHU**.

SHIER BI GUA 十二辟卦. The twelve sovereign hexagrams, see **XIAO XI GUA**.

SHIER JUN GUA 十二君卦. The twelve sovereign hexagrams, see **XIAO XI GUA**.

SHIER XIAO XI GUA 十二消息卦. The twelve waning and waxing hexagrams, see **XIAO XI GUA**.

SHIER YUE GUA 十二月卦. The hexagram(s) of the 12th (or twelve) month(s).

1. The hexagram of the 12th month. In the sequence of 'waning and waxing hexagrams' (消息卦), this is **LIN** [19] ䷵, see **XIAO XI GUA**.

2. The hexagrams of the 12th month. In the arrangement of 'the hexagrams of the eight palaces' (八宮卦), this refers to **LIN** [19] ䷵, **DA XU** [26] ䷗, **XIE**

[40] ䷋, and DING [50] ䷔, which belong to the hexagrams of ‘the 2nd generation’ (二世), see BA GONG GUA.

3. The hexagrams of the 12th month. In the correlations of ‘the hexagrams and the vital material force’ (卦氣), this refers to ZHUN [3] ䷮, QIAN [15] ䷀, KUI [38] ䷥, SHENG [46] ䷶, and LIN [19] ䷒, see GUA QI.

4. The hexagrams of the twelve months, see XIAO XI GUA.

SHIER YUE ZHU GUA 十二月主卦. The twelve months’ ruling hexagrams. See XIAO XI GUA.

SHIJING ZHOU YI 熹平石經周易. The stone classic Changes of Zhou, see XIPING SHIJING ZHOU YI.

SHILIU HU GUA 十六互卦. Lit. the sixteen interlocking hexagrams, more commonly known as ‘the sixteen attending hexagrams’ (十六事卦), see HU TI.

SHILIU SHI GUA 十六事卦. The sixteen attending hexagrams. This may refer to the sixteen possible figures—or ‘quadragrams’—composed of *yin* and *yang* lines in groups of four. This is one of the intermediate steps in SHAO YONG’s progression from ‘the great extreme’ (太極, see TAI JI) to the 64 hexagrams (1 – 2 – 4 – 8 – 16 – 32 – 64). It may also refer to the sixteen hexagrams that may be assembled based on the lines of these figures, i.e. the three upper lines of a ‘quadragram’ are combined with the three lower lines to form a hexagram, see HU TI.

SHISUN ZHANG 士孫張 (1st cent. BCE – 1st cent. CE?), z. Zhongfang 仲方. Court academician and Palace Steward. Shisun, together with HENG XIAN and DENG PENGZU, received LIANGQIU HE’s trad. of The Changes from WULU CHONGZONG (see HAN YI XUE). It is not clear how the line of transmission continued from Shisun, and he is not credited with any works on The Changes [HS 11:3601].

SHIYI YUE GUA 十一月卦. The hexagram(s) of the 11th month.

1. In the sequence of ‘waning and waxing hexagrams’ (消息卦), this is FU [24] ䷗, see XIAO XI GUA.

2. In the arrangement of ‘the hexagrams of the eight palaces’ (八宮卦), this refers to XIAO XU [9] ䷈, BI [22] ䷗, FU [24] ䷗, and JIE [60] ䷧, which belong to the hexagrams of ‘the 1st generation’ (一世), see BA GONG GUA.

3. In the correlations of ‘the hexagrams and the vital material force’ (卦氣), this refers to WEI JI [64] ䷘, JIAN [39] ䷢, YI [27] ䷇, ZHONG FU [61] ䷶, and FU [24] ䷗, see GUA QI.

SHU 數. Number(s), see DA YAN ZHI SHU and TIAN DI ZHI SHU.

SHUCAI 蜀才 – see FAN CHANGSHENG.

SHUI 水. Water.

1. One of the five agents (五行, see WU XING). The element water was originally associated with ‘enriching and descending’ (潤下) and ‘producing saltiness’ (作鹹) in the Great Plan 洪範 (see HONG FAN) of The Documents 書 [Qu Wanli 屈萬里 1972, 76; tr. Karlgren 1950, 30]. The cosmological ramifications are summed up in the Comprehensive [Discussions] in the White Tiger [Hall] (白虎通):

Water’s position is in the north; the north is where the vital material force of *yin*, being present below the Yellow Springs, it is responsible for nourishing the myriad things. The meaning of water is to equalize. When it nourishes things equally, there is an equalizing pattern.

水位在北方北方者陰氣在黃泉之下任養萬物水之爲言准也養物平均有准則也 [Bo hu tong, ZZMJ 86:199; tr. Tjan 1949, 429].

2. The natural phenomenon associated with the trigram KAN ☵ [SHUO GUA 4, 14, and e.g. XIANG 6, 7]. Kan’s connection with water may occasionally be expressed as ‘clouds’ (雲) [XIANG 3] or ‘a spring’ (泉) [XIANG 4].

SHUI YUQUAN 稅與權 (13th cent.), z. Xunfu 巽甫. Few details of his life are recorded. Shui was well versed in The Classics 經 (see JING) and one of the most important transmitters of the teachings of WEI LIAOWENG. His studies of The Changes focused on The Diagrams (圖, see TU) [SYXA 4:2683f.].

(1) Jiao zheng Zhou yi gu jing 校正周易古經 (L), 12 *juan* [JYK 2:36/2B: Fragmented].

(2) Yi xue qi meng xiao zhuan 易學啓蒙小傳, 1 *juan* [JYK 2:36/3B]. Facs. reprint with app. Yi xue qi meng gu jing zhuan 易學啓蒙古經傳, 1 *juan* [Taibei: Shangwu, 1983].

SHUN 順. Acquiescence. A characteristic associated with the trigram KUN ☷ [WEN YAN 2; SHUO GUA 6].

SHUO GUA 說卦. Explaining the Trigrams. This is traditionally the 8th of The Ten Wings (十翼, see SHI YI), and like the rest it was attrib. to KONG QIU. OUYANG XIU (1007-72) was among the first to doubt this trad., and few scholars today believe Kong Qiu ever saw the text. The received ed. exist in two different recensions, one in 17 sections (章) and one in 11 sections, see table 1 (p. 215).

The following discussion follows Kong Yingda’s division. It is generally recognized that the present Wing contains two different texts: Sections 1-3 and sections 4-17. Matsui Rashu (1751-1822) pointed to the resemblance between sections 1-3 and The Commentary on the Attached Remarks 繫辭傳 (see XI CI

ZHUAN), and in his reorganization of the latter, he inserted the former [Shchutskii 1980, 162]. The discovery of the silk ms. of *The Changes* (帛書易, see BOSHU YI) proved Matsui partially right, sections 1-3 occurred as part of the text which was given the title *The Significance of the Changes* 易之義, see YI ZHI YI [Shaughnessy 1996a, 218]. It is uncertain when the two parts of the present ed., which may date back to the mid 3rd cent. BCE, were edited together.

Table 1
The Divisions of the *Shuo gua*

KONG YINGDA	1	2	3	4	4	5	6	7	8	9	10-17
ZHU XI	1	2	3	4	5	6	7	8	9	10	11

(KONG YINGDA [(2) YJJC 8:733-58] & ZHU XI [(6) YJJC 28:493-507]).

Sections 1-3 contain a history of the creation of *The Changes* and the hexagrams. Sections 4 and 5 discuss the sequence of the eight trigrams and its cosmological ramifications; especially section 4 is important for the images and numbers trad. as it is the textual source for *The Diagram Succeeding Heaven* (後天圖, see HOU TIAN TU). The remaining sections contain symbolic correlations to the eight trigrams (see BA GUA XIANG): Section 6 lists certain physical and mental characteristics, section 7 lists animals, section 8 lists body parts, and section 9 lists the family members. Sections 10-17 list a number of correlates for each of the eight trigrams starting with QIAN ☰. These lists are known as 'the extended images' (廣象, see GUANG XIANG) because they were believed to be later additions to the more original images of the previous sections. However, the symbolic correlations listed in *Explaining the Trigrams* are only a small part of a larger 'catalogue', as it were, available to the Han scholars of *The Changes*. These correlations have been culled from various sources by later scholars, see e.g. Hang Xinzhai 杭辛齋 (1869-1924) [YJJC 147:128-35], and are usually referred to as 'the lost images' (逸象, see YI XIANG).

SI 四. The numeral 4.

1. Acc. to the XI CI 1.10, 4 is one of the numbers of the Heaven: 2, 4, 6, 8, and 10. See TIAN DI ZHI SHU.

2. The number that produces the agent metal, see WU XING and SHENG CHENG.

SI DE 四德. The four virtues. See YUAN HENG LI ZHEN.

SI DUO JU 四多懼. The fourth [line] is frequently dreaded, see YI WEI 異位.

SI HU 四互. The '4' interlocking [trigram]. This is Li Daoping's 李道平 (fl. 1818-43) term for the upper interlocking trigram (上互體), i.e. the trigram

composed of a hexagram's lines 3 – 5 [YJJC 94:707]. However, Li uses the term 'the '3' interlocking [trigram]' in the same sense [YJJC 93:399]. See **HU TI**.

SI HUA HU TI 四畫互體. The four lines' interlocking trigrams, see **LIAN HU**.

SI HUA LIAN HU 四畫連互. The four lines' linked interlocking [trigrams], see **LIAN HU**.

SI JIAN LING 四監令. The four directors, i.e. the trigrams/hexagrams **KAN** ䷜ / **KAN** [29] ䷜, **LI** ䷝ / **LI** [30] ䷝, **ZHEN** ䷲ / **ZHEN** [51] ䷲, and **DUI** ䷹ / **DUI** [58] ䷹, which correspond to the four corners, see **SI ZHENG GUA**.

SI JIAN SI 四監司. The four regional inspectors, i.e. the trigrams/hexagrams **KAN** ䷜ / **KAN** [29] ䷜, **LI** ䷝ / **LI** [30] ䷝, **ZHEN** ䷲ / **ZHEN** [51] ䷲, and **DUI** ䷹ / **DUI** [58] ䷹, which correspond to the four corners, see **SI ZHENG GUA**.

SI JIU 四九. The numbers 4 and 9, which produce and complete the agent metal, see **WU XING** and **SHENG CHENG**.

SI SHI GUA 四世卦. The hexagrams of the 4th generation. This refers to a 'cross-section' of the hexagrams of 'the eight palaces' (八宮, see **BA GONG GUA**) in which the 1st, 2nd, 3rd, and 4th lines (counted from bottom up) of the hexagrams have changed compared with 'the eight pure hexagrams' (八純卦, see **BA CHUN GUA**), see table 1.

Table 1
The Hexagrams of the 4th Generation 四世卦

YIN	䷜ [34] DA ZHUANG	䷲ [25] WU WANG	䷹ [4] MENG	䷶ [39] JIAN
YANG	䷛ [20] GUAN	䷫ [46] SHENG	䷧ [49] GE	䷥ [38] KUI

SI SHI GUA 四時卦. The four seasons' trigrams/hexagrams [**YI WEI JI LAN TU**, YJJC 159:13], i.e. **KAN** ䷜ / **KAN** [29] ䷜ (= winter), **LI** ䷝ / **LI** [30] ䷝ (= summer), **ZHEN** ䷲ / **ZHEN** [51] ䷲ (= spring), and **DUI** ䷹ / **DUI** [58] ䷹ (= autumn), see **SI ZHENG GUA**, def. 1.

SI SHU 四書. The Four Books. These are The Selected Sayings [of **KONG QIU**] 論語, Master Meng 孟子, The Great Learning 大學, and The Central Harmony 中庸. The last two titles were originally two chps. from The Records of Rituals 禮記. These four works—combined and furnished with a comm. by **ZHU XI**—

were meant for the education of scholar-officials, and they were used for the state examinations from 1313 to 1905.

SI TI ZHEN 四體震. The fourth [line's] trigram is **ZHEN** ䷲. This is an expression used by **YAO XIN** to denote a hexagram's upper trigram which is counted from the fourth line up, e.g. hexagram **FENG** [55] ䷶ has the trigram **ZHEN** ䷲ as the upper trigram [YJJC 10:553]. See also **SAN TI ZHEN**.

SI WEI 四維. The four corners [YI QIAN ZUO DU, YJJC 157:7]. Abbr. of **SI WEI GUA**, see **SI YU GUA**.

SI WEI GUA 四維卦. The four corners' trigrams [YI QIAN ZUO DU, YJJC 157:7]. This refers to the trigrams that corresponds to the directions NW, NE, SE, and SW, see **SI YU GUA**.

SI XIANG 四象. The four images. The expression occurs twice in **XI CI** 1.11:

Therefore, The Changes has the Supreme Pole; this produces the two matching appearances, the two matching appearances produce the four images, and the four images produce the eight trigrams. [...] The He river brought forth the diagram, and the Luo river brought forth the document. The sages imitated this, so The Changes has the four images whereby it is manifest and words attached to it whereby it is announced.

是故易有太極是生兩儀兩儀生四象四象生八卦 [...] 河出圖洛出書聖人則之易有四象所以示也繫辭焉所以告也

1. The four images may refer to the numbers 6, 7, 8, and 9.

Table 1
The Four Images 四象

I	II	III	IV	V	VI
36	9	Moving Yang line	Old yang 老陽	Greater yang 太陽	==
28	7	Stable Yang line	Young yang 少陽	Lesser yang 少陽	= =
32	8	Stable yin line	Young yin 少陰	Lesser yin 少陰	= =
24	6	Moving yin line	Old yin 老陰	Greater yin 太陰	= =

In his comm. on the second occurrence above, **KONG YINGDA** [(2) YJJC 4:389] (574-648) related the four numerals to the four kinds of lines yielded by the

standard divination procedure, e.g. 9 indicates a moving (or old) *yang* line, which changes into its opposite, whereas 7 indicates a stable (or young) *yin* line, which does not change (see **DA YAN ZHI SHU**), see table 1 (p. 217), cols. III & IV. **LIU MU** [(4) YJJC 143:18f.] (1011-64), on the other hand, thinks the numerals refer to the River Diagram (see **HE TU**). See also **XIAN TIAN TU**.

2. The four images may refer to the four doubled trigrams **KAN** ䷜, **ZHEN** ䷲, **LI** ䷲, and **DUI** ䷹ (i.e. the hexagrams **KAN** [29] ䷜, **ZHEN** [51] ䷲, **LI** [30] ䷲, and **DUI** [58] ䷹) known as 'the four principal trigrams' (四正卦), [**YI WEI JI LAN TU**, YJJC 159:41], see **SI ZHENG GUA**, def. 1, and **GUA QI**.

3. Acc. to **YU FAN**'s comm. on **XI CI** 1.11 [YJJC 10:711], the four images refer to the four seasons represented by the trigrams **KAN** ䷜, **ZHEN** ䷲, **LI** ䷲, and **DUI** ䷹ in The Diagram Succeeding Heaven (後天圖, see **HOU TIAN TU**), cf. (2) above.

4. **ZHU XI** [(6), YJJC 28:413] (1130-1200) said, the four images are the four combinations of one *yin* and one *yang* line, see plate 3 and table 1 (p. 217), cols. V & VI.

5. Acc. to **KONG YINGDA**'s comm. [(2), YJJC 4:389], the first occurrence of the term 'four images' refers to four of the Five Agents (**WU XING**): Metal, wood, water, and fire.

6. **Chen Yingrun** 陳應潤 (fl. 1314-1340) interpreted the four images as the four directions which are represented by the trigrams **KAN** ䷜, **ZHEN** ䷲, **LI** ䷲, and **DUI** ䷹ in The Diagram Succeeding Heaven (後天圖, see **HOU TIAN TU**), cf. def. 2 above [Shi Wei 1995, 767f.].

SI XIANG XIANG JIAO WEI SHILIU SHI GUA TU 四象相交為十六事卦圖. Diagram of the Four Images Exchanging with Each Other to Become the Sixteen Attending Hexagrams, see **HU TI**.

SI XIANSHENG 四先生. The four gentlemen [of the teachings of **Cheng Hao** 程顥 (1032-85) and **CHENG YI**] who are **LÜ DALIN**, **YANG SHI**, **YOU ZUO**, and **Xie Liangzuo** 謝良佐 (1050-1121).

SI YI 四易. The Four Changes. These are The Changes of Heaven, earth, man, and the demons (鬼), see **BA GONG GUA**, table 4.

SI YING 四營. The four regulations [**XI CI** 1.8]. This refers to the four basic steps in the divination procedure: 1) Dividing the yarrow sticks into two groups; 2) Removing one yarrow stick from one of the groups; 3) Counting the rest through by fours; and 4) Removing the remainders. These four steps are said 'to complete a change' (成易) and when repeated three times, they produce one hexagram line, see **DA YAN ZHI SHU**.

SI YU GUA 四隅卦. The four corners' trigrams.

1. This refers to the four trigrams that represents the intermediate directions in The Diagram Succeeding Heaven (後天圖, see **HOU TIAN TU**) and

The Diagram of the Nine Palaces (九宮圖, see LUO SHU): QIAN ☰ (NW), KUN ☷ (SW), GEN ☶ (NE), and XUN ☴ (SE). This diagram is based on SHUO GUA 4.

2. In the Diagram Preceding Heaven (先天圖, see XIAN TIAN TU), which is derived from SHUO GUA 3, the four intermediate directions are represented by GEN ☶ (NW), XUN ☴ (SW), ZHEN ☳ (NE), and DUI ☱ (SE). See also SHAO YONG.

SI YUE GUA 四月卦. The hexagram(s) of the 4th month.

1. In the sequence of 'waning and waxing hexagrams' (消息卦), this is QIAN [1] ☰, see XIAO XI GUA.

2. In the arrangement of 'the hexagrams of the eight palaces' (八宮卦), this refers to QIAN [1] ☰, LI [30] ☲, GEN [52] ☶, and XUN [57] ☴, which belong to the hexagrams of 'the upper generation' (上世), see BA GONG GUA.

3. In the correlations of 'the hexagrams and the vital material force' (卦氣), this refers to LÜ [56] ☱, SHI [7] ☶, BI [8] ☱, XIAO XU [9] ☱, and QIAN [1] ☰, see GUA QI.

SI ZHENG 四正. The four principal [trigrams/hexagrams].

1. Abbr. of SI ZHENG GUA.

2. Acc. to SHAO YONG (1011-77) [Lin Zhongjun 1998, 217], this refers to the four trigrams—or hexagrams composed of these trigrams—that do not produce a different figure when turned upside down, i.e. QIAN [1] ☰, KUN [2] ☷, KAN [29] ☵, and LI [30] ☲. See also YU GUA, def. 2.

SI ZHENG GUA 四正卦. The four principal trigrams.

1. This refers to the four trigrams that represent the four directions in The Diagram Succeeding Heaven 後天圖 (see HOU TIAN TU) and the Diagram of the Nine Palaces 九宮圖 (see LUO SHU): KAN ☵ (N), LI ☲ (S), ZHEN ☳ (E), and DUI ☱ (W). This diagram is based on SHUO GUA 4. YIXING (673 or 683-727) (4) says, MENG XI (1st cent. BCE) correlated these four trigrams to the four seasons, see table 1 (p. 220) [XTS 2:599].

In The Apocrypha of the Changes 易緯 (see YI WEI), the names KAN, LI, ZHEN, and DUI refer to the four hexagrams that result from doubling the trigrams. Thus the six climatic periods within each season correspond to the six lines of the hexagram [JING FANG, YJJC 177:108-9; YI WEI JI LAN TU, YJJC 159:72; QIAN YUAN XU ZHI JI, YJJC 161:9], see table 2 (p. 220).

Due to the above correlations, the four trigrams or hexagrams are also known as 'the four seasons' trigrams/ hexagrams' (四時卦) [YI WEI JI LAN TU, YJJC 159:13], 'the trigrams/hexagrams of the regional earls' (方伯之卦) [ZHENG XUAN (127-200), see YI WEI JI LAN TU, YJJC 159:13], 'the four directors' (四監令) and 'the four regional inspectors' (四監司).

2. In the Diagram Preceding Heaven 先天圖 (see XIAN TIAN TU), the four trigrams that represent the four directions are QIAN ☰ (S), KUN ☷ (N), LI ☲ (E), and KAN ☵ (W). This arrangement is derived from SHUO GUA 3.

Table 1
The Four Principal Trigram 四正卦

THE FOUR PRINCIPAL TRIGRAMS	THE 24 CLIMATIC PERIODS (節氣)	THE TRADITIONAL CALENDAR
 KAN (N)	Winter solstice (冬至) – Waking of Insects (驚蟄)	11th month – 2nd month
 DUI (W)	Spring Equinox (春分) – Grain in Ear (芒種)	2nd month – 5th month
 LI (S)	Summer Solstice (夏至) – White Dew (白露)	5th month – 8th month
 ZHEN (E)	Autumn Equinox (秋分) – Great Snow (大雪)	8th month – 11th month

Table 2
The Four Principal Hexagram 四正卦

THE FOUR PRINCIPAL HEXAGRAMS	 ZHEN [51]	 LI [30]	 DUI [58]	 KAN [29]
The four seasons	spring	summer	autumn	winter
The four directions	east	south	west	north
The four regional inspectors	regional inspector of wood	regional inspector of fire	regional inspector of metal	regional inspector of water
The upper line	grain in ear	white dew	great snow	waking of insects
The 5th line	slight grain	limit of heat	slight snow	rain water
The 4th line	summer begins	autumn begins	winter begins	spring begins
The 3rd line	grain rain	great heat	frost descends	great cold
The 2nd line	pure brightness	slight heat	cold dew	slight cold
The 1st line	spring equinox	summer solstice	autumn equinox	winter solstice

SIMA GUANG 司馬光 (1019-86), z. Junshi 君實, h. Sushui xiansheng 涑水先生, posth. enfeoffed as Duke of Wen 溫公, p. Wenzheng 文正. *Jinshi* degree in 1038. Sima served in the capital as Erudite in the Hanlin Academy and as Vice Censor-in-chief, and he was the leading opponent to the reform movement headed by **WANG ANSHI**. When emperor Zhezong 哲宗 ascended the throne in 1085, Sima came to power and eliminated the reforms introduced

by Wang. As a historian Sima had an extensive literary production, the most celebrated of his works being *The Comprehensive Mirror for the Illustration of Government* 資治通鑑 which covered the period 403 BCE – 959 CE. As a scholar of *The Changes*, Sima was opposed to **WANG BI**'s attempt to understand *The Changes* in terms of the Daoist orientated Master Lao 老子 and Master Zhuang 莊子. Without ignoring the trad. of patterns and meaning, Sima tended to believe that the meaning of *The Changes* would emerge from studies of the numbers. His studies incorporated several ideas dating back to Han 漢 (202 BCE – 220 CE) scholars such as **MENG XI**: 'The hexagrams and the vital material force' (卦氣, see **GUA QI**), 'waning and waxing hexagrams' (消息卦, see **XIAO XI GUA**), and various correlative systems originating in *The Apocrypha* 緯 (see **YI WEI**), e.g. 'hexagram lines and the temporal divisions' (爻辰, see **YAO CHEN**) [biog. SS 31:10757-70; SYXA 1:276-358].

(1) *Ji zhu Tai xuan jing* 集註太玄經, 6 *juan* [SBBY]. This is Sima's collected comm. on **YANG XIONG**'s *Book of Supreme Mystery* 太玄經. Reprint: *Tai xuan ji zhu* 太玄集註 [Beijing: Zhonghua, 1998].

(2) *Qian xu* 潛虛, 1 *juan* [Shangwu, 1929]. Includes *Qian xu fa wei lun* 潛虛發微論 by Zhang Dunshi 張敦實 (11th – 13th cent.) as well as Zhang's comm. on Sima's text.

(3) *Xi ci shuo* 繫辭說, 2 *juan* [SS-YWZ 15:5037]. See (4).

(4) *Yi shuo* 易說, 1 *juan* [SS-YWZ 15:5037 adds 3 untitled *juan*; JYK 1:19/7B-8A: Lost]. Facs. reprint: *Wen gong Yi shuo* 溫公易說, 6 *juan* [YJJC 14]. Based on the SKQS ed. comp. from the YLDD. Incl. (3).

SIMA TAN 司馬談 (d. 110 BCE). Grand Astrologer and author of the early parts of *The Records of the Historian* 史記, which was continued by his son **Sima Qian** 司馬遷 (c. 154 – c. 86 BCE), who says his father received *The Changes* from **YANG HE** [SJ 10:3288]. Sima Tan is not credited with any works on *The Changes*.

SONG 訟, ䷅

Hexagram no. 6/5. Traditionally associated with dispute, contention, and litigation.

The hexagram figure consists of **KAN** 坎 below **QIAN** 乾. This conveys the images of Heaven and water in opposite movement [**DA XIANG**], and hardness above and danger below [**TUAN**].

The interlocking trigrams are **LI** 離 below **XUN** 震, joined they constitute **JIA REN** [37] 家人, see **HU TI**.

The containing trigrams: **XUN** 震 contains **XUN** 震 and **LI** 離, see **BAO TI**.

Song is laterally linked with **MING YI** [36] 明夷, see **PANG TONG GUA**.

In the hexagram arrangement of 'the eight palaces' (八宮), *Song* belongs to 'the roaming souls' (游魂) of **LI**'s palace and the 2nd month, see **BA GONG GUA**.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Song* is one of 'the great officials' (大夫) hexagrams and belongs to the 3rd month, see **GUA QI**.

This is a 'weft hexagram' (緯卦), see **JING GUA** 經卦, def. 2.

SONG CHU SAN XIANSHENG 宋初三先生. The three gentlemen of the early Song 宋 (960-1279). This refers to **HU YUAN**, **SHI JIE**, and **Sun Fu** 孫復 (992-1057). They were adherents of the meaning and pattern trad. and opposed both the images and numbers and Profound Studies (see **XUAN XUE**) of **WANG BI**.

SONG XIAN 宋咸 (11th cent.), z. Guanzhi 貫之. *Jinshi* degree in 1024. Song served as Director of the Criminal Administration Bureau. He studied The Mao Odes 毛詩 and wrote a comm. on The Selected Sayings [of **KONG QIU**] 論語 and the Exemplary Sayings 法言 by **YANG XIONG**. In his studies of The Changes, Song was strongly opposed to **LIU MU**'s reliance on diagrams (圖, see **TU**) which he compared unfavourably with the meaning and pattern teachings of **WANG BI** [JYK 1:16/7B-9A].

(1) Liu Mu Wang Bi Yi bian 劉牧王弼易辨 (L), 2 *juan* [SS-YWZ 15:5036].

(2) Yi bu zhu 易補注 (L), 10 *juan* [SS-YWZ 15:5036].

(3) Yi xun 易訓 (L), 3 *juan* [SS-YWZ 15:5036].

SONG ZHONG 宋衷 (2nd –3rd cent.), z. Zhongzi 仲子 (SGZ has his given name as 忠). Few details of his life are recorded: He held a minor position as Retainer [JYK 1: 9/5A], he is said to have received the old learning [SGZ 4:1026], collected 'paragraph and sentence' (章句) eds. of The Five Classics 五經 (see **JING**) [SGZ 1:212], and **WANG SU** is said to have followed his reading of [the Book of] the Great Mystery 太玄[經] [SGZ 2:414]. **YU FAN** has stated that Song's philosophy differed little from that of **ZHENG XUAN** [SGZ 5:1322]. Song may also have written comm. on The Apocrypha of the Changes 易緯, see **YI WEI**.

From the preserved fragments of his comm. (**LI DINGZUO** (3) has 42 quotations, see also (1) below) Song may be characterized as an images and numbers adherent who also embraces the meaning and pattern trad. Important features of his comm. are 'the images of the eight trigrams' (八卦象, see **BA GUA XIANG**), 'line positions' (爻位, see **YAO WEI**), 'hexagram alteration' (卦變, see **GUA BIAN**), and 'interlocking trigrams' (互體, see **HU TI**). For his meaning and pattern interpretations, see e.g. his comm. on **XIANG 24** [YJJC 9:276].

(1) Zhou yi [zhu] 周易[注] (L), 10 *juan* [QL, see SS-JJZ 4:909]. See also Song Zhong zhu 宋衷注 (L), 9 *juan*, recorded by **LU DEMING** [(1) 1:1/11B]. Quotations exist in **SHI ZHENG** (1). For collections of preserved fragments, see **HUANG SHI** (34), **MA GUOHAN** (1), **SUN TANG** (1), and **ZHANG HUIYAN** (3).

SU JING 蘇竟 (1st cent.), z. Bokuang 伯況. During the reign of emperor Ping

平 (1-5), Su explained The Changes and was Chancellor for the studies of The Documents 書. During Wang Mang's 王莽 (d. 23) Xin 新 (9-25), he worked with LIU XIN in the imperial library. He was appointed Commander-in-ordinary of Dai 代 commandery in the northeast where he fought the Xiongnu 匈奴; later under Guangwu 光武 (r. 25-57) he was made Governor of Dai. Su was also an expert in Diagrams and Apocrypha 圖緯 (see TU and YI WEI), and his biog. includes an example of prognostication based on 'the correlations of the hexagrams and the vital material force' (卦氣, see GUA QI) and the five agents (五行, see WU XING) [biog. HHS 4:1041-6]:

This year is a BI [8] hexagram ䷗ section year. [The lower trigram] KUN ䷁ governs the beginning of winter, and KAN ䷜ [the upper trigram, which is associated with water,] governs winter solstice. The nature of [the agent] water extinguishes [the agent] fire [which is correlated with south]. The troops of the southern regions will suffer the year's catastrophes.

今年比卦部歲坤主立冬坎主冬至水性滅火南方之兵受歲禍也
[HHS 4:1045]

SU SHI 蘇軾 (1037-1101), z. Zizhan 子瞻, h. Dongpo jushi 東坡居士, p. Wenzhong 文忠. *Jinshi* degree 1057. Su held various offices from 1062, and from 1071 he was transferred to provincial posts. He became entangled in the political conflict between the factions of WANG ANSHI and SIMA GUANG. He sided with Sima and was exiled from the capital twice: In 1079-84 he was forced to stay at Huangzhou 黃州 (in pres. Hubei 湖北) where he wrote (2). In 1097 he ended up in Hainan 海南 where he stayed until shortly before he died. At the peak of his career he served as Minister of the Ministry of Rites, and together with CHENG YI as tutor to emperor Zhezong 哲宗 (r. 1086-94). The cooperation between Su and Cheng did not work out, and Cheng was retired. Su was a very prolific writer and poet (c. 2400 of his poems have been published), and he devoted much time to studies of Buddhist sutras [biog. SS 31:10801-819; SYXA 4:3285-95].

In his studies of The Changes, Su attempted to harmonize Buddhist ideas with those of Daoism and Confucianism. He took no interest at all in images and numbers, but rather used The Changes in his quest for a metaphysical unity which he metaphorically referred to as the source of a river. He also used the terms the Way (道), human nature (性) or destined length of life (命) to describe it. His work had a certain impact on LI HENG (1), DING YIDONG (3), and Dong Zhenqing's 董真卿 (13th – 14th cent.) *Zhou yi hui tong* 周易會通 [YJJC 41-2]. So while Su politically sided with the adherents of Studies of the Way (道學, see DAO XUE), he deviated philosophically and was severely criticized by ZHU XI.

(1) Yi shuo 易說 (L), 3 *pian* [JYK 1:19/11B].

(2) Yi zhuan 易傳, 9 *juan* [SS-YWZ 15:5037; JYK 1:19/11B] aka Dongpo Yi zhuan 東坡易傳, 11 *juan* [WXTK 2:1521]. Facs. reprint: [Taipei: Shangwu, 1983; Shanghai: Guji, 1989] and Dongpo xiansheng Yi zhuan 東坡先生易傳, 9 *juan*

[YJC 16]. It has also been circulated as *Su Changgong Yi zhuan* 蘇長公易傳 and *Su shi Yi zhuan* 蘇氏易傳. This was a work left unfinished by his father Su Xun 蘇洵 (1009-66).

Lit. Bol, 1989 & 1990a; Egan 1994, esp. 68-85; Hervout 1978, 4-9.

SUSHUI XIANSHEG 涑水先生 – see **SIMA GUANG**.

SUI 隨, ䷐

Hexagram no. 17/47.

The hexagram figure consists of **ZHEN** 震 below **DUI** 兌. This conveys the images of thunder in the middle of the marsh [**DA XIANG**], and movement and joy [**TUAN**].

The interlocking trigrams are **GEN** ䷋ below **XUN** ䷺, joined they constitute **JIAN** [53] ䷳, see **HU TI**.

The containing trigrams: **ZHEN** ䷳ contains **XUN** ䷺, and **DUI** ䷹ contains **GEN** ䷋, see **BAO TI**.

Sui is laterally linked with **GU** [18] ䷮, see **PANG TONG GUA**.

In the hexagram arrangement of 'the eight palaces' (八宮), *Sui* belongs to 'the returning souls' (歸魂) of **ZHEN**'s palace and the 7th month, see **BA GONG GUA**.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Sui* is one of 'the great officials' (大夫) hexagrams and belongs to the 2nd month, see **GUA QI**.

This is a 'weft hexagram' (緯卦), see **JING GUA** 經卦, def. 2. This hexagram is said to have inspired the sages' domestication of cattle and horses and using them as beasts of burden [**XI CI** 2.2].

SUN 損, ䷨

Hexagram no. 41/12.

The hexagram figure consists of **DUI** 兌 below **GEN** 艮. This conveys the images of the marsh below the mountains [**DA XIANG**], and decrease and increase [**TUAN**].

The interlocking trigrams are **ZHEN** ䷳ below **KUN** ䷁, joined they constitute **FU** [24] ䷗, see **HU TI**.

The containing trigrams: **QIAN** ䷀ contains **KUN** ䷁, and **LI** ䷲ contains **ZHEN** ䷳, see **BAO TI**.

Sun is laterally linked with **XIAN** [31] ䷶, see **PANG TONG GUA**.

In the hexagram arrangement of 'the eight palaces' (八宮), *Sun* belongs to 'the 3rd generation' (三世) of **GEN**'s palace and the 7th month, see **BA GONG GUA**.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Sun* is one of 'the three dukes' (三公) hexagrams and belongs to the 7th month, see **GUA QI**.

This is a 'warp hexagram' (經卦), see **JING GUA** 經卦, def. 2.

SUN QI 孫期 (2nd cent.), z. Zhongyu 仲彥. As a young man Sun was a student but had to give it up to support the family. Later he was summoned to court on several occasions but succeeded in avoiding official posts. He studied **JING FANG**'s trad. of The Changes and the 'old text' (古文, see **HAN YI XUE**) ed. of The Documents 書. Sun is not credited with any works on The Changes [biog. HHS 9:2554].

SUN SHENG 孫盛 (c. 302-73), z. Anguo 安國. Historian and author of histories of the Wei 魏 (220-65) and the Jin 晉 (265-420) which have survived in parts. He was also the Director of the Palace Library and Concurrent Palace Steward at the court of the Eastern Jin 東晉 (317-420) [biog. JS 7:2147-9]. Sun's studies of The Changes adhered to the traditions of the Han 漢 (202 BCE – 220 CE), see **HAN YI XUE**, and was sharply opposed to the interpretations of **WANG BI** who relied heavily on Master Lao 老子. He even wrote two works very critical of Master Lao that are included in the Buddhist collection GHMJ [DZJ 52:199-21]. Sun's objections to a rather naïve interpretation of the concept of reincarnation (更生) are included in different Buddhist collection [HMJ, see DZJ 52:27]. Liu Yiqing 劉義慶 (403-44) recorded a debate on the nature of the images of The Changes between Sun and **YIN HAO** and **LIU TAN** *et al.* [Mather 1976, 121].

(1) Yi xiang miao yu jian xing lun 易象妙于見形論 (L) [JS 7:2147]. For a collection of preserved fragments, see **MA GUOHAN** (1).

SUN TANG 孫堂 (18th – 19th cent.). Sun has collected fragments of lost works on The Changes written during the Han 漢 (202 BCE – 220 CE) and Wei 魏 (220-265) dynasties, see (1).

(1) Han Wei ershiyi jia Yi zhu 漢魏二十一家易注, 33 *juan* [YJJC 169-71]. This is a comp. of fragments of lost works—each preceded by a brief introduction—by scholars of the Han and Wei dynasties, see table 1.

Table 1
Fragments of Lost Works Collected by Sun Tang

SCHOLARS	TITLES	Vol. & pp.
DONG YU	<i>Zhou yi zhang ju</i> 周易章句	170:443-53
FAN CHANGSHENG	<i>Shucai Zhou yi zhu</i> 蜀才周易注	171:1101-20
GAN BAO	<i>Zhou yi zhu</i> 周易注	171:1029-99
JING FANG	<i>Zhou yi zhang ju</i> 周易章句	169:63-84
JIU JIA YI	<i>Zhou yi ji zhu</i> 周易集注	171:1135-96
LIU BIAO	<i>Zhou yi zhang ju</i> 周易章句	169:431-42
LIU HUAN	<i>Zhou yi yi shu</i> 周易義疏	171:1197-1205
LU JI	<i>Zhou yi shu</i> 周易述	171:1207-67
MA RONG	<i>Zhou yi zhuan</i> 周易傳	169:85-133
MENG XI	<i>Zhou yi zhang ju</i> 周易章句	169:41-61
SONG ZHONG	<i>Zhou yi zhu</i> 周易注	169:135-56

WANG SU	<i>Zhou yi zhu</i> 周易注	171:933-77
WANG YI	<i>Zhou yi zhu</i> 周易注	171:997-1007
XIANG XIU	<i>Zhou yi yi</i> 周易義	171:1019-27
XUN SHUANG	<i>Zhou yi zhu</i> 周易注	169:159-284
YAO XIN	<i>Zhou yi zhu</i> 周易注	171:979-95
YU FAN	<i>Zhou yi zhu</i> 周易注	170:455-931
ZHAI XUAN	<i>Zhou yi yi</i> 周易注	171:1121-34
ZHANG FAN	<i>Zhou yi ji jie</i> 周易集解	171:1009-17
ZHENG XUAN	<i>Zheng Kangcheng Zhou yi zhu + Bu yi</i> 鄭康成周易注 + 補遺	169:285-430
ZIXIA	<i>Yi zhuan</i> 易傳	169:19-40

SUN YAN 孫炎 (3rd cent.), z. Shuran 叔然. Sun was appointed Director of the Palace Library, but he never served. He wrote illustrations (例) to The Changes and The Springs and Autumns 春秋, and comm. on The Mao Odes 毛詩, The Records of Rituals 禮記, the three comm. on The Springs and Autumns 春秋三傳, Discourses of the States 國語, and Approaching Correctness 爾雅, none of which have survived. He is said to have received the learning of **ZHENG XUAN**'s students [biog. SGZ 2:419-20].

SUN YU 孫虞 – see **GUANG YU**.

SUO BU SHENG 所不勝. That which is not conquered. In the cycle in which the five agents (五行, see **WU XING**) 'conquer each other' (相勝, see **XIANG SHENG**), this refers to the agent which conquers, e.g. in the relationship 'water conquers fire', water is 'that which is not conquered'. This is also known as 'the one that subdued me' (克我者).

SUO SHENG 所勝. That which is conquered. In the cycle in which the five agents (五行, see **WU XING**) 'conquer each other' (相勝, see **XIANG SHENG**), this refers to the agent which is conquered, e.g. in the relationship 'water conquers fire', fire is 'that which is conquered'. This is also known as 'the one I subdued' (我克者).

TAI 泰, ䷊

Hexagram no. 11/34. Traditionally associated with interaction and unobstructed communication between the complimentary forces *yin* and *yang* of the universe. Together with hex. no. 12 **PI**—often quoted from **ZA** in reverse order '*pi tai*'—the pair symbolizes good and bad luck.

The hexagram figure consists of **QIAN** 乾 below **KUN** 坤. This conveys the images of Heaven and earth interacting [**DA XIANG**; **TUAN**], and *yang*, strength, the nobleman below, and *yin*, submissiveness, the commoner above [**TUAN**].

The interlocking trigrams are XUN ☴ below ZHEN ☵, joined they constitute HENG [32] ☳, see HU TI.

The containing trigrams: DUI ☱ contains ZHEN ☵, and ZHEN ☵ contains XUN ☴, see BAO TI.

Tai is laterally linked with PI [12] ☶, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Tai* belongs to 'the 3rd generation' (三世) of KUN's 坤 palace and the 1st month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Tai* is one of 'the Son of Heaven' (天子) hexagrams and belongs to the 1st month, see GUA QI.

This is a 'warp hexagram' (經卦), see JING GUA 經卦, def. 2.

TAI CHU 太初. The great origin. This is the second step in a four stage cosmogonic account of the YI QIAN ZUO DU [YJJC 157:10]. It is associated with the number 1, and described as 'the beginning of vital material force' (氣之始), see TAI YI.

TAI JI 太極. The great extreme [XI CI 1.11]. Lit. 極 is the ridgepole of a roof from which the two sides of a slanting roof extend towards the ground (or walls of the house) while the space between them is widening (see TAI JI TU). The great extreme is the undifferentiated cosmos, which through a gradual process of differentiation produces all things. This process is described in the *Xi ci* in terms of a numerical progression linking the creation of the eight trigrams to cosmos:

So for The Changes there was the Great Ultimate. This produced the two matching appearances (i.e. *yin* and *yang* or Heaven and earth). The two matching appearances produced the four images. The four images produced the eight trigrams.

是故易有太極是生兩儀兩儀生四象四象生八卦 [XI CI 1.11]

TAI JI TU 太極圖. The Diagram of the Great Extreme. This refers to both the circular emblem with a dark and a light half intertwined ☯ (which is also known as 'the *yin yang* fish' 陰陽魚) and to a cosmogonic diagram that shows how the ten thousand things were produced as a result of a process of differentiation of the unity into *yin* and *yang*, the five agents (五行, see WU XING), etc., see plate 9. As to the former, it may have been inspired by circular arrangements of 'the waning and waxing hexagrams' (消息卦, see XIAO XI GUA), see plate 12. There are, however, also indications that it may have been inspired by a Buddhist diagram [Robinet 1990, 406f.]. The origins of the diagrams are uncertain. It is generally believed that they originated in Daoist circles, and, traditionally, CHEN TUAN is the first individual associated with the diagrams. Chen allegedly passed the diagrams on to his students, and, eventually, they came into the hands of ZHOU DUNYI who wrote a short explanation of the cosmogonic diagram:

Master Zhou said, “When there is the limitless, there is the great extreme. When the great extreme moves, it produces *yang*. When the movement is extreme, it is quiescence. When it is quiescent, it produces *yin*. When quiescence is extreme, it returns to movement. Movement and quiescence become each other’s cause. Divided into *yin* and *yang*, the two matching appearances are set up in it. When *yang* alternates and *yin* joins, they produce water, fire, wood, metal, and soil. When the five vital material forces are in accord and distributed, the four seasons move in them. The five agents are one *yin* and *yang*. *Yin* and *yang* are one great extreme, and the great extreme is rooted in the limitless. What the five agents produce each has its unique nature. When the reality of the limitless and the essences of the two (i.e. *yin* and *yang*) and the five [agents] are mysteriously joined, they congeal, and the way of QIAN [1] ䷀ becomes male and the way of KUN [2] ䷁ becomes female. When the two vital material forces are in mutual interaction, they transform and produce the ten thousand things. When the ten thousand things produce and reproduce, the alternations and transformations are infinite.”

周子曰無極而太極太極動而生陽動極而靜靜而生陰靜極復動一動靜互為其根分陰分陽兩儀立焉陽變陰合而生水火木金土五氣順布四時行焉五行一陰陽也陰陽一太極也太極本無極也五行之生也各一其性無極之真二五之精妙合而凝乾道成男坤道成女二氣交感化生萬物萬物生生而變化無窮焉 [ZZMJ 33: 60-64].

TAI SHI 太始. The great beginning. This is the third step in a four stage cosmogonic account of the **YI QIAN ZUO DU** [YJJC 157:10]. It is associated with the number 7, and described as ‘the beginning of form’ (氣之形), see **TAI YI**.

TAI SU 太素. The great unadorned. This is the final step in a four stage cosmogonic account of the **YI QIAN ZUO DU** [YJJC 157:10]. It is associated with the number 9, and described as ‘the beginning of substance’ (氣之質), see **TAI YI**.

TAI XU 太虛. The great void. The expression originates in Master Zhuang 莊子 where it refers to the vast empty space [ZZMJ 61:621]. In **HAN BO**’s exegesis of **XI CI** 1.5, the great void (written 太虛) is contrasted with ‘being’ (有), and it is used to describe the state prior to existence, which Han also referred to as ‘non-being’ (无) [YJJC 3:293]. **ZHANG ZAI** radically re-interpreted the concept:

The great void is without form, it is the basic essence of vital material force [...] The great void cannot be without vital material force, vital material force cannot but condense and become the ten

thousand things, and the ten thousand things cannot but disperse and become the great void.

太虛無形氣之本體[...]太虛不能無氣氣不能不聚而爲萬物萬物不能不散而爲太虛 [Zhang Zai 1959, 3-5].

Zhang argued that when the void is the vital material force, the void is not really void, i.e. there is no such thing as emptiness.

TAI XUAN GUA 太玄卦. The diagrams of the Great Mystery. **YANG XIONG** modelled his Book of the Great Mystery 太玄經 on The Changes, but instead of a division into 64 hexagrams, he chose to divide the book into the 81 possible combinations of diagrams consisting of 4 lines of three kinds ($3^4 = 81$): Solid —, broken --, and broken twice ---. These figures have become known in English as ‘tetragrams’ and may look like e.g. ☰☷.

Lit. Knechtges, 1976; 1993; Nylan, 1993a; 1993b; Nylan & Sivin, 1987.

TAI YANG 太陽. The great yang.

1. The great yang is a yang line with the value 9 indicating it is about to change into a yin line. This is also known as a moving line, see **SI XIANG**, def. 1.

2. This is one of the four images: ☰☷☴☵ (四象, see **SI XIANG**, def. 1).

3. In the comm. on **YI WEI JI LAN TU** attrib. to **ZHENG XUAN** the great yang refers to the six hexagrams in the sequence of ‘waning and waxing hexagrams’ (消息卦, see **XIAO XI GUA**) that govern the warmer half of the year, i.e. **TAI** [11] ☰☷, **DA ZHUANG** [34] ☰☷, **GUAI** [43] ☰☷, **QIAN** [1] ☰☰, **GOU** [44] ☰☷, **DUN** [33] ☰☷ [YJJC 159:9].

4. Acc. to Meng Kang’s 孟康 (3rd cent.) comm. on HS, **JING FANG** referred to the waxing hexagrams of the sequence of ‘waning and waxing hexagrams’ (消息卦, see **XIAO XI GUA**) as the great yang, i.e. **FU** [24] ☰☷, **LIN** [19] ☰☷, **TAI** [11] ☰☷, **DA ZHUANG** [34] ☰☷, **GUAI** [43] ☰☷, **QIAN** [1] ☰☰ [HS 10:3164, n. 1].

5. In **WEI YUANSONG**’s arrangement of the hexagrams, the great yang refers to the hexagrams belong to **QIAN**’s [1] ☰☰ palace (宮, see **BA GONG GUA**), i.e. **GOU** [44] ☰☷, **DUN** [33] ☰☷, **PI** [12] ☰☷, **GUAN** [20] ☰☷, **BO** [23] ☰☷, **JIN** [35] ☰☷, and **DA YOU** [14] ☰☷ [(1) YJJC 155:22-33].

TAI YI 太一. The great one—also known as the celestial one (天一)—travels through ‘the nine palaces’ (九宮, see **LUO SHU**). Acc. to **ZHENG XUAN** the great one is the spirit name of the north star, see **YI QIAN ZUO DU** [YJJC 157:32]. **YU FAN** says, “The great extreme is the great one (or unity) which divides to become Heaven and earth, thus producing the two matching appearances” (太極太一也分爲天地故生兩儀也) [YJJC 10:711], see **TAI JI**.

TAI YI 太易. The great change. This refers to the initial stage in a cosmogony described in the **YI QIAN ZUO DU**:

Formerly, the sage relying on *yin* and *yang* determined the waning and waxing and established QIAN [1] ䷀ and KUN [2] ䷁ to rule Heaven and earth. If form was produced from the formless, from what were then *Qian* and *Kun* produced? So it is said, there was the great change, there was the great origin, there was the great beginning, and there was the great unadorned. The great change was when the vital material force had not yet appeared. The great origin was the beginning of the vital material force. The great beginning was the beginning of form. The great unadorned was the beginning of substance. The vital material force, form, and substance were all together and had not yet separated, therefore it was called chaos. [...] Looking at it, it is invisible; listening for it, it is inaudible; following it, it is unobtainable. Therefore it is called change. Change is without form and confines.

昔者聖人因陰陽定消息立乾坤以統天地也夫有形生於無形乾坤安從生故曰有太易有太初有太始有太素也太易者未見氣也太初者氣之始也太始者形之始也太素者質之始也氣形質具而未離故曰渾淪[...]視之不見聽之不聞循之不得故曰易也易無形畔 [YJJC 157:10]

The great change is thus the ultimate absolute that precedes everything including the vital material force.

TAI YIN 太陰. The great *yin*.

1. The great *yin* is a *yin* line with the value 6 indicating it is about to change into a *yang* line. This is also known as a moving line, see SI XIANG, def. 1.

2. This is one of the four images: ䷁ (四象, see SI XIANG, def. 1).

3. In the comm. on YI WEI JI LAN TU attrib. to ZHENG XUAN, the great *yin* refers to the six hexagrams in the sequence of 'waning and waxing hexagrams' (消息卦, see XIAO XI GUA) that govern the colder half of the year, i.e. PI [12] ䷔, GUAN [20] ䷌, BO [23] ䷗, KUN [2] ䷁, FU [24] ䷋, and LIN [19] ䷒ [YJJC 159:9].

4. Acc. to Meng Kang's 孟康 (3rd cent.) comm. on HS, JING FANG referred to the waning hexagrams of the sequence of 'waning and waxing hexagrams' (消息卦, see XIAO XI GUA) as the great *yin*, i.e. GOU [44] ䷔, DUN [33] ䷌, PI [12] ䷔, GUAN [20] ䷌, BO [23] ䷗, KUN [2] ䷁, [HS 10:3164, n. 1].

5. In WEI YUANSONG's arrangement of the hexagrams, the great *yin* refers to the hexagrams belonging to KUN's [2] ䷁ palace (宮, see BA GONG GUA), i.e. FU [24] ䷋, LIN [19] ䷒, TAI [11] ䷊, DA ZHUANG [34] ䷔, GUAI [43] ䷧, XU [5] ䷆, and BI [8] ䷗ [(1) YJJC 155:12-22].

TANG TAN 唐檀 (fl. 107-44), z. Zichan 子產. In 130 Tang was recommended as Filial and Incorrupt (孝廉) and appointed Gentleman of the Interior. He studied JING FANG's trad. of The Changes (see HAN YI XUE) and the Han Odes 韓詩 as well as The Springs and Autumns of Mr. Yan 顏氏春秋. Tang is

also said to have been fond of divination based on ‘anomalies and astrology’ (災異星占). He had more than a hundred students and wrote a book in 28 chapters (篇) entitled *Master Tang 唐子* which is now lost. No writings on The Changes are attrib. to Tang [biog. HHS 10:2729].

TI 體. Lit. ‘substance’, ‘body’, ‘body part’. 體 is sometimes used interchangeably with 卦 meaning trigram and hexagram. See **BA TI** and **TI YONG**.

TI YONG 體用. ‘Substance’, ‘physical or material form’ and ‘function’, ‘activity’. The precise definitions of these concepts vary from text to text. **SHAO YONG** related substance and activity to numbers, which are essential to his cosmology: “What do substance numbers do? They produce things. What do activity numbers do? They move around. What moves around is Heaven, what produces things is the earth” (體數何爲者也生物者也用數何爲者也運行者也運行者天也生物者地也) [Lin Zhongjun 1998, 208]. Shao also used the expression ‘substance number’ to refer to an original quantity, e.g. the substance number of the eight trigrams is 8, the substance number of the 64 hexagrams is 64. In contrast, the activity number is the number of members of the original quantity that is actually used for some specific purpose, e.g. in **MENG XI**’s correlation of the 64 hexagrams with the periods related to the vital material force (卦氣, see **GUA QI**), the four principal hexagrams (四正卦, see **SI ZHENG GUA**, def. 1) are correlated with the four seasons while it is the remaining 60 hexagrams that are actually correlated with 365¼ days, therefore 60 is the activity number.

In making this distinction, Shao was probably inspired by the description of ‘the number of the great expansion’ (大衍之數, see **DA YAN ZHI SHU**) in **XI CI** 1.8: “The number of the great expansion is 50; of these 49 are used” (大衍之數五十其用四十 有九). **ZHU ZHEN** interpreted the passage slightly different: He understood the 49 to represent the activity of the one that was not used, the one being the substance which he believed represented ‘the great extreme’ (太極, see **TAI JI**) [(2) YJJC 21:725f.]. Zhu Zhen’s application of the concepts of substance and activity to The Changes was relativistic: If **QIAN** [1] ☰ and **KUN** [2] ☷ are the substance, then the eight trigrams are the activity or functions of that substance, i.e. the trigrams were conjectured to represent the total number of permutations of *Qian* and *Kun*. Zhu went on to say, if the 64 hexagrams are the substance, then the activity is the hexagram alteration (卦變, see **GUA BIAN**), and if the hexagram alteration is the function, then the activity is the changing lines. He concluded, “Substance and function assist each other, their alternations are inexhaustible ...” (體用相資其變無窮) [(2) YJJC 20:54].

In **CHENG YI**’s understanding, “Substance and activity have the same source, manifestations and latency are not separated” (體用一源顯微無間) [(2) YJJC 15:2]. To Cheng this meant that the pattern (理) of The Changes is the substance and the images (象) are the activity. The hexagram images are manifest while the pattern is latent, i.e. it may be discernible in the images or activity. See also Lai Zhide’s 來知德 (1525-1604) Trigram Diagram of Substance and Activity Having the Same Source 體用一源卦圖 [YJJC 66:1464].

TIAN 天. Heaven. The natural phenomenon associated with the trigram **QIAN** ☰ [SHUO GUA 4, 10; e.g. XIANG 5, 6].

TIAN DI 天地. Heaven and earth. The cosmological images associated with **QIAN** [1] ☰ and **KUN** [2] ☷.

TIAN DI ZHI SHU 天地之數. The numbers of Heaven and earth. **XI CI** 1.8 says:

Heaven's numbers are five, and earth's numbers are five. By the five positions obtaining one another, each has a match. Heaven's numbers are 25, and earth's numbers are 30. Altogether, the numbers of Heaven and earth are 55.

天數五地數五五位相得而各有合天數二十有五地數三十凡天地之數五十有五

XI CI 1.10 specifies that Heaven's numbers are the odd numbers 1 – 9, and earth's numbers are the even numbers 2 – 10. In **ZHU XI**'s ed. the two passages are edited together and occur in his 1.9, which contains the enigmatic passage that explains the rationale of the divination method of The Changes. This starts off introducing two additional numbers, the 50 of 'the great expansion or extension' (大衍, see **DA YAN ZHI SHU**) and the 49 that are used. **DING YIDONG** has devised some numerological diagrams to reveal the intimate connection between those two numbers and the numbers of Heaven and earth. Adding each of the numbers 1 through 9 to the next number in the sequence and subsequently adding the results of these nine additions results in 99 (= 50 + 49), i.e.

$$1 + 2 = 3; 2 + 3 = 5; 3 + 4 = 7 \dots 9 + 10 = 19 \\ 3 + 5 + 7 \dots + 19 = 99$$

There are many intricate ways: The numbers 1 – 10 squared, subtracting the square of 9 from the square of 10, subtracting the square 8 from the square of 9, and so on, and finally adding the results of these subtractions also results in 99, i.e.

$$1^2 = 1; 2^2 = 4; 3^2 = 9; 4^2 = 16 \dots 10^2 = 100 \\ 100 - 81 = 19; 81 - 64 = 17; 64 - 49 = 15 \dots 4 - 1 = 3 \\ 3 + 5 + 7 \dots + 19 = 99$$

The result of the sum of the earth's numbers cubed divided by 6² is also 50, and the result of the sum of Heaven's numbers cubed divided by 5² is 49 [Shi Wei 1995, 415-27]. Also the sum of the numbers 2 – 10 squared is 384 which is the total number of hexagram lines in The Changes (6 x 64).

The eight hexagrams may be correlated to the numbers of Heaven and

earth in the following manner: Each number is divided into four quarters which may all be correlated to the same trigram, e.g. 10 corresponds to 'entire *Kun*' (全坤), or three quarters may be correlated to a trigram, e.g. 'greater *Dui*' (太兌), and the last quarter to a different trigram, e.g. 'lesser *Kun*' (少坤). Finally, the four quarters may be split in 'half *Dui*' (半兌) and 'half *Li*' (半離) like e.g. 2, see table 1.

Table 1

The Eight Trigrams & the Numbers of Heaven and Earth 八卦與天地之數

10	9	8	7	6	5	4	3	2	1
	entire GEN	greater DUI	greater ZHEN	entire XUN		greater LI	half KAN	half DUI	lesser GEN
entire KUN		lesser KUN	lesser QIAN		entire QIAN	lesser XUN	half ZHEN	half LI	greater KAN

(Adapted from **WU DENG**'s Vertical Diagram of the Trigram Numbers 卦數之縱圖 [(3) YXJH 1:1465]).

The numbers of Heaven and earth are also the numbers that make up the so-called river diagrams, see **LUO SHU** and **HE TU**.

TIAN HE 田何 (2nd cent. BCE), z. Zizhuang 子莊, h. Du Tiansheng 杜田生. Acc. to the trad. established by the Han 漢 historians, Sima Qian 司馬遷 (c. 154 – c. 86 BCE) and **BAN GU** (32-92), Tian was the 6th in the alleged line of transmission of The Changes from **KONG QIU** down to **YANG HE** (fl. 134-23 BCE). Tian received The Changes from **GUANG YU** (known to **BAN GU** as Sun Yu 孫虞) and passed it on to **WANG TONG** [SJ 7:2211]. **BAN GU** adds more scholars to the list of those who received The Changes from Tian He: **ZHOU WANGSUN**, **DING KUAN**, **FU SHENG**, and **XIANG SHENG** [HS 11:3597]. Tian He is credited as the initiator of the 'new text' (今文, see **HAN YI XUE**) school of studies of The Changes.

(1) Tian shi Yi zhuan 田氏易傳 (L) [JYK 1:5/4B]. The CWZM has a reference to an untitled work in 12 *pian*.

TIAN SHU 天數. Heaven's numbers, i.e. the odd numbers 1 – 9, see **TIAN DI ZHI SHU**.

TIAN WANGSUN 田王孫 (2nd – 1st cent. BCE). Erudite. Tian received The Changes from his teacher **DING KUAN** and passed it on to **SHI CHOU**, **MENG XI**, and **LIANGQIU HE**, who all established their own distinct trad., which was officially recognized. Tian is not credited with any works on The Changes. [HS 11:3598; HHS 9:2548]. See also **HAN YI XUE**.

TIAN WEI 天位. Heaven's position.

1. Heaven's position [YU YAN (2)]. This either refers to the two uppermost

positions of a hexagram (nos. 5 and 6) or to the upper positions in the constituent trigrams (nos. 3 and 6). See YAO XIANG.

2. Abbr. of 'The Son of Heaven's position' (天子之位) [TUAN 5, see KONG YINGDA (2), YJJC 4:28]. See YAO XIANG.

TIAN YI 天一. The celestial one, see TAI YI 天易.

TIAN YI 天易. The Changes of Heaven. This refers to the hexagrams of the 5th and the upper generations of JING FANG's arrangement of 'the hexagrams of the eight palaces' (八宮卦), see BA GONG GUA.

TIAN ZI 天子. The Son of Heaven.

1. This is a term used by JING FANG [YJJC 177:12] to refer to the 5th line of a hexagram (see also the YI QIAN ZUO DU [YJJC 157:19]), see YAO XIANG.

2. This refers to twelve hexagrams in the correlation between 'the hexagrams and the vital material force' (卦氣). These twelve hexagrams are also known as 'the waning and waxing hexagrams' (消息卦, see XIAO XI GUA). Each of the twelve hexagrams corresponds to a month beginning with the 1st month: TAI [11] ䷊, DA ZHUANG [34] ䷗, GUAI [43] ䷮, QIAN [1] ䷀, GOU [44] ䷔, DUN [33] ䷧, GOU [44] ䷔, DUN [33] ䷧, PI [12] ䷔, GUAN [20] ䷌, BO [23] ䷖, KUN [2] ䷁, see GUA QI.

TONG 通. Lit. 'to penetrate', 'to circulate', 'to communicate', 'to understand'. In XI CI the term often occur together with—or contrasted with—'alternation' (變, see BIAN). E.g. "circulation and alternation is called enterprise" (通變之謂事) and "alternation and circulation match the four seasons" (變通配四時) [XI CI 1.5]. Swanson has suggested 通 as a technical term in the *Xi ci* should be translated 'development' [1974, 74f.].

通 refers to a situation or state of affairs that is in movement and not stationary, e.g. XI CI 1.12 says,

Reaching to the profundities of the world rests in the hexagrams.
Stirring the movements of the world rests in the words.
Transforming and calculating them rests in the alternations.
Pushing forward and moving them rests in the circulations.
極天下之蹟者存乎卦鼓天下之動者存乎辭化而裁之存乎變推
而行之存乎通

More specifically, 通 may refer to the movement of the changing lines, which is also described as 'departing and arriving' (往來): "Therefore, closing the door is called KUN 坤, opening the door is called QIAN 乾; now closing, now opening is called alternation, and departing and arriving ceaselessly is called circulation" (是故闔戶謂之坤闢戶謂之乾一闔一闢謂之變往來不窮謂之通) [XI CI 1.10, see Chen Menglei 1983, 1061]. See also PANG TONG.

TONG GUA YAN 通卦驗 – see **YI TONG GUA YAN**.

TONG REN 同人, ䷌

Hexagram no. 13/6.

The hexagram figure consists of **LI** 離 below **QIAN** 乾. This conveys the images of Heaven and fire [**DA XIANG**], *Qian* acting, and brightness and strength [**TUAN**].

The interlocking trigrams are **XUN** ䷺ below **QIAN** ䷀, joined they constitute **GOU** [44] ䷔, see **HU TI**.

The containing trigrams: **LI** ䷲ contains **QIAN** ䷀, and **QIAN** ䷀ contains **XUN** ䷺, see **BAO TI**.

Tong ren is laterally linked with **SHI** [7] ䷐, see **PANG TONG GUA**.

In the hexagram arrangement of 'the eight palaces' (八宮), *Tong ren* belongs to 'the returning souls' (歸魂) of **LI**'s palace and the 1st month, see **BA GONG GUA**.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Tong ren* is one of 'the nine ministers' (九卿) hexagrams and belongs to the 7th month, see **GUA QI**.

This is a 'weft hexagram' (緯卦), see **JING GUA 經卦**, def. 2.

TONG WEI 同位. Identical positions.

1. This may refer to the identical positions in the two constituent trigrams of a hexagram, i.e. the two bottom lines (nos. 1 and 4), the two middle lines (nos. 2 and 5), and the two top lines (nos. 3 and 6), see **CHENG YI** [YJC 15:50]. See **YAO WEI**.

2. This may refer to certain inauspicious constellations of the five agents (五行, see **WU XING**) when correlated with the 5th line of a hexagram, see **NA JIA**, table 4.

3. Positions opposite each other in a circular diagram, see **YAO CHEN** and **XIANG ANSHI** [YJC 111:636]

TONG YI 同義. Identical meanings. This is an expression frequently used by **YU FAN** when he compared certain hexagrams both for the sake of illumination and in an attempt to make connections, e.g. **TONG REN** [13.6] ䷌ says, "Congregate men at the suburban alter. No remorse" (同人于郊无悔). Yu Fan comm.:

[The upper trigram] **QIAN** ䷀ is the suburban alter.¹ It has lost position and there is no correspondence. This is identical in meaning with **QIAN**'s [1] ䷀ upper line, so it should be 'there is remorse'. But this is a family of one mind, therefore there is 'no remorse'.

乾爲郊失位无應與乾上九同義當有悔同心之家故无悔 [YJC 9: 187]

Qian's upper line is said to be without position which is why there is remorse [WEN YAN 1, YJC 9:36]. So to Yu Fan both TONG REN [13.6] and QIAN [1.6] are without position and therefore associated with remorse. However, because Yu Fan interpreted the congregation of men in [13.6] as 'a family of one mind', there are no worries and, consequently, no remorse.

SUI [17.2] ䷐ says, "Tying up little children. Losing grown men" (係小子失丈夫). Yu Fan comm.:

The correspondence is in [the upper interlocking trigram] XUN ䷲. *Xun* is a rope (SHUO GUA 13), therefore it is called 'tying'. 'The little children' refers to the 5th [line]. [The upper trigram] DUI ䷹ is young [daughters (SHUO GUA 17)], therefore it says 'little children'. 'Grown men' refers to the 4th [line]. The hexagram DA GUO ䷛ [28] ䷛ is an old man, therefore it says 'grown men'. [SUI [17] ䷐] has a supported 4th [line] and a separated 3rd, therefore, it is 'losing grown men'. [From line] 3 to the top (䷐) it has the image of *Da guo*, therefore it is identical in meaning with the old woman and the young man [of 28.5].

應在巽巽爲繩故稱係小子謂五兌爲少故曰小子丈夫謂四體大過老夫故稱丈夫承四隔三故失丈夫三至上有大過象故與老婦士夫同義 [YJC 9:217]

Here Yu Fan applied the theories of 'support' (承) and 'separation' (隔, see YAO WEI) to make the connection to *Da guo* the line texts of which also have a story of the relationship between young and old people. The 4th line of *Sui* is a *yang* line, and it is supported by the 3rd *yin* line which is a proper relationship between the lines, but also one which separates the 3rd line from the 2nd *yin* line thereby creating the four line figure ䷐ (see LIAN HU) which resembles the shape of *Da guo*. There are more than thirty examples of similar interpretations by Yu Fan.

¹ This is one of the so-called 'lost images' (逸象, see YI XIANG), i.e. it is not listed in SHUO GUA.

TU 圖. Diagram, illustration, chart. *Tu* often occurs in conjunction with CHEN which is usually translated 'prognostication texts'. *Tu* may refer to any kind of diagram or chart, but it often refers more specifically to one or more of the following four: The Diagram Succeeding Heaven 後天圖 (see HOU TIAN TU), The Diagram Preceding Heaven 先天圖 (see XIAN TIAN TU), The [Yellow] River Diagram 河圖 (see HE TU) or The Luo [River] Document 洛書 (see LUO SHU). The former two are arrangements of the eight trigrams whereas the latter pair are so-called magic squares of the numbers 1 to 10 and 1 to 9 respectively. No graphic representation of any of these arrangements are known prior to the Song 宋 (960-1279), although some of them are described rather unambiguously in early texts (e.g. the description of The Diagram Succeeding Heaven in SHUO GUA 4). The diagrams may have existed for some time among Daoist priests and scholars, at least this is the environment in which they eventually surfaced

according to **ZHU ZHEN** [SS 37:12908]. Zhu states that a diagram known as The Diagram Preceding Heaven was transmitted by **CHEN TUAN**, a well-known Daoist who died in 989, through **CHONG FANG**, **MU XIU**, and **LI ZHICAI** to **SHAO YONG**. The [Yellow] River Diagram and The Luo [River] Document may be traced back to **CHONG FANG** who transmitted them through **LI GAI**, **XU JIAN**, and **FAN ECHANG** to **LIU MU**. By the time **ZHU XI** received the these two diagrams some confusion as to the names of the diagrams was realized. Zhu Xi quotes **CAI YUANDING** saying that the diagrams were transmitted from **KONG ANGUO**, **LIU XIN**, and **GUAN LANG** who all named them correctly, but Liu Mu wrongly considered the diagram with the numbers 1 to 9 to be The [Yellow] River Diagram and the one with the numbers 1 to 10 to be The Luo [River] Document. Therefore Cai Yuanding or Zhu Xi changed the names [YJJC 28:12]. The great proponents of the diagrams and their related numerology of the early Song are Liu Mu, Shao Yong, and **ZHOU DUNYI**. However, the earliest illustrations occur in Zhu Xi (6) which, in addition to the four mentioned above, includes Fu Xi's Sequence of the Eight Trigrams 伏羲八卦次序, Fu Xi's Sequence of the 64 Hexagrams 伏羲六十四卦次序, Fu Xi's Directional Positions of the 64 Hexagrams 伏羲六十四卦方位, King Wen's Sequence of the Eight Trigrams 文王八卦次序 (see **GUA XU**), and The Diagram of Hexagram Alteration 卦變圖 (see **GUA BIAN**). Acc. to Zhu Xi, these nine diagrams had been transmitted from antiquity without the explanations Zhu added himself.

Other diagrams that played an important part in the studies of The Changes from the Song on are The Diagram of the Great Extreme 太極圖 (see **TAI JI TU**), which Zhou Dunyi received from Mu Xiu, and related charts. See also **YI WEI**. In addition to those already mentioned, the most prominent Song scholars engaged in studies of charts and diagrams were **CHENG DACHANG**, **DING YIDONG**, **HU FANGPING**, **LEI SIQI**, **LIN ZHI**, **SHUI YUQUAN**, **WANG SHI**, **YU YAN**, **ZHANG XINGCHENG**, and **ZHU YUANSHENG**.

TU 土. Soil. One of the five agents, see **WU XING**. Traditionally, in the context of the five agents 土, has been translated into English as 'earth' but to avoid confusion with 地, which is also translated 'earth', following Hughes (1942, 212) 'soil' has been preferred. The element soil was originally associated with 'sowing and reaping' (稼穡) and 'producing sweetness' (作甘) in The Great Plan 洪範 (see **HONG FAN**) of The Documents 書 [Qu Wanli 屈萬里 1972, 76; tr. Karlgren 1950, 30]. The cosmological ramifications are summed up in The Comprehensive [Discussions] in the White Tiger [Hall] (白虎通): "Soil is present in the center; the center is soil. Soil governs the spitting out of the myriad things. The meaning of earth is to spit out" 土在中央中央者土土主吐含萬物吐之爲言吐也 [Bo hu tong, ZZMJ 86:200; tr. Tjan 1949, 430].

TU CHEN 圖讖. Diagrams and prognostica, see **TU** and **WEI SHU**.

TU JIU SHU SHI 圖九書十. [The numerals of] the diagram are nine and [the numerals of] the document are ten. See **TU 圖**, **HE TU**, and **LUO SHU**.

TU SHU 圖書. Diagrams and documents. This may be a general reference to various charts and diagrams associated with The Changes (see **TU 圖**), often belonging to The Apocrypha 緯 (see **WEI SHU**), or a specific reference to The [Yellow] River Diagram 河圖 (see **HE TU**) and The Luo [River] Document (see **LUO SHU**).

TUAN 象. Originally the graph was a depiction of a running pig.

1. Traditionally, 象 has been glossed ‘decision’ or ‘judgment’ (斷), e.g. **LIU HUAN** says, “*Tuan* means decision, it decides the powers of a hexagram” (象斷也斷一卦之才也) [YJJC 9:14]. **XI CI 2.3** glosses 象 as ‘qualities’ (材, the silk ms. (帛書, see **BOSHU YI**) has ‘regulations’ 制 [Shaughnessy 1996a, 206]), and elsewhere says, “The *tuan* refers to the images” (象者言乎象者也) [**XI CI 1.3**]. In the silk ms. of the **XI CI** 象 is written 緣 ‘the hem of a garment’ [Shaughnessy 1996a, 190], see **TUAN CI**.

2. Abbr. of **TUAN ZHUAN** (q.v.).

3. A static hexagram line, i.e. a *yin* line designated 8 and a *yang* line designated 7, see **YI QIAN ZUO DU** [YJJC 157:12]. See **DA YAN ZHI SHU**.

TUAN CI 象辭. The Deciding Remarks [**XI CI 2.7**]. This is the text traditionally associated with the hexagram figures on which they supposedly comm. **MA RONG** said, “The deciding words are the hexagram words” (象辭卦辭也), (curiously, **ZHENG XUAN** seems to have believed it referred to The Line Remarks 爻辭, see **YAO CI**), see **LU DEMING** [(1) 1/12A-B]. **CUI JING** also made it clear that, “The *tuan* refers to the words beneath the hexagrams” (象謂卦下辭) [YJJC 10:811]. Ma Rong attrib. the authorship to king Wen 文王 (see **WEN WANG**), see **MA GUOHAN** [(1) 108], and this was the general opinion among traditional scholars until **OUYANG XIU** (1007-72) began to question the tradition. Still, many scholars upheld the traditional view, incl. **ZHU XI**, who referred to The Deciding Remarks as The Divination Interpretation Remarks 繇辭 [Li Jingde 1986, 1622]. Today, few scholars believe the text was actually written by king Wen, but the trad. reflects an awareness of the fact that this text dates back to the Western Zhou 西周 (1040s – 771 BCE). In the silk ms. (帛書, see **BOSHU YI**) of the **XI CI** 象 is written 緣 ‘the hem of a garment’ which may suggest marginal notes, see **TUAN**, def. 1.

The text, or rather bits of texts, vary in length from two characters [34.0] to 29 characters [2.0]. In a few cases the texts have some historical or literary contents, but mostly they are recurrences of various technical terms associated with divination: ‘Great sacrificial offerings, a favourable divination’ (元亨利貞, see **YUAN HENG LI ZHEN**), ‘the divination was auspicious’ (貞吉, see **ZHEN JI**), ‘no misfortune’ (无咎, see **WU JIU**), ‘there is sincerity’ (有孚, see **YOU FU**), ‘troubles disappear’ (悔亡, see **HUI WANG**), ‘crossing the great stream’ (涉大川, see **SHE DA CHUAN**). The Deciding Remarks and The Line Remarks 爻辭 (see **YAO CI**) are known collectively as the Attached Remarks 繫辭.

Lit. Kunst 1985, 25-61; Shaughnessy 1983, 123-35; Waley 1934.

TUAN CI ZHUAN 象辭傳. The Commentary on the Remarks on the Decisions. See **TUAN ZHUAN**.

TUAN ZHUAN 象傳. The Commentary on the Decisions. This is traditionally attrib. to **KONG QIU** and usually counts as the 1st and 2nd of The Ten Wings 十翼 (see **SHI YI**) because it is divided into 2 chps. (篇) to comply with the basic parts of The Changes. Today few scholars would maintain Kong Qiu's authorship. It is first mentioned around 100 BCE [SJ 6:1937], but internal evidence suggests it may date around 300 BCE, maybe even earlier. Originally the text was transmitted separately, and tradition has it that starting with **FEI ZHI**'s ed., The Commentary on the Decisions was divided into 64 short texts varying in length from 27 characters (**TUAN** 17) to 91 (**TUAN** 32) and edited into The Changes. Other sources suggest it was **ZHENG XUAN** who integrated this and the **XIANG ZHUAN** with the basic texts of The Changes [SGZ 1:136]. The 64 Commentary texts are inserted after The Deciding Remarks (象辭, see **TUAN CI**), which they were believed to comm. on. In fact, it is more an elucidation of the hexagram names and an interpretation of the symbolism and the relative positions of the hexagram lines. Especially the theories of the 'line positions' (爻位, see **YAO WEI**) have had an important impact on the studies of images and numbers. The Commentary on the Decisions employs the terms 'soft' (柔) and 'hard' (剛) as technical terms for the broken (*yin*) and solid (*yang*) lines, respectively (and in a few cases also to characterize the nature of the constituent trigrams), see **GANG ROU**. The terms *yin* and *yang* occur only twice and in both cases they refer to the constituent trigrams and not the lines [**TUAN** 11 & 12; these two paragraphs together with **TUAN** 1-2, 15, 32, 37, 42 are atypical]. This may suggest that the text dates back to before the concepts of *yin* and *yang* came to be associated with the hexagram lines. The interaction between the soft and hard lines is significant and expressed in a number of different ways, e.g. as "the soft [line] mounting the hard [line]" (柔乘剛也, see **CHENG** 乘), 'meeting with' (遇, see **YU**), 'separating' (分, see **FEN**), 'interrupting' (決, see **JUE**), and 'changing into' (變, see **BIAN**).

The following are other key concepts the text: 'Matching positions' (當位, see **DANG WEI**), 'the position does not match' (位不當, see **WEI BU DANG**), 'attain the positions' (得位, see **DE WEI**), 'to respond', 'to correspond' (應, see **YING**), 'correct positions' (正位, see **ZHENG WEI**), 'being central and correct' (中正, see **ZHONG ZHENG**), 'the venerable position' (尊位, see **ZUN WEI**), 'attain the central [position]' (得中, see **DE ZHONG**), and 'lost the position' (失位, see **SHI WEI**). The text also uses the expression 'waning and waxing' (消息, see **XIAO XI**) to describe the pulse of the universe, e.g.: "When the sun is at the zenith, it declines; when the moon is full, it is eclipsed. When Heaven and earth increase and decrease and the seasons wane and wax, then how much more does man! How much more do the spirits!" (日中則昃月盈則食天地盈虛與時消息而況於人乎況於鬼神乎) [**TUAN** 55]. The expression, which was used by **MENG XI** to describe his sequence of 'waning and waxing hexagrams' (消息卦, see **XIAO XI GUA**), occurs exclusively in The Commentary on the Decisions.

TUN MORU 屯莫如 – see **MAO MORU**.

WAI [GUA] 外[卦]. The outer trigram [TUAN 11, 12, 25, 36]. The upper trigram of a hexagram, see **SHANG GUA**, table 1.

WAI HU 外互. The outer interlocking [trigram]. The trigram that is composed of lines 3-5 (from bottom up) of a hexagram. See **HU TI**.

WANYIQIANWUBAIERSHI 萬一千五百二十. 11.520 [XI CI 1.8, actually written 萬有一千五百二十]. This is the number of yarrow sticks it would take to produce all the 64 hexagrams according to the procedure described in *Xi ci* 1.8. The *yang* lines in The Changes are designated 9 and the *yin* lines are designated 6. According to the traditional understanding of the *Xi ci*, it takes a remainder of 36 sticks to produce a *yang* line with the numerical value 9, and the corresponding figure for a *yin* line is 24. Each of the 64 hexagrams has 6 lines, so altogether there are 384 lines of which half are *yang* and half are *yin*, i.e. $192 \times 36 = 6.912$ and $192 \times 24 = 4.608$. The sum of the two numbers is 11.520 which is said to ‘match the number of ten thousand beings’ (當萬物之數也) [XI CI 1.8]. See **DA YAN ZHI SHU**.

WANG ANSHI 王安石 (1021-86), z. Jiefu 介甫, h. Banshan 半山, Linchuan xiansheng 臨川先生, enfeoffed as Duke of Jing 荆公, p. Wen 文. *Jinshi* degree in 1043. In 1069 Wang was appointed Participant in Determining Governmental Matters and Controller of the Finance Planning Commission in which capacity he initiated a series of reforms. Opposition caused him to resign for a period between 1076 and 1078, after which he stayed in power until 1085 when emperor Shenzong 神宗 died. His opponents among the adherents of Studies of the Way (道學, see **DAO XUE**) led by **SIMA GUANG** managed to get him out of office and put an end to his reform movement. Wang had an extensive literary production including comm. on The Odes 詩, The Documents 書, The Selected Sayings [of **KONG QIU**] 論語, and Master Meng 孟子 most of which are lost. Wang’s studies of The Changes seem to have belonged to the meaning and pattern trad. [biog. SS 30:10541-51; SYXA 4:3238-53].

(1) *Yijie* 易解 (L), 14 *juan* [SS-YWZ 15:5037].

Lit. Franke 1976, 1097-1104; Hervouet 1978, 393f.

WANG BI 王弼 (226-249), z. Fusi 輔嗣. Secretarial Court Gentleman. In spite of his short life, Wang Bi became one of the most significant scholars of The Changes ever. Influenced by the Profound Studies (玄學, also known as Neo-Daoism) movement (in which he played a major role himself) and using Master Lao 老子 and Master Zhuang 莊子, Wang attempted to steer the studies of The Changes clear of the images and numbers trad. Together with **HE YAN** he pointed the studies in a new direction which came to be known as the meaning and pattern trad. This can be traced back to **FEI ZHI**’s ‘old text’ (古文, see **HAN YI XUE**) ed. Besides studying The Changes, he wrote one of the most celebrated

comm. on Master Lao and a now largely lost comm. on The Selected Sayings [of **KONG QIU**] 論語 [biog. by He Shao 何劭 (3rd cent.) app. to *juan* 28 of The Documents of Wei 魏書, SGZ 3:795-6; tr. Lynn 1994].

The foundation for Wang Bi's philosophy (and everything else) is 'non-being' (无) which to him is the same as 'the One' (一, see **YI**), 'the Way' (道, see **DAO**), and 'the Great Extreme' (太極, see **TAI JI**). Non-being is the basic principle, the unity, behind the multiple forms of being (有) which may be likened to the multiple situations represented by the hexagrams in The Changes. To fully understand these situations one must study the appended texts. Wang wrote comm. on the texts of the 64 hexagrams and the **WEN YAN**, **TUAN**, and **XIANG**. In his exposition of The Changes, however, Wang also used theories such as that of 'hexagram rulers' (卦主, see **GUA ZHU**) and 'line positions' (爻位, see **YAO WEI**), see e.g. his comm. to **TUAN** 9 and [9.4-5] [YJJC 3:59, 61-2; tr. Lynn 1994, 191-5]. In his opposition to the images and numbers trad., Wang was particularly critical of the theories of 'interlocking trigrams' (互體, see **HU TI**), 'hexagram alteration' (卦變, see **GUA BIAN**), and the 'five agents' (五行, see **WU XING**) [YJJC 2:198; tr. Lynn 1994, 32].

(1) *Yi bian* 易辨 (L), 1 *juan* [SS-YWZ 15:5034].

(2) *Zhou yi da yan lun* 周易大衍論 (L), 1 *juan* [JTS-JJZ 6:1968]. This may be the work **HAN BO** quoted in his comm. on **XI CI** 1.8 [YJJC 3:300].

(3) *Zhou yi lue li* 周易略例, 1 *juan*, see (5). This work contains seven short but extremely influential essays, even for the images and numbers trad. The first essay "Elucidating the Decision" 明象 is probably the earliest discussion of the principles underlying the hexagram ruler, see **GUA ZHU**.

(4) *Zhou yi qiong wei lun* 周易窮微論 (L), 1 *juan* [TZ, see JYK 1:10/8B].

(5) *Zhou yi zhu* 周易注, 10 *juan* [SS-JJZ 4:909]. The comm. adds that Wang's comm. on the 64 hexagrams totals 6 *juan*, Han Bo's comm. on the *Xi ci* constitutes the next 3 *juan*, and Wang (3) accounts for the last *juan*. Since the 7th cent., this ed. has been the basis for all other eds. Reprint [YJJC 2-3, tr. Lynn 1994].

See also **LI DINGZUO** and **LI XINCHUAN**.

Lit. Bergeron 1986; Lynn 1994; Wagner, 2000.

WANG CHANG 王暢 (2nd cent.), z. Shumao 叔茂. Governor of Nanyang 南陽 commandery (in pres. Henan 河南 and Hubei 湖北) and Minister of Works. Wang was the teacher of **LIU BIAO**; however, no details of his teachings are known [biog. HHS 7:1823-5].

WANG CHONG 王充 (b. 27), z. Zhongren 仲任. As a young man Wang went to the capital where he studied at the National University under Ban Biao 班彪 (3-54), father of the great Han 漢 (202 BCE – 220 CE) historian **BAN GU**. Wang returned to his home where he held minor provincial offices for brief periods and spent his time teaching. Wang is best known for his philosophical work, The Balanced Discussions 論衡 [tr. Forke 1962]. He is not mentioned in connection with The Changes nor is he credited with any works or comm. on The Changes [biog. HHS 8:2172-7]. Nevertheless, **WANG RENJUN** (q.v.) has singled out a

paragraph from The Balanced Discussions consisting of 25 characters comm. on **FENG** [55.6] ䷶ and entitled it Mr. Wang's Explication of the Changes of Zhou 周易王氏義.

WANG FU 王符 (80s – 160s), z. Jiexin 節信. Wang did not hold any official positions but lived as a recluse. However, among his friends were such noticeable figures as the famous philosopher Zhang Heng 張衡 (78-139), **MA RONG**, and **CUI YUAN**. He wrote a collection of essays on various topics, including divination, known as Discussions of a Recluse 潛夫論 [Wang Fu 1979], [biog. HHS 6:1630-43].

Lit. CHC 1:789-94.

WANG GUA 往卦. The departing trigram or hexagram.

1. The departing trigram [TUAN 11, 12,]. The upper trigram of a hexagram, see **SHANG GUA**, table 1.

2. The departing hexagram(s). The odd numbered hexagrams in the sequence of hexagrams in the received ed. of The Changes, e.g. **QIAN** [1], **ZHUN** [3], etc., see Hang Xinzhai 杭辛齋 (1869-1924) [YJJC 147:93].

WANG HENG 王橫 – see **WANG HUANG**.

WANG HUANG 王橫 (1st cent. BCE), z. Pingzhong 平中 ([HHS 9:2548-9] has his name as Wang Heng 王橫, z. Pingzhong 平仲). He received the 'old text' (古文, see **HAN YI XUE**) Changes from **FEI ZHI**. It is not clear how the line of transmission continued from Wang, and he is not credited with any works on The Changes. Wang also transmitted the old text version of The Documents 書 [HS 11:3602]. See **HAN YI XUE**.

WANG JING 王景 (1st cent.), z. Zhongtong 仲通. In 69 Wang was put in charge of a large-scale repair work on the dykes along the Yellow River 黃河, and he was appointed Attendant Censor and Governor of Lujiang 廬江 commandery (in pres. Anhui 安徽). In his youth he studied The Changes, he was an expert in 'magical arts' (道術) and astronomy (天文), and displayed interest in various divination techniques [biog. HHS 9:2464-6].

(1) Da yan xuan ji 大衍玄基 (L) [HHS 9:2466]. This is not listed in any bibl.

WANG JUN 王駿 (d. 15 BCE). Grand Master of Censors. Influenced by his father Wang Ji's 王吉 fondness of **LIANGQIU HE**'s trad. of The Changes, Wang Jun received The Changes from **LIANGQIU LIN**. It is not clear how the line of transmission continued from Wang, and he is not credited with any works on The Changes [biog. HS 10:3066-7; 11:3601].

WANG KAICHONG 王凱沖 (6th-7th cent.). No details of his life are recorded. **MA GUOHAN** [(1) 262] thought Wang was influenced by the meaning

and pattern interpretations of **WANG BI**. Only four fragments of his comm. are preserved in **LI DINGZUO** (3).

(1) Zhou yi [zhu] 周易[注] (L), 10 *juan* [JTS-JJZ 6:1968; XTS-YWZ 5:1424]. **MA GUOHAN**'s (1) collection of preserved fragments includes only the four quotations of **LI DINGZUO** (3).

WANG LAI 往來. Departing and arriving [XI CI 1.10]. See **XIAO XI**.

WANG LANG 王郎 (d. 228), z. Jingxing 景興. Governor of Kuaiji 會稽 (in pres. Jiangsu 江蘇 and Zhejiang 浙江). In 196 Wang was attacked by the forces of Sun Ce 孫策 (175-200) who attempted to extend his sphere of influence in the South. **YU FAN**, who was in the service of Wang, advised Wang not to fight, but being loyal to the house of Han 漢, he did not listen and was defeated. Subsequently, Wang went north where he served as Chamberlain for Law Enforcement under Cao Cao 曹操 (155-220) and in various capacities during the early reign of the kingdom of Wei 魏 (220-63). Besides *The Changes*, Wang wrote comm. on *The Springs and Autumns* 春秋, *The Book of Filial Piety* 孝經, and *The Zhou Officials* 周官 (i.e. *The Zhou Rituals* 周禮). He passed his teaching on to his son **WANG SU**, and it was ultimately received by **HAN BO** [biog. SGZ 2:406-14; de Crespigny 1990, 168-70, 192-5]. Tang Yan 唐晏 (1857-1920) listed Wang Lang as an adherent of **JING FANG**'s trad. of *The Changes* [LHSGXA 41].

(1) Yi [zhuan] 易[傳] (L) [SGZ 5:414]. This is not listed in any bibl. See **KAN YIN** (1).

WANG RENJUN 王仁俊 (1866-1913). Wang (1) is a continuation of the collection of fragments of lost works on *The Changes* by **MA GUOHAN**.

(1) Yuhan shan fang ji yi shu xu bian 玉函山房輯佚書續編. 1894. [Shanghai: Shanghai guji chubanshe, 1989]. See table 1.

Table 1
Fragments of Lost Works Collected by Wang Renjun

SCHOLARS	TITLES	P.
BAN GU	Zhou yi Ban shi yi 周易班氏義	20
DONG ZHONGSHU	Zhou yi Dong shi yi 周易董氏義	14
GAN RONG	Zhou yi Xiapei zhuan Gan shi yi 周易下邳傳 甘氏義	13
HUANG XIE	Zhou yi Huang shi yi 周易黃氏義	12
JIA KUI	Zhou yi Jia shi yi 周易賈氏義	21
JIA YI	Zhou yi Jia shi yi 周易賈氏義	14
JING FANG	Zhou yi Jing Fang zhang ju 京房周易章句	12
	Jing Fang Yi zhuan 京房易傳	13
LIU HUAN	Zhou yi Liu shi yi shu 周易劉氏義疏	21
LIU XIANG	Zhou yi Liu shi yi 周易劉氏義	15
LIU ZHOU	Zhou yi Liu Zhou yi 周易劉晔義	21

LU DEMING	Zhou yi shi shuo 周易師說	22
LU GONG	Zhou yi Lu Gong yi 周易魯恭義	18
Lǚ BUWEI	Zhou yi Lǚ shi yi 周易呂氏義	12
PENG XUAN	Zhou yi Peng shi yi 周易彭氏義	20
SHI MO	Zhou yi shi shi yi 周易史氏義	11
WANG CHONG	Zhou yi Wang shi yi 周易王氏義	20
XU GAN	Zhou yi Xu Gan yi 周易徐幹義	19
ZHAO WEN	Zhou yi Zhao shi yi 周易趙氏義	19
ZHENG ZHONG	Zhou yi Zheng Sinong zhu 周易鄭司農注	17

WANG SHI 王湜 (12th – 13th cent.). No details of his life are recorded. Wang transmitted the teachings of **SHAO YONG**. An important feature of Wang's studies is his elucidation of Shao Yong's Diagram Preceding Heaven 先天圖 (see **XIAN TIAN TU**). Wang's work is also influenced by **LIU MU** [SYXA 1:478].

(1) Yi xue 易學, 1 *juan* [SYXA 1:478]. Facs. reprint [Taipei: Shangwu, 1983].

WANG SIZONG 王嗣宗 (4th-7th cent.). No details of his life are recorded. **LU DEMING** quotes him three times in his comm. on **LI** [30] ䷄ [(1) 1/12A-B].

(1) Zhou yi yi 周易義, (L). For a collection of the three preserved fragments, see **MA GUOHAN** (1).

WANG SU 王肅 (195-256), z. Ziyong 子雍, p. Jinghou 景侯. Son of **WANG LANG**. Wang held numerous high offices at the court of the Wei dynasty (220-65), including Chancellor of the Institute for Veneration of Literature and Capital Commandant. He was a renowned scholar and wrote explanations for The Documents 書, The Odes 詩, The Selected Sayings [of **KONG QIU**] 論語, the three ritual texts 三禮 (i.e. The Zhou Rituals 周禮, The Ceremonies and Rituals 儀禮, The Records of Rituals 禮記), and The Zuo Commentary 左傳. It is said that Wang as a young man followed **SONG ZHONG**'s reading of [The Book of] the Great Mystery 太玄[經]. He transmitted his father's ed. of The Changes and excelled in the studies of **JIA KUI** and **MA RONG**, whereas he was sharply opposed to **ZHENG XUAN** and the theories of the images and numbers trad. [biog. SGZ 2:414-23]. **ZHANG HUIYAN** [(3) YJJC 184:213] said, that where Zheng Xuan and Ma Rong disagreed, Wang would turn to Ma, and where Zheng and Ma were in agreement, Wang would turn to The Ten Wings (十翼, see **SHI YI**). Wang's ed. was passed on to **HAN BO**. **LI DINGZUO** (3) includes 21 quotations, and these and other preserved fragments display Wang's adherence to the meaning and pattern trad. Tang Yan 唐晏 (1857-1920), however, listed Wang Su as an adherent of **JING FANG**'s trad. of The Changes [LHSGXA 41-3].

(1) Zhou yi yin 周易音 (L) [JYK 1:10/3A-4A]. For a collection of preserved fragments, see **MA GUOHAN** (1).

(2) Zhou yi zhu 周易注 (L), 10 *juan* [SS-JJZ 4:909]. For collections of preserved fragments, see **HUANG SHI** (35), **MA GUOHAN** (1), **SUN TANG** (1), and **ZHANG HUIYAN** (3).

WANG TONG 王同 (2nd cent. BCE), z. Zizhong 子中. Acc. to the trad. established by the Han dynasty historians, Sima Qian 司馬遷 (c. 154 – c. 86 BCE) and **BAN GU** (32-92), Wang was the 7th in the alleged line of transmission of The Changes from **KONG QIU** down to **YANG HE** (fl. 134-123 BCE). Wang received The Changes from **TIAN HE** and passed it on to Yang He [SJ 7:2211]. **BAN GU** adds the following scholars to the list of those who received The Changes from Wang Tong: **HENG HU**, **JIMO CHENG**, **MENG DAN**, **ZHOU BA**, and **ZHUFU YAN** [HS 11:3597]. Thus Wang is a key figure in the dissemination of The Changes in the early Han although the evidence suggests that only Yang He continued the line of transmission.

(1) Wang shi [Yi] 王氏[易] (L), 2 *pian* [HS-YWZ 6:1703].

WANG YI 王虞 (274? – 322), z. Shijiang 世將, p. Kangming 康明. Wang was a multi-talented scholar who enjoyed music, painting, handicrafts etc. During the reign of emperor Yuan 元 (r. 317-23) of the Eastern Jin 東晉 dynasty (317-420), he was appointed Regional Inspector of Jingzhou 荊州 (in pres. Henan 河南, Hubei 湖北, and Hunan 湖南) [biog. JS 7:2002-5]. Very few fragments of his comm. on The Changes are preserved including one quotation in **LI DINGZUO** (3): **XIANG 22** [YJJC 9:255-6]. **ZHANG HUIYAN** thought Wang based his teachings on **WANG BI** [(3) YJJC 184:254].

(1) Zhou yi [zhu] 周易[注] (L), 10 *juan* [LS, see SS-JJZ 4:909: 3 *juan*], 12 *juan* **LU DEMING** [(1) 1:1/11B]. Fragments are preserved in **LU DEMING** and **KONG YINGDA**. Quotations also exist in **SHI ZHENG** (1). For collections of preserved fragments, see **MA GUOHAN** (1), **ZHANG HUIYAN** (3), **SUN TANG** (1), and **HUANG SHI** (36).

WANG YINGLIN 王應麟* (1223-96), z. Bohou 伯厚, h. Shenning jushi 深寧居士, Houzhai 厚齋. *Jinshi* degree in 1241. Wang held numerous offices including Assistant—and later Director—in the Palace Library, Editorial Director, and Minister and Supervising Censor of the Ministry of Rites. A few years before the Fall of the Song 宋 in 1279, Wang retired to his home where he continued to pursue his studies. He was a very learned man, and his interest in wide variety of subjects, e.g. geography, biology, astronomy, calendar, resulted in the compilation of an encyclopedia in 200 *juan*, The Sea of Jade 玉海. In his studies of The Changes, Wang was influenced by **ZHU XI**, **LU JIUYUAN**, **LÜ ZUQIAN**, and **ZHEN DEXIU**. Especially Lu's 'heart-mind studies' (心學, see **XIN XUE**) served as an inspiration. Wang was also interested in the studies of **ZHENG XUAN**, and in (2) he collected fragments of Zheng's comm. on The Changes [biog. SS 37:12987-91; SYXA 4:2857-67].

(1) Gu Yi kao 古易考 (L) [JYK 2:35/3A].

(2) Ji Zhou yi Zheng zhu 輯周易鄭注, 1 *juan* [JYK 2:35/3A]. Completed 1273. Facs. reprint: Zhou yi Zheng Kangcheng zhu 周易鄭康成注 [YJJC 175; Taipei: Shangwu, 1983].

(3) Kun xue ji wen 困學紀聞, 20 *juan* [ZZMJ 36-7]. *Juan* 1 [36:15-80] contains Wang's notes on The Changes.

Lit. Franke 1976, 1167-76; Hervouet 1978, 189f., 231f., 261f., 329f., 432f.

* Not to be confused with a Wang Yinglin 王應遴 who lived during the Ming 明 (1368-1644) and wrote an Yi sheng 易謚 which is now lost.

WANG ZONGCHUAN 王宗傳 (12th – 13th cent.), z. Jingmeng 景孟, h. Tongxi 童溪. *Jinshi* degree 1181. Neither Wang nor his work is mentioned in the official histories. Wang rejected the images and numbers studies and adhered to the teachings of **WANG BI**. One source compared Wang's studies to those of his contemporary **YANG JIAN** and says they discussed The Changes from the viewpoint of Chan 禪 Buddhism [ZMTY 1:3/7B]. Wang's ideas had considerable impact on the 'heart-mind studies' (心學, see **XIN XUE**) in the late Ming 明 (1368-1648) [JYK 1:32/4B-6A].

(1) Tongxi Yi zhuan 童溪易傳, 30 *juan* [JYK 1:32/4B]. Facs. reprint [YJJC 30-31; Shanghai: Guji, 1989].

WEI 緯. Weft. See **YI WEI** and **WEI SHU**.

WEI 位. Position. This refers to the various positions the lines may occupy in a hexagram. See **YAO WEI**.

WEI BOYANG 魏伯陽. No historical details of his life are known, and he may be a legendary figure. Wei is supposed to have lived in the 2nd century, and he has a biog. in Ge Hong's 葛洪 (c. 280 – c. 343) Biographies of Spiritual Immortals 神仙傳. Wei became an important figure in the trad. of interior alchemy, and a work which explains the processes of alchemy in terms of the five agents (五行, see **WU XING**), the eight trigrams, and the 64 hexagrams is attrib. to him (see (1) below). The explanations rely on various theories of the images and numbers trad. such as e.g. 'the hexagrams and the vital material force' (卦氣, see **GUA QI**), 'the inserted *jia* stem' (納甲, see **NA JIA**), and 'the waning and waxing hexagrams' (消息卦, see **XIAO XI GUA**), and acc. to **LU DEMING**, **YU FAN** wrote a comm. on it, which is now lost [JYK 1:9/5A-7B].

(1) Zhou yi can tong qi 周易參同契, 2 *juan* [JTS-JJZ 6:2041; XTS-YWZ 5:1553; both in The Five Agents' Category 五行類]. Facs. reprint with a comm. by **ZHU XI** [(9) YJJC 155]. See also **YU YAN** (12) & (13).

Lit. SCC 5, part 3:50-75.

WEI BU DANG 位不當. The position does not match [**TUAN**, **XIAO XIANG**]. This refers to the theory of 'matching positions' (當位), which says a *yin* (broken) line should be in positions nos. 2, 4 or 6 of a hexagram whereas a *yang* (solid) line should be in positions nos. 1, 3 or 5, see **YAO WEI**. Except for one occurrence in **TUAN 54**, the expression exclusively occurs in the **XIAO XIANG**, and except for one occurrence [**XIANG 34.5**], the expression is restricted to comm. on positions 3 and 4. The expression occurs in nine cases of *yin* lines in

position no. 3 [XIANG 10.3, 12.3, 16.3, 19.3, 21.3, 38.3, 58.3, 61.3, 64.3], and in five cases of yang lines in position no. 4 [XIANG 35.4, 43.4, 45.4, 55.4, 62.4]. See YAO WEI.

WEI DANG 位當 – see DANG WEI.

WEI GUA 緯卦. The weft hexagrams. See JING GUA 經卦, def. 2.

WEI JI 未濟, ䷿

Hexagram no. 64/54.

The hexagram figure consists of KAN 坎 below LI 離. This conveys the image of fire above water [DA XIANG].

The interlocking trigrams are LI 離 below KAN 坎, joined they constitute JI JI [63] ䷵, see HU TI.

The containing trigrams: XUN ䷴ contains KAN 坎 and LI 離, see BAO TI.

Wei ji is laterally linked with JI JI [63] ䷵, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), Wei ji belongs to 'the 3rd generation' (三世) of LI's palace and the 7th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), Wei ji is one of 'the feudal lords' (諸侯) hexagrams and belongs to the 11th month, see GUA QI.

This is a 'warp hexagram' (經卦), see JING GUA 經卦, def. 2. It is also one of the 'the sixteen attending hexagrams' (十六事卦), see HU TI.

WEI LIAOWENG 魏了翁 (1178-1237), z. Hua fu 華父, p. Wenjing 文靖, h. Heshan 鶴山. Jinshi degree in 1199. Wei subsequently held numerous offices including Academician at the Hall of Upright Enlightenment and Notary of the Bureau of Military Affairs. He served both in the capital and in the provinces, especially in the pres. region of Sichuan 四川. He stayed there for 17 years during which he also lectured privately on the teachings of ZHOU DUNYI, CHENG YI, and ZHU XI. Wei adhered to the teachings of Zhu Xi and was well acquainted with one of his students, Fu Guang 輔廣. He was also friends with ZHEN DEXIU. Wei wrote expositions of the Nine Classics 九經 (see JING), and besides The Changes, his interest focused on the Ritual 禮 texts [biog. SS 37:12965-71; SYXA 4:2651-71].

(1) Yi ji yi 易集義 (L), 64 juan [SS-YWZ 15:5042].

(2) Yi ju yu 易舉隅 (L) [SS 37:12971]. This is not mentioned in the bibl.

(3) Yi yao yi 易要義, 10 juan [SS-YWZ 15:5042]. Facs. reprint [YJJC 129; Taibei: Shangwu, 1983]. Archaeological excavations near Quzhou 衢州, Zhejiang 浙江, in Nov. 1974 produced a memorial tablet belonging to the tomb of Shi Shengzu 史繩祖 (1191-1274), one of Wei's students. The contents of the tablet suggests that Shi Shengzu was the author of (3) [Kaogu 11 (1983): 1008].

Lit. Franke 1976, 1180-83; Liu, James T.C. 1993.

WEI MAN 魏滿 (1st cent.), z. Shuya 叔牙. During the reign of emperor Ming 明 (58-75), Wei was appointed Governor of Hongnong 弘農 (in pres. Henan 河南). All that is known of him is that he studied and transmitted JING FANG's trad. of The Changes (see HAN YI XUE). Wei is not credited with any works on The Changes [HHS 9:2554].

WEI SHU 緯書. Weft books, also known as The Apocrypha in English. This refers to a body of writings and comm. on The Classics 經 (see JING) which began to appear during the 1st cent. BCE. The political mission of the weft books was to support a claim to power by citing favourable omens and portents, which lie hidden in The Classics. They were, so to speak, the keys to the hidden meanings of The Classics. From the 2nd cent. CE onwards the weft books were repeatedly banned due to the political application, the most severe proscription occurring during the Sui 隋 (581-618). Except for a handful of weft books related to The Changes, all that remains of what was apparently a large body of texts are collections of fragments culled from other works and comm. [Isho]. These collections often include fragments of texts on The [Yellow] River Diagram 河圖 (see HE TU) and The Luo [River] Document 洛書 (see LUO SHU). The weft books were also referred to as 'prognostica and weft' (讖緯) or 'the seven wefts' (七緯), indicating the number of Classics that attracted these wefts: The Changes, The Documents 書, The Odes 詩, The Rituals 禮, The Music 樂, The Book of Filial Piety 孝經, and The Springs and Autumns 春秋 [HHS 10:2721-2, n. 1]. See YI WEI.

Lit. Dull 1966.

WEI XIANG 魏相 (d. 59 BCE), z. Ruoweng 弱翁. During the reign of emperor Xuan 宣 (73-49), Wei was appointed Chamberlain for the National Treasury and Censor-in-chief. He also served as Counsellor-in-chief and was enfeoffed as Marquis of Gaoping 高平 (in pres. Shandong 山東). Wei is said to have had a clear understanding of The Changes, and his biog. cites a memorial in which he quotes from TUAN 16. Wei also seems to have correlated certain trigrams with the compass points in a manner similar to SHUO GUA 4 [HS 10:3139, biog. 3133-42].

WEI YUANSONG 衛元嵩 (6th cent.). Not much is known about his life. Wei is said to have been good at 'forecasting events' (言將來事), and he seems to have harboured certain anti-Buddhist sentiments [BS 9:2947; ZS 3:851].

(1) Yuan bao 元包, 10 *juan* [XTS-YWZ 5:1426]. XTS adds that the text has a comm. (傳) by Su Yuanming 蘇源明 and annot. (注) by Li Jiang 李江, both of the Tang 唐 (618-907). Fragments of this ed. is collected by HUANG SHI (37) as Wei Yuansong Yi yuan bao 衛元嵩易元包, 1 *juan* [YJJC 155]. The same collection exists under the title Yi yuan bao 易元包, 1 *juan*, in an ed. by Wang Mo 王謨 (18th cent.) [YJJC 155]. It is organized acc. to the system of 'the hexagrams of the eight palaces' (八宮卦, see BA GONG GUA).

WEI ZHENG DANG 位正當. The Position is correct and matching [XIAO XIANG]. This refers to an exposition of the hexagrams based on the positions of *yin* (broken) and *yang* (solid) lines. The *yin* lines are considered to be in correct position in lines 2, 4, and 6 counted from the bottom up, and the *yang* lines are in correct positions in lines 1, 3, and 5. This expression is used exclusively of *yang* lines in the 5th position. [XIANG 10.5, 12.5, 58.5, and 61.5]. See YAO WEI.

WEI ZHU 韋著 (2nd cent.), z. Xiuming 休明. Wei repeatedly declined official positions and ignored summons for which he eventually suffered punishment and disgrace [HHS 4:921]. Acc. to the HHS comm., Li Xian 李賢 (651-84), Wei studied The Han Odes 韓詩 and JING FANG's trad. of The Changes [HHS 6:1747, n. 5]. Wei is not credited with any works on The Changes.

WEN GONG 溫公 – see SIMA GUANG.

WEN WANG 文王. The Cultured King 文王. His name was Ji Chang 姬昌, and he was also known as the Earl Chang 伯昌. The Cultured King initiated the conquest of the Shang 商 (c. 1600-1040s BCE), which was completed by his son the Martial King 武王. Acc. to MA RONG, the Cultured King, was the author of The Deciding Remarks 彖辭 (see TUAN CI), while another son, the Duke of Zhou 周公 (see ZHOU GONG), was the author of The Line Remarks 爻辭 (see YAO CI), see MA GUOHAN [(1) 108]. These attrib. became generally accepted, and, although few modern scholars would agree with the attrib., they do reflect an early awareness of the composite nature of The Changes. During the Han 漢 (202 BCE – 220 CE), it was widely believed that the Cultured King had 'expanded' (演) The Book of Changes. This was either interpreted to mean, that he had added the texts to the hexagrams or that he had 'doubled' (重) the eight trigrams, thus creating the 64 hexagrams, see e.g. YANG XIONG [ZZMJ 29:249] and Sima Qian 司馬遷 (c. 154 – c. 86 BCE) [SJ 1:119 & 10:3218]. See also BA GUA.

The trad. linking the Cultured King with The Changes is also recorded in XI CI 2.8: "As to the rise of The Changes, was it not in the last days of the Yin (i.e. the Shang) when the flourishing virtue of the Zhou [prevailed]? When there was the affair of the Cultured King and Zhou (the last king of the Shang)!" (易之興也其當殷之末世周之盛德邪當文王與紂之事邪). The Cultured King is also mentioned in TUAN 36.

WEN WANG BA GUA CIXU 文王八卦次序. King Wen's Sequence of the Eight Trigrams. This is a diagram based on SHUO GUA 9 incl. in ZHU XI (6) [YJC 28:29-30], see table 1 (p. 250). See also LIU ZI GUA.

Shuo gua 9 says:

QIAN ☰ is Heaven, therefore it is designated the father. **KUN** ☷ is the earth, therefore it is designated the mother. In **ZHEN** ☵ the first [line of *Qian*] is acquired, so it obtains masculinity. Therefore,

it is called the older son. In XUN ䷶ the first [line of *Kun*] is acquired, so it obtains femininity. Therefore, it is called the older daughter. In KAN ䷜ the second [line of *Qian*] is acquired, so it obtains masculinity. Therefore, it is called the middle son. In LI ䷝ the second [line of *Kun*] is acquired, so it obtains femininity. Therefore, it is called the middle daughter. In GEN ䷶ the third [line of *Qian*] is acquired, so it obtains masculinity. Therefore, it is called the younger son. In DUI ䷹ the third [line of *Kun*] is acquired, so it obtains femininity. Therefore, it is called the younger daughter.

乾天也故稱乎父坤地也故稱乎母震一索而得男故謂之長男巽一索而得女故謂之長女坎一索而得男故謂之中男離一索而得女故謂之中女艮一索而得男故謂之少男兌一索而得女故謂之少女

Table 1
King Wen's Sequence of the Eight Trigrams 文王八卦次序

䷁ KUN			䷀ QIAN		
䷹ DUI Younger daughter	䷝ LI Middle daughter	䷶ XUN Older daughter	䷶ GEN Younger son	䷜ KAN Middle son	䷀ ZHEN Older son

(Adapted from ZHU XI (6) [YJJC 28:29-30]).

WEN WANG BA GUA FANGWEI 文王八卦方位. The Directional Positions of King Wen's Eight Trigrams, see HOU TIAN TU.

WEN WANG KE 文王課. King Wen's divination, see HUO ZHU LIN FA.

WEN YAN 文言. The Refined Words. Both KONG YINGDA [(2) YJJC 4:38] and LU DEMING [(1) 1:1/1B] glossed 文 as 'embellishments' (飾), but Lu also quoted XIAO YAN who apparently believed that 文 refers to king Wen (文王, see WEN WANG), who traditionally was considered the author of The Deciding Remarks 彖辭 (see TUAN CI). The Refined Words is traditionally attrib. to KONG QIU and constitutes the 5th or the 7th of the Ten Wing (十翼, see SHI YI). It is the collective title of four separate comm., three of which (nos. I, II, and III as they appear) comm. on QIAN [1] ䷀ and one (no. IV) which comm. on QIAN [1] ䷀ and KUN [2] ䷁. Some scholars consider these to be fragments of a comm. on all 64 hexagrams whereas others think that—although the texts may be fragmented—they were never intended to be anything than comm. on *Qian* and *Kun*. The traditional view was that The Refined Words exhaustively expounded the wisdom stored in *Qian* and *Kun* and served as a door through which it was possible to understand the remaining 62 hexagrams, see YAO XIN [YJJC 9:20] and Kong

Yingda [(2) YJJC 4:38]. ZHU XI agreed, saying The Refined Words extended the meaning of The Commentary on the Decisions (彖傳, see TUAN ZHUAN) and The Commentary on the Images (象傳, see XIANG ZHUAN) [(6) YJJC 28:473]. The Refined Words to some extent (except the two short comm. II and III) shares the interest of these two comm. in ‘line positions’ (爻位, see YAO WEI) and focuses on ‘the honourable position’ (貴位, see GUI WEI), ‘correct positions’ (正位, see ZHENG WEI), and ‘being central and correct’ (中正, see ZHONG ZHENG). It was in The Refined Words YU FAN borrowed his term for how certain hexagrams are paired in The Changes by exchanging *yin* and *yang* lines, the so-called ‘laterally linked hexagrams’ (旁通卦, see PANG TONG GUA). The traditional interpretation of the four divinatory terms in QIAN [1.0] as ‘the four virtues’ (四德) also stem from this comm. (see YUAN HENG LI ZHEN).

The Refined Words are among the comm. which allegedly was divided by FEI ZHI and inserted after the basic texts on which they comm. For some reason this has upset the usual composition in the case of QIAN [1] which has no interspersed comm. Instead, following The Line Remarks 爻辭 (see YAO CI), The Commentary on the Decisions appears *en bloc* followed by The Commentary on the Images (both Great and Small), also *en bloc*, and then follows the four consecutive comm. of The Refined Words. As to KUN [2], The Refined Words is simply put *en bloc* after the usual composition of text and interspersed comm.

WO KE ZHE 我克者. The one I subdued. In the cycle in which the five agents (五行, see WU XING) ‘conquer each other’ (相勝, see XIANG SHENG), this refers to the agent which is conquered, e.g. in the relationship ‘water conquers fire’, fire is ‘the one I subdued’. This is also known as ‘that which is conquered’ (所勝).

WO SHENG ZHE 我生者. The one I produced. In the cycle in which the five agents (五行, see WU XING) ‘produce each other’ (相生, see XIANG SHENG), this refers to the agent which is produced, e.g. in the relationship ‘wood produces fire’, fire is ‘the one I produced’. This is also known as ‘the son’ or ‘the child’ (子).

WU 五. The numeral 5.

1. Acc. to the XI CI 1.10, 5 is one of the numbers of Heaven: 1, 3, 5, 7, and 9. See TIAN DI ZHI SHU.

2. The number that produces the agent earth, see WU XING and SHENG CHENG.

WU CAOLU 吳草廬 – see WU DENG.

WU CAOLU HU XIAN TIAN TU 吳草廬互先天圖 – see XIAN TIAN HU TI.

WU CHANG 五常. The five constants. This refers to the cardinal virtues in traditional Confucianism: humanity (仁), rites (禮), morality (義), sincerity (信),

and wisdom (智), which are correlated with the five agents (五行, see **WU XING**) and the eight trigrams, see **HOU TIAN TU**, table 1.

WU DE 五德. The five virtues or powers.

1. The five virtues refer to the cardinal virtues in traditional Confucianism: humanity (仁), rites (禮), morality (義), sincerity (信), and wisdom (智).

2. The five powers refer to the five agents (五行, see **WU XING**). The five powers are often associated with Zou Yan 驩衍 (3rd cent. BCE) who is credited with inventing the political application of the theory of the five agents, see **XIANG SHENG 相勝** [SJ 7:2344].

WU DENG 吳澄 (1249-1333), z. Youqing 幼清, h. Caolu xiansheng 草廬先生. Wu held various posts including Academician at the Hanlin 翰林 Academy during the Yuan 元 (1279-1368). He studied The Five Classics and was a famous teacher who attracted hundreds of students. He based his studies of The Changes primarily on **ZHU XI** but also followed **LU JIUYUAN**. In (2) Wu used **LÜ ZUQIAN**'s ancient ed. in which The Ten Wings (十翼, see **SHI YI**) were separated from the texts of the hexagrams. For textual emendations he also looked to **HU YUAN** and **CHENG YI** and even further back to Tang 唐 (618-907) scholars such as e.g. **CUI JING** [biog. YS 13:4011-14].

As many before him, Wu attempted to reconcile meaning and pattern interpretations with the images and numbers trad. which he was well-versed in, especially (3) focuses on numbers and diagrams (圖, see **TU**). He developed the numerology and diagrams related to 'the numbers of Heaven and earth' (天地之數, see **TIAN DI ZHI SHU**), and is credited with the invention of a system known as 'the former Heaven's interlocking trigrams' (先天互體, see **XIAN TIAN HU TI**) which applies the concept of interlocking trigrams (互體, see **HU TI**) to a circular arrangement of the 64 hexagrams. Wu also made a very clear exposition of the theory of 'hexagram rulers' (卦主, see **GUA ZHU**).

(1) *Yi xu lu 易敘錄* (L), 12 *pian* [JYK 2:42/5B].

(2) *Yi zuan yan 易纂言*, 10 *juan* [JYK 2:42/5B]. Facs. reprint in 12 + 1 *juan* [YJJC 35; YXJH 1:1230-1421; Taipei: Shangwu, 1983].

(3) *Yi zuan yan wai Yi 易纂言外翼* [JYK 2:42/7B: Ye Sheng's 葉盛 (1420-74) catalogue mentions this title in 4 vols. (冊)]. An ed. in 8 *juan* [YXJH 1:1422-1522; Taipei: Shangwu, 1983] & with 1 *juan* on textual criticism by Wei Yuankuang 魏元曠 (19th – 20th cent.) [YJJC 149]. Both eds. are comp. from YLDD and incomplete.

Lit. Zhang Weiwen 章偉文 1998.

WU DUO GONG 五多功. The fifth [line] is frequently admirable, see **YI WEI 異位**.

WU HU 五互. The '5' interlocking [trigram].

1. Abbr. of **WU HUA LIAN HU** (q.v.). See **LIAN HU**.

2. This may refer to the interlocking trigram that is composed of lines 3-5 (from bottom up) of a hexagram. See **HU TI**.

WU HUA HU TI 五畫互體. The five lines' interlocking trigrams, see **LIAN HU**.

WU HUA LIAN HU 五畫連互. The five lines' linked interlocking [trigrams], see **LIAN HU**.

WU JI 无極. The limitless, see **TAI JI TU**.

WU JIU 无咎. 'No misfortune'. Except for one occurrence, 'misfortune' (咎) is preceded by a negative (almost exclusively 无) or is part of a question. **XI CI** 1.3 explains: "That there is no misfortune means [one can] make good and mend a mistake" (无咎者善補過也). In the comm. trad., 咎 came to be interpreted as 'to blame' (怨), see e.g. **WANG BI**'s comm. on **JIE** [60.3] ䷢ where he based his explanation of the presence of the expression in The Line Remarks 爻辭 (see **YAO CI**) on the theory of 'line positions' (爻位, see **YAO WEI**):

With a *yin* [line] residing in a *yang* [position] and a soft [line] mounting a hard [line], it disregards the Way of *Jie*, thereby coming to wailing and sighing. It is brought about by itself, there is no-one to blame, therefore it says, 'no blame'.

以陰處陽以柔乘剛違節之道以至哀嗟自己所致无所怨咎故曰无咎也 [YJC 3:127].

There are more than 90 occurrences of the expression 'no misfortune' in The Changes.

Lit. Kunst 1985, 163-8.

WU JUE WEI GUA 五爵位卦. The hexagrams of the five noble ranks. This refers to the five groups into which 60 hexagrams are divided in the system that correlates the hexagrams and the vital material force, see **GUA QI**.

WU MI 吳秘 (11th cent.), z. Junmo 君謨. *Jinshi* degree in 1056. Wu served as Attendant Censor and Administrator of the Remonstrance Bureau. He wrote explanations to The Book of Supreme Mystery 太玄經 by **YANG XIONG**. Wu received The Changes from **LIU MU**, and in 1042 he presented Liu's teaching and diagrams on The Changes to the court. They were praised in an imperial edict, and for some time the study of diagrams enjoyed popularity in court circles [biog. SYXA 1:122].

(1) Zhou yi tong shen 周易通神 (L), 1 *juan* [SS-YWZ 15:5036]. This work, which was expounding the theories of Liu Mu, was incl. in Liu Mu (2).

WU OU 五耦. The five even [numbers], i.e. 2, 4, 6, 8, and 10, see **HAN BO** [(1), YJC 3:301]. See also **TIAN DI ZHI SHU**.

WU SHI 五十. The numerals '5' and '10'.

1. The numbers in the center of The [Yellow] River Diagram 河圖, see **HE TU**.

2. The numbers 5 and 10, which produce and complete the agent soil, see **WU XING** and **SHENG CHENG**.

WU SHI GUA 五世卦. The hexagrams of the 5th generation. This refers to a 'cross-section' of the hexagrams of 'the eight palaces' (八宮, see **BA GONG GUA**) in which the five lower lines of the hexagrams have changed compared with 'the eight pure hexagrams' (八純卦, see **BA CHUN GUA**), see table 1.

Table 1
The Hexagrams of the 5th Generation 五世卦

YIN	 [43] GUAI	 [21] SHI HE	 [59] HUAN	 [15] QIAN
YANG	 [23] BO	 [48] JING	 [55] FENG	 [10] LÜ

WU WANG 无妄, 

Hexagram no. 25/7.

The hexagram figure consists of **ZHEN** 震 below **QIAN** 乾. This conveys the images of thunder moving below Heaven [DA XIANG], and movement and strength [TUAN].

The interlocking trigrams are **GEN** 艮 below **XUN** 巽, joined they constitute **JIAN** [53] 蹇, see **HU TI**.

The containing trigrams: **LI** 離 contains **XUN** 巽, and **QIAN** 乾 contains **GEN** 艮, see **BAO TI**.

Wu wang is laterally linked with **SHENG** [46] 升, see **PANG TONG GUA**.

In the hexagram arrangement of 'the eight palaces' (八宮), *Wu wang* belongs to 'the 4th generation' (四世) of **XUN**'s palace and the 2nd month, see **BA GONG GUA**.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Wu wang* is one of 'the great officials' (大夫) hexagrams and belongs to the 9th month, see **GUA QI**.

This is a 'weft hexagram' (緯卦), see **JING GUA** 經卦, def. 2.

WU XIANG 五象. The five images. The term was used by **ZHU XI** to indicate the five agents (五行, see **WU XING**) [ZZYS 12:1/6A].

WU XING 五行. The five agents, i.e. wood (木), fire (火), soil (土, mostly transl. 'earth', but following Hughes 1942, 212, soil is preferable), metal (金), and water (水). Traditionally, 行 has been translated into English as 'elements'

(based on early Jesuit writings, which used the Latin *elementum*), but modern sinology has introduced a number of alternative translations to de-emphasize any similarities with element theories of Hellenistic philosophy. The more successful of these are ‘phases’ and ‘agents’ [see Major 1976, 1977; Kunst 1977; *SCC* 5.4, 223 & note b]. 行 originally referred to a road and, as a verb, ‘to move along the road’, and, by extension, ‘to act’, ‘to practice’. As the graph occurs on oracle bones and bronze inscriptions, it is a depiction of a crossroads, i.e. a center from which roads lead to the four quarters of the earth, and from early on, the five agents were correlated with the compass points and the center as well as the associated seasons.

The origins of the concept is uncertain. It is generally accepted that one of the earliest occurrences is in The Great Plan 洪範 (see HONG FAN) of The Documents 書. There is, however, considerable disagreement as to the dating of this document, which ranges from the 10th cent. BCE to the late 3rd cent. BCE [see e.g. *SCC* 2:242 & Rubin 1982]. In the passage of the Great Plan where the concept occurs it seems better translated as the five elements:

The first [section of the Great Plan handed down from Heaven to Yu 禹] is called the five elements: 1: Water; 2: Fire; 3: Wood; 4: Metal; and 5: Soil. Water is called enriching and descending, fire is called blazing and ascending, wood is called bent or straight, metal is called following and changing, and soil, thereupon, is sowing and reaping. The enriching and descending produces saltiness, the blazing and ascending produces bitterness, the bent and the straight produce sourness, the following and the changing produce acidity, and the sowing and reaping produce sweetness.
 一曰五行一曰水二曰火三曰木四曰金五曰土水曰潤下火曰炎上木曰曲直金曰從革土爰稼穡潤下作鹹炎上作苦曲直作酸從革作辛稼穡甘 [Qu Wanli 1972, 76; tr. Karlgren 1950, 30]

This description of the five elements producing the five tastes is merely a first indication of the vast correlative cosmology that had evolved by the end of the Han 漢 (202 BCE – 220 CE). Anything from man’s emotions and internal organs to the celestial bodies were grouped in five and correlated with the five agents. While some of these correlatives, e.g. the compass points, the seasons, the colours, were fixed, others might vary from text to text. The five agents were believed to follow each other in sequences acc. to one of two principles: Either they ‘destroyed each other’ (相勝, see XIANG SHENG) or they ‘produced each other’ (相生, see XIANG SHENG). In the course of time, further elaborations were made on these sequences, see XIANG HUA and XIANG ZHI.

The five agents do not occur in The Changes and The Ten Wings 十翼 (see SHI YI) of the received ed., but was introduced into the cosmology of The Changes probably during the Eastern Han 東漢 (25-200) in The Apocrypha of the Changes 易緯 (see YI WEI). However, the discovery of the silk ms. (see BOSHU YI), which dates shortly before 168 BCE, has revealed that the five agents did occur in texts accompanying The Changes in the 2nd cent. BCE. The concept did

not figure prominently, though. In the **YI ZHI YI**, the characters 五行 occur in a defective col. followed by a lacuna making it impossible to determine whether they refer to the five agents or the five modes of conduct [Shaughnessy 1996a, 218]. In **YAO**, the five agents are listed in an unusual order: Water – fire – metal – soil – wood [Shaughnessy 1996a, 243]. In his very thorough study of the five agents' cosmology, Eberhard has demonstrated that when the sequence of the agents is not spatially oriented (with soil in the middle of the sequence), it follows a course which is either solar or lunar oriented. This means that soil is either first or last in the sequence [Eberhard 1933, 45]. In other words, the sequence of the *Yao* does not make sense in the cosmology of the five agents.

For obvious reasons, it was a difficult task to correlate the five agents with the eight trigrams. In a spatial arrangement the number eight accentuates the four directions and the four intermediate points whereas the number five commands a stress on the four directions and the centre. **LIU MU** has recorded what is probably the earliest textual evidence for such a correlation, which is made possible by leaving out the agent soil:

As to the five agents becoming numbers, water's number is six, metal's number is nine, fire's number is seven, and wood's number is eight. Water resides in **KAN** ䷜ and produces **QIAN** ䷀. Metal resides in **DUI** ䷹ and produces **KUN** ䷁. Fire resides in **LI** ䷲ and produces **XUN** ䷶. Wood resides in **ZHEN** ䷲ and produces **GEN** ䷎. When already residing in the four corners, they produce *Qian*, *Kun*, *Gen*, and *Xun*. Collectively, they make up the eight trigrams.

五行成數者水數六金數九火數七木數八者水居坎而生乾金居兌而生坤火居離而生巽木居震而生艮已居四正而生乾坤艮兌共成八卦也 [YJJC 143:20].

In fact, this is a description of The Diagram Succeeding Heaven 後天圖 (see **HOU TIAN TU**) incorporating the outer numbers of The [Yellow] River Diagram 河圖 (see **HE TU**). It was especially in the various diagrams that surfaced in the early Song 宋 (960-1279) that the correlations of the five agents with the eight trigrams played an important role, see **XIAN TIAN TU** and **LUO SHU**. See also **WU XING XIANG** and **BA GUA LIU WEI**. The five agents may also be referred to as 'the five powers' (五德, see **WU DE**) or 'the five images' (五象, see **WU XIANG**).

WU XING XIANG 五行象. The five agents' images. This refers to the correlation of the five agents (五行, see **WU XING**) and the eight trigrams (八卦, see **BA GUA**) made by Hang Xinzhai 杭辛齋 (1869-1924) [YJJC 147:141f.], see table 1 (p. 257). Previously, Hui Dong 惠棟 (1697-1758) had listed the same correlations, the origins of which are uncertain, and extended them to the six lines of 'the eight pure hexagrams' (八純卦, see **BA CHUN GUA**), see **BA GUA LIU WEI**.

Table 1
The Five Agents' Images 五行象

QIAN	metal	hardness
KUN	soil	softness
GEN	soil	yang
DUI	metal	yin
ZHEN	wood	hardness
XUN	wood	softness
KAN	water	yang
LI	fire	yin

WU YUE GUA 五月卦. The hexagram(s) of the 5th month.

1. In the sequence of 'waning and waxing hexagrams' (消息卦), this is **GOU** [44] ䷔, see **XIAO XI GUA**.

2. In the arrangement of 'the hexagrams of the eight palaces' (八宮卦), this refers to **YU** [16] ䷏, **GOU** [44] ䷔, **KUN** [47] ䷁, and **LÜ** [56] ䷌, which belong to the hexagrams of 'the 1st generation' (一世), see **BA GONG GUA**.

3. In the correlations of 'the hexagrams and the vital material force' (卦氣), this refers to **DA YOU** [14] ䷗, **JIA REN** [37] ䷗, **JING** [48] ䷗, **XIAN** [31] ䷗, and **GOU** [44] ䷔, see **GUA QI**.

WUJIANG YONG 毋將永 (1st cent. BCE). Commander-in-chief in Yuzhang 豫章 commandery (roughly pres. Jiangxi 江西). Wujiang received The Changes from **GAO XIANG**, but it is not clear how the line of transmission continued after him. Neither is he credited with any works on The Changes [HS 11:3602].

WULU CHONGZONG 五鹿充宗 (1st cent. BCE), z. Junmeng 君孟. Chamberlain for the Palace Revenues during the reign of emperor Yuan (48-33 BCE) but demoted in 32 BCE as a result of the indictment of the powerful eunuch Shi Xian 石顯 (d. 33 BCE) with whom Wulu had sided. Having received the trad. of **LIANGQIU HE** from **LIANGQIU LIN**, Wulu became the chief exponent for that trad. which had been very popular at court since the reign of emperor Xuan (73-49 BCE), and it seems he was only surpassed in excellence by a certain **ZHU YUN** [HS 9:2913]. Wulu passed The Changes of Liangqiu on to **SHISUN ZHANG**, **DENG PENGZU**, and **HENG XIAN** [HS 11:3601]. Among his students was also **FENG SHANG** [HS 6:1715, n. 5].

(1) [Yi] lüe shuo [易]略說 (L), 3 pian [HS-YWZ 6:1703].

WUSHI 五十. The numeral 50. This is also known as 'the number of the great expansion' (大衍之數) referred to in **XI CI** 1.8 where it is usually understood as the number of yarrow sticks that form the basis for the divination procedure described therein, see **DA YAN ZHI SHU**.

XI BO 西伯. The Western Earl. The title held by Ji Chang 姬昌, better known as the Cultured King 文王, who initiated the conquest of the Shang 商 (c. 1600-1040s BCE). See **WEN WANG**.

XI CI 繫辭. The Attached Remarks. Collective term for The Deciding Remarks 彖辭 (see **TUAN CI**) and The Line Remarks 爻辭 (see **YAO CI**) [**KONG YINGDA**, see **ZHU XI** (6) YJJC 28:47]. The term is also used as an abbr. of **XI CI ZHUAN** (*q.v.*).

XI CI ZHUAN 繫辭傳. The Commentary on the Attached Remarks. The 5th and 6th of The Ten Wings (十翼, see **SHI YI**). This is the most important of The Wings and one of the most important texts on The Changes at all. Indeed, its importance reaches beyond the studies of The Changes to most other areas of Chinese philosophical thought, especially metaphysics and cosmology. Like the other Wings, The Comm. on the Attached Remarks, which, in fact, is not a comm. but an essay, was attrib. to **KONG QIU**, so traditionally, it was interpreted in the light of that. **OUYANG XIU** (1007-72) was among the first to question this attrib., and today very few scholars believe Kong Qiu had anything to do with the text. On the contrary, quite a few scholars have recently argued that The Comm. on the Attached Remarks is of Daoist provenance, e.g. [Chen Guying 1994]. Certainly, it is more cosmos and nature oriented than the pre-Han texts usually associated with the followers of the thoughts of Kong Qiu.

Authorship and dating are uncertain. Most of the 1st part (卷) and approximately a third of the 2nd accompanied the silk ms. of The Changes (帛書易, see **BOSHU YI**), which is earlier than 168 BCE. While The Comm. on the Attached Remarks no doubt found its present form during the Han 漢 (202 BCE – 220 CE), when it was also known as The Great Commentary 大傳, the major parts were probably written during the 3rd cent. BCE. Since **ZHU XI**, who disagreed with Ouyang regarding authorship [Li Jingde 1986, 1675], reorganized the text (probably based on **LÜ ZUQIAN**'s ed.), it has been transmitted in two recensions, the other dating back to **KONG YINGDA**. Table 1 (p. 259) gives a rough idea of the different divisions of the two recensions (those sections of Kong Yingda's division marked with an asterisk are also—whole or in part—included in the silk ms.).

The following synopsis of the contents of The Comm. on the Attached Remarks is based on Kong Yingda's division of the text. Sect. 1.1 details how The Changes, represented by the hexagrams **QIAN** [1] ䷀ and **KUN** [2] ䷁, the hard and soft lines, humble and honourable positions (賤位 and 貴位, see **YAO WEI**) and the trigrams relate to and represent cosmos. Sect. 1.2 has an account of how the sages created the hexagrams and The Changes to determine auspicious (吉) and inauspicious (凶) outcomes, and how the nobleman may be in harmony with that. Man's place in the universe is explained with reference to 'the three extremes' (三極, see **SAN JI**). Sect. 1.3 explains how the hexagrams and the written remarks relate to each other, the significance of the divination terms, such as e.g. 'remorse and regret' (悔吝, see **HUI LIN**), and how these are to be

evaluated. The discussion of small and big hexagrams also centers on this sect. (see **DA GUA**). Sect. 1.4 is on spirits, roaming souls (游魂, see **BA GONG GUA**), and how The Changes, being modelled on the transformations of Heaven and earth, always will be in accord with the Way of the universe. This sect. also contains the well-known definition of the Way: “Now *yin*, now *yang*, this is called the Way” (一陰一陽之謂道, see **DAO**). Sect. 1.5 expounds the greatness of The Changes, the nature of divination based on numbers, and the limitations of *yin* and *yang*: “[What] *yin* and *yang* do not fathom, this is called spirit” (陰陽不測之謂神, note, the silk ms. has “*yin* and *yang* are called spirit” 陰陽之謂神). This sect. also has an interesting paragraph on *Qian* and *Kun*, which may be better, understood in the light of the silk ms. version in which the names of the two hexagrams are written 鍵 ‘the key’ and 川 ‘the stream’. The sexual connotations of these two names seem to make a better reading of the paragraph [Shaughnessy 1996; 1996A, 17], see also **KUN** 坤.

Table 1
The Division of The Commentary on the Attached Remarks

KONG	ZHU	KONG	ZHU
1.1*	1.1	2.1*	2.1
1.2*	1.2	2.2*	2.2
1.3*	1.3 – 1.4	2.3*	2.3 – 2.5
1.4*	1.4 – 1.5	2.4* ¹⁾	2.5
1.5*	1.5 – 1.7	2.5* ²⁾	2.6
1.6*	1.8	2.6* ²⁾	2.7
1.7*	1.8	2.7	2.8 – 2.9
1.8	1.9	2.8	2.9 – 2.11
1.9*	1.9 – 1.10	2.9	2.12
1.10*	1.11		
1.11*	1.11 – 1.12		
1.12*	1.12		

¹ Parts of section 2.4 are included in The Essentials 要 (see **YAO**).

² Parts of sections 2.5 and 2.6 are included in The Significance of the Changes 易之義 (see **YI ZHI YI**).

KONG YINGDA [(2) YJJC 8:577-731] & **ZHU XI** [(6) YJJC 28:371-492].

Sect. 1.6 begins with a paragraph on how the sages, due to extraordinary powers

of perception, were able to understand the workings of the universe and capable of incorporating this understanding into The Changes. This is followed by the master's (子) comm. on two Line Remarks, [61.2] and [13.5]. Sect. 1.7 contains further comm. on various Line Remarks, [28.1], [15.3], [1.6], [60.1], and [40.3]. Sect. 1.8 is on 'the great expansion' (大衍), which has a detailed, albeit somewhat enigmatic, account of the divination procedure that generates a hexagram and the related numerology, see **DA YAN ZHI SHU**. This account is absent from the silk ms. Sect. 1.9 explains the four ways (道, see **DAO**) of the sages. This section contains some important key terms for the images and numbers trad., e.g. 'to interchange' (錯) and 'to weave a pattern' (綜), see **PANG TONG GUA**. Sect. 1.10 enumerates the numbers of Heaven and earth (in Zhu Xi's ed. this paragraph has been moved to the *Da yan* sect., his 1.9), see **TIAN DI ZHI SHU**. It goes on to say that due to the perceptive powers of the sages, The Changes encompasses the Way of cosmos, and this wisdom is expressed in and by the divination sticks, the hexagrams, and the lines. Finally, it includes a definition of 'alternation' (變, see **BIAN**).

Sect. 1.11 commences with the numerical progression 1 – 2 – 4 – 8, which describes the production of the eight trigrams from the originally undivided cosmos (see **TAI JI**, **LIANG YI**, and **SI XIANG**). Next follows a homage to cosmos and the natural world on which The Changes is modelled, emphasizing that the divination designed by the sages is superior when it comes to understanding the auspicious and inauspicious outcomes of the workings of the universe. This section also refers to the so-called river diagrams: "The [Yellow] river brought forth a diagram, and the Luo river brought forth a document; the Sages imitated these" (河出圖洛出書聖人則之), see **TU 圖**, **HE TU**, and **LUO SHU**. Finally, the master comm. on [14.6]. The last sect. of the first part repeats a passage of 57 characters from sect. 1.6. There is also some repetition within the sect. It is explained how and why the sages created The Changes, and that they initially established the images (立象). Again the importance of the two hexagrams *Qian* and *Kun* is stressed.

Sect. 2.1 defines the relationship between trigrams, hexagrams, lines, and The Attached Remarks. Various kinds of change and movement are explained, e.g. 'transformation' (變, see **BIAN**), 'movement' (動, see **DONG**), and 'circulation' (通, see **TONG**). Sect. 2.2 is unlike any other in the text. It relates how the eight trigrams (八卦, see **BAGUA**) was invented by **FU XI**, and how a series of inventions made by him and other cultural heroes were based on 13 hexagrams; for the inventions, see hexagrams **LI** [30] ䷄, **YI** [42] ䷄, **SHI HE** [21] ䷶, **QIAN** [1] ䷀, **KUN** [2] ䷁, **HUAN** [59] ䷺, **SUI** [17] ䷐, **YU** [16] ䷏, **XIAO GUO** [62] ䷛, **KUI** [38] ䷥, **DA ZHUANG** [34] ䷗, **DA GUO** [28] ䷌, and **GUAI** [43] ䷫. In his explanation of the paragraph on *Da zhuang*, **YU FAN** employs the theory of 'two images exchanging' (兩象易, see **LIANG XIANG YI**). Sect. 2.3 defines 'image' (象, see **XIANG**) and 'decision' (彖, see **TUAN**), and explains the nature of *yin* and *yang* trigrams (see **YIN GUA** and **YANG GUA**). This is followed by a paragraph on the alternations and cycles of nature. Sect. 2.4 is the longest of the 21 sections, and the one text that most resembles a comm. The master elucidates

the meaning of the following Line Remarks: [47.3], [40.6], [21.1], [21.6], [12.5], [50.4], [16.2], [24.1], and [41.3].

Sect. 2.5 is the shortest; here the master explains how *Qian* and *Kun* constitute the doorway to The Changes, and how The Changes in a rational and clearly understandable way is capable of guiding man. Sect. 2.6 is often referred to as ‘three times arranging the nine hexagrams’ (三陳九卦, see SAN CHEN JIU GUA). The same nine hexagrams are listed three times and assigned certain qualities, e.g. how they relate to ‘virtue’ or ‘power’ (德, see DE). Sect. 2.7 consist of two paragraphs giving advice on how to study The Changes, referring to ‘the six vacancies’ (六虛), i.e. the six positions in a hexagram, ‘the central lines’ (中爻, see HU TI and YAO WEI), and advising the reader to scrutinize The Deciding Remarks (彖辭, see TUAN CI). The first paragraph of sect. 2.8 discusses the central lines, their ‘different positions’ (異位, see YI WEI), and the auspiciousness of their nature and position. The next paragraph is on ‘the three qualities’ (三材, see SAN CAI). It is also in this sect. that The Changes is placed in a historical context, the decline of the Shang (c. 1600-1040s BCE) and rise of Zhou, which took place some time in the 11th cent. BCE. The last sect. sums up most of the contents of the previous sections (except 1.7, 1.8, 2.2, and 2.4).

Lit. Peterson 1982; Swanson 1974 & 1984.

XI GUA 息卦. The waxing hexagrams, i.e. the six of the twelve waning and waxing hexagrams that constitute a sequence in which the *yang* lines increase from bottom up: FU [24] ䷋, LIN [19] ䷒, TAI [11] ䷊, DA ZHUANG [34] ䷔, GUAI [43] ䷮, QIAN [1] ䷀, see XIAO XI GUA.

XI KAN 習坎. Alt. name for KAN [29] ䷜.

XIPING SHIJING ZHOU YI 熹平石經周易. The stone classic Changes of Zhou of the Xiping [reign period, 172-8]. This is the ‘new text’ (今文, see HAN YI XUE) ed. of the Changes which was carved in stone during the Xiping reign period along with the other Classics 經 (see JING). The steles were subsequently lost in the turbulent centuries following the collapse of the Han 漢 (202 BCE – 220 CE). Beginning with the Tang 唐 (618-907), fragments of the steles were discovered, and in the 1920s, the ancient site of the Imperial Academy was located and excavated. This considerably increased the number as well as the size of the fragments unearthed, which now amounts to about one-fifth of The Changes.

Apart from the XIANG, fragments of the rest of The Ten Wings 十翼 (see SHI YI) were found together with The Changes. One fragment included three characters, which seem to be part of a postscript 易經梁 ‘The Classics of Changes of Liang’. This is generally believed to indicate that the stone ed. was based on the new text ed. of LIANGQIU HE, which is largely identical with the transmitted ed. [Ma Heng 1957 & 1987; Qu Wanli 1961].

XISHAN XIANSHENG 西山先生 – see CAI YUANDING.

XIA DUI GUA 下對卦. The lower opposite hexagrams, see **BAN DUI GUA**.

XIA FU GUA 下覆卦. The lower overturned hexagrams, see **BAN FU GUA**.

XIA GONG 夏恭 (1st cent.), z. Jinggong 敬公. After 25 Xia was appointed Gentleman of the Interior and Defender of Taishan 太山. He studied The Han New Text Odes 韓今文詩 and The Changes of **MENG XI** (see **HAN YI XUE**). Xia was also a talented poet. It is not clear how the line of transmission continued, and Xia is not credited with any works on The Changes [biog. HHS 9:2610].

XIA GUA 下卦. The lower trigram [of a hexagram], see **SHANG GUA**, table 1.

XIA HU 下互. The lower interlocking [trigram]. The trigram that is composed of lines 2-4 (from bottom up) of a hexagram. See **HU TI**.

XIA WEI 下位. Lower position. This refers to the bottom positions of a hexagram or a trigram. These are also known as ‘the first positions’ (初位). See **YAO WEI**.

XIA XI 下繫. Lit. ‘the lower appended [words]’. This is a reference to the second part (卷) of **XI CI ZHUAN**.

XIAN 陷. Sinking. A characteristic associated with the trigram **KAN** ䷜ [XU GUA 1; SHUO GUA 6].

XIAN 險. Danger. A characteristic associated with the trigram **KAN** ䷜ [TUAN 4 & 6].

XIAN 咸, ䷞

Hexagram no. 31/44.

The hexagram figure consists of **GEN** 艮 below **DUI** 兌. This conveys the images of the marsh above the mountains [DA XIANG], and stopping and joy [TUAN].

The interlocking trigrams are **XUN** ䷺ below **QIAN** ䷀, joined they constitute **GOU** [44] ䷔, see **HU TI**.

The containing trigrams: **KUN** ䷁ contains **QIAN** ䷀, and **KAN** ䷜ contains **XUN** ䷺, see **BAO TI**.

Xian is laterally linked with **SUN** [41] ䷌, see **PANG TONG GUA**.

In the hexagram arrangement of ‘the eight palaces’ (八宮), *Xian* belongs to ‘the 3rd generation’ (三世) of **DUI**’s palace and the 1st month, see **BA GONG GUA**.

In the arrangement correlating ‘the hexagrams and the vital material force’ (卦氣), *Xian* is one of ‘the three dukes’ (三公) hexagrams and belongs to the 5th month, see **GUA QI**.

This is a ‘warp hexagram’ (經卦), see **JING GUA** 經卦, def. 2.

XIAN TIAN HU TI 先天互體. The interlocking trigrams [of the sequence] preceding Heaven.

Table 1
The Interlocking Trigrams of the Sequence Preceding Heaven 先天互體

	I	II	III
1	 [1]	 [1]	 [1]
2	 [43]	 [1]	 [1]
3	 [14]	 [43]	 [1]
4	 [34]	 [43]	 [1]
5	 [9]	 [38]	 [63]
6	 [5]	 [38]	 [63]
7	 [26]	 [54]	 [63]
8	 [11]	 [54]	 [63]
9	 [10]	 [37]	 [64]
10	 [58]	 [37]	 [64]
11	 [38]	 [63]	 [64]
12	 [54]	 [63]	 [64]
13	 [61]	 [27]	 [2]
14	 [60]	 [27]	 [2]
15	 [41]	 [24]	 [2]
16	 [19]	 [24]	 [2]
17	 [13]	 [44]	 [1]
18	 [49]	 [44]	 [1]
19	 [30]	 [28]	 [1]
20	 [55]	 [28]	 [1]
21	 [37]	 [64]	 [63]
22	 [63]	 [64]	 [63]
23	 [22]	 [40]	 [63]
24	 [7]	 [40]	 [63]
25	 [25]	 [53]	 [64]
26	 [17]	 [53]	 [64]
27	 [21]	 [39]	 [64]
28	 [51]	 [39]	 [64]
29	 [19]	 [24]	 [2]
30	 [3]	 [23]	 [2]
31	 [27]	 [2]	 [2]
32	 [24]	 [2]	 [2]

(Adapted from Hang Xinzhai's 杭辛齋 (1869-1924) arrangement, [YJC 147:107-8]).

This is a system based on 'interlocking trigrams' (互體, see **HU TI**) and the sequence of the hexagrams based on The Diagram Preceding Heaven (see **XIAN TIAN TU**) attrib. to **CHEN TUAN** (d. 989) and **SHAO YONG** (1011-77). The system originated with **WU DENG** (1249-1333) but none of his works has the diagram explained below. It is included by Huang Zongxi 黃宗羲 (1610-95) [YJJC 115:133f.] as Wu Caolu's (i.e. Wu Deng) Diagram of Interlocking [Trigrams] Preceding Heaven 吳草廬互先天圖. The system is also known as 'separating eight and reducing to four' (隔八縮四).

Wu Deng divides the circular arrangement of the hexagrams into two halves, a left and a right; the left half begins with **QIAN** [1] ䷀ and ends with **FU** [24] ䷗, and the right half begins with **KUN** [2] ䷁ and ends with **GOU** [44] ䷔, see plate 11. The 32 hexagrams of the left half beginning with *Qian* are shown in table 1 (p. 263), col. I. By extracting the lower and upper interlocking trigrams of the hexagrams in col. I and putting them together, the hexagrams in col. II appear. Extracting the lower and upper interlocking trigrams of the hexagrams of col. II and putting these together results in hexagrams of col. III. As is immediately evident, col. III consists of only four different hexagrams: **QIAN** [1] ䷀, **KUN** [2] ䷁, **JI JI** [63] ䷥, and **WEI JI** [64] ䷦. This is what 'reducing to four' (縮四) means.

It is not possible to form new hexagrams by adding the extracted interlocking trigrams of *Qian* and *Kun*, and subjecting *Ji ji* to the procedure would result in *Wei ji* and vice versa. So forming new hexagrams by extracting interlocking trigrams will inevitably result in one of the four hexagrams of col. III; in some cases after the first extraction, in others after the second. Those hexagrams of col. I that result in either *Qian*, *Kun*, *Ji ji* or *Wei ji* after the first extraction are positioned as nos. 1 and 2, 11 and 12, 21 and 22, and 31 and 32, i.e. they are arranged in pairs that are separated by eight other hexagrams. This is what 'separating eight' (隔八) means. See **HU TI** and **LIAN HU**.

XIAN TIAN TU 先天圖. The Diagram Preceding Heaven. The expression 'preceding Heaven' is borrowed from **WEN YAN 1**. This is also known as The Directional Positions of Fu Xi's Eight Trigrams 伏羲八卦方位. This is a circular arrangement of the eight trigrams correlating them with the compass points (for the transmission of this and other diagrams, see **TU 圖**). There is no known graphic representation of the arrangement prior to the Song 宋 (960-1279), see plate 4, which shows **ZHU XI**'s arrangement. Acc. to Zhu Xi, the diagram is based on the following passage from **SHUO GUA 3** [(6) YJJC 28:16]:

The positions of Heaven and earth are fixed. In mountains and marshes there are circulating *qi*. Thunder and wind blend together. Water and fire dislike¹ each other. The eight trigrams alternate with each other. He who enumerates the going (i.e. keeps track of the past) is in accord. He who understands the coming is anticipating. Therefore The Changes is both anticipating [the future] and enumerating [the past].

¹ Omitting 不.

天地定位山澤通氣雷風相薄水火相射八卦相錯數往者順之來者逆是故易逆數 [SHUO GUA 3].

The eight trigrams are not listed by their usual names but by the natural phenomena with which they had become associated. They are listed in the following pairs: QIAN ☰ and KUN ☷, GEN ☶ and DUI ☱, ZHEN ☳ and XUN ☴, KAN ☵ and LI ☲; i.e. they are paired according to principle of being ‘laterally linked’ (旁通, see PANG TONG GUA), which means the *yin* lines in the first trigram become *yang* lines in the second and vice versa. No known comm. prior to the Song has interpreted this passage as a description of a sequence or a circular arrangement (except YU FAN who seems to have believed it to be a description of *Qian* and *Kun* waning and waxing through the course of a year [YJJC 10:824]). Several different ways of organizing the trigrams in series of pairs are known from the Han 漢 (202 BCE – 220 CE) but none of them are correlated with the compass points nor arranged in circles, see GUA XU. The Diagram Preceding Heaven may have originated with other similar diagrams transmitted by CHEN TUAN.

Zhu Xi’s comm. on the SHUO GUA 3 passage reads:

Master Shao [Yong] says, “These are the positions of Fu Xi’s eight trigrams. *Qian* is the south, *Kun* is the north, *Li* is the east, and *Kan* is the west. *Dui* resides in the southeast, *Zhen* resides in the northeast, *Xun* resides in the southwest, and *Gen* resides in the northwest. Thus the eight trigrams interchange with each other and form the 64 hexagrams. This is what is called the study of preceding Heaven.”

It begins in *Zhen* and passes through *Li* and *Dui* to arrive at *Qian*. These are the trigrams enumerating what already exists. From *Xun* it passes through *Kan* and *Gen* to arrive at *Kun*. These trigrams infer what does not yet exist. When The Changes produced the trigrams, it was in the order *Qian*, *Dui*, *Li*, *Zhen*, *Xun*, *Kan*, *Gen*, and *Kun*, so they both anticipate and enumerate.

邵子曰此伏羲八卦之位乾南坤北離東坎西兌居東南震居東北巽居西南艮居西北於是八卦相交而成六十四卦所謂先天之學也起震而歷離兌以至於乾數已生之卦也自巽而歷坎艮以至於坤推未生之卦也易之生卦則以乾兌離巽坎艮坤爲坎故皆逆數也 [YJJC 28:495f.].

SHAO YONG’s and Zhu Xi’s positions of the trigrams have become the generally accepted way to represent The Diagram Preceding Heaven. The sequence of trigrams associated with it—The Sequence of Fu Xi’s Eight Trigrams 伏羲八卦次序 or The Small Horizontal Diagram 小橫圖—starts at the top of the diagram with *Qian* going counter-clockwise through *Dui* and *Li* to *Zhen*, then diagonally across to *Xun* and clockwise through *Kan* and *Gen* and ending with *Kun*, see plate 3 and table 1 (p. 266).

Table 1
The Sequence of Fu Xi's Eight Trigrams 伏羲八卦次序

8	7	6	5	4	3	2	1
KUN	GEN	KAN	XUN	ZHEN	LI	DUI	QIAN
☷	☶	☵	☴	☳	☲	☱	☰
Greater yin ☶		Lesser yang ☲		Lesser yin ☱		Greater yang ☰	
Yin --				Yang —			
The Great Extreme ●							

(Adapted from ZHU XI [(6) YJC 28:13]).

The Diagram Preceding Heaven was immensely popular during the Song; it was often contrasted with The Diagram Succeeding Heaven 後天圖 (see HOU TIAN TU) and correlated with various arrangements of the five agents (五行, see WU XING), The Luo [River] Document 洛書 (see LUO SHU), and The [Yellow] River Diagram 河圖 (see HE TU). The main reason for its popularity, however, is probably Shao Yong's application of the diagram and the trigram sequence to new ways of ordering the 64 hexagrams. Shao Yong made two main arrangements of the hexagrams, which in Zhu Xi's reproductions are known, as The Directional Positions of Fu Xi's 64 Hexagrams 伏羲六十四卦方位 and The Sequence of Fu Xi's 64 Hexagrams 伏羲六十四卦次序. The latter is simply an extension of the sequence in table 1 above—hence it is also known as The Great Horizontal Diagram 大橫圖—to include the 64 hexagrams, see plate 5.

The former, the directional positions, is also known as The Square and Circular Diagrams Preceding Heaven 先天方圓圖, because it is composed of a circular arrangement of the 64 hexagrams with a square arrangement inside symbolizing Heaven surrounding the earth, see plate 6. The sequence of the hexagrams in the circle (The Great Circular Diagram 大圓圖) is modelled on the arrangement of the trigrams (The Small Circular Diagram 小圓圖) described above: Starting at the top of the diagram moving counter-clockwise is a group of eight different hexagrams with *Qian* as the lower trigram, the next group of eight has *Dui* as the lower trigram, the next *Li*, and the next *Zhen*. These are the 32 hexagrams of the left half of the circle, which are said to be *yang* hexagrams because these 32 hexagrams contain 112 *yang* lines and only 80 *yin* lines. The right half of the circle again starts at the top, this time moving clockwise, with a group of eight hexagrams with *Xun* as the lower trigram followed by *Kan*, *Gen*, and *Kun*. This side is said to be *yin* because the 32 hexagrams of the right side have 112 *yin* lines as opposed to 80 *yang* lines.

These groups are sometimes referred to as 'one lower trigram and eight upper trigrams' (一貞八悔). Within each group of eight hexagrams, the upper

trigrams also follow the sequence preceding Heaven: *Qian*, *Dui*, *Li*, etc. Each hexagram in the circle is placed directly opposite to the hexagram with which it is 'laterally linked' (旁通, see PANG TONG GUA), i.e. the *yin* lines in the first hexagram have become *yang* lines in the second and vice versa, e.g. LÜ [10] ䷚ and QIAN [15] ䷀.

Shao Yong also viewed the arrangement as a calendrical chart with FU [24] ䷋ (next to KUN [2] ䷁ at the bottom of the circle) representing the winter solstice and GOU [44] ䷔ near the top representing the summer solstice. This corresponds to some of the systems known as 'the hexagrams and the vital material force' (卦氣, see GUA QI). Spring and autumn equinoxes are represented by the two pairs TONG REN [13] ䷌ - LIN [19] ䷒ and SHI [7] ䷐ - DUN [33] ䷌, respectively. Spring equinox is in the middle of the left half of the circle, which, as mentioned above, has a majority of *yang* lines symbolizing light and warmth. This becomes even more pronounced when the distribution of *yin* and *yang* lines within each group of eight trigrams is taken into account. Spring equinox is placed between eight hexagrams with *Li* as the lower trigram and eight with *Dui*; both groups have 28 *yang* line and 20 *yin* lines. Moving clockwise towards summer solstice, the next group has *Qian* as the lower trigram and 36 *yang* lines as opposed to 12 *yin* lines. Having passed the summer solstice, the next group has 28 *yang* lines. Two groups of 20 *yang* lines and 28 *yin* lines are next, and approaching winter solstice are eight hexagrams with *Kun* as the lower trigram and only 12 *yang* lines as opposed to 32 *yin* lines. Thus the circular diagram illustrates the course of a year although only very few hexagrams actually match the tabulations of the hexagrams and the vital material force [Li Jingde 1986, 2552; YJJC 28:13-28].

This arrangement of the hexagrams has been useful as a substructure for various numerological purposes, see e.g. XIAN TIAN HU TI. In the west Gottfried W. Leibniz (1646-1716) came in possession of the diagram and noticed that it could be read as the binary numbers 0 – 63. It has also formed the basis for correlation of the hexagrams with the genetic code [Schönberger 1992].

Table 2
Positions of laterally linked hexagrams in
The Square Diagram Preceding Heaven 先天方圖

A	B	C	D	E	F	G	H
N	O	P	Q	R	S	T	I
M	X	Y	Z	1	2	U	J
L	W	4	5	6	3	V	K
K	V	3	6	5	4	W	L
J	U	2	1	Z	Y	X	M
I	T	S	R	Q	P	O	N
H	G	F	E	D	C	B	A

(Adapted from ZHU XI [(6) YJJC 28:24-5]).

In the overall layout of the square arrangement of the 64 hexagrams within the circle, the sequence preceding Heaven is followed in the lower trigrams when the cols. are read from bottom to top, and in the upper trigrams when the rows are read from right to left. 'The eight pure hexagrams' (八純卦, see **BA CHUN GUA**), i.e. the hexagrams that are composed of identical trigrams, are arranged diagonally from the lower right to the upper left corner following the sequence preceding Heaven starting with *Qian*, *Dui*, etc. and ending with *Kun*. This diagonal is said to illustrate the passage from *Shuo gua* 3—"When The Changes produced the trigrams, it was in the order *Qian*, *Dui*, *Li*, *Zhen*, *Xun*, *Kan*, *Gen*, and *Kun*, so they both anticipate and enumerate"—translated above. *Qian* and *Kun* sit in opposite ends which means 'the positions of Heaven and earth are fixed'. However, the sequence of the four pairs has been altered, so in the center *Zhen* and *Xun* symbolize 'thunder and wind blending together'.

The square arrangement consists of four layers like a nest of Chinese boxes (see table 2, p. 267): The core of four hexagrams (labelled 5 and 6 in table 2) constitutes one layer, which is surrounded by another layer of 12 hexagrams (labelled 1, 2, 3, 4, Y, and Z), which in turn is surrounded by a third layer of 20 hexagrams (labelled O, P, Q, R, S, T, U, V, W, and X). The outer layer consists of 28 hexagrams. Within each layer the diagonally opposed hexagrams are 'laterally linked hexagrams', see e.g. LÜ [10] ䷌ and QIAN [15] ䷀, which are located in the squares marked 'N'. The square arrangement was also conceived of as a cosmological chart with *Qian* (right lower corner) in northwest and *Kun* (upper left corner) in southeast which is somewhat unusual except for the position of *Qian* which fits The Diagram Succeeding Heaven. The square is sometimes referred to with the couplet:

Heaven and earth have fixed places,
TAI [11] ䷊ and **PI** [12] ䷋ have overturned faces.
 天地定位 (*tian di ding wei*)
 泰否反類 (*Tai Pi fan lei*)

The first line refers to the positions of *Qian* and *Kun* (marked A in table 2). *Tai* and *Pi* are in the two other corners (marked H).

XIAN TIAN YI 先天易. The Changes Preceding Heaven.

1. Acc. to **GAN BAO** this is a reference to The Changes associated with **FU XI** [He Kai 1983], see **SAN YI**.

2. Acc. to **SHAO BOWEN** this refers to The Linked Mountains 連山 (see **LIAN SHAN**) which he associated with **FU XI** [Wu Hua 1993, 716], see **SAN YI**.

XIAN XIANG 現象 – see **YI XIANG** 易象.

XIANG 象. 'Image', 'appearance', 'phenomenon', 'figure'.

1. See **YI XIANG** 易象, **BA GUA XIANG**, and **YAO XIANG**.

2. This may refer to The Deciding Remarks 彖辭 (see TUAN CI) and The Line Remarks 爻辭 (see YAO CI), see e.g. XIANG ANSHI [(1), YJJC 110:24-5].

3. Abbr. of XIANG ZHUAN, defs. 1 & 2.

XIANG ANSHI 項安世 (d. 1208), z. Pingfu 平父 (also 平甫), h. Ping'an 平庵. Jinshi degree in 1175. Xiang held various offices including Proofreader in the Palace Library, Editor, and Vice Director in the Ministry of Revenue. In his studies of The Changes, he modelled himself on CHENG YI, combining Cheng's teachings with images and numbers studies [SS 35:12088-91; SYXA 2:1588-9].

(1) Zhou yi wan ci 周易玩辭, 16 juan [SS-YWZ 15:5040]. Facs. reprint [YJJC 110-11; Shanghai: Guji, 1989].

XIANG CHANG 向長 (fl. 25-57), z. Ziping 子平. Xiang held no official positions but lived as a recluse. He is said to have been fond of Master Lao 老子 and The Changes [biog. HHS 10:2758].

XIANG CI 象辭. Remarks on the Images. See XIANG ZHUAN, defs. 1 and 2.

XIANG CI ZHUAN 象辭傳. The Commentary on the Remarks on the Images, see XIANG ZHUAN, defs. 1 and 2.

XIANG GUA 像卦. Similar hexagram(s). This is Hang Xinzhai's 杭辛齋 (1869-1924) term for the hexagrams that have the same general appearance as one of the six trigrams GEN ䷋, DUI ䷹, ZHEN ䷲, XUN ䷺, KAN ䷜, and LI ䷔ [YJJC 147:111]. E.g. ZHONG FU [61] ䷆ looks like LI ䷔, see DA GUA, def. 2.

XIANG HAI 相害. Destroying each other. This is how the cycle of the five agents (五行, see WU XING) in which they overcome each other is referred to in the Comprehensive [Discussions] in the White Tiger [Hall] 白虎通 [ZZMJ 86:224]. The text also uses the more common term 'conquering each other' (相勝, see XIANG SHENG).

XIANG HUA 相化. Transforming each other. This refers to a system based on the cycles of the five agents (五行, see WU XING) in which they 'conquer each other' (相勝, see XIANG SHENG) and 'produce each other' (相生, see XIANG SHENG). The expression probably originates in The Yellow Emperor's Internal Classic 黃帝內經 [HDNJ 2:897] where it is, however, related to 'the six vital material forces' (六氣), i.e. the five agents plus wind (風), see LIU QI. The system is described in detail by Zhang Jiebin 張介賓 (1562-1639). It works on the principle that agent A conquers B but at the same time A produces C which produces B, thus, so to speak, alleviating—here called transforming—the process. Water conquers fire, but water also produces wood which produces fire, so the process is transformed by wood [Zhang Jiebin 1980, 828], see table 1 (p. 270).

Table 1
The Five Agents Transforming Each Other 五行相化

wood	conquers	soil	but is transformed by	fire
metal	conquers	wood	but is transformed by	water
fire	conquers	metal	but is transformed by	soil
water	conquers	fire	but is transformed by	wood
soil	conquers	water	but is transformed by	metal

See also **XIANG ZHI**.

Lit. *SCC* 2:255-61.

XIANG KAI 襄楷 (2nd cent.), z. Gongju 公矩. Xiang did not hold office, but in 166 in his capacity as a private scholar, he submitted a memorial to the throne in which he criticized the eunuchs for meddling in politics. In the memorial he demonstrated his proficiency in astronomy and the arts of *yin yang*. He also made reference to The Changes but he is not credited with any works. Xiang is regarded as an adherent of **JING FANG**'s trad. of The Changes (see **YI HAN XUE**) [biog. *HHS* 4:1075-85].

Lit. de Crespigny 1976.

XIANG KE 相剋(克). Subduing each other. This refers to the cycle of the five agents (五行, see **WU XING**) in which they overcome each other, see e.g. Xiao Ji 蕭吉 (d. 614) [1935-7, 695:39f.]. The more common term is 'conquering each other' (相勝, see **XIANG SHENG**).

XIANG SHENG 相生. Giving birth to (or producing) each other. This refers to the cycle of the five agents (五行, see **WU XING**) in which they produce each other: Wood (木) – fire (火) – soil (土) – metal (金) – water (水). The traditional explanation is based on observations of nature: Wood may serve as fuel and produce fire, fire produces ashes which turn into soil (or fire gives access to the soil by the slash-and-burn method), soil may contain iron ores, metal may liquefy and resemble water, and water nourishes plants [see also *SCC* 2:253ff.]. When correlated with the compass points, this sequence describes a solar movement, i.e. it corresponds to the sun's movement during a day. The sequence probably originated in the 2nd cent. BCE and occurs in e.g. The Huainan Masters 淮南子 [ZMJ 85:120] and Luxuriant Dew on the Springs and Autumns 春秋繁露 [ZMJ 27:325f.]. During the Song 宋 (960-1279) this sequence became associated with The [Yellow] River Diagram 河圖, see **HE TU**. See also **XIANG ZHI** and **XIANG HUA**.

XIANG SHENG 項生 (2nd cent. BCE). He received The Changes from **TIAN HE**. It is not clear how the line of transmission continued from Xiang, but he seems to have influenced his more talented follower **DING KUAN** who also

received The Changes from Tian He [HS 11:3597]. Xiang is not credited with any works on The Changes.

XIANG SHENG 相勝. Conquering each other. This refers to the cycle of the five agents (五行, see **WU XING**) in which they overcome each other: Metal (金) – wood (木) – soil (土) – water (水) – fire (火). The traditional explanation is based on observations of nature: Metal, in the form of tools, may cut wood; wood, also in the form of tools, may break the surface of the earth; soil may be piled up to form dams and cut off water; water may put out a fire; and fire may melt metal. When correlated with the compass points, this sequence describes a lunar movement, i.e. it corresponds to the moon's movement during the course of a month.

Table 1
The Five Agents Conquering Each Other 五行相勝

Soil	Yellow	The Yellow Thearch 黃帝, founder of civilization
Wood	Bluegreen	The Great Yu 大禹 who controlled the floods
Metal	White	Tang 湯, founder of the Shang 商 (c. 1600-1040s BCE)
Fire	Red	King Wen 文王, founder of the Zhou 周 (1040s – 256 BCE)

There are two references to this sequence in The Zuo Commentary 左傳: One instance of fire conquering metal (Duke Zhao's 昭公 31st year), and one of water conquering fire (Duke Ai's 哀公 9th year) [Yang Bojun 1990, 4:1514 & 1653]. This suggests the sequence may have been known in the 4th cent. BCE, and in the middle of the 3rd cent. BCE, the sequence is explicitly recorded in Mr. Lü's Springs and Autumns 呂氏春秋 in explanation of dynastic changes [ZZMJ 84:283f.], see table 1 above.

This political application of the five agents, which traditionally has been attrib. to Zou Yan 鄒衍 (3rd cent. BCE) [SJ 7:2344-6], seems to have had a strong appeal to the rulers of the 3rd cent. BCE, and the First Emperor of Qin 秦始皇帝 (r. 221-210), having subdued the rival states, claimed to rule under the aegis of the agent water and the colour black as a sign that he had rightfully replaced the Zhou. During the Song 宋 (960-1279), this sequence became associated with The Luo [River] Document 洛書, see **LUO SHU**. See also **XIANG ZHI** and **XIANG HUA**.

XIANG XIU 向秀 (d. 272), z. Ziqi 子期. Xiang is no doubt best known for his comm. on Master Zhuang 莊子, which is said to have been transmitted and extended by Guo Xiang 郭象 (d. 312). Xiang, who was very fond of the teachings of Master Lao 老子 and Master Zhuang, was one of the famous Seven Sages of the Bamboo Grove 竹林七賢. He also held the honorific title Gentleman Cavalier Attendant at the court of the Western Jin 西晉 (265-316). The official histories and bibl. do not relate him to any works or teachings on The Changes [biog. JS 5:1374-5]. **LI DINGZUO** (3) preserves three quotations

attrib. to Xiang: **TUAN 28** [YJJC 9:306], **XIANG 26** [YJJC 9:291], and **XIANG 16.3** [YJJC 9:210]. The surviving fragments suggest Xiang was inclined towards the meaning and pattern trad.

(1) Yi yi 易義 (L), see **LU DEMING** [(1) 1:1/12A]. Lu added beneath the entry “**ZHANG FAN** *ji jie* 張璠集解, 12 *juan*” that it complies with Xiang’s ed. [(1) 1:1/11B]. Fragments are preserved in **LU DEMING** and **KONG YINGDA**. For collections of preserved fragments, see **MA GUOHAN** (1) (see also under the fragments attrib. to Zhang Fan), **SUN TANG** (1), and **HUANG SHI** (38).

XIANG ZHI 相制. Controlling each other. This refers to a system based on the cycle of the five agents (五行, see **WU XING**) in which they ‘conquer each other’ (相勝, see **XIANG SHENG**). The expression probably originates in The Yellow Emperor’s Internal Classic 黃帝內經 [HDNJ 2:897], where it is, however, related to ‘the six vital material forces’ (六氣), i.e. the five agents plus wind (風), see **LIU QI**. The system of the five agents controlling each other is described in detail by Zhang Jiebin 張介賓 (1562-1639):

As to the mother’s defeat, the son must save her. E.g. when there is excess of water, fire suffers injuries. When soil, the son of fire, comes out, [water] is controlled by it. When there is excess of fire, metal suffers injuries. When water, the son of metal, comes out, [fire] is controlled by it. [Etc.]

母之敗也子必救之如水之太過火受傷矣火之子土出而制焉火之太過金受傷矣金之子水出而制焉 [Zhang Jiebin 1980a, 10]

The system works on the principle that the conquering agent A is itself conquered by the agent produced by the agent, which A conquers. Water conquers fire, but fire produces soil (see **XIANG SHENG** 相生) which conquers water, see table 1.

Table 1
The Five Agents Controlling Each Other 五行相制

wood	conquers	soil	which produces	metal
metal	conquers	wood	which produces	fire
fire	conquers	metal	which produces	water
water	conquers	fire	which produces	soil
soil	conquers	water	which produces	wood

See also **XIANG HUA**.

Lit. SCC 2:256-61.

XIANG ZHUAN 象傳. The Commentary on the Images, also known as The Remarks on the Images 象辭, The Commentary on the Remarks on the Images 象辭傳 or, simply, as The Images 象. The Commentary on the Images is

traditionally attrib. to **KONG QIU** and counted as the 3rd and 4th of The Ten Wings 十翼 (see **SHI YI**) because it is divided into 2 chapters (篇) to comply with the basic part of The Changes. Today few scholars would maintain Kong Qiu's authorship of The Commentary on the Images, which, in fact, consists of two different texts (see below). Authorship and dating are uncertain. Internal evidence suggests both texts were in existence in some form in the 3rd cent. BCE. Both **FEI ZHI** and **ZHENG XUAN** have been credited with the division of the two comm. into 64 and 386 sections, respectively.

1. The Commentary on the Great Images 大象傳. This is a comm. on the 64 hexagrams in terms of their constituent trigrams, which are referred to by the symbolic correlation listed in **SHUO GUA** 3, see **DA XIANG**, def. 2. **XUN** ䷺ (wind) is occasionally referred to as 'wood' (木), which is also the first correlation listed in **SHUO GUA** 13, see e.g. **XIANG** 2. **KAN** ䷜ (water) is also referred to as 'clouds' (雲) and 'a spring' (泉), see **XIANG** 3 & 4, and **LI** ䷔ (fire) is referred to as 'brightness' (明), see **XIANG** 35 & 36. The concepts of *yin* and *yang* are completely absent. The comm. is essentially a series of moral deliberations concerning the nobleman (君子) or the former kings (先王) supposedly derived from the various constellations of the trigram images. It is usually divided into 64 brief paragraphs that follow The Commentary on the Decisions (彖傳, see **TUAN ZHUAN**).

2. The Commentary on the Small Images 小象傳. This is a comm. on the 386 Line Remarks 爻辭 (see **YAO CI**) plus the two extra Line Remarks added to **QIAN** [1] and **KUN** [2]. It repeats phrases from or even the entire Line Text on which it comm., and based on the relative positions as well as the nature of the lines, it decides whether or not circumstances are auspicious. It is similar to The Commentary on the Decisions (彖傳, see **TUAN ZHUAN**) in many respects, e.g. the concepts of *yin* and *yang* occur only twice (in **XIANG** 1.1 & 2.1), which may be later interpolations. With regard to the theories on line positions (爻位, see **YAO WEI**) the two comm. share a number of technical terms. The key concepts in The Commentary on the Small Images are: 'Matching positions' (當位, see **DANG WEI**), 'the position does not match' (位不當, see **WEI BU DANG**), 'attain the matching [position]' (得當, see **DE DANG**), 'attain the positions' (得位, see **DE WEI**), 'attain the central [position]' (得中, see **DE ZHONG**), 'correct positions' (正位, see **ZHENG WEI**), 'being central and correct' (中正, see **ZHONG ZHENG**), 'the position being correct and matching' (位正當, see **WEI ZHENG DANG**), 'lose the correct [position]' (失正, see **SHI ZHENG**), 'to support' (承, see **CHENG**), 'to mount' (乘, see **CHENG**), and 'to mount the hard [line]' (乘剛, see **CHENG GANG**). Another important feature is that of 'aspiration' (志, see **ZHI**).

XIANGSHAN XIANSHENG 象山先生 – see **LU JIUYUAN**.

XIAO 爻 – see **YAO** 爻.

XIAO CHU 小畜 – see **XIAO XU**.

XIAO GUA 小卦. Little (or small) hexagram(s), see **DA GUA**, def. 1.

XIAO GUA 消卦. The waning hexagrams, i.e. the six of the twelve waning and waxing hexagrams that constitute a sequence in which the *yin* lines increase from bottom up: **GOU** [44] ䷋, **DUN** [33] ䷧, **PI** [12] ䷔, **GUAN** [20] ䷍, **BO** [23] ䷗ and **KUN** [2] ䷁; see **XIAO XI GUA**.

XIAO GUO 小過, ䷛

Hexagram no. 62/28.

The hexagram figure consists of **GEN** 艮 below **ZHEN** 震. This conveys the image of thunder above the mountains [**DA XIANG**].

The interlocking trigrams are **XUN** ䷺ below **DUI** ䷱, joined they constitute **DA GUO** [28] ䷛, see **HU TI**.

The containing trigrams: **KUN** ䷁ contains **DUI** ䷱ and **XUN** ䷺, see **BAO TI**.

Xiao guo is laterally linked with **ZHONG FU** [61] ䷆, see **PANG TONG GUA**.

In the hexagram arrangement of ‘the eight palaces’ (八宮), *Xiao guo* belongs to ‘the roaming souls’ (游魂) of **DUI**’s palace and the 2nd month, see **BA GONG GUA**.

In the arrangement correlating ‘the hexagrams and the vital material force’ (卦氣), *Bi* is one of ‘the nine ministers’ (九卿) hexagrams and belongs to the 4th month, see **GUA QI**.

This is a ‘weft hexagram’ (緯卦), see **JING GUA** 經卦, def. 2. This hexagram is said to have inspired the sages’ invention of mortars and pestles [**XI CI** 2.2].

XIAO HENG TU 小橫圖. The Small Horizontal Diagram, see **XIAN TIAN TU**.

XIAO XIANG ZHUAN 小象傳. The Commentary on the Small Images, see **XIANG ZHUAN**, def. 2.

XIAO XI 消息. Waning and waxing.

1. Waning and waxing is one of several expressions used in the Ten Wings (十翼, see **SHI YI**, def. 1) to describe the pulse of the universe, the interaction between *yin* and *yang*, e.g.: “When the sun is at the zenith, it declines; when the moon is full, it is eclipsed. When Heaven and earth increase and decrease and the seasons wane and wax, then how much more does mankind! How much more do the spirits!” (日中則昃月盈則食天地盈虛與時消息而況於人乎況於鬼神乎) [**TUAN** 55]. The expression occurs exclusively in the **TUAN**, see e.g. 23. Related terms are ‘advancing and retreating’ (進退, see **JIN TUI**), ‘departing and arriving’ (往來, see **WANG LAI**), and ‘ascent and descent’ (升降, see **SHENG JIANG**). See also **XIAO XI GUA**.

2. Abbr. of waning and waxing hexagrams [YI WEI JI LAN TU, YJJC 159:13], see XIAO XI GUA.

3. Alt. name for 'the hexagrams and the vital material force' (卦氣) used by GAN BAO (b. 286) [YJJC 9:93f.], see GUA QI.

XIAO XI GUA 消息卦. The waning and waxing hexagrams, i.e. a sequence of twelve hexagrams in which the number of *yang* lines gradually increases from one to six (from bottom up) followed by a gradual reduction to zero: FU [24] ䷔, LIN [19] ䷒, TAI [11] ䷊, DA ZHUANG [34] ䷔, GUAI [43] ䷧, QIAN [1] ䷀, GOU [44] ䷔, DUN [33] ䷔, PI [12] ䷔, GUAN [20] ䷌, BO [23] ䷖ and KUN [2] ䷁. The arrangement allegedly originated with MENG XI (1st cent. BCE) who also correlated the hexagrams with the twelve months of the Xia-calendar (夏曆) and the earthly branches (地支, see GAN ZHI): FU [24] ䷔ corresponds to the 11th month and the 1st branch *zi* (子), LIN [19] ䷒ to the 12th month and the 2nd branch *chou* (丑), TAI [11] ䷊ to the 1st month and the 3rd branch *yin* (寅), and so on, concluding with KUN [2] ䷁ corresponding to the 10th month and the 12th branch *hai* (亥), see table 1 below (row I has the number of the months).

Hence the arrangement is also known as 'the hexagrams of the twelve months' (十二月卦), 'the twelve months' ruling hexagrams' (十二月主卦), and 'the hexagrams of the months' (月卦). It was widely adopted by Han scholars such as XUN SHUANG, YU FAN, JING FANG, MA RONG, ZHENG XUAN etc., e.g. Yu Fan explains a reference to the 8th month in LIN [19] ䷒: "Lin. Great sacrifice. It is favourable to inquire. Until the 8th month it is inauspicious" (臨元亨利貞至于八月有凶). Yu Fan comments, "It is laterally linked (see PANG TONG) with DUN [33] ䷔. Lin has waned into Dun, the hexagram of the 6th month. In the Zhou[-calendar Dun] constitutes the 8th month" (與遯旁通臨消於遯六月卦也於周爲八月) [YJJC 9:229].

Table 1
The Months and the Waning and Waxing Hexagrams 月與消息卦

I	11	12	1	2	3	4	5	6	7	8	9	10
II	䷔	䷒	䷊	䷔	䷔	䷔	䷔	䷔	䷔	䷔	䷔	䷔

The reference to the 8th month does not tally with the hexagram's position in the 12th month, so by manipulating *Lin* into *Dun* (correlated to the 6th month in the calendar of the Xia, but to the 8th in the calendar of Zhou 周) acc. to the principle of being laterally linked (i.e. the *yin* lines in the first hexagram change into *yang* lines in the second and vice versa), Yu managed to show that there is after all a correspondence between The Deciding Remarks 彖辭 (see TUAN CI) and the waning and waxing order of the hexagrams.

The twelve hexagrams are furthermore correlated to the 24 'solar intervals' (節氣, see GUA QI), two periods corresponding to one hexagram, and the 72 '5-day-periods' (候, see GUA QI), the latter corresponding to the twelve hexagrams

72 lines, e.g. FU [24] ䷋ corresponds to the 11th month, and the first (bottom) *yang* line indicates the vital material force of *yang* is waxing so this line is correlated with the winter solstice (冬至), the first of the 24 climatic periods. The twelve hexagrams were also correlated with twelve pitch-pipes (律).

The twelve waning and waxing hexagrams are also known as 'the twelve sovereign hexagrams' (辟卦 or 君卦) or 'the feudal lords' (諸侯) when they occur as part of a larger arrangement correlating 60 hexagrams plus 'the four principal hexagrams' (四正卦, see SI ZHENG GUA) with the 72 periods, see GUA QI.

XIAO XU 小畜, ䷈

Hexagram no. 9/58.

The hexagram figure consists of QIAN 乾 below XUN 巽. This conveys the images of the wind moving above Heaven [DA XIANG] and strength [TUAN].

The interlocking trigrams are DUI 兌 below LI 離, joined they constitute KUI [38] ䷥, see HU TI.

The containing trigrams: QIAN ䷀ contains LI 離 and DUI 兌, see BAO TI.

Xiao xu is laterally linked with YU [16] ䷮, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Xiao xu* belongs to 'the 1st generation' (一世) of XUN's palace and the 11th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Bi* is one of 'the nine ministers' (九卿) hexagrams and belongs to the 4th month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2.

XIAO YAN 蕭衍 (464-549), z. Shuda 叔達. Xiao reigned as emperor Wu 武 (502-49) of the Liang 梁 (502-57), one of the southern dynasties centered around present Nanjing 南京. During the Qi 齊 (479-502), Xiao served as Regional Inspector of Yongzhou 雍州 and Grand Defender when he took advantage of the internal unrest and turned his troops against the emperor. Having established himself as emperor of the Liang, Xiao turned away from politics and concentrated on studies of The Classics 經 (see JING), literature, philosophy, and religion. He was killed in 549 when his capital was invaded from the north. Xiao's comm. ran to more than 200 *juan*, and in addition to this, he wrote 100 *juan* on Buddhist texts. Xiao was concerned about combining the principles of The Changes and those of Buddhist philosophy. When Xiao lectured on The Changes in the Hall of Literary Virtue, ZHANG JI would be present. Another student was ZHOU HONGZHENG [biog. LS 1:1-98]. Xiao's comm. on The Changes is quoted by LU DEMING (9).

(1) Zhou yi da yi 周易大義 (L), 20 *juan* [JTS-JJZ 6:1968].

(2) Zhou yi da yi yi wen 周易大義疑問 (L), 21 *juan* [SS-JJZ 4:911], 20 *juan* [JTS-JJZ 6:1968].

(3) Zhou yi jiang shu 周易講疏 (L), 35 *juan* [SS-JJZ 4:911; JTS-JJZ 6:1968].

(4) Zhou yi Xi ci yi shu 周易繫辭義疏 (L), 1 *juan* [SS-JJZ 4:911].

For a collection of preserved fragments, which may stem from (1) and/or (2), see MA GUOHAN (1).

XIAO YUAN TU 小圓圖. The Small Circular Diagram, see **XIAN TIAN TU**.

XIE 解, ䷧

Hexagram no. 40/30.

The hexagram figure consists of **KAN** 坎 below **ZHEN** 震. This conveys the images of thunder and rain [**DA XIANG**], and danger and movement [**TUAN**].

The interlocking trigrams are **LI** 離 below **KAN** 坎, joined they constitute **JI JI** [63] ䷥, see **HU TI**.

The containing trigrams: **KAN** 坎 contains **KAN** 坎, and **KUN** 坤 contains **LI** 離, see **BAO TI**.

Xie is laterally linked with **JIA REN** [37] ䷢, see **PANG TONG GUA**.

In the hexagram arrangement of 'the eight palaces' (八宮), *Xie* belongs to 'the 2nd generation' (二世) of **ZHEN**'s palace and the 12th month, see **BA GONG GUA**.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Xie* is one of 'the three dukes' (三公) hexagrams and belongs to the 2nd month, see **GUA QI**.

This is a 'weft hexagram' (緯卦), see **JING GUA** 經卦, def. 2. It is also one of the 'the sixteen attending hexagrams' (十六事卦), see **HU TI**.

XIN XUE 心學. The studies of the heart-mind. This refers to the idealistic wing of Neo-Confucianism, see **DAO XUE**.

XING 形. Physical form. This is used in contrast with 'image' (象, see **XIANG**). **XI CI** 1.12 says, "What is visible is called an image, what has physical form is called an object" (見乃謂之象形乃謂之器), and **XUN SHUANG** comm.:

This refers to the sun and the moon, the stars and the planets.
When they are brightly visible in the sky, they become images.
When the ten thousand things are produced and increased, on the earth they become form and objects for use
謂日月星辰光見在天而成象也萬物生長在地成形可以爲器用者也 [YJC 10: 710]

Having physical form is also contrasted with metaphysical entities such as e.g. the Way (道, see **DAO**): "Being above (or prior to) form, this is called the Way. Being below (or after) form, this is called objects" (形而上者謂之道形而下者謂之器) [XI CI 1.12]. See also **KUN QIAN**.

XIONG DI 兄弟. The elder and younger brother, brothers. One of 'the six relationships' (六親, see **LIU QIN**) in **JING FANG**'s system of 'the inserted *jia* [stem]' (納甲, see **NA JIA**).

XU 需, ䷄

Hexagram no. 5/18. Traditionally associated with waiting, to be stopped by rain.

The hexagram figure consists of **QIAN** 乾 below **KAN** 坎. This conveys the images of clouds rising over Heaven [**DA XIANG**], and danger ahead (above) but also hardness and strength below [**TUAN**].

The interlocking trigrams are **DUI** 兌 below **LI** 離, joined they constitute **KUI** [38] ䷥, see **HU TI**.

The containing trigrams: **DUI** 兌 contains **LI** 離 and **DUI** 兌, see **BAO TI**.

Xu is laterally linked with **JIN** [35] ䷢, see **PANG TONG GUA**.

In the hexagram arrangement of 'the eight palaces' (八宮), *Xu* belongs to 'the roaming souls' (游魂) of **KUN**'s 坤 palace and the 8th month, see **BA GONG GUA**.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Xu* is one of 'the feudal lords' (諸侯) hexagrams and belongs to the 2nd month, see **GUA QI**.

This is a 'weft hexagram' (緯卦), see **JING GUA** 經卦, def. 2.

XU 虛. 'Emptiness', 'void', see **XUAN XUE**.

XU AI 徐愛 (394-475), z. Changyu 長玉 (his personal name was originally written 瓊). Xu served as Mobile Corps Commander and Left Aide to the Imperial Secretary during the Liu Song 劉宋 (420-79) [biog. SongS 8:2306-12; NS 6:1917-9].

(1) Yi yin 易音 (L), 12 *juan* [JYK 1:12/2A].

(2) Zhou yi ji zhu Xi ci 周易集注繫辭 (L), 2 *juan* [SS-JJZ 4:910; JDSW 1:1/12B].

XU FANG 徐防 (1st – 2nd cent.), z. Yeqing 謁卿. During the reign of emperor He 和 (89-105), Xu was appointed Metropolitan Commandant and Governor of Wei 魏 commandery (in pres. Hebei 河北). In 106 he was selected as Defender-in-chief. Xu studied The Five Classics 五經 (see **JING**) and through his father **XU XIAN**, he received The Changes of his grandfather **XU XUAN** [biog. HHS 6:1500].

XU GAN 徐幹 (171-217 or 218), z. Weichang 偉長. Minister of Works and the author of The Balanced Discussions 中論 in which he often quoted The Changes [biog. SGZ 3:599]. **WANG RENJUN** (1) has comp. all passages relevant to The Changes.

Lit. Makeham in Loewe 1993, 88-93.

XU GUA 序卦. Ordering the Hexagrams. This is the 9th of The Ten Wings (十翼, see **SHI YI**) and traditionally attrib. to **KONG QIU**. **OUYANG XIU** (1007-72) was among the first to doubt this trad. It is generally believed that this text belongs to the younger material of The Wings, some even suggesting dates as late as the 2nd cent. CE [Shaughnessy 1993, 221]. Ordering the Hexagrams demonstrates how interpretations of the hexagram names (卦名, see **GUA MING**) naturally leads from one hexagram to the next in the sequence. However, as early as the 3rd cent., **HAN BO** expressed his scepticism with regard to this method [(1) *YJC* 3, 360], and the vast majority of later scholars follows him. Several scholars think it was meant as a mnemonic device rather than an explanation of the sequence [e.g. Rutt 1996, 450; Smith 1993, 9]. In several instances, the interpretations of the hexagram names differ from those of the other Wings (see e.g. **ZHUN** [3], **XU** [5], **SHI HE** [21], **MING YI** [36], and **GUAI** [43]). In some cases, the characteristics associated with the eight trigrams in **SHUO GUA** 6 also occur in Ordering the Hexagrams. **ZHOU HONGZHENG** made an arrangement which divided the text into 'six gateways' (六門, see **LIU MEN**).

XU JIAN 許堅 (fl. 10th cent.). Acc. to **ZHU ZHEN**'s biog., Xu played a role in the transmission of the so-called river diagrams which he received from **LI GAI** and passed on to **FAN ECHANG** [SS 37:12908]. Xu is not himself credited with any works.

XU JUN 許峻 (1st cent.), z. Jishan 季山. Daoist master. Famous for his command of the arts of divination which adhered to the trad. of **JING FANG**. Acc. to the Biographies of Immortals 洞仙傳, Xu also received instructions in The Changes from the Daoist recluse Zhang Jujun 張巨君 [Zhang Junfang 1988, 605]. Xu's teaching were transmitted by his grandson **XU MAN** [HHS 10:2731]. See also **HAN YI XUE**.

(1) *Yi jue* 易決 (L), 1 *juan* [SS-JJZ 4:1033].

(2) *Yi lin* 易林 (L) [HHS 10:2731], *Yi xin lin* 易新林 (L), 10 *juan* [LS, see SS-JJZ 4:1033: 1 *juan*]. He Chuo 河焯 (1661-1722) suggests that Xu Jun may be the author of the *Yi lin* traditionally attrib. to **JIAO YANSHOU** [HHSJ 954]. See also **CUI ZHUAN** and **YI LIN**.

(3) *Yi yao jue* 易要決 (L), 3 *juan* [LS, see SS-JJZ 4:1033].

(4) *Yi za zhan* 易雜占 (L), 7 *juan* [LS, see SS-JJZ 4:1033].

(5) *Yi zai tiao* 易災條 (L), 2 *juan* [SS-JJZ 4:1033].

XU MAN 許曼 (fl. 147-67), z. Ningfang 甯方. Divination expert. Xu performed divination using plant stalks and hexagrams. As a young man, he transmitted the teachings of his paternal grandfather, the Daoist master **XU JUN**, who adhered to **JING FANG**'s teachings. Xu is not credited with any works on The Changes [biog. HHS 10:1731-2; HHSJ 954]. See also **HAN YI XUE**.

XU MIAO 徐苗 (d. 302), z. Shuzhou 叔胄. Erudite and Secretarial Court Gentleman during the Wei 魏 (220-65). Xu wrote a work on similarities and

differences (同異評) in The Five Classics 五經 (see JING) and a Discussion of the Profound and Obscure 玄微論 inspired by Daoism [biog. JS 8:2351-2].

(1) Xu shi Zhou yi shi zhan 徐氏周易筮占 (L), 24 *juan* [JTS-JJZ 6:2041; XTS-YWZ 5:1553].

XU MIAO 徐邈 (344-97), z. Xianmin 仙民. Xu held various offices during the Eastern Jin 東晉 (317-420) culminating with his appointment as General of the Imperial Guard the year he died. During the last decade of his life Xu worked as Secretariat Drafter and comp. phonological studies (音訓) of The Five Classics 五經 (see JING) which are often quoted by LU DEMING (1). Xu also wrote a now lost comm. on The Guliang Tradition 谷梁傳 [of The Springs and Autumns 春秋] [biog. JS 8:2356-8].

(1) Zhou yi yin 周易音 (L), 1 *juan* [SS-JJZ 4:910]. For collections of preserved fragments, see MA GUOHAN (1) and HUANG SHI (39).

XU SHEN 許慎 (1st – 2nd cent.), z. Shuchong 叔重. Xu was attached to Labour Sections on commandery level and later appointed Magistrate of Xiao 洮 (in pres. Anhui 安徽). He wrote a work on the different interpretations (異義) of The Five Classics 五經 (see JING) of which fragments have been preserved, but Xu is by far better known for his analytical dictionary, Discussing and Explaining Characters 說文解字, which was presented to the emperor in 121 by his son [biog. HHS 9:2588]. This dictionary includes several glosses on The Changes, and acc. to the postface, Xu based himself on the 'old text' (古文, see HAN YI XUE) trad. of The Classics. Contrary to common opinion, Xu regarded MENG XI's ed. as belonging to the old text trad. [Xu Shen 1979, 316]. Xu is not credited with any works on The Changes, but Tang Yan 唐晏 (1857-1920) listed him as an adherent of Meng Xi's trad. [LHSGXA 2]. Xu is said to have passed teachings of Diagrams 圖 (see TU) and Apocrypha 緯 (see WEI SHU and YI WEI) on to YIN ZHEN [HHS 10:2845].

Lit. Boltz 1993; Miller 1977-8; Thern 1966.

XU SHENG 許升 (12th cent.), (his personal name is also recorded as Shengzhi 升之), z. Shunzhi 順之, h. Cunzhai xiansheng 存齋先生. Not much is known about Xu; he was probably one of the first students ZHU XI had, and Zhu Xi wrote an eulogy on the occasion of Xu's death. Besides The Changes Xu studied and wrote explanations on Master Meng 孟子 and The Record of Rituals 禮記 [biog. SYXA 3:2301].

(1) Yi jie 易解 (L) [JYK 1:31/8A].

XU SHU 徐淑 (1st – 2nd cent. CE), z. Bojin 伯進. General Who Crosses the Liao River. Acc. to Li Xian 李賢 (651-84), the HHS comm., Xu studied MENG XI's trad. of The Changes, The Records of Rituals 禮記, The Gongyang comm. on The Springs and Autumns 春秋公羊傳, and The Zhou Officials 周官 (i.e. The Zhou Rituals 周禮). He is not credited with any works on The Changes [HHS 6:1621, n. 2].

XU XIAN 徐憲 (1st cent.). No details of his life are recorded except that he received *The Changes* from his father **XU XUAN** and passed it on to his son **XU FANG** [HHS 6:1500].

XU XUAN 徐宣 (1st cent. BCE – 1st cent. CE). Xu was Grandmaster for Lecturing and taught *The Changes* to Wang Mang 王莽 (d. 23). Xu transmitted *The Changes* to his son **XU XIAN** [HHS 6:1500].

XU YUN 徐邈 (9th cent.). Xu is not recorded in the official histories, and few details of his life are known. In 827 he presented (1) to the throne [Ma Guohan 1967, 1:306]. It is quoted in **LÜ ZUQIAN** (3).

(1) Zhou yi xin yi 周易新義 (L), 3 *juan*. For a collection of preserved fragments, see **MA GUOHAN** (1).

XU ZHI 徐穉 (97-168), z. Ruzi 孺子. Xu successfully managed to avoid official positions throughout his life. Acc. to Li Xian 李賢 (651-84), the HHS comm., Xu studied **JING FANG**'s trad. of *The Changes* and Ouyang's Documents 歐陽尚書. He also investigated into the arts of 'wind angles' (風角), astronomy (星官), calendar computations (筭歷) as well as *The River Diagram* 河圖 (see **HE TU**) and *The Seven Apocrypha* 七緯 (see **WEI SHU** and **YI WEI**) [HHS 6:1746, n. 1; biog. 1746-8].

XUJIANG XIANSHENG 盱江先生 – see **LI GOU**.

XUAN XUE 玄學. Lit. 'dark or mysterious learning', often rather misleadingly rendered into English as Neo-Daoism. Originally, 玄 meant a shade of dark red. It is probably better translated as 'profound' as it "addresses fundamental concepts not easily intelligible to the common people", and "seeks to lay bare the meaning of what is beyond common understanding" [Chan 1991, 25]. As a philosophical movement, profound learning emerged in the 240s as a reaction to the correlative cosmology that had come to dominate the mode of thinking during much of the Han 漢 (202 BCE – 220 CE). It focused on three texts that became known as *The Three Profundities* 三玄: Master Lao 老子, Master Zhuang 莊子, and *The Changes*.

The central concept in Profound Studies is 'non-being' (無), not just the opposite of 'being' (有), but a unity underlying all things and from which all things arise. Hence, non-being may be construed as the 'substance' (體) from which all 'functions' (用) derive. Non-being is also equated with the Way (道) and the One (一). Other basic tenets are 'emptiness' or 'void' (虛), 'pattern' or 'principle' (理), and 'natural spontaneity' (自然, lit. 'self so'). Since the Way is essentially non-being, it is empty, so to embrace the Way is to become void and do nothing (無爲). Everything that happens in the universe happens spontaneously because everything is modelled on the Way, which is by itself so (自然). This is the pattern or principle of the universe.

The most famous proponents of Profound Studies are **HE YAN**, **WANG BI**, **GUO XIANG**, and **HAN BO**. Especially Wang Bi's comm. on The Changes is representative of this mode of thought, and Profound Studies is one of the major influences on the meaning and pattern trad.

XUE JIXUAN 薛季宣 (1134-73), z. Shilong 士龍, h. Genzhai xiansheng 艮齋先生. Xue held various minor offices. He received the teachings of a student of Cheng Hao 程顥 (1032-85) and **CHENG YI**. Xue studied The Odes 詩, The Documents 書, The Springs and Autumns 春秋, The Central Harmony 中庸, The Great Learning 大學, and The Selected Sayings [of **KONG QIU**] 論語, and his teachings, which became known as the Yongjia 永嘉 school, contended with those of **ZHU XI** and **LU JIUYUAN**. Xue had a great influence on the studies of **YE SHI**. His collected works, A Collection of Reckless Talk 浪語集, comp. by his grandson Xue Dan 薛旦, includes the most important representatives of the Yongjia school. In his studies of The Changes, Xue focused on the importance of images and numbers. He believed that the numbers of the so-called river diagrams (see **TU**, **HE TU**, and **LUO SHU**) originated in the numbers of Heaven and earth (天地之數, see **TIAN DI ZHI SHU**), and that the diagrams are ancient maps rather than revealed charts that could be used to legitimate a claim to power as seen in The Apocrypha 緯 (see **WEI SHU** and **YI WEI** [biog. SS 37:12883-5; SYXA 3:1691-8]).

(1) Gu wen Zhou yi 古文周易, 12 *juan* [JYK 1:26/6A]. Incl. in Lang yu ji 浪語集 [SKQS, *Bie ji* 13].

XUE YU 薛虞. Nothing is recorded in the histories of this person. Xue is first mentioned in the 4th or 5th cent. by **ZHANG FAN** who relates him to **HAN BI** (4th cent. BCE). Zhang proposed that **ZIXIA**'s comm. on The Changes was written by Han Bi and recorded (記) by Xue Yu [MA GUOHAN (1) 1:35]. Xue Yu is quoted by both **LU DEMING** [e.g. (1) 1:9B] and **KONG YINGDA**, see e.g. his comm. on **GOU** [44.5] [YJJC 6:490]. In their compilation of Zixia's comm., Sun Fengyi 孫馮翼 (18th – 19th cent.) and Zang Yong 臧庸 (1767-1811) quote Xue repeatedly [e.g. YJJC 173, 10f.]. For collections of preserved fragments, see **MA GUOHAN** (1) and **HUANG SHI** (40).

XUN 巽, ䷸

1. Hexagram no. 57/57. One of 'the eight pure (unmixed) hexagrams' (八純卦, see **BA CHUN GUA**).

The hexagram figure consists of **XUN** 巽 below **XUN** 巽. This conveys the images of following the wind [**DA XIANG**].

The interlocking trigrams are **DUI** 兌 below **LI** 離, joined they constitute **KUI** [38] 夬, see **HU TI**.

The containing trigrams: **XUN** ䷸ contains **LI** 離 and **DUI** 兌, see **BAO TI**.

Xun is laterally linked with **ZHEN** [51] 震, see **PANG TONG GUA**.

In the hexagram arrangement of 'the eight palaces' (八宮), *Xun* heads its own *yin* palace and belongs to the 4th month, see **BA GONG GUA**.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Xun* is one of 'the feudal lords' (諸侯) hexagrams and belongs to the 8th month, see **GUA QI**.

This is a 'warp hexagram' (經卦), see **JING GUA** 經卦, def. 2.

2. Trigram ䷶. This trigram symbolizes entering [**SHUO GUA** 6], cock [**SHUO GUA** 7], thighs [**SHUO GUA** 8], first number obtaining a female, older daughter [**SHUO GUA** 9], tree, wind, older daughter, plumb line, artisan, white, length, height, advance and retreat, indeterminate, smell, man with little hair, wide forehead, much white in the eyes, close to threefold profit at the market, it is after all a fierce trigram [**SHUO GUA** 13].

Xun occurs as the lower trigram in hexagrams [18], [28], [32], [44], [46], [48], [50], and [57], and as the upper trigram in [9], [20], [37], [42], [53], [57], [59], and [61].

XUN CIMING 荀慈明 – see **XUN SHUANG**.

XUN GONG GUA 巽宮卦. The hexagrams of *Xun*'s palace, see table 1 and **BA GONG GUA**.

Table 1
The Hexagrams of *Xun*'s Palace 巽宮卦

Upper gen.	1st gen.	2nd gen.	3rd gen.	4th gen.	5th gen.	Roaming souls	Returning souls
䷶ XUN [57]	䷴ XIAO XU [9]	䷵ JIA REN [37]	䷮ YI [42]	䷫ WU WANG [25]	䷨ SHI HE [21]	䷴ YI [27]	䷶ GU [18]

XUN GU XUE 訓詁學. The learning of explaining meaning and etymology. This refers to the Qing 清 (1644-1911) dynasty philological movement to disentangle the studies of The Classics 經 (see **JING**) from the metaphysical theories of the Song 宋 (960-1279) and Ming 明 (1368-1644) dynasties, see **HAN XUE**.

XUN ROUZHI 荀柔之 (5th cent.). Audience Attendant at the court of the Liu Song 劉宋 (420-79) [JDSW 1:1/12B]. No other details of his life are recorded. *Xun* followed **WANG BI**'s comm. [**MA GUOHAN** (1), 228].

(1) Zhou yi Xi ci zhu 周易繫辭注 (L), 2 *juan* [SS-JJZ 4:910]. For a collection of preserved fragments, see **MA GUOHAN** (1).

(2) Zhou yi yin 周易音 (L) [JYK 1:12/1B].

XUN SHUANG 荀爽 (128-190), z. Ciming 慈明 (his personal name is also recorded as Xu 譚). *Xun* held a minor post during the reign of emperor Huan 桓

(147-67) but due to his political involvement and critical attitude towards the throne, he was forced to live in seclusion until the enthronement of emperor Xian 獻 in 189. He then served briefly as Minister of Works. His comm. on The Classics 經 (see **JING**) were not officially recognized, and they are all lost [biog. HHS 7:2050-8]. As a scholar of The Changes, Xun transmitted the trad. of **FEI ZHI** (see **HAN YI XUE**), but he was firmly grounded in images and numbers studies. Key concepts in his exposition of The Changes are 'ascent and descent' (升降, see **SHENG JIANG**), 'line positions' (爻位, see **YAO WEI**), and 'flying and hiding' (飛伏, see **FEI FU**), which he utilized in a political interpretation. Xun is also associated with the nine schools (九家) who are mentioned in the title of the anonymous work the **JIU JIA YI**.

(1) Zhou yi 周易 (L), 11 *juan* [SS-JJZ 4:909]. Quotations exist in **SHI ZHENG** (1). Fragments of Xun's comm. are collected in **LI DINGZUO** (3), **MA GUOHAN** (1), **SUN TANG** (1), and **ZHANG HUIYAN** (8).

(2) Zhou yi Xun Shuang Jiu jia zhu 周易荀爽九家注 (L), 10 *juan* [SS-JJZ 4:909]. Fragments of comm. by Xun and the Nine Scholars are collected in **SUN TANG** (1) and **ZHANG HUIYAN** (8).

Lit. CHC 1:797-803; Ch'en 1968.

XUN SHUANG JIU JIA YI 荀爽九家易 – see **XUN SHUANG** and **JIU JIA YI**.

XUN XU 荀諝 – see **XUN SHUANG**.

XUN YUE 荀悅 (148-209), z. Zhongyu 仲豫. Nephew of **XUN SHUANG** and descendant of the great pre-Han 漢 philosopher master Xun 荀子 (c. 310 – c. 2 BCE). Xun Yue lived in retirement during the reign of emperor Ling 靈 (168-89), but under the last Han emperor Xian 獻 (189-220), when actual power at court was in the hands of Cao Cao 曹操 (155-220), Xun served as Director of the Palace Library and Palace Attendant. In 198 Xun was ordered to compile a history of the Han covering the period 206 BCE to 9 CE, which was entitled The Han Records 漢紀 and completed in 200. In 205 Xun completed a philosophical work, Extended Reflections 申鑒, in which he often based his arguments on quotations from The Changes [e.g. Ch'en 1980, 143, 147, 187, 191-2; biog. HHS 7:2058-63].

Lit. Ch'en 1975 & 1980.

YAN WANG 嚴望 (1st cent. BCE). Court academician and Governor of Taishan 泰山 (in pres. eastern Shandong 山東). Together with his nephew **YAN YUAN**, he received the teachings of **ZHU YUN**, which is said to include both The Changes of the **MENG XI** trad. (see **HAN YI XUE**) and The Selected Sayings [of **KONG QIU**] 論語 [HS 9:2912, 2916]. However, it is not explicitly stated that Yan Wang received The Changes and if he did, it is not clear how the line of transmission continued after him. Neither is he credited with any works on The Changes.

YAN YUAN 嚴元 (1st cent. BCE). Court academician. Together with his uncle **YAN WANG**, he received the teachings of **ZHU YUN**, which is said to include both The Changes of the **MENG XI** trad. (see **HAN YI XUE**) and The Selected Sayings [of **KONG QIU**] 論語 [HS 9:2912, 2916]. However, it is not explicitly stated that Yan Yuan received The Changes and if he did, it is not clear how the line of transmission continued after him. Neither is he credited with any works on The Changes.

YANG BING 楊秉 (92-165), z. Shujie 叔節. He held various official posts culminating in 162 with Defender-in-chief. Yang is said to have had had a broad understanding of **JING FANG**'s trad. of The Changes (see **HAN YI XUE**). He is not credited with any works on The Changes [biog. HHS 7:1769-75].

YANG CHENGZHAI 楊誠齋 – see **YANG WANLI**.

YANG CIHU 楊慈湖 – see **YANG JIAN**.

YANG DI 楊迪 (d. 1104), z. Zundao 尊道. Son of **YANG SHI**; like his father Yang adhered to the teachings of **CHENG YI**, and he was well-versed in The Changes and The Springs and Autumns 春秋 [SYXA 2:960].

YANG GUA 陽卦. A *yang* trigram or hexagram. Also known as 'a hard/firm/strong trigram or hexagram' (剛卦).

1. *Yang* trigrams. There are two explanations of what constitutes a *yang* trigram:

a) Acc. to **XI CI** 2.3, a *yang* trigram has more *yin* lines than *yang* lines which—in addition to **QIAN** ☰ built entirely of *yang* lines—makes **ZHEN** ☵, **KAN** ☶, and **GEN** ☶ *yang* trigrams. This explanation is consistent with these four trigrams' symbols as father, elder, middle, and younger sons.

b) In a later trad. originating with The Diagram Preceding Heaven 先天圖 (**XIAN TIAN TU**) the *yang* trigrams are **QIAN** ☰, **DUI** ☱, **LI** ☲, and **ZHEN** ☵. These are the trigrams, which occupy the left half of the circular arrangement. This has sometimes been modified according to the principle that a *yang* trigram has more *yang* lines than *yin* lines which means **ZHEN** ☵ is replaced with **XUN** ☴.

2. *Yang* hexagrams. There are three explanations of what constitutes a *yang* hexagram:

a) The **YI QIAN ZUO DU**'s description of a correlation of the 64 hexagrams with the compass points and the twelve 'branches' (支, see **GAN ZHI**) in a circular arrangement has mistakenly been interpreted to explain the positions of *yin* and *yang* hexagrams in the received ed. of The Changes. The relevant passage says, "Qian is yang and Kun is yin [...] When the *yin* hexagrams are in the same positions as the *yang* hexagrams, they retreat one branch (辰), and this is considered the correct [position] (乾陽也坤陰也[...]陰卦與陽卦同位者退一

辰以爲貞) [YJJC 157:35], see YAO CHEN. This was apparently interpreted to mean the first hexagrams of the 32 pairs in which the hexagrams occur are *yang* hexagrams while the second hexagrams are *yin* hexagrams, ZHANG HUIYAN [(2) YJJC 161:44].

b) Acc. to The Big Circular Diagram 大圓圖 (see XIAN TIAN TU), which is a circular arrangement of the 64 hexagrams, the left half of the circle, i.e. from FU [24] ䷋ to QIAN [1] ䷀, are *yang* hexagrams. These are the hexagrams, which have QIAN ䷀, DUI ䷡, LI ䷔, and ZHEN ䷲ as the lower trigram, cf. def. 1, b) above.

c) A *yang* hexagram is one that exchanges a *yin* line for a *yang* line to attain its position in the arrangement of 'the hexagrams of the eight palaces' (八宮卦, see BA GONG GUA). The seven hexagrams of KAN's [29] ䷁ palace are all derived from Kan following specific rules. The first of the seven appears by changing the bottom line of Kan: JIE [60] ䷧. Jie is a *yang* hexagram because it has exchanged a *yin* line for a *yang* line. The next appears by changing the two bottom lines of Kan: ZHUN [3] ䷮. Considered in relation to Jie, Zhun has exchanged a *yang* line for a *yin* line (the second) to attain its position, therefore it is a *yin* hexagram. This theory seems to have originated with GAN BAO, see his comm. on MENG [4] ䷃ [YJJC 9:93] and FENG [55] ䷶ [YJJC 10:552].

YANG HE 楊何 (fl. 134-123 BCE), z. Shuyuan 叔元. Scholar official. Acc. to the trad. established by the Han 漢 historians, Sima Qian 司馬遷 (c. 154 – c. 86 BCE) and BAN GU (32-92), Yang was the 8th in the alleged line of transmission of The Changes from KONG QIU. Yang received The Changes from WANG TONG and passed it on to JING FANG² (2nd – 1st cent. BCE), and SIMA TAN (d. 110 BCE). Sima Qian says Yang served as a Palace Grandee studying The Changes between 128 and 123 BCE, and BAN GU says he was summoned to court between 134 and 129 BCE to serve as Superior Grand Master of the Palace [SJ 7:2211, HS 11:3597].

(1) Yang shi [Yi] 楊氏[易] (L), 2 pian [HS-YWZ 6:1703].

YANG JIAN 楊簡 (1141-1226), z. Jingzhong 敬仲, h. Cihu xiansheng 慈湖先生, p. Wenyan 文元. Jinshi degree in 1169. Yang held numerous offices both in the capital and in the southeastern provinces including Erudite of the National University, Editorial Director and Assistant in the National Library. His studies of The Changes was influenced by Cheng Hao 程顥 (1032-85) and LU JIUYUAN, the latter being Yang's teacher. Yang largely ignored the images and numbers interpretations as he followed the Studies of the Heart-mind (心學, see DAO XUE) approach by Lu which in part was inspired by Buddhist ideas, especially Chan 禪. For this reason his studies were denounced as heterodox by Yang Shiqiao 楊時喬 (1531-1609) while they had significant impact on Wang Shouren 王守仁 (1472-1528). QIAN SHI was Yang's student [biog. SS 35:12289-92; SYXA 3:2466-80].

(1) Cihu Yi jie 慈湖易解 (L), 10 juan [JYK 1:27/1A].

(2) Ji Yi 己易 (L), 1 juan [SS-YWZ 15:5040].

(3) Yang shi Yi zhuan 楊氏易傳, 20 *juan* [ZMTY 1:3/4b]. Facs. reprint [Shanghai: Guji, 1989].

(4) Yi xue qi bi 易學啓蔽 (L) [JYK 1:27/1A].
Lit. Franke 1976, 1218-22.

YANG SHU 陽數. *Yang* numbers, i.e. the even numbers.

YANG SHI 楊時 (1053-1135), z. Zhongli 中立, h. Guishan xiansheng 龜山先生, p. Wenjing 文靖. *Jinshi* degree in 1076. For several years Yang successfully avoided public office. As a private scholar he studied under Cheng Hao 程顥 (1032-85), and after Cheng's death in 1085, Yang turned to **CHENG YI**. Yang became known as one of the four gentlemen of the teachings of the Cheng brothers (the remaining three are **YOU ZOU**, **LÜ DALIN**, and Xie Liangzuo 謝良佐, 1050-1121), and he is considered the chief transmitter of Cheng Yi's teachings as the court moved south in 1127. It was Yang who recovered Cheng Yi's scattered comm. on The Changes and ed. them [Yang Shi 1937, 82]. Among his students were **HU HONG**. When he was in his early 70s Yang's reputation caused him to be summoned to court where he held various advisory posts. He was the father of **YANG DI** [biog. SS 36:12738-43; SYXA 2:944-58].

(1) Yi shuo 易說 (L) [JYK 1:21/5A].
Lit. Franke 1976, 1226-30.

YANG WANLI 楊萬里 (1124-1206), z. Tingxiu 廷秀, h. Chengzhai xiansheng 誠齋先生, p. Wenjie 文節. *Jinshi* degree in 1154. Yang held numerous offices including District Magistrate, Judicial Commissioner, and Director of the Palace Library. Yang was also a famous poet and was credited with his own unique poetical style. In his studies of The Changes he adhered to the meaning and pattern trad., and together with **LI GUANG**, he represents the so-called 'historical enterprises' (史事, see **SHI SHI**) approach which sees The Changes as a historical document. He expounded the philosophy of **CHENG YI** and elaborated on Cheng's quotations from **SHI ZHENG**. While Yang was also influenced by **ZHANG ZAI**, he was opposed to **SHAO YONG**'s studies of diagrams (圖, see **TU**) [biog. SS 37:12863-70; SYXA 2:1426-33].

(1) Yi zhuan 易傳, 20 *juan* [SS-YWZ 15:5039] aka Chengzhai Yi zhuan 誠齋易傳 [JYK 1:29/1A]. Facs. reprint [YJJC 26-7; Taibei: Shangwu, 1983]. It has also been circulated as Chengzhai xiansheng Yi zhuan 誠齋先生易傳, Yang Chengzhai xiansheng Yi zhuan 楊誠齋先生易傳, and Yang shi Chengzhai xiansheng Yi zhuan 楊氏誠齋先生易傳.

Lit. Franke 1976, 1238-45.

YANG WEI 陽位. *Yang* positions. This refers to the odd positions in the hexagram counted from bottom up (nos. 1, 3, and 5). See **YAO WEI**.

YANG XIONG 揚雄 (53 BCE - 18 CE), z. Ziyun 子雲. During the reign of the Han 漢 emperor Cheng 成 (r. 32 - 7 BCE), Yang was appointed Gentleman of

the Palace Gate. When Wang Mang 王莽 (d. 25 CE) established his Xin 新 dynasty (9-25), Yang was appointed Grand Master and worked as an editing clerk in the Pavilion of Celestial Prosperity [biog. HS 11:3513-68]. He was an accomplished writer and composer of *fu* (賦) poems, but he is probably best known for his two philosophical works which are still extant: The Exemplary Sayings 法言, a pastiche on The Selected Sayings [by KONG QIU] 論語, and The Book of Supreme Mystery 太玄經 which is a pastiche on The Changes. Instead of the 64 hexagrams, Yang's work is based on 81 so-called 'houses' (家)—usually rendered into English as 'tetragrams'—i.e. figures composed of four lines which may be of three kinds: Solid or broken like the hexagram lines, and, in addition to that, lines that are broken twice (see TAI XUAN GUA). To each of the 81 'houses' and their four lines belong texts corresponding to The Deciding Remarks 彖辭 (see TUAN CI) and The Line Remarks 爻辭 (see YAO CI) known as 'heads' (首) and 'appraisals' (贊), the former number 81 while the latter number 731 (9 appraisals to each Head, i.e. 729, plus two appraisals added to facilitate the correlation of the 81 'houses' with the calendar inspired by similar systems by MENG XI and JING FANG). Yang even composed a set of autocomentaries corresponding to the Ten Wings 十翼 (see SHI YI). The Book of Supreme Mystery never enjoyed the same popularity as The Changes, but the two were sometimes transmitted together, see e.g. LU JI.

Lit. Knechtges, 1976 & 1993; Nylan, 1993a & 1993b; Nylan & Sivin, 1987.

YANG YI 楊乂 (late 3rd – early 5th cent.), z. Xuanshu 玄舒. Acc. to LU DEMING Yang was a Senior Scribe of the Left to the Minister of Education during the Jin 晉 (265-420) [(1) 1:12A] whereas the SS says he was a Senior Scribe of the Right [4:910]. No further details of his life are recorded. ZHANG FAN included Yang's work on The Changes in his collected comm., which may indicate that Yang was an adherent of WANG BI's trad.

(1) Zhou yi gua xu lun 周易卦序論, 1 *juan* [SS-JJZ 4:910; JTS-JJZ 6:1969]. For a collection of preserved fragments, see MA GUOHAN (1).

YANG YOU 楊由 (1st – 2nd cent.), z. Aihou 哀侯. Instructor in Shu 蜀 (in pres. Sichuan 四川) commandery. In his youth he studied The Changes. Yang also mastered the arts of 'the seven rulers [of Heaven]' (七政, i.e. the sun, the moon, and the five planets) and divination based on meteorological phenomena (風雲占候) [biog. HHS 10:2716]. He is not credited with any works on The Changes.

YANG ZHENG 楊政 (1st cent.), z. Zixing 子行. Between 76 and 84 Yang was Leader of the Court Gentlemen of the Left. From his teacher FAN SHENG, Yang received The Changes of LIANGQIU HE (see HAN YI XUE), and Yang is said to have had several hundred students. It is not clear how the line of transmission continued from Yang, and he is not credited with any works on The Changes [biog. HHS 9:2551-2].

YAO 爻. A line in a hexagram, which may either be solid — (*yang*) or broken - - (*yin*). Three lines constitute a trigram and six lines a hexagram. 爻 has come to be the generally used technical term for a hexagram line (sometimes replaced by 畫 ‘a horizontal line or stroke in a character’), but its use may originally have been more restricted. There are strong indications that 爻 originally referred to the changing lines as opposed to 象 (see **TUAN**, def. 3), which indicated a static line (爻 and 象 also often refer to The Line Remarks 爻辭, see **YAO CI**, and The Deciding Remarks 象辭, see **TUAN CI**, respectively, see below). **XU SHEN** explained 爻 as “to exchange; [the graph] represents the six lines of The Changes exchanging¹ with each other” (爻也象易六爻頭交也) [Ding Fubao 1959, 3:1394B]. In some bronze inscriptions 爻 is written 𠄎 which may symbolize changing lines [3:1395A]. **XI CI 2.3** defines the terms 象 and 爻: “Therefore, The Changes are images, and images are replica. 象 means a quality. 爻 means imitating the movements of the world” (是故易者象也象也者像也象者材也效天下之動者也). The contrast between the two terms is also evident in **XI CI 1.3** (a passage, which usually is taken to refer to The Deciding Remarks 象辭 and The Line Remarks 爻辭): “象 refers to the images, and 爻 refers to the transformations” (象者言乎象者也爻者言乎變者也). Thus 象 denotes something static (quality and image) whereas 爻 indicates movement and transformation.

The comm. on the **SHI LEI MOU** attrib. to **ZHENG XUAN** says, the numbers 7 and 8—associated with a static *yang* line and a static *yin* line, respectively—constitute the 象, and the numbers 9 and 6—associated with a moving *yang* line and a moving *yin* line, respectively—constitute the 爻 [YJJC 161:3], see **SI XIANG**, def. 1. **YU FAN** also stated, “The Way has transformations and movements, therefore it is called 爻” (道有變動故曰爻也) [YJJC 10:797]. The reason 爻 came to be used as the general term for a hexagram line may be that the moving lines are the lines that count when The Changes is consulted. When the divination procedure results in 6 or 9, the line indicated is believed to change into its opposite and therefore worthy of attention, see **DA YAN ZHI SHU**.

Another interpretation of 爻 is that it is a loan for 繇, which is the term used in The Zuo Commentary 左傳 for The Line Remarks 爻辭 [SJZS 2:1807]. Acc. to Huang Yushun 黃玉順, 繇 in this sense is used for 謠, ‘to sing’, ‘a ballad’, which points to the early oral transmission of The Changes [Huang Yushun 1995, 15]. This would indicate that the meaning ‘hexagram line’ is derived from an original term, which referred to the text.

¹ Following Xu Hao’s 徐灝 comm. which reads 相交 for 頭交.

YAO 要. The Essentials. This is one of the comm. accompanying the silk ms. of The Changes (帛書易, see **BOSHU YI**). The title was appended to the text together with the number of characters, 1,648. This text includes the greater part of **XI CI 2.4** (cols. 9-12) and a passage reminiscent of **XI CI 2.8** (cols. 21-2). The text introduces the five agents (五行, see **WU XING**) in an unusual order: Water – fire – metal – soil – wood. This sequence does not occur anywhere else, and it

is meaningless in the five agents' cosmology (soil always occurs first, in the middle, or last in a sequence [Eberhard 1933, 45]). The text contains a discussion between an aging **KONG QIU** (referred to as master 夫子) and his student **Zi Gan** 子贛 (better known as **Zi Gong** 子貢, b. 520 BCE) in which Kong expresses his delight with The Changes but also a somewhat sceptical attitude towards divination. The text concludes with Kong lecturing his students on the principles of hexagrams **SUN** [41] ䷌ and **YI** [42] ䷏.

Lit. Li Xueqin 1995; Shaughnessy 1994 & 1996a.

YAO 繇. The Divination Interpretations. This is how The Line Remarks are referred to in The Zuo Commentary 左傳 [e.g. SJZS 2:1807], see **YAO CI**.

YAO BIAN ZHAN 爻變占 – see **BIAN ZHAN**.

YAO CHEN 爻辰. The hexagram lines and the temporal divisions. This refers to the correlations of the twelve hexagram lines of **QIAN** [1] ䷀ and **KUN** [2] ䷁ with the twelve branches (支, which are here referred to as 辰, see **GAN ZHI**). This system is generally attrib. to **ZHENG XUAN** or the **YI QIAN ZUO DU**, but it is probably based on the correlations of **JING FANG**'s system of 'the eight hexagrams' six position' (八卦六位, see **BA GUA LIU WEI**).

By the Qing 清 (1644-1911) the system as illustrated in diagrams had two different interpretations of the correlations of the lines of *Kun*: Hui Dong's 惠棟 (1697-1758) Diagram of Mr. Zheng's Hexagram Lines and the Temporal Divisions of The Changes of Zhou 鄭氏周易爻辰圖 is represented in col. III of table 1 (p. 291), and **ZHANG HUIYAN**'s Diagram of Two Hexagrams Parting Time to Govern Six Branches 二卦開時而治六辰圖 is in col. IV. Zhang based his diagram on the *Yi Qian zuo du* and it agrees with Jing Fang's system in which the *yin* lines of *Kun* is enumerated backwards through the branches.

The hexagrams are further correlated with the twelve pitch-pipes which is described in detail in Zheng's comm. on The Zhou Rituals 周禮, The Grand Preceptor 太師 chp. [SSJZS 1:795]. These correlations are sometimes referred to as 'the inserted musical notes' (納音), see table 1, col. V. Further developments of the correlation system included the twelve animals of the zodiac, the solar intervals (節氣), and various conflicting ways of incorporating the twenty-four lunar lodges (宿).

In theory, any of the pairs of hexagrams of The Changes, would fit into the arrangement of table 1, e.g. in Zheng's system (as represented by Hui Dong's diagram) the 1st (*yang*) line of **ZHUN** [3] ䷮ corresponds to *zi* (1), the 2nd (*yin*) line corresponds to *you* (10), the 3rd (*yin*) line to *hai* (12), etc. The *Yi Qian zuo du* has a detailed account of how in principle the 32 pairs of hexagrams may be arranged in a circular diagram according to the correlation of the lines with the branches. The main rule to be followed is that if the first lines of the two hexagrams of a pair begin in branches that are directly opposite each other (同位), the line belonging to the *yin* hexagram of the pair should 'retreat' one branch, i.e. move to the next branch in the circular diagram in a clockwise

direction because the *yin* hexagrams usually move in a counter-clockwise direction. The only exception to the rule is the pair TAI [11] ☰ and PI [12] ☷ which are allowed to be positioned in opposite branches [YJJC 157:35f.]. Zhang Huiyan has drawn up a diagram based on the *Yi Qian zuo du*, see plate 10 and table 2 (p. 293).

Table 1
The Hexagram Lines and the Temporal Divisions 爻辰

I.	II.	III.	IV.	V.
11	<i>zi</i> (1)	QIAN's 1st line, <i>yang</i>	QIAN's 1st line	The yellow bell 黃鐘
12	<i>chou</i> (2)	KUN's 4th line, <i>yin</i>	KUN's 4th line	The great budding 太簇
1	<i>yin</i> (3)	QIAN's 2nd line, <i>yang</i>	QIAN's 2nd line	The maiden purification 姑洗
2	<i>mao</i> (4)	KUN's 5th line, <i>yin</i>	KUN's 3rd line	The luxuriant vegetation 蕤賓
3	<i>chen</i> (5)	QIAN's 3rd line, <i>yang</i>	QIAN's 3rd line	The peaceful pattern 夷則
4	<i>si</i> (6)	KUN's 6th line, <i>yin</i>	KUN's 2nd line	No hatred 無射
5	<i>wu</i> (7)	QIAN's 4th line, <i>yang</i>	QIAN's 4th line	The forest bell 林鐘
6	<i>wei</i> (8)	KUN's 1st line, <i>yin</i>	KUN's 1st line	The southern tube 南呂
7	<i>shen</i> (9)	QIAN's 5th line, <i>yang</i>	QIAN's 5th line	The echoing bell 應鐘
8	<i>you</i> (10)	KUN's 2nd line, <i>yin</i>	KUN's 6th line	The great tube 太呂
9	<i>xu</i> (11)	QIAN's 6th line, <i>yang</i>	QIAN's 6th line	The squeezed bell 夾鐘
10	<i>hai</i> (12)	KUN's 3rd line, <i>yin</i>	KUN's 5th line	The second tube 仲呂

Col. I: Months; II: Branches; III: Hui Dong; IV: Zhang Huiyan; V: Pitch-pipes.
(Partly adapted from Hui Dong [YJJC 119:157] and Zhang Huiyan [(2) YJJC 161:43]).

The ten hexagrams listed in col. III are those the *Yi Qian zuo du* specifically assign a branch, and the positions of the remaining 54 hexagrams in col. IV Zhang borrowed from the arrangement of 'the hexagrams and vital material force' (卦氣, see GUA QI, table 4) of the YI WEI JI LAN TU. Those hexagrams with names italicized are the *yin* hexagrams mentioned above that have

‘retreated’ one branch, which in the arrangement of table 2 (p. 293) means they have moved to the next branch in numerical order. E.g. the hexagrams of the 7th month, *shen* (9), in the *Yi wei ji lan tu* arrangement are

HENG [32]; JIE [60]; TONG REN [13]; SUN [41]; PI [12]

This is similar to Zhang’s arrangement when *LÜ* [10] has been moved back to the 6th month from which it ‘retreated’, and *HENG* [32] is moved back from the 8th month to which it ‘retreated’. The hexagrams of the 8th month, *you* (10), in the *Yi wei ji lan tu* are

XUN [57]; CUI [45]; DA XU [26]; BI [22]; GUAN [20]

Again this is similar to Zhang’s arrangement when *HENG* [32] is moved back to the 7th month, and *GUAN* [20] and *BI* [22] are moved back from the 9th month. And so on. The only dissimilarities between the two arrangements occur in some of the cases where the *Yi Qian zuo du* gives precise information on positions.

In the *Yi Qian zuo du* and the *Yi wei ji lan tu* the correlation of the hexagrams with the branches was developed into a divination system based on calendar computations. Assuming the 12 lines of two hexagrams correspond to one year, the 64 hexagrams correspond to 32 years. Taking full advantage of the calendar computations of the Han 漢 (202 BCE – 220 CE) and the numbers associated with The Changes (see **DA YAN ZHI SHU**), this 32 year cycle of hexagrams was used to predict the fate and length of a dynasty, and a large part of the *Yi wei ji lan tu* consist of a tabulation of hexagram pairs in a veritable divination manual complete with all the needed figures and facts to get the job done [YJJC 159:47-57].

There are several examples of Zheng’s use of the hexagrams and branches in his exegesis of The Changes, e.g. **TAI** [11.5] ䷊ says, “Di Yi married off his younger sister. Accompanied by happiness. Principal auspiciousness” (帝乙歸妹以祉元吉). Zheng comm.:

The 5th line’s branch is in *mao* (i.e. no. 4 corresponding to the 2nd month), spring is in the middle of *yang*, and the ten thousand things are born. To give birth and to nourish are the honours of marriage. The second month of spring (i.e. the 3rd month) is [the time for] marriage, the ceremony of man and woman. It is happiness and prosperity, great auspiciousness.

五爻辰在卯春爲陽中萬物以生生育者嫁娶之貴仲春之月嫁娶男女之禮福祿大吉 [SSJZS 1:733]

Similar examples occur throughout Zheng’s comm. on The Classics 經 (see **JING**), see e.g. the poem No Sheep 無羊 in The Odes 詩 [SSJZS 1:438]. There are also 18 references to these correlations in Zheng’s comm. on the second part of the **YI TONG GUA YAN** [YJJC 160:21-51].

Table 2
Diagram of The 64 Hexagrams in Correct Branches 六十四卦貞辰圖

I.	II.	III.	IV.
11	zi (1)	KAN [29]; QIAN [1]; ZHONG FU [61]	YI [27]; JIAN [39]; WEI JI [64]; GEN [52]
12	chou (2)		ZHUN [3]; QIAN [15]; LIN [19]; KUI [38]; FU [24]
1	yin (3)	TAI [11]	MENG [4]; JIAN [53]; SHENG [46]
2	mao (4)	ZHEN [51]	XU [5]; SUI [17]; JIN [35]; XIE [40]; YI [42]
3	chen (5)		SONG [6]; YU [16]; GU [18]; GUAI [43]; GE [49]; DA ZHUANG [34]
4	si (6)		SHI [7]; XIAO XU [9]
5	wu (7)		XIAN [31]; JIA REN [37]; BI [8]; LÜ [56]
6	wei (8)	LI [30]; KUN [2]; XIAO GUO [62]	DUN [33]; FENG [55]; DING [50]; HUAN [59]; GOU [44]; JING [48]; DA YOU [14]
7	shen (9)	PI [12]	TONG REN [13]; SUN [41]; JIE [60]; LÜ [10]
8	you (10)		DA XU [26]; CUI [45]; XUN [57]; HENG [32]
9	xu (11)	DUI [58]	BO [23]; WU WANG [25]; MING YI [36]; KUN [47]; GUAN [20]; BI [22]
10	hai (12)		SHI HE [21]; DA GUO [28]; JI JI [63]; GUI MEI [54]

Col. I: Months; II: Branches.

(Adapted from Zhang Huiyan [(2) YJJC 161:44]).

YAO CI 爻辭. The Line Remarks. This refers to the appended texts which supposedly comm. on the lines of the hexagrams, so each hexagram has six Line Remarks (QIAN [1] and KUN [2] both have an additional Line Remark comm. on all six lines). The Line Remarks are also known as The Divination Interpretations 繇, The Images 象, or Remarks on the Images 象辭. The Line Remarks and The Deciding Remarks 彖辭 (see TUAN CI) are also known collectively as the Attached Remarks 繫辭 [KONG YINGDA, see ZHU XI (6) YJJC 28:47]. Acc. to MA RONG, the Duke of Zhou 周公 was the author of The Line Remarks, while his father, the Cultured King 文王, was the author of The

Deciding Remarks 彖辭 (see **TUAN CI**), see **MA GUOHAN** [(1) 108]. These attrib. became generally accepted, and, although few modern scholars would agree with the attrib., they do reflect an early awareness of the composite nature of The Changes.

In most cases three or more of the six Line Remarks appended to a hexagram comm. on the same topic, which is often captured by the hexagram name (卦名, see **GUA MING**). In some cases, the composition of The Line Remarks is such that the topic discussed is treated from bottom to top, which is also the way the hexagram lines are counted, e.g. **XIAN** [31] ䷵. The Line Remarks of which describe the mutilation of a prisoner of war to be sacrificed: [31.1] mentions his toes (拇) being cut off, [31.2] his calves (腓) being cut off, [31.3] his thighs (股), [31.5] his back (脢), and [31.6] his lower jaw (輔頰) and tongue (舌).

The contents of The Line Remarks are predominantly literary and historical, and in many respects they resemble The Odes 詩. Like The Deciding Remarks, they include various technical terms associated with divination: 'Great sacrificial offerings, a favourable divination' (元亨利貞, see **YUAN HENG LI ZHEN**), 'no misfortune' (无咎, see **WU JIU**), 'the divination was auspicious' (貞吉, see **ZHEN JI**), 'crossing the great stream' (涉大川, see **SHE DA CHUAN**), 'there is sincerity' (有孚, see **YOU FU**), and 'troubles disappear' (悔亡, see **HUI WANG**).

Lit. Kunst 1985, 25-61; Shaughnessy 1983, 135-58, 1995 & 1997, 13-30; Waley 1934.

YAO CI 繇辭. The Divination Interpretation Remarks, see **YAO CI** and **TUAN CI**.

YAO GUI 姚規 (5th – 6th cent.). No details of his life are recorded. Judging from a single fragment, in which he uses the theory of 'interlocking trigrams' (互體, see **HU TI**), preserved by **LI DINGZUO** [(3) YJJC 9:188], Yao adhered to the images and numbers trad.

(1) Zhou yi [zhu] 周易[注] (L), 7 juan [SS-JJZ 4:910]. For the preserved fragment, see also **MA GUOHAN** (1).

YAO PING 姚平 (1st cent. BCE). Erudite and Court Gentleman. Yao received **JING FANG**'s trad. of The Changes (see **HAN YI XUE**). It is not clear how the line of transmission continued after him and no works are attrib. to him [HS 11:3602].

YAO SHU 爻數. The line numbers. This refers to the numbers 6 and 8, which designate broken *yin* lines --, and 7 and 9, which designate solid *yang* lines —, see **DA YAN XHI SHU** and **HUO ZHU LIN FA**.

YAO WEI 爻位. The line positions. Exposition of The Changes based on the relative positions of and the relationship between the individual lines in a

hexagram. A hexagram is construed as a matrix with 'six positions' (六位), also known as 'the six vacancies' (六虛), a term derived from XI CI 2.7. These positions are counted from bottom to top and contains 'the six lines' (六爻 or 六畫). The two kinds of hexagram lines—the broken *yin* lines and the solid *yang* lines—may occupy the six positions of the hexagram in every possible combination resulting in the 64 hexagrams, and while they do so they become related to the positions and each other in a number of ways which are deemed auspicious or inauspicious.

One of the more basic assumptions is that of 'matching positions' (當位) [TUAN 21, XIANG 5.6], also known by the less common 'correct positions' (正位) [XIANG 59.5] The *yang* lines are in matching positions in the odd positions counted from below whereas the *yin* lines are in matching positions in the even positions, see table 1.

Table 1
The Properties of the Hexagram Lines

	Line Positions 爻位	Designations for Yang Lines	Designations for Yin Lines	Matching or Correct Positions 當位—正位	Corresponding Positions 應位
6	Upper or last position 上位—終位	9 in the upper position 上九	6 in the upper position 上六	6 yin 陰	Z
5	Central position 中位	9 in the 5th position 九五	6 in the 5th position 六五	9 yang 陽	Y
4		9 in the 4th position 九四	6 in the 4th position 六四	6 yin 陰	X
3		9 in the 3rd position 九三	6 in the 3rd position 六三	9 yang 陽	Z
2	Central position 中位	9 in the 2nd position 九二	6 in the 2nd position 六二	6 yin 陰	Y
1	First or lower position 初位—下位	9 in the 1st position 初九	6 in the 1st position 初六	9 yang 陽	X

A line being in a matching position is also referred to as 'the position being correct and matching' (位正當) [XIAO XIANG, see WEI ZHENG DANG], 'attaining the matching [position]' (得當) [XIAO XIANG, see DE DANG], 'attaining the correct [position]' (得正) [YU FAN, YJC 10:646], or simply as 'attaining position' (得位) [TUAN, XIAO XIANG, see DE WEI]. Obviously, this leaves only one hexagram with all lines in matching positions: JI JI [63] ䷶. By

the same token, WEI JI [64] ䷋ has no lines in matching or correct positions. The XIAO XIANG is especially concerned with lines that do not match positions 3 and 4 and records fourteen instances of ‘the position does not match’ (位不當, see WEI BU DANG). A line in an incorrect position is also said to have ‘lost the correct [position]’ (失正, see SHI ZHENG) [XIANG 52.1; YU FAN, YJJC 9:258] or ‘lost the position’ (失位, see SHI WEI) [TUAN 62; YU FAN, YJJC 9:127]. If a line is in an incorrect position, it may ‘go to the correct [position]’ (之正, see ZHI ZHENG) by changing into its opposite or by exchanging positions, e.g. a *yang* line in an incorrect position may exchange positions with a *yin* line in an incorrect position [YU FAN, YJJC 9:95 & 442]. This may not be entirely without consequence though, see ZHE.

Of the several supplementary theories on the line positions, the most important are those of ‘correspondence’ (應) [TUAN] and ‘being central’ (中) [TUAN, XIAO XIANG]. Correspondence refers to the relationship between ‘identical positions’ (同位) in the two trigrams that constitute a hexagram, i.e. the 1st positions in the two trigrams may correspond as may the 2nd and 3rd positions. From the point of view of the hexagram, this means there is correspondence between positions 1 and 4, between 2 and 5, and between 3 and 6 (see table 1) if the corresponding positions are occupied by different lines, i.e. two *yin* lines or two *yang* lines in corresponding positions do not correspond. Absence of correspondence is generally considered inauspicious, and correspondence is generally auspicious and at times considered more important than whether or not the lines are in matching positions. Cf. WEI JI [64] ䷋ above which has all lines in incorrect positions to which TUAN 64 says: “Even if [the lines] are not in matching positions, the hard and the soft [lines] correspond” (雖不當位剛柔應也). Corresponding lines may share the same ‘aspiration’ (志, see ZHI). Correspondence in a less restricted sense, i.e. between any lines, is once described as ‘connecting with’ (接) [XIANG 4.2] and twice as ‘meeting with’ (遇) [TUAN 44; XIANG 38.3].

Being central, in the present context, refers to the central lines of the two constituent trigrams, i.e. positions nos. 2 and 5 of the hexagram. According to the theory of matching positions, ideally the 2nd position should contain a *yin* line and the 5th position a *yang* line, hence the 2nd position is sometimes referred to as ‘the humble position’ (賤位) [XI CI 1.1, 1.3] and the 5th position as ‘the honourable position’ (貴位) [WEN YAN 1, XI CI 1.1, 1.3, once as ‘the venerable position’ (尊位), TUAN 14]. However, the expression ‘attaining the central [position]’ (得中, see DE ZHONG) [TUAN, XIAO XIANG] does not necessarily mean that a *yin* line is in the 2nd position (or a *yang* in the 5th), e.g. “When a weak [*yin* line] attains the venerable [5th] position—the great central [position]—and the upper and lower [central lines] correspond, it is called DA YOU [14] ䷌” (柔得尊位大中而上下應之曰大有) [TUAN 14]. A *yin* line in 2nd position or a *yang* line in 5th position is known as ‘being central and correct’ (中正, see ZHONG ZHENG) [TUAN, XIAO XIANG, WEN YAN 1; KONG YINGDA YJJC 4:85].

The concept of the central positions is especially important in CHENG YI's (1033-1107) exposition of The Changes as illustrated by his comm. on ZHEN [51.5] ䷲:

As to the 5th *yin*, even if it is a *yin* [line] residing in a *yang* [position], and the position does not match and is incorrect, then a weak [i.e. *yin* line] residing in a hard [i.e. *yang* position] is also to attain the central [position], so it is to possess the virtue of the Mean. If one does not lose the Mean, one does not abandon correctness, therefore the central [position, symbolizing the Mean] is the honourable [position]. All the hexagrams' 2nd and 5th [lines], even if they are in not matching positions, many consider the central [positions] good whereas the 3rd and 4th [lines], even if they are in matching positions, some consider the lack of centrality a fault. Centrality and constancy are important in relation to correctness. Now, if it is central, it does not abandon correctness, but if it is correct, it is not necessarily central. Of the principles in the world, none are more virtuous than being central.

六五雖以陰居陽不當位爲不正然以柔居剛又得中乃有中德者也不失中則不違於正矣所以中爲貴也諸卦二五雖不當位多以中爲美三四雖當位或以不中爲過中常重於正也蓋中則不違於正正不必中也天下之理莫善於中 [YJJC 15:252]

Adjacent lines in a hexagram are referred to as 'associated' or 'neighbouring lines' (比爻) [XUN SHUANG, YJJC 9:318] and are thought to affect each other in different ways. In some cases—especially when dealing with hexagrams composed of one *yin* line and five *yang* lines, and vice versa—two lines need not be adjacent to be associated, e.g. HE TUO (6th – 7th cent.) says that in the case of BO [23] ䷗ the upper *yang* line is associated with the five *yin* lines [YJJC 9:267].

In any pair of lines that are associated or neighbouring, the lower line is believed 'to support' (承) [XIAO XIANG] the upper line, e.g. line no. 1 supports no. 2, no. 2 supports no. 3, and so forth. There is a particular emphasis on the idea of a *yin* line supporting a *yang* line which represents a submissive attitude on the part of the humble *vis-a-vis* the honourable. When two lines in a supporting relationship occupy the 'matching positions' (當位) or 'correct positions' (正位), it is auspicious; otherwise, it is often inauspicious. E.g. the 1st line of QIAN [15] ䷀ says, "Most humble. The prince by means of this crosses the great stream. Auspicious" (謙謙君子用涉大川吉). Xun Shuang comm., "The 1st [line] is in the lowest [position], and it is humble. The 2nd *yin* [line] supports the *yang* [line], and it is also humble. Therefore it says 'most humble'" (初最在下爲謙二陰乘陽亦爲謙故曰謙 謙) [YJJC 9:199].

The upper line of an adjacent pair is believed 'to mount' (乘) [XIANG 22.1] the lower line, e.g. line no. 6 mounts no. 5, no. 5 mounts no. 4, and so forth. If the lower line of the pair is a *yang* line, the *yin* line is said 'to mount the hard [line]' (乘剛, see CHENG GANG) which represents the commoner taking

advantage of the nobleman. This is generally considered inauspicious. E.g. TUAN 8 comm. on BI [8] ䷗ says:

The latecomer is inauspicious; his way is impoverished.

後夫凶其道窮也

Xun Shuang comm.:

‘Latecomer’ refers to the top *yin* [line], contrary to the rites it mounts the *yang* [line]. It is not associated with the sage king so the right conduct should be punishment. Therefore ‘his way is impoverished’ and ‘inauspicious’.

後夫謂上六逆禮乘陽不比聖王其義當誅故其道窮凶也 [YJJC 9: 136].

When the upper line of an adjacent pair of lines is a *yang* line, it is not referred to as ‘mounting’; this is instead viewed as a case of the *yin* line ‘supporting’ (承) the *yang* line [XUN SHUANG YJJC 9:234; Liu Yujian 1996, 558].

However, this relationship between the lines may be interrupted—lit. ‘separated’ (隔)—by a third line. Yu Fan uses this theory to explain the inauspicious nature of certain lines, e.g. KAN [29.3] ䷜ says:

Arriving and going to a pit. The pit is dangerous and deep.
Entering into the hole in the pit. Do not use [it].

來之坎坎險且枕入于坎窞勿用

Yu Fan comm.:

The *Kan* [trigram] in the inner [position] is called ‘arriving’. It is present in *Kan* and it is finishing *Kan*. Therefore, ‘arriving and going to’ are *Kan* and *Kan*. ‘Deep’ means it is ‘stopping’. GEN ䷎ is ‘to stop’. The third [line] has lost position and when it mounts the second [line], it is ‘dangerous’. It [would] support the fifth [line] but is separated by the fourth. Therefore, ‘the pit is dangerous and stopping’ [...].

坎在內稱來在坎終坎故來之坎坎枕止也艮爲止三失位乘二則險承五隔四故險且枕 [YJJC 9:319]

The third *yin* line of KAN [29.3] ䷜ is not only *not* in a matching position—which in itself is inauspicious—but it is also mounting the hard *yang* line in the second position which, acc. to Yu Fan, accounts for the danger. A possible way to alleviate these unfortunate circumstances would be for the third line to support a *yang* line but this is made impossible by the fourth *yin* line, which separates the two. The trigram GEN ䷎ is called upon to verify Yu’s interpretation of 枕, lit. ‘pillow’, hence a place to rest, to stop (most modern comm. thinks 枕 is a loan for 沈 ‘deep’). The validity of this verification is *Gen*’s location as ‘the upper interlocking trigram’ (上互體, see HU TI) of KAN [29] ䷜, i.e. it constitutes lines 3 – 5 of the hexagram. It thus commences in the line in question (third *yin*), and acc. to SHUO GUA 6, *Gen* means ‘standing still’. For more examples of

‘separating’ lines, see Yu’s comm. on [17.2] (see TONG YI), [31.4], [62.2], [YJJC 9:217, 338; 10:614].

The upper line of a pair is also said ‘to lean on’ (據) the lower line. This seems to be an auspicious relationship irrespective of the *yin* or *yang* nature of the lines; a *yang* line may lean on a *yin* line, e.g. HENG [32.2] ䷟ says:

Remorse disappears.

悔亡

XIANG 32.2 comm.:

‘Yang in the 2nd: Remorse disappears’ means it is able to endure in the centre.

九二悔亡能久中也

Xun Shuang comm.:

[...] That it is able to endure and act in central harmony is by means of *yang* leaning on *yin*, therefore it says, ‘it is able to endure in the centre’.

能久行中和以陽 據陰故曰能久中也 [YJJC 9:346].

Or a *yin* line may lean on a *yang* line, e.g. JIA REN [37.4] ䷗ says:

Enriching the family. Greatly auspicious.

富家人大 吉

XIANG 37.4 comm.:

‘Enriching the family. Greatly auspicious.’ It is obedient in the position.

富家人大吉順在位也

Yu Fan comm.:

[...] [The 4th line] attains the position and corresponds to the first [line], it accords with the 5th [line] and mounts the 3rd [line]. It is associated with and leans on the 3rd *yang* [line], therefore it says ‘Enriching the family. Greatly auspicious’. ‘It is obedient in the position’ refers to according with the 5th [line].

得位應初順五乘三比據三陽故曰富家人大吉順在位也謂順於五也 [YJJC 9:386].

Line positions also played an important part in SONG ZHONG’s and YU FAN’s studies of The Changes.

Lit. Cheng Chung-ying, 1996.

YAO XIANG 爻象. The images of the hexagram (or trigram) lines. This may refer to the lines as such: — and --. It may also refer to various concepts with which the hexagram lines are correlated. The more specific term ‘the positions (or ranks) of the nobility’ (爵位) refer to the correlation of these ranks and the six lines of a hexagram, see table 1 (p. 300).

Table 1
The Images of the Lines 爻象

	I	II	III	IV
6	<i>yin</i> (陰)	Heaven (天)	the end (末)	the ancestral shrine (宗廟)
5	<i>yang</i> (陽)	the way (道)	humanity (元)*	the son of heaven (天子)
4	humanity (仁)	man (人)	rites (亨)*	the feudal lords (諸侯)
3	morality (義)	the way (道)	morality (利)*	the three dukes (三公)
2	softness (柔)	the earth (地)	wisdom (貞)*	the grand masters (大夫)
1	hardness (剛)	the way (道)	the root (本)	the chief officers (元士)

Col. I-III: Hang Xinzhai 杭辛齋 (1869-1924) [YJJC 147:128-35]; col. IV: JING FANG [YJJC 177:5, 7, 9, 10, 12, 16] & YI QIAN ZUO DU [YJJC 157:19].

* See YUAN HENG LI ZHEN.

In addition to this, the *yang* lines are associated with activity, light, masculinity etc., while the *yin* lines signify passivity, darkness, femaleness, etc.

YAO XIN 姚信 (3rd cent.), z. Yuanzhi 元直, Deyou 德祐. Yao served as a Chamberlain for Ceremonials at the court of the kingdom of Wu 吳 (222-80), and in the 240's he was attached to the Bodyguard Garrison of the Heir Apparent [SGZ 5:1354, 1371]. He seems to have been well acquainted with the numerology of the apocryphal literature and astronomy; the LS attrib. to him a work in each category [SS-JJZ 9:1354, 1371]. In the fourteen quotations from his lost comm. on The Changes, which are included in LI DINGZUO (3), the influence of YU FAN is detectable. E.g., for 'trigram images' (卦象, see BA GUA XIANG) and 'correspondence' (應, see YAO WEI), see [64.2] [YJJC 10:630]. Yao also adhered to 'hexagram alteration' (卦變, see GUA BIAN), and ZHANG HUIYAN [(3) YJJC 184:22] mentions other features such as e.g. 'laterally linked hexagrams' (旁通卦, see PANG TONG GUA).

(1) Zhou yi [zhu] 周易[注] (L), 10 *juan* [SS-JJZ 4:909]. Fragments are preserved in LU DEMING and KONG YINGDA. For collections of preserved fragments, see MA GUOHAN (1), ZHANG HUIYAN (3), and SUN TANG (1).

YE SHI 葉適 (1150-1223), z. Zhengze 正則, h. Shuixin xiansheng 水心先生, p. Wending 文定. Jinshi degree in 1178. Ye held various offices including Erudite of the Court of Imperial Sacrifices and Attendant Gentleman in the Ministry of War. Ye strongly recommended armed response to the aggression of the Jin 金 (Jürchen) but due to court intrigues he retired to concentrate on his studies, which included The Odes 詩, The Documents 書, The Springs and Autumns 春秋, The Selected Sayings [of KONG QIU] 論語, and Master Meng 孟子. Two significant influences on Ye were LÜ ZUQIAN and XUE JIXUAN while he was opposed to both CHENG YI and ZHU XI, and especially the followers of LU JIUYUAN. In his studies of The Changes, Ye followed

OUYANG XIU who believed that only the Wings (翼, see **SHI YI**) known as the **TUAN** and **XIANG** were written by Kong Qiu. Ye, therefore, focused his attention on these texts, and, believing that the meaning of The Changes emerges from studies of numbers, combined this with studies based on the eight trigram (八卦, see **BA GUA**) and the five agents (五行, see **WU XING**). Ye is counted as one of the main representatives of the Yongjia 永嘉 school [biog. SS 37:12889-95; SYXA 3:1739-1805].

(1) Xi xue ji yan Zhou yi shu shi 習學記言周易述釋, 1 *juan* [SS-YWZ 15:5040] aka Zhou yi shu shi 周易述釋 [JYK 1:32/4A: Not seen]. See Ye Shi [1974, 695-7].

Lit. Franke 1976, 1251-4; Lo 1974.

YI 一. The numeral 1.

1. Acc. to the **XI CI 1.10**, 1 is one of the numbers of Heaven: 1, 3, 5, 7, and 9. See **TIAN DI ZHI SHU**.

2. The number that produces the agent water, see **WU XING** and **SHENG CHENG**.

YI 易. To change, to exchange. The graph 易 has a number of different meanings and interpretations. Originally it was used both to write a word meaning 'change' and a word meaning 'easy'. The two words were initially distinguished by the final consonant, which in the case of 'change' was voiceless and in the case of 'easy' voiced, and later this distinction was manifested in different tones [Schuessler 1987, 473f.]. 易 occurs in both senses in **XI CI**. The meaning 'easy' as applied to the title of the book has given rise to the theory that it represented a system of divination that was easier to use than those in existence prior to its compilation [Fung 1952, 380]. The two occurrences of 易 in The Changes itself, i.e. in The Line Remarks 爻辭 (see **YAO CI**) [34.5] and [56.6], have traditionally been interpreted as 'easy' (容易), see e.g. **ZHU XI** [(6) YJJC 28:156], but is in fact a place-name.

The graph seems to have evolved from a drawing of a pair of hands holding a ewer and pouring wine into a goblet 𩰫 which supports the meaning 'to exchange' [Kang Yin 1979, 95]. In the archaic script the drawing was abbreviated to 𩰫 or 𩰫. The seal (篆) forms, which evolved from the archaic script, 𩰫 - 𩰫 - 𩰫 were during the Han 漢 (202 BCE – 220 CE) thought to depict a four-legged reptile, and **XU SHEN** glossed it as 'a chameleon' (蜥蜴), an animal capable of changing appearance. Xu also mentions another interpretation which understands the seal characters as drawings of the sun and the moon, and, consequently, representations of *yin* and *yang* [Ding Fubao 1959, 4270A-75B]. Both etymologies are, of course, false.

The **YI QIAN ZUO DU** says that 易 in addition to 'change' and 'easy' also means 'constancy' or 'not change' (不易) [YJJC 157:3]. This passage was quoted by **KONG YINGDA** [(2) YJJC 5:7], and although the meaning 'constancy' is lexically unfounded, it was generally accepted in the sense that everything is constantly changing. Zhu Xi distinguished between two different aspects of

change: Change (變易) in a general sense and exchange (交易) in the sense of *yin* changing into *yang* and vice versa [Li Jingde 1986, 1605f.].

YI 頤, ䷚

Hexagram no. 27/15.

The hexagram figure consists of ZHEN 震 below GEN 艮. This conveys the image of thunder below the mountains [DA XIANG].

The interlocking trigrams are KUN ䷁ below KUN ䷁, joined they constitute KUN [47] ䷁, see HU TI.

The containing trigrams: LI ䷔ contains KUN ䷁ twice, see BAO TI.

Yi is laterally linked with DA GUO [28] ䷛, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), Yi belongs to 'the roaming souls' (游魂) of XUN's palace and the 8th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), Yi is one of 'the nine ministers' (九卿) hexagrams and belongs to the 11th month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2. It is also one of the 'the sixteen attending hexagrams' (十六事卦), see HU TI.

YI 益, ䷩

Hexagram no. 42/64.

The hexagram figure consists of ZHEN 震 below XUN 巽. This conveys the images of wind and thunder [DA XIANG], and decrease and increase [TUAN].

The interlocking trigrams are KUN ䷁ below GEN ䷊, joined they constitute BO [23] ䷗, see HU TI.

The containing trigrams: LI ䷔ contains GEN ䷊, and QIAN ䷀ contains KUN ䷁, see BAO TI.

Yi is laterally linked with HENG [32] ䷟, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), Yi belongs to 'the 3rd generation' (三世) of XUN's palace and the 7th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), Yi is one of 'the nine ministers' (九卿) hexagrams and belongs to the 1st month, see GUA QI.

This is a 'warp hexagram' (經卦), see JING GUA 經卦, def. 2. This hexagram is said to have inspired SHEN NONG's invention of the plough [XI CI 2.2].

YI DA ZHUAN 易大傳. The Great Commentary on the Changes. This may refer to The Ten Wings 十翼 (see SHI YI). Read as The Great Comm. on the Changes, it more specifically refers to the Comm. on the Attached Remarks 繫辭傳 (see XI CI ZHUAN), see e.g. SIMA TAN [SJ 10:3288] whose quotation of

two sentences (in reverse order) from **XI CI 2.3** is attrib. to The Great Comm. on the Changes. It is also simply known as The Great Comm. 大傳.

YI GUI 易軌. The Tracks of the Changes. A lost text of unknown provenance quoted once in **LI DINGZUO** [(3) YJC 9:272f.]. A lost forgery in one chapter (卷) by the same name comp. by an unidentified Pu Qianguan 蒲乾貫 (or 虔觀) of the Later Shu 後蜀 (933-65) is listed in [JYK 1:15/8B]. From the fragment quoted, the text appears to have belonged to the images and numbers trad.

YI LI 義理. Meaning and pattern. This refers to one of the two major trends in the studies of The Changes (the other is the images and numbers trad.). Meaning and pattern studies are primarily based on the textual trad. in its exegesis. The textual trad. is here first and foremost the Ten Wings, **SHI YI**, and to those traditionalists that believed **KONG QIU** to be the author of these, he, of course, stands as the founder of this trad. The question of authorship aside, the Wings, i.e. those mentioned below, seem to have been partly intended as comm. on The Deciding Remarks 彖辭 (see **TUAN CI**) and The Line Remarks 爻辭 (see **YAO CI**). However, **WANG BI** is more often referred to as the initiator of the meaning and pattern trad. His approach to The Changes was through the Profound Studies (玄學, see **XUAN XUE**) interpretations of Master Lao 老子 and Master Zhuang 莊子. Wang built on the ‘old text’ (古文, see **HAN YI XUE**) trad. of The Changes which may be traced back to **FEI ZHI**. Fei’s students are said to have used the **TUAN**, the **XIANG**, the **XI CI**, and the **WEN YAN** in their exegesis rather than compiling ‘paragraph and sentence’ (章句) comm. typical of the ‘new text’ (今文) and images and numbers scholars. The origins of Fei Zhi’s ed. is not known [HS 11:3602].

It is uncertain who first used the terms ‘meaning’ and ‘pattern’ to describe this approach to The Changes. The expression may have been borrowed from The Records of Rituals 禮記: “Meaning and pattern are the refinements of ceremonies” (義理禮之文也) [SJZS 2:1430]. As used by later scholars of the tradition, 義 is understood as the symbolic significance of the texts, and 理 is the philosophical reason. In the centuries following the death of Wang Bi, the meaning and pattern trad. gradually superseded the images and numbers trad., which had been very dominating as the officially recognized trad. during most of the Han 漢 (202 BCE – 220 CE). Wang Bi’s ed., which was combined with comm. on some of the Wings by **HAN BO**, served as the basis for the orthodox Tang 唐 (618-907) ed. comp. by **KONG YINGDA et al.**

Typical representatives of later meaning and pattern studies are **CHENG YI** (who is also known for his ‘studies of patterns’ 理學) and **LI GUANG** and **YANG WANLI** (who are known for their ‘studies of historical events’ 史事學). Thus the three components in mature meaning and pattern studies are Profound Studies, Studies of Patterns, and Studies of Historical Events. **ZHU XI**, whose comm. became orthodoxy after his death, attempted to create a syntheses of images and numbers studies and the meaning and pattern trad., but he still considered the latter more important.

YI LIN 易林. The Forest of Changes. The present text by this name is composed of 64 sections, each of which is headed by one of the 64 hexagrams following the sequence of the present ed. of *The Changes*. Each of these sections is composed of 64 sub-sections assuming the form of rhymed verses. Each of the 64 sub-sections are also headed by one of the 64 hexagrams following the order of the present ed., except for the hexagram that heads the section which is placed at the beginning, e.g. in the section headed by **MENG** [4], the sub-sections proceed as follows **MENG** [4], **QIAN** [1], **KUN** [2], **ZHUN** [3], **XU** [5], **SONG** [6], etc., see e.g. [YJJC 151-2]. See also **CUI ZHUAN** (1), **FEI ZHI** (2), **GUAN LU** (1), **JIAO YANSHOU** (1), **LU HONGDU** (1), **XU JUN** (2), and **ZHANG MAN** (1).

YI LIU 一六. The numbers 1 and 6, which produce and complete the agent water, see **WU XING** and **SHENG CHENG**.

YI NEI ZHUAN 易內傳. The Inner Commentary on *The Changes*. This is one of the lost Apocrypha of the *Changes* 易緯 (see **YI WEI**). Four of the five preserved fragments of this text occur in the HHS biog. of **LANG YI**. The contents of the fragments resemble the **YI WEI JI LAN TU** and those of **JING FANG** (14) quoted in *The Five Agents Treatise* 五行志 of the HS. See [Isho 1.2:127].

YI QIAN ZUO DU 易乾鑿度. *The Changes: Chiseling Open the Regularity of Qian* (Heaven). 3 *juan* [SS-YWZ 15:5041]. Comp. from YLDD in 2 *juan* [YJJC 157; Isho 1.1]. Often referred to as the *Qian zuo du*. The comm. is attrib. to **ZHENG XUAN**, see **YI WEI**. This is one of the most important of the eight Apocrypha of the *Changes* 易緯, and it is frequently quoted. Often the quotations in other works cannot be located in the present ed. The text suffers from lacunae, interpolations, and dislocations of words and fragments. A large portion of text in the beginning of the second part is a verbatim repetition of paragraphs scattered throughout the first part and is probably only included because the identical passages have different comm. Note that a reference to *Qian zuo du* in a Chinese text may in fact be a reference to the first part of the **QIAN KUN ZUO DU**.

The contents resemble the ideas of **JING FANG** and **MENG XI**. Several significant topics are treated: The meaning of the title of *The Changes* (see **YI** 易), 'the hexagram sequence' (卦序, see **GUA XU**), The Diagram Succeeding Heaven 後天圖 (see **HOU TIAN TU**), The Luo [River] Document 洛書 (see **LUO SHU**), the images of the lines (爻象, see **YAO XIANG**), a cosmogony based on 'the great changes' (太易, see **TAI YI**), 'hexagram lines and the temporal divisions' (爻辰, see **YAO CHEN**) calendar speculations based on 'the number of the great expansion' (大衍之數, see **DA YAN ZHI SHU**), and 'the hexagrams and the vital material force' (卦氣, see **GUA QI**). See also **ZHANG HUIYAN** (2).

YI SHI GUA 一世卦. The hexagrams of the 1st generation. This refers to a 'cross-section' of the hexagrams of 'the eight palaces' (八宮, see **BA GONG**

GUA) in which the first (bottom) lines of the hexagrams have changed compared with 'the eight pure hexagrams' (八純卦, see BA CHUN GUA), see table 1.

Table 1
The Hexagrams of the 1st Generation 一世卦

YIN	 [24] FU	 [9] XIAO XU	 [56] LÜ	 [47] KUN
YANG	 [44] GOU	 [16] YU	 [60] JIE	 [22] BI

YI SHU 易數. The numbers of The Changes. See GUA SHU, DA YAN ZHI SHU, and TIAN DI ZHI SHU.

YI TIAN REN YING 易天人應. The Changes: The Responsiveness of Heaven and Man. This is one of the lost Apocrypha of the Changes 易緯 (see YI WEI). Only three fragments are preserved, all in the HHS biog. of LANG YI. The contents of the fragments closely resemble those of JING FANG (14) quoted in The Five Agents Treatise 五行志 of the HS. See [Isho 1.2:126].

YI TONG GUA YAN 易通卦驗. The Changes: The Comprehensive Examination of the Hexagrams. 2 *juan* [SS-YWZ 15:5041]. Comp. from the YLDD [YJJC 160; Isho 1.2]. This is one of the eight Apocrypha of the Changes 易緯 with a comm. attrib. to ZHENG XUAN, see YI WEI. Almost a hundred quotations, amounting to nearly 30% of the text, are not included in the present collection. The text gives an exhaustive account of the correlation of 'the hexagrams and the vital material force' (卦氣, see GUA QI) and relates that to diagrams (圖, see TU) and trigrams. It also elucidates the relation between the seasonal changes, illnesses of mankind, and the official decrees of the government. The comm. has many references to the correlations of 'the hexagram lines and branches' (爻辰, see YAO CHEN), and adds a series of medical prescriptions which probably is a later interpolation. See also ZHANG HUIYAN (2).

YI TONG TONG GUA YAN XUAN TU 易統通卦驗玄圖. The Changes Unified: The Mysterious Diagram of The Comprehensive Examination of the Hexagrams. Only one fragment, resembling those of JING FANG (14) quoted in The Five Agents Treatise 五行志 of the HS, has survived. See [Isho 1.2:131].

YI WEI 異位. The different positions. This expression occurs twice in the XI CI 2.8: "[Lines] two and four are equally efficient but different in positions; their qualities are different. The second is frequently praiseworthy while the fourth is frequently dreaded" (二與四同功而異位其善不同二多譽四多懼), and "[Lines] three and five are equally efficient but different in positions. The third is

frequently inauspicious while the fifth is frequently admirable” (三與五同功而異位三多凶五多功).

There are various explanations of these passages: **HAN BO** said the different positions refer to the lower and upper trigrams [YJJC 2:166], and **Gao Heng** (1900-1986) [1980, 590] has expanded somewhat on this explanation. In the first case both lines no. 2 and 4 are in *yin* positions, hence ‘equally efficient’, and in the second case both lines are in *yang* positions. However, in both cases one of the lines (no. 2 in the first case, and no. 5 in the latter) are in a central position whereas the other is in a peripheral position, hence the difference. Acc. To **CUI JING** the different positions refer to the lower lines being inferior to the upper lines [YJJC 10:799], and **ZHU XI** thought the difference to be between being distant from or close to the honourable 5th line [(6) YJJC 28:449]. See **YAO WEI**.

YI WEI 易緯. The *Wei* of the Changes, also known in English as The Apocrypha of the Changes. These texts were part of a larger body of literature which was used for political purposes during the Eastern Han 東漢 (25-220) and the following centuries. They were banned on several occasions, and the only surviving texts (some of which barely qualify as a text) are the eight Apocrypha of the Changes, see **YI QIAN ZUO DU**, **YI WEI JI LAN TU**, **SHI LEI MOU**, **YI TONG GUA YAN**, **BIAN ZHONG BEI**, **KUN LING TU**, **QIAN KUN ZUO DU**, and **QIAN YUAN XU ZHI JI**. Philosophically, these texts have much in common with the writings of **MENG XI** and **JING FANG**.

The present eds. of eight Apocrypha all have a comm. attrib. to **ZHENG XUAN**. This is supported by SS-JJZ [4:940] whereas the Tang 唐 (618-907) histories mention a comm. by Song Jun 宋均 (3rd cent) who studied under Zheng [JTS-JJZ 6:1982; XTS-YWZ 5:1444]. The Song 宋 (960-1279) history has Zheng as the comm. on The Apocrypha of the Changes and **YI QIAN ZUO DU**, **YI WEI JI LAN TU**, and **YI TONG GUA YAN** [SS-YWZ 15:5041]. Quotations in The Anthology of Literature 文選 by Xiao Tong 蕭統 (501-31) suggest that there was also a comm. by **SONG ZHONG** [Xiao Tong 1983, 1:221]. He, too, adhered to Zheng’s teachings. The existence of two or three comm. explains the discrepancies in the comm. on completely identical passages in the **YI QIAN ZUO DU**. As none of the comm. has been preserved intact, it is possible that they were merged at one point and attrib. to Zheng Xuan who was the more prestigious scholar.

YI WEI HE TU SHU 易緯河圖數. The Apocrypha of the Changes: The Numbers of [Yellow] River Diagrams. Only three fragments of this text has survived. They discuss how the numbers 1 to 10 relates to The [Yellow] River Diagram (see **HE TU**), the numbers of ‘production and completion’ (生成, see **SHENG CHENG**), and ‘the six vital material forces’ (六氣, see **LIU QI**) [Isho 1.2:131].

YI WEI JI 易緯紀. The Apocrypha of the Changes: The Records. Only a single fragment of this text has survived [Isho 1.2:130].

YI WEI JI BIAO 易緯紀表. The Apocrypha of the Changes: Records and Lists. Only a single fragment of this text has survived [Isho 1.2:130].

YI WEI JI LAN TU 易緯稽覽圖. The Apocrypha of the Changes: Consultation Charts. 1 *juan* [SS-YWZ 15:5041]. Comp. from the YLDD in 2 *juan* [YJJC 159; Isho 1.1]. This is one of the eight Apocrypha of the Changes 易緯 with a comm. attrib. to ZHENG XUAN, see YI WEI. It is often referred to as the *Ji lan tu*. The text has lacunae and interpolations, and a large piece of a Tang 唐 (618-907) comm. has entered the text. The contents resemble the ideas of JING FANG and MENG XI. A great variety of topics related to divination and various correlations of the hexagrams with directions, numbers, etc. is discussed to determine the fate of dynasties, see GUA QI and YAO CHEN.

YI WEI JIU E CHEN 易緯九厄讖. The Apocrypha of the Changes: Prognostications of the Nine Perils. Three fragments of this text have survived, the larger fragment contains prognostications based *yin yang* and calendar numerology [Isho 1.2:129f.].

YI WEI JUE XIANG 易緯決象. The Apocrypha of the Changes: Clearing a Passage to the Images. Only one fragment of this text has survived. This is a portent of the death of an unidentified emperor and empress of the Han 漢 (202 BCE – 220 CE) based on observations of the sun [Isho 1.2:131].

YI WEI LI GUAN SHU 易緯禮觀書. The Apocrypha of the Changes: Documents of Rituals and Observations. Only a single fragment of this text has survived [Isho 1.2:130].

YI WEI MENG QI SHU 易緯萌氣樞. The Apocrypha of the Changes: The Pivot of Germinating Vital Material Force. Fourteen fragments, the contents of which closely resemble those of JING FANG (14) quoted in The Five Agents Treatise 五行志 of the HS, have survived [Isho 1.2:128].

YI WEI NEI PIAN 易緯內篇. The Apocrypha of the Changes: The Inner Chapter(s). Two fragments of this text have survived [Isho 1.2:129].

YI WEI TAI CHU PIAN 易緯太初篇. The Apocrypha of the Changes: The Chapter(s) on the Great Origin. Only a single fragment of this text has survived [Isho 1.2:129].

YI WEI TONG TONG TU 易緯通統圖. The Apocrypha of the Changes: The Universal Diagram. Two fragments that correlate the compass points with colours have survived [Isho 1.2:126f.].

YI WEI YUN QI 易緯運期. The Apocrypha of the Changes: Fated Time. Two fragments of this text is preserved [Isho 1.2:127].

YI XIANG 意象 – see YI XIANG 易象.

YI XIANG 易象. The images of The Changes.

1. This may be a reference to The Commentary on the Images 象傳 (see XIANG ZHUAN), see ZHU XI [Li Jingde 1986, 1643].

2. This may refer both to the actual figures of the hexagrams, trigrams, and the lines and to the things and concepts these figures symbolize, see BA GUA XIANG and YAO XIANG. Huang Zongxi 黃宗羲 (1610-95) distinguished between seven kinds of images: 1) The images of the eight trigrams, 2) the images of the lines, 3) the images of the pictographs (象形, i.e. a class of Chinese characters, e.g. 月 ‘moon’, “the graphic signs ... [that] depict concrete things, and the words they represent are the names of the things they depict [Qiu Xigui 2000, 153]), 4) the images of the line positions (爻位, see YAO WEI), 5) the images of the overturned opposites (反對, see FAN DUI), 6) the images of the directional positions (方位, see HOU TIAN TU and XIAN TIAN TU), and 7) the images of the interlocking trigrams (互體, see HU TI) [YJJC 115:157].

YI XIANG 逸象. Lost images. This refers to lists of various things and concepts associated with the eight trigrams, which are not included in SHUO GUA, see BA GUA XIANG. These lost images—also known as Mr. Yu’s lost images 虞氏逸象—are especially associated with MENG XI, YU FAN, XUN SHUANG, and JIU JIA YI. Later scholars have comp. additional lists of images culled from Han 漢 (202 BCE – 220 CE) comm., particularly those used in LI DINGZUO (3). Hui Dong 惠棟 (1697-1758) has collected a list of 331 lost images in his Studies of the Changes of Han 易漢學 [e.g. YJJC 119:84 & 181-3]. This was revised and augmented by ZHANG HUIYAN to incorporate 456 images [(10) YJJC 178:391-400], and app. to some eds. of Zhang’s list is The Textual Research on Mr. Yu’s Lost Images 虞氏逸象考正 by Ji Lei 紀磊 (19th cent.), which adds another 66 images. The most extensive lists running to 1,287 images are probably those of Fang Shen 方申 (19th cent.) [A Compilation of Mr. Yu’s Images of the Changes 虞氏易象匯編, Jiangyin Nanjing shuyuan, 1888] and Hang Xinzhai 杭辛齋 (1869-1924) [YJJC 147:128-35].

These extended lists has been scrutinized by Liu Yujian 劉玉建 (b. 1963) who finds that only about 631 images are reliable. Liu divides these images among the eight trigrams as follows: QIAN ☰: 106, KUN ☷: 157, GEN ☶: 72, DUI ☱: 27, ZHEN ☳: 84, XUN ☴: 50, KAN ☵: 91, LI ☲: 44 [Liu Yujian 1996, 739]. It is uncertain whether these ‘lost’ images were originally part of texts or the lore accompanying The Changes, or if they were the inventions of later comm. Some of the images are clearly derived from images listed in the *Shuo gua*, e.g. one of the most common images associated with ZHEN ☳ is ‘thunder’ [SHUO GUA 4 & 8]. Among the lost images of *Zhen* derived from thunder are ‘sound’ (聲), ‘echo’ (響), ‘to drum up’ (鼓), ‘to laugh’ (笑), ‘speech’ (語), ‘to lecture’ (講), ‘to inquire’ (問), ‘to discuss’ (議), etc. [Liu Yujian 1996, 819-42].

YI XIONGCI MI LI 易雄雌祕歷. The Changes: The Secret Calendar of Male and Female. This is an otherwise unknown text mention in the biog. of **LANG YI** [HHS 4:1065].

YI XUE SAN JIA 易學三家. The three scholars of studies of The Changes. This refers to **ZHENG XUAN**, **XUN SHUANG**, and **YU FAN**.

YI ZAN 易贊. The Assistance of the Changes, see **YI ZHI YI**.

YI ZHEN BA HUI 一貞八悔. One lower trigram and eight upper trigrams. This refers to an arrangement of the 64 hexagrams in eight groups. Within each group the lower trigram remains the same while the upper trigram changes, see **XIAN TIAN TU**.

YI ZHI YI 易之義. The Significance of the Changes. This is one of the comm. accompanying the silk ms of The Changes (帛書易, see **BOSHU YI**). The title was supplied by Zhang Liwen 張立文 [1988, 84f.], who based himself on the first three words uttered by the master at the beginning of the text. Occasionally, it is referred to as The Master said, The Significance of the Changes 子曰易之義, and Xing Wen 邢文 [1997, 44f.] has suggested as title The Assistance of the Changes 易贊 based on the heading of the first section of the text in his redaction. The text consists of 45 cols. (plus some, which are completely indecipherable,) totalling approximately 3,100 characters. Yu Haoliang 于豪亮 [1984, 23] believed this text was part two of the silk ms. **XI CI** because it includes sections 2.5 through 2.8 (cols. 37-45) of the received ed. It is now generally accepted to be an independent text, which also includes sections 1-3 of **SHUO GUA** (cols. 14-16). The contents have been described both as Confucian [Shaughnessy 1996a, 23] and influenced by Huang-Lao 黃老 ideas [Chen Guying 1994, 264]. The master explains the significance of The Changes, the use of The Changes, and the essentials of The Changes. There is also an extensive discussion of 'hardness and softness' (剛柔, see **GANG ROU**) in relation to the concepts of 'martiality' (武) and 'culture' (文). Numerous quotations from The Changes are comm. on by the master. In the col. preceding the *Shuo gua* sections, the five agents (五行, see **WU XING**) are mentioned but due to the defective condition of this col., it is not possible to determine the consequence of this. Usually, the combination of the theories of the five agents—which are absent from The Ten Wings 十翼 (see **SHI YI**)—and the cosmology of The Changes are associated with The Apocrypha of the Changes 易緯 (see **YI WEI**), see also **YAO**.

Lit. Li Xueqin 1995; Shaughnessy 1994 & 1996a.

YI ZHONG FU ZHUAN 易中孚傳. The Changes: A Commentary on **ZHONG FU** [61] ䷼. This is one of the lost Apocrypha of the Changes 易緯 (see **YI WEI**). Only two fragments are preserved, one in the HHS biog. of **LANG YI** with a

lengthy comm. attrib. to **ZHENG XUAN** and one in the biog. of Yang Ci 楊賜 [Isho 1.2:126].

YI ZHUAN 易傳. Commentary on the Changes. This may specifically refer to 'The Ten Wings' (十翼), see **SHI YI**, but it may also be a generic term for any scholar's comm. on The Changes.

YIXING 一行 (673 or 683-727) (orig. name Zhang Sui 張遂). Buddhist monk, specialist in astronomical calculations (曆象), *yin yang*, and the five agents (五行, see **WU XING**). In 721 Yixing was appointed to revise the official calendar. Besides inventing refined armillary spheres, he attempted to integrate the numerology of The Changes with calendar computations based on the theories of **JING FANG** and **MENG XI**. His point of departure was 'the number of the great expansion or extension' (大衍之數, see **DA YAN ZHI SHU**) occurring in **XI CI** 1.8, but he also utilized the correlations of 'the hexagrams and the vital material force' (卦氣, see **GUA QI**) which he attrib. to Meng Xi. Acc. to his biog., Yixing composed (2) and (5) in response to reading **YANG XIONG**'s Book of Supreme Mystery 太玄經. Yixing also wrote several works on astronomy and calendar computation [biog. JTS 16:5111-14; for his calendar revision see XTS 2:587-600].

(1) *Da yan lun* 大衍論 (L), 3 *juan* [JTS 16:5112]; 20 *juan* [XTS-YWZ 5:1426].

(2) *Da yan xuan tu* 大衍玄圖 (L), 1 *juan* [XTS-YWZ 5:1426].

(3) *Da yan Zhou yi ben yi* 大演周易本義 (L), 1 *juan*. Acc. to JYK this is what was preserved of (6) when JYK was compiled in 1755 [1:15/7B-8A].

(4) *Gua yi* 卦議 [XTS 2:598-9 quotes what is preserved of the text].

(5) *Yi jue* 義決 (L), 1 *juan* [XTS-YWZ 5:1426].

(6) *Yi zhuan* 易傳 (*aka* *Zhou yi zhuan*) (L), 12 *juan* (ZXSM)

(7) *Zhou yi lun* 周易論 (L) [XTS-YWZ 5:1426].

For a collection of preserved fragments, see **MA GUOHAN** (1).

Lit. Beer *et al.* 1961; Fung 1953, 110-17; Ho 1985, 159-63.

YIN 陰 – see **YIN YANG**.

YIN GUA 陰卦. A *yin* trigram or hexagram. Also known as 'a soft/pliable/weak trigram or hexagram' (柔卦).

1. *Yin* trigrams. There are two explanations of what constitutes a *yin* trigram:

a) Acc. to **XI CI** 2.3, a *yin* trigram has more *yang* lines than *yin* lines, which—in addition to **KUN** ䷁ built entirely of *yin* lines—makes **XUN** ䷶, **LI** ䷲, and **DUI** ䷹ *yin* trigrams. This explanation is consistent with these four trigrams' symbols as mother, elder, middle, and younger daughters.

b) In a later trad. originating with The Diagram Preceding Heaven 先天圖 (**XIAN TIAN TU**), the *yin* trigrams are **XUN** ䷶, **KAN** ䷁, **GEN** ䷲, and **KUN** ䷁. These are the trigrams, which occupy the right half of the circular arrangement. This has sometimes been modified according to the principle that a

yin trigram has more *yin* lines than *yang* lines which means XUN ☴, is replaced with ZHEN ☵.

2. *Yin* hexagrams. There are three explanations of what constitutes a *yin* hexagram:

a) The YI QIAN ZUO DU's description of a correlation of the 64 hexagrams with the compass points and the twelve 'branches' (支, see GAN ZHI) in a circular arrangement has mistakenly been interpreted to explain the positions of *yin* and *yang* hexagrams in the received ed. of The Changes. The relevant passage says, "*Qian* is *yang* and *Kun* is *yin* [...]. When the *yin* hexagrams are in the same positions as the *yang* hexagrams, they retreat one branch, and this is considered the correct [position]" (乾陽也坤陰也 [...] 陰卦與陽卦同位者退一辰以爲貞) [YJJC 157:35], see YAO CHEN. This was apparently interpreted to mean the first hexagrams of the 32 pairs in which the hexagrams occur are *yang* hexagrams while the second hexagrams are *yin* hexagrams, ZHANG HUIYAN [(2) YJJC 161:44].

b) Acc. to The Big Circular Diagram 大圓圖 (see XIAN TIAN TU), which is the circular arrangement of the 64 hexagrams, the right half of the circle, i.e. from GOU [44] ☱ to KUN [2] ☷, are *yin* hexagrams. These are the hexagrams, which have XUN ☴, KAN ☵, GEN ☶, or KUN ☷ as the lower trigram, cf. def. 1, b) above.

c) A *yin* hexagram is one that exchanges a *yang* line for a *yin* line to attain its position in the arrangement of 'the hexagrams of the eight palaces' (八宮卦, see BA GONG GUA). The seven hexagrams of KAN's [29] ☵ palace are all derived from *Kan* following specific rules. The first of the seven appears by changing the bottom line of *Kan*: JIE [60] ☴. *Jie* is a *yang* hexagram because it has exchanged a *yin* line for a *yang* line. The next appears by changing the two bottom lines of *Kan*: ZHUN [3] ☶. Considered in relation to *Jie*, *Zhun* has exchanged a *yang* line for a *yin* line (the second) to attain its position, therefore it is a *yin* hexagram. This theory seems to have originated with GAN BAO, see his comm. on MENG [4] ☵ [YJJC 9:93] and FENG [55] ☴ [YJJC 10:552].

YIN HONGDAO 陰宏道 (7th cent.) (his personal name is also written 洪道). Yin served as Director of Linhuan 臨渙 (in pres. Anhui 安徽) but has no biog. in the standard histories. He is said to have received the teachings of his father, and Yin collected explanations of The Changes of 18 scholars including ZIXIA and MENG XI in 72 chps. (篇) [CWZM, see JYK 1:14/5A].

(1) Zhou yi xin lun 周易新論 (L), 10 juan [JTS-JJZ 6:1968] aka Zhou yi xin zhuan shu 周易新傳疏 [XTS-YWZ 5:1426]. For a collection of preserved fragments, see MA GUOHAN (1).

YIN HAO 殷浩 (d. 356), z. Yuanyuan 淵源 (later changed to Shenyuan 深源 to avoid a Tang 唐 618-907 taboo). General of the Capitol Army and Commander-in-chief of the Eastern seaboard provinces. In 353 Yin was deprived of all titles due to a failed campaign in the north, and he died a commoner. He is said to

have enjoyed The Changes and Master Lao 老子 together with his uncle [biog. JS 7:2043-8]. Liu Yiqing 劉義慶 (403-44) recorded a debate on the nature of the images of The Changes between Yin and SUN SHENG and LIU TAN *et al.* [Mather 1976, 121].

YIN JIA 殷嘉 (1st cent. BCE). He is believed to be identical with the Duan Jia 段嘉 mentioned in the bibl. chp. of the HS (see (1) below). Erudite and Court Gentleman. Yin received JING FANG's trad. of The Changes (see HAN YI XUE). It is not clear how the line of transmission continued after him. [HS 11:3602].

(1) Jing shi Duan Jia 京氏段嘉 (L), 12 *pian* [HS-YWZ 6:1703 & n. 4].

YIN SHU 陰數. *Yin* numbers, i.e. the even numbers.

YIN TAO 尹濤 (5th – 6th cent.). No details of his life are recorded. Yin is mentioned by LU DEMING [(1) 1:1/12A] who offers no further information than that given by the QL below.

(1) Zhou yi [zhu] 周易[注] (L), 6 *juan* [QL, see SS-JJZ 4:910].

YIN WEI 陰位. *Yin* positions. This refers to the even positions in the hexagram counted from bottom up (nos. 2, 4, and 6). See YAO WEI.

YIN YANG 陰陽. The dark and the light aspect of the universe, respectively. Originally, denoting places of shade and sunlight, *yin* and *yang* became cosmological concepts in the 5th – 4th cent. BCE, and the terms probably first appeared in Master Lao 老子 and XI CI. In the philosophy of The Changes, *yin* denotes the broken lines -- and *yang* the solid lines — of a hexagram. See YIN WEI, YANG WEI, YIN GUA, YANG GUA, YIN SHU, and YANG SHU.

Lit. Graham 1986.

YIN ZHEN 尹珍 (2nd cent.), z. Daozhen 道真. During the reign of emperor Huan 桓 (147-67), Yin was appointed Regional Inspector of Jingzhou 荊州 (in pres. Henan 河南, Hubei 湖北, and Hunan 湖南). He received the learning of The Five Classics 五經 (see JING), The Diagrams 圖 (see TU), and The Apocrypha 緯 (see WEI SHU and YI WEI) from XU SHEN [HHS 10:2845]. Tang Yan 唐晏 (1857-1920) listed Yin as an adherent of MENG XI's trad. of The Changes [LHSGXA 14].

YING 應. To respond, to correspond [TUAN]. This refers to an exposition of the hexagrams based on the relationship between certain pairs of lines in a hexagram. When a hexagram is viewed as composed of two trigrams—one on top of the other—the lines that occupy the same positions in the constituent trigrams have the potentiality to correspond to one another, i.e. there may be correspondence between the two bottom lines, between the two middle lines, and between the two top lines. The corresponding positions are nos. 1 and 4, nos. 2 and 5, and nos. 3 and 6. When the first line of a pair is a *yin* (broken) line and the

second is a *yang* (solid) line—or vice versa—the lines are said to correspond whereas two *yin* lines or two *yang* lines in corresponding positions indicate ‘absence of correspondence’ (無應). Generally, correspondence is auspicious and absence of correspondence inauspicious. The theory of correspondence is used to supplement (and at times overrides) that of ‘matching’ (當) or ‘correct positions’ (正位), e.g. WEI JI [64] ䷗ has no lines in correct positions but all the lines are corresponding: “Even if [the lines] are not in matching positions, the hard and the soft correspond” (雖不當位剛柔應也) [TUAN 64]. See YAO WEI.

YONG 用. Lit. ‘to use’, ‘to apply’, see TI YONG.

YONG LIU 用六. Apply the 6’s. This is the tag preceding the 7th Line Remarks 爻辭 (see YAO CI) of KUN [2] ䷁. The comm. agree this refers to all six lines of the hexagrams having the value 6, i.e. they are changing *yin* lines. In ZHU XI’s reconstruction of the divination procedure supposedly followed in The Zuo Commentary 左傳, the 7th Line Remarks should be consulted if the divination resulted in 6 changing *yin* lines, see BIAN ZHAN [YJJC 28:58f.]. In the silk ms. (see BOSHU YI) this tag is written ‘permeating 6’s’ (週六) [Shaughnessy 1996a, 38].

YONG JIU 用九. Apply the 9’s. This is the tag preceding the 7th Line Remarks 爻辭 (see YAO CI) of QIAN [1] ䷀. The comm. agree this refers to all six lines of the hexagrams having the value 9, i.e. they are changing *yang* lines. In ZHU XI’s reconstruction of the divination procedure supposedly followed in The Zuo Commentary 左傳, the 7th Line Remarks should be consulted if the divination resulted in 6 changing *yang* lines, see BIAN ZHAN [YJJC 28:53]. In the silk ms. (see BOSHU YI) this tag is written ‘permeating 9’s’ (週九) [Shaughnessy 1996a, 102].

YOU FU 有孚. There is sincerity or there are captives. This expression occurs five times in The Deciding Remarks 彖辭 (see TUAN CI) and 21 times in The Line Remarks (爻辭, see YAO CI) as well as in the TUAN (four occurrences) and XIAO XIANG (six occurrences) comm. on these texts (see below for a list of occurrences). The expression does not occur elsewhere in The Changes. On the oracle bones 孚 (*fu*) seems to have been used for 俘 (*fu*) ‘prisoners and booty’ [Jiaguwen 265; K 1985, 150ff.]. A number of scholars prefer this reading in the basic text of The Changes [e.g. Gao Heng 1980; Kunst 1985; Rutt 1996]. In the comm. trad. starting with the TUAN and the XIAO XIANG 孚 is taken in the sense ‘trustworthy’, ‘sincerity’, commonly using the gloss *xin* 信.

Acc. to the XU SHEN’s explanation, 孚 originally meant ‘brooding over eggs’ (*luan fu* 卵孚, later written as a single character 孵), adding that the graph is composed of ‘claws’ (爪) and ‘child’ (子). Xu Shen furthermore adds the meaning ‘trustworthy’ (信). Zhu Junsheng 朱駿聲 (1788-1858) explained the meaning ‘trustworthy’ as derived from the idea of the predictability of a brooding bird [YJJC 95:33].

孚 occurs sixteen times on its own in various contexts in the basic text (repeated in the TUAN three times and in the XIAO XIANG eight times) where it may be translated 'captive(s)' or following the comm. trad. 'sincerity'.

In the silk ms. (帛書, see BOSHU YI) all instances but one (TAI [11.4] and DUI [58.5] are both illegible) of 孚 is written 復 (*fu*) 'return' which must be considered as a loan [Zhang Liwen 1991, 94f.]. The exceptional case occurs in [58.2] and while there is general agreement that the otherwise unknown graph contains the element 孚, there is considerable disagreement as to what the semantic signifier is [see e.g. Han Zhongmin 1992, 157].

YU FAN understood 孚 to mean 'sincerity' (信), see e.g. his comm. on TUAN 20 [YJJC 9:237], and related the concept to KAN ䷜, or more specifically, to the central *yang* line whether it occurs in the second or the fifth position of a hexagram [YJJC 9:102, 111 & *passim*]. See also ZHONG FU.

You fu occurs in [5.0], [6.0], [8.1] twice, [9.4-5], [17.4], [20.0], [29.0], [34.1], [37.6], [40.5], [41.0], [42.3], [42.5] twice, [45.1], [48.6], [49.3-5], [55.2], [61.5], [64.5], and [64.6] twice; TUAN 5, 6, 20, 41; XIANG 9.4-5, 17.4, 42.5, 55.2, 61.5.

Fu occurs in [11.3-4], [14.5], [17.5], [35.1], [38.4], [40.4], [43.0], [44.1], [45.2+5], [46.2], [49.0], [58.2+5], [61.0]; TUAN 43, 49, 61; XIANG 11.4, 14.5, 17.5, 34.1, 38.4, 46.2, 58.2+5.

Lit. Kunst 1985, 150-9.

YOU HUN GUA 游魂卦. The hexagrams of the roaming souls. This refers to a 'cross-section' of the hexagrams of 'the eight palaces' (八宮, see BA GONG GUA) in which the 4th (counted from bottom up) lines of the hexagrams have changed compared with 'the hexagrams of the 5th generation' (五世卦, see WU SHI GUA), see table 1.

Table 1
The Hexagrams of the Roaming Souls 游魂卦

YIN	 [35] JIN	 [28] DA GUO	 [36] MING YI	 [61] ZHONG FU
YANG	 [5] XU	 [27] YI	 [6] SONG	 [62] XIAO GUO

YOU ZUO 游酢 (1053-1123), z. Dingfu 定夫, Zitong 子通, h. Zhishan xiansheng 鴈山先生. *Jinshi* degree in 1083. Commandant in Xiaoshan 蕭山 (in pres. Zhejiang 浙江) and appointed Erudite of the National University. In the period 1102-4, You served as Investigating Censor after which he was Magistrate in different counties. You studied under Cheng Hao 程顥 (1032-85) and CHENG YI, and together with LÜ DALIN, YANG SHI, and Xie Liangzuo 謝良佐 (1050-1121), he was known as one of the four gentlemen of the teachings of the Cheng brothers. Besides The Changes, You wrote explanations on The Central Harmony 中庸, The Selected Sayings [of KONG QIU] 論語, and Master Meng 孟子 [biog. SS 36:12732-3; SYXA 2:984-6].

(1) Yi shuo 易說, 1 *juan* [SS-YWZ 15:5038]. Facs. reprint [Taipei: Shangwu 1983].

Lit. Franke 1976, 1261-3.

YU 豫, ䷏

Hexagram no. 16/27.

The hexagram figure consists of KUN 坤 below ZHEN 震. This conveys the images of thunder coming forth and the earth being roused [DA XIANG], and submissiveness and movement [TUAN].

The interlocking trigrams are GEN ䷋ below KAN ䷜, joined they constitute JIAN [39] ䷪, see HU TI.

The containing trigrams: KUN ䷜ contains KAN ䷜ and GEN ䷋, see BAO TI.

Yu is laterally linked with XIAO XU [9] ䷗, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), Yu belongs to 'the 1st generation' (一世) of ZHEN's palace and the 5th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), Yu is one of 'the feudal lords' (諸侯) hexagrams and belongs to the 3rd month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2. This hexagram is said to have inspired the sages' invention of defensive measures such as double gates and guards with rattles [XI CI 2.2].

YU 遇. To meet with [TUAN 44; XIANG 38.3]. This is traditionally interpreted to mean there is an auspicious connection between the *yang* lines and the *yin* lines, which is more often expressed as 'correspondence' (應), e.g. TUAN 44 which comm. on GOU [44] ䷋ saying, that a *yin* line meets with the *yang* lines. The XIANG comm. on KUI [38.3] ䷥ says, "...the position does not match [the line], ...it meets with the hard [line]" (位不當也...遇剛也). The 3rd line is a soft, *yin* line, which is not correct in an odd position, so YU FAN's comm. says, "If [the 3rd line] was moved to the correct [position], QIAN ䷀ would be formed, so 'it meets with the hard [line]'" (動正成乾遇剛也) [YJJC 9:394]. If the 3rd *yin* line exchanges places with the 4th *yang* line, they would both be in 'matching positions' (當位), which is auspicious. See also YAO WEI.

YU CHENG 虞成 (1st – 2nd cent.). Director of Pingyu 平輿 and great-grandfather of YU FAN. Yu Cheng received MENG XI's trad. of The Changes from his father YU GUANG and it was transmitted within the family through his own son YU FENG until it reached Yu Fan. Yu Cheng is not credited with any works on The Changes [SGZ 5:1322].

YU FAN 虞翻 (164-233), z. Zhongxiang 仲翔. Yu served under the Han 漢 loyalist governor of Kuaiji 會稽 WANG LANG (d. 228). When Wang in 196 was

defeated by Sun Ce 孫策 (175-200), who attempted to establish a power base for himself in the South, Yu turned to Sun and became his Attendant Censor and Commandant of Cavalry. Later Yu acted as an advisor to Sun's brother, Sun Quan 孫權 (182-252), who established the Kingdom of Wu 吳 (222-80) in southeastern China. A case of Yu performing divination with The Changes for Sun Quan is recorded in The Documents of Wu 吳書 [SGZ 5:1320]. Eventually, Yu fell into disfavour and died in exile. He wrote comm. on Master Lao 老子, The Selected Sayings [of KONG QIU] 論語, and Discourses of the States 國語 [biog. SGZ 5:1317-27; de Crespigny 1990, 501 & *passim*].

Adhering to MENG XI's trad. of The Changes (see HAN YI XUE), which, acc. to his biog., Yu Fan states to have received in a straight line from his great-great-grandfather YU GUANG through his great-grandfather YU CHENG, his grandfather YU FENG, and his father YU XIN, Yu Fan stands out as one the greatest images and numbers scholars. Although all his works are lost, the numerous quotations preserved in LI DINGZUO (3) constitute approximately two-thirds of a complete comm. Yu has comm. on virtually every aspect of images and numbers theories; developing, improving, and combining existing ideas as well as contributing new innovations of his own. See especially 'the laterally linked hexagrams' (旁通, see PANG TONG) and 'the lost images' (逸象, see YI XIANG). Other important theories are those related to 'the inserted *jia* [stem]' (納甲, see NA JIA), 'line positions' (爻位, see YAO WEI), 'the hexagrams and the vital material force' (卦氣, see GUA QI), 'interlocking trigrams' (互體, see HU TI), and 'the waning and waxing hexagrams' (消息卦, see XIAO XI GUA), flying and hiding' (飛伏, see FEI FU), 'hexagram alteration' (卦變, see GUA BIAN), and 'breaking' (折, see ZHE).

(1) Yi lü li 易律曆 (L), 1 *juan* [SS-JJZ 4:1034].

(2) Yi zhu 易注 (L) [SGZ 5:1320]. Probably identical with (5).

(3) Zhou yi ji lin lü li 周易集林律曆 (L), 1 *juan* [SS-JJZ 4:1033].

(4) Zhou yi ri yue bian li 周易日月變例 (L), 6 *juan* [QL, see SS-JJZ 4:911]. Comp. together with LU JI.

(5) Zhou yi [zhu] 周易[注] (L), 9 *juan* [SS-JJZ 4:909]; 10 *juan*, LU DEMING [(1) 1:1/11B].

Quotations exist in SHI ZHENG (1). A large number of Qing 清 (1644-1911) scholars adhering to 'the Han dynasty studies' (漢學, see HAN XUE) has collected fragments of Yu's lost works and elaborated on his theories. The most comprehensive collections are ZHANG HUIYAN (4), (5), (6), (7), (9), (10) and SUN TANG (1). Another important study is Hui Dong 惠棟 (1697-1758), *Yi Han xue* 易漢學, 8 *juan* [YJJC 119]. Other significant contributions readily available are:

Hu Xianglin 胡祥麟 (d. 1823), *Yu shi Yi xiaoxi tu shuo chu gao* 虞氏易消息圖說初稿, 1 *juan* [YJJC 147; Taiwan: Xin wenfeng, 1983].

Li Rui 李銳 (1773-1817), *Zhou yi Yu shi lüe li* 周易虞氏略例, 1 *juan* [YJJC 150].

Xu Mao 徐鼎 (1877-1953), *Zhou yi Yu shi xue* 周易虞氏學, 6 *juan* [YJJC 180].

Zeng Zhao 曾釗 (1821-1854), *Zhou yi Yu shi yi jian* 周易虞氏義淺, 9 juan, a comm. on ZHANG HUIYAN (10), rev. by Li Yizhuo 李翊灼 (20th cent.) [Dongbei daxue, 1929].

YU FENG 虞鳳 (2nd cent.). Grandson of **YU GUANG** whose teachings of **MENG XI**'s trad. he received from his father **YU CHENG**. Through his son **YU XIN** the trad. was passed on to his grandson **YU FAN**. Yu Feng is not credited with any works on The Changes [SGZ 5:1322].

YU GUA 遇卦. Meeting the hexagram, see **BIAN ZHAN**.

YU GUA 隅卦. The corners' trigrams, see **SI YU GUA**.

YU GUANG 虞光 (1st cent.). Governor of Lingling 零陵 (in pres. Hunan 湖南 and Guangxi 廣西) and great-great-grandfather of **YU FAN** who ultimately received his teachings of **MENG XI**'s trad. of The Changes which Yu Guang passed on to his son **YU CHENG**. Yu Guang is not credited with any works on The Changes [SGZ 5:1322].

YU SHI YI XIANG 虞氏逸象. Mr. Yu's lost images, see **YU FAN & YI XIANG 逸象**.

YU SHUYA 虞叔雅 (1st – 2nd cent. ?). Little is known about Yu: He was from the kingdom of Dongping 東平 (in pres. Shandong 山東) and the teacher of **FENG HAO**. Tang Yan 唐晏 (1857-1920) listed Yu as an adherent of **MENG XI**'s trad. of The Changes [LHSGXA 14].

YU WAN 俞琬 – see **YU YAN**.

YU XIN 虞歆 (2nd cent.). Governor of Rinan 日南 commandery (the southern part of pres. Vietnam) and father of **YU FAN**. Through his father **YU FENG**, he received his great-grandfather **YU GUANG**'s teachings of **MENG XI**'s trad. of The Changes and passed the trad. on to Yu Fan. Yu Xin is not credited with any works on The Changes [SGZ 5:1322].

YU YAN 俞琰 (1258-1314), z. Yuwu 玉吾, h. Shijian daoren 石澗道人, self. h. Linwu shanren 林屋山人, Quanyang zi 全陽子. Yu was a famous poet and scholar of a Daoist persuasion. When the Song 宋 (960-1279) was overrun by the Yuan 元 (1279-1368), Yu retired to concentrate on his writings. He was an expert in alchemy and The Changes. Initially, he was influenced by **CHENG YI** and **ZHU XI**, but later he developed his own understanding of The Changes based on images and numbers theories such as 'the hexagrams and the vital material force' (卦氣, see **GUA QI**), 'the inserted *jia* [stem]' (納甲, see **NA JIA**), 'hexagrams rulers' (卦主, see **GUA ZHU**), and 'overturned hexagrams' (反卦,

see FAN GUA). Yu' studies of the diagrams (圖, see TU) was based on those of SHAO YONG [biog. SYXA 2:1600-1601; JYK 2:40/3A-8B].

- (1) Da Yi hui yao 大易會要 (L) [JYK 2:40/3B].
 - (2) Du Yi ju yao 讀易舉要, 4 *juan* [JYK 2:40/3A: Not seen]. Facs. reprint [Taipei: Shangwu, 1983], based on the SKQS ed. comp. from the YLDD.
 - (3) Du Yi xu zhi 讀易須知 (L) [JYK 2:40/3B].
 - (4) Gua yao xiang zhan fen lei 卦爻象占分類 (L) [JYK 2:40/3B].
 - (5) Liushisi gua tu 六十四卦圖 (L) [JYK 2:40/3B].
 - (6) Yi gu zhan fa 易古占法 (L), 1 *juan* [JYK 2:40/3B: Not seen].
 - (7) Yi jing kao zheng 易經考證 (L) [JYK 2:40/3B].
 - (8) Yi tu he bi lian zhu 易圖合璧連珠 (L) [JYK 2:40/3B].
 - (9) Yi tu zuan yao 易圖纂要 (L?), 2 *juan* [JYK 2:40/3A].
 - (10) Yi wai bie zhuan 易外別傳, 1 *juan* [JYK 2:40/3B]. Facs. reprint [SKQS, *Zi bu, Dao jiao lei*].
 - (11) Yi zhuan kao zheng 易傳考證 (L) [JYK 2:40/3B].
 - (12) Zhou yi can tong qi fa hui 周易參同契發揮, 9 *juan* [DZ 625-7].
 - (13) Zhou yi can tong qi shi yi 周易參同契釋疑, 1 *juan* [DZ 627].
 - (14) Zhou yi ji shuo 周易集說, 40 *juan* [JYK 2:40/3A]. Facs reprint [Taipei: Shangwu, 1983]; Yu shi Yi ji shuo 俞氏易集說, 13 *juan* [YJJC 32-3].
- (1), (3), (4), (5), (7), (8), and (11) together numbered 130 *juan* [JYK 2:40/3B].

YU ZHONGXIANG 虞仲翔 – see YU FAN.

YUAN 元. 'Origin', 'great', see YUAN HENG LI ZHEN.

YUAN AN 袁安 (d. 92), z. Shaogong 邵公. Yuan held various official posts; in 71 he was appointed Governor of Chu 楚 (in pres. Anhui 安徽) commandery and eventually he became Minister of Education. As a young man he received The Changes of MENG XI (see HAN YI XUE) from his grandfather YUAN LIANG, and, in turn, he passed it on to his sons YUAN CHANG and YUAN JING. Yuan An is not credited with any works on The Changes [biog. HHS 6:1517-22].

YUAN CHANG 袁敞 (d. 117), z. Shuping 叔平. Secretary to the Heir Apparent and in 116 appointed Minister of Works. Yuan was the son of YUAN AN, from whom he received The Changes of MENG XI (see HAN YI XUE), and the younger brother of YUAN JING. It is not clear how the line of transmission continued from Yuan Chang, and he is not credited with any works on The Changes [biog. HHS 6:1524-5].

YUAN HENG LI ZHEN 元亨利貞. The original meaning of the four characters seems to have been 'great sacrificial offerings' (元亨, reading 享 for 亨, the two graphs were used interchangeably [Qiu 2000, 323]) and 'it is favourable to divine' or 'a favourable divination' (利貞), see e.g. [Shaughnessy 1983, 124-33]. The expressions occur together in The Deciding Remarks 彖辭 of

seven hexagrams ([1], [2], [3], [17], [19], [25], and [49]), but they also occur separately in a number of cases. Except for a few examples in The Line Remarks 爻辭, the occurrences are restricted to The Deciding Remarks. In the early comm. trad. starting with the WEN YAN these four words are known as ‘the four virtues’ (四德), often rendered into English as ‘the four qualities’. WEN YAN 1.1 explains:

Yuan is the guiding of goodness. *Heng* is the meeting of commendation (praise). *Li* is the harmonizing of morality. *Zhen* is the skilful handling of business. As to the nobleman, when he embodies humanity, this is sufficient to guide people; when he commends a meeting, this is sufficient to match the rites; when he benefits the creatures, this is sufficient to harmonize morality; and when he corrects firmness, this is sufficient to skillfully attend to business. The nobleman carries out these four virtues, therefore it says, *yuan heng li zhen*.

元者善之長也亨者嘉之會也利者義之和也貞者事之幹也君子體仁足以長人嘉會足以合禮利物足以和義貞固足以幹事君子行此四德者故曰乾元亨利貞

The four virtues became part of the correlations that was an important part of the images and numbers trad., and today the four characters are also used to denote the numerals 1-4. The most common correlations are listed in table 1.

Table 1
The Four Virtues 四德

	YUAN	HENG	LI	ZHEN
1	beginning (始)	progression (通)	harmony (和)	correctness (正)
2	birth (生)	nourishment (養)	completion (成)	end (終)
3	humanity (仁)	rites (禮)	morality (義)	wisdom (智)
4	spring	summer	autumn	winter
5	east	south	west	north
6	wood	fire	metal	water
7	vital material force (氣)	form (形)	destined length of life (命)	human nature (性)
8	5th line of a hexagram	4th line of a hexagram	3rd line of a hexagram	2nd line of a hexagram

(Row 1: ZIXIA YI ZHUAN [YJJC 9:7]; row 2: ZHOU HONGZHENG [HUANG SHI (45), YJJC 181:2f.]; rows 3 & 4: KONG YINGDA [(2) YJJC 7:59]; rows 5 & 6: LI DINGZUO [(3) YJJC 9:23]; row 7: LI GOU (1) [Zhu Bokun 1995, 2:68]; row 8: Hang Xinzhai 杭辛齋 (1869-1924) [YJJC 147:106]. Rows 3, 4, & 6 also occur in ZHOU HONGZHENG [HUANG SHI (45), YJJC 181:2f.] correlated with man, Heaven, and earth, respectively).

YUAN JI 元吉 – see **JI 吉**.

YUAN JING 袁京 (1st – 2nd cent.), z. Zhongyu 仲譽. Gentleman of the Interior and later Governor of Shu 蜀 commandery (in pres. Sichuan 四川). Yuan was the son of **YUAN AN** from whom he received The Changes of **MENG XI** (see **HAN YI XUE**), and the older brother of **YUAN CHANG**. It is not clear how the line of transmission continued from Yuan Jing [HHS 6:1522].

(1) [Yi] nan ji [易]難記 (L), 300,000 words [HHS 6:1522]. This is not listed in any bibl.

YUAN LIANG 袁良 (1st cent. BCE – 1st cent CE). During the reign of emperor Ping (1-5), Yuan was Secretary to the Heir Apparent, and after the downfall of Wang Mang (d. 23) he resumed office in 25 as Director of Chengwu 成武 (in pres. Shandong 山東). Yuan studied The Changes of **MENG XI** (see **HAN YI XUE**), and transmitted this trad. to his grandson **YUAN AN**. Yuan Liang is not credited with any works on The Changes [HHS 6:1517].

YUAN PENG 袁彭 (2nd cent.), z. Bochu 伯楚. Son of **YUAN JING** and **YUAN TANG**'s older brother. Governor of Nanyang 南陽 (in pres. Henan 河南 and Hubei 湖北). During the reign of emperor Shun 順 (126-44), he was appointed Chamberlain of Attendants. He transmitted his father's teachings, including **MENG XI**'s trad. of The Changes which could be traced back to his great-great-grandfather **YUAN LIANG**. Yuan Peng is not credited with any works on The Changes [biog. HHS 6:1522].

YUAN SHI 元士. The chief officers, a term used by **JING FANG** [YJJC 177:5] to refer to the 1st (bottom) line of a hexagram (see also the **YI QIAN ZUO DU** [YJJC 157:19]), see **YAO XIANG**.

YUAN SHU 袁樞 (1131-1205), z. Jizhong 機仲. Yuan held various offices including Instructor in Xinghua 興化 Military Prefecture (in pres. Fujian 福建) and Chancellor of the Directorate of Education. He was very fond of **SIMA GUANG**'s Comprehensive Mirror for the Illustration of Government 資治通鑑, which he rearranged according to topics—'recorded events from beginning to end' (紀事本末)—thereby introducing a new way in which to present historical material. Yuan's works on The Changes are all lost. Acc. to **ZHU XI**, Yuan doubted the authenticity of the so-called river diagrams (see **TU**, **HE TU**, and **LUO SHU**) [JYK 1:27/8B; biog. SS 34:11934-6].

(1) Xue Yi suoyin 學易索隱 (L), 1 juan [SS-YWZ 15:5039] aka Yi xue suoyin 易學索隱 [JYK 1:27/8A].

(2) Yi tong zi wen 易童子問 (L) [JYK 1:27/8B].

(3) Yi zhuan jie yi 易傳解義 (L) [JYK 1:27/8B].

(4) Zhou yi bian yi 周易辨異 (L) [JYK 1:27/8B].

YUAN TAIBO 袁太伯 (1st cent. ?). No details of his life are recorded in the

official histories. Yuan is mentioned in The List of Books chp. 案書篇 of The Balanced Discussions 論衡 by WANG CHONG who says he is from the Linhuai 臨淮 commandery [ZZMJ 89:1219]. Tang Yan 唐晏 (1857-1920) listed Yuan Taibo as an adherent of MENG XI's trad. of The Changes [LHSGXA 14].

(1) Yi zhang ju 易章句 (L), [*Lun heng*, ZZMJ 89:1219]. This is not listed in any bibl.

YUAN TANG 袁湯 (2nd cent.), z. Zhonghe 仲河. Son of YUAN JING and YUAN PENG's younger brother. During the early reign of emperor Huan 桓 (147-67) he was Minister of Works, and later he was appointed Minister of Education and Defender-in-chief. He continued studies of the family learning including MENG XI's trad. of The Changes which could be traced back to his great-great-grandfather YUAN LIANG. Yuan Tang is not credited with any works on The Changes [biog. HHS 6:1523].

YUAN YUEZHI 袁悅之 (4th cent), z. Yuanli 元禮 (his personal name is also recorded just as 悅; JYK is obviously mistaken in recording his family name as Li 李 [1:11/9B]). During the Eastern Jin 東晉 (317-420), Yuan served as Cavalry General, Adviser, and Administrator under general Xie Xuan 謝玄 (343-88). Later he became king of Kuaiji 會稽 (in pres. Jiangsu 江蘇 and Zhejiang 浙江), and he was beheaded as a result of his participation in the court intrigues in the late 4th cent. His biog. does not mention any scholarly activities involving The Changes.

(1) Xi ci [zhu] 繫辭[注] (L), [JDSW 1:1/12B]. This is listed with nine other adherents of WANG BI's and HAN BO's trad.

(2) Yi yin 易音 (L), [CFYG 8:7266].

YUAN ZHUN 袁準 (3rd cent.), z. Xiaoni 孝尼. Acc. to Xun Chuo's 荀綽 (4th cent.) Records of the Nine Regions 九州記, Yuan was appointed Palace Steward at the court of the Western Jin 西晉 (265-316) during the Taishi 泰始 reign period (265-74) [JYK 1:11/2B]. Pei Songzhi 裴松之 (372-451), the SGZ comm., quoted The Record of the Lives of the Yuan Family 袁氏世紀, which says, that Yuan wrote comm. on The Zhou Officials 周官 (i.e. The Zhou Rituals 周禮), The Odes 詩, and The Changes [SGZ 2:335-6, n. 1].

YUE 說 (悅). Joy. A characteristic associated with the trigram DUI 兌 [TUAN 58; SHUO GUA 6].

YUE GUA 月卦. The hexagrams of the months, see XIAO XI GUA.

YUE XIANG 約象. Strung images. The term refers to interlocking trigrams (see HU TI) and is attrib. to JING FANG, but there is some disagreement as to its exact meaning:

1. It may refer specifically to the upper interlocking trigram (lines 3 – 5)

while the lower interlocking trigram (lines 2 – 4) is called ‘interlocking trigram’ (互體), **WANG YINGLIN** [(2) ZZMJ 36:65].

2. It may refer to a theory of constructing derivative hexagrams of interlocking trigrams, which may be extracted from any set of three lines in the original hexagram, i.e. the system is not limited to the four central lines of a hexagram. This is more commonly known as ‘linked interlocking [trigrams]’ (連互, see **LIAN HU**), see Hang Xinzhai 杭辛齋 (1869-1924) [YJJC 147:106].

3. It may refer to two adjacent lines of a trigram, a concept which is better known as ‘semi-trigrams’ (半體, see **BAN TI**).

ZA GUA 雜卦. The Miscellaneous Hexagrams. This is the 10th of The Ten Wings (十翼, see **SHI YI**) and traditionally attrib. to **KONG QIU**. **OUYANG XIU** (1007-72) was among the first to doubt this trad. This is a list of glosses dating to the 3rd – 2nd cent. BCE. The hexagrams are listed in the pairs in which they occur in The Changes but in a different order. It is not possible to determine the principle, if any, according to which this sequence has come about. The sequence of the four irregular pairs at the end of the text, which have been explained as a corruption [Gao Heng 1980, 662f.], have been interpreted as based on ‘encircling interlocking trigrams’ (環互卦, see **HUAN HU GUA**). When **YU FAN** attempted to describe how the majority of hexagrams in The Changes form pairs, he probably derived the concept of ‘overturned hexagrams’ (反卦, see **FAN GUA**) from the phrase “**PI** [12] ䷋ and **TAI** [11] ䷊ overturn their classes” (否泰反其類也).

ZA ZAI YI 雜災異. Miscellaneous Calamities and Anomalies (L), 35 *pian* [HS-YWZ 6:1703]. Anonymous work listed under The Category of the Changes 易類.

ZE 澤. Marsh, stagnant water. The natural phenomenon associated with the trigram **DUI** ䷊ [e.g. **XIANG** 10, 17; **SHUO GUA** 4, 17].

ZENG ZHONG 曾種 (fl. 12th cent.). Prefect in Shu 舒 commandery (in pres. Anhui 安徽). In 1175 Zeng charged a local Erudite **FANG WENYI** with the comp. of the ‘pure words’ (粹言) on The Changes by the seven scholars Cheng Hao 程顥 (1032-85), **CHENG YI**, **GUO YONG**, **GUO ZHONGXIAO**, **YANG SHI**, **YOU ZUO**, and **ZHANG ZAI**. However, in the official bibl. Zeng himself is listed as the comp.

(1) *Da Yi cui yan* 大易粹言, 10 *juan* [SS-YWZ 15:5039; JYK 1:29/4B; Comm.: Others list 70 *juan*]. Facs. reprint in 73 + 1 *juan* [Taipei: Shangwu, 1983].

ZHAI MU 翟牧 (1st cent. BCE), z. Zikuang 子兄. Court academician. Together with his fellow student **BAI GUANG**, he received The Changes from **MENG XI**. It is not clear how the line of transmission continued from Zhai, and he is not credited with any works on The Changes [HS 11:3599]. See also **MENG XI YI**.

ZHAI XUAN 翟玄 (3rd – 4th cent.?). Zhai, who is also known as Zhai Zixuan

翟子玄, is not mentioned in the official histories and precious little is known about him. **LU DEMING** [(1) 1:1/12B] identified him as a representative of one of the Nine Schools of Changes 九家易 (see **JIU JIA YI**, def. 2.) and the author of (1) below. This seems to be mere speculation though. Judging from the 26 quotations preserved in **LI DINGZUO** (3), Zhai was a follower of the images and numbers trad., see e.g. his comm. to [11.2] [YJC 9:164], and **ZHANG HUIYAN** [(3) YJC 184:38] thought he adhered to **MENG XI**'s trad. of The Changes (see **HAN YI XUE**).

(1) *Yi yi* 易義 (L), see **LU DEMING** [(1) 1:1/12B]. This is not listed in any bibl. For collections of preserved fragments, see **MA GUOHAN** (1), **HUANG SHI** (42), **ZHANG HUIYAN** (3), and **SUN TANG** (1).

ZHAI ZIXUAN 翟子玄 – see **ZHAI XUAN**.

ZHANG FAN 張璠 (4th – 5th cent.). During the Eastern Jin 東晉 (317-420), Zhang was a Clerk and Assistant in the Palace Library, where he worked on a history of the Eastern Han 東漢 (25-220) [SGZ 1:133]. Ke Shaomin 柯劭忞 (1850-1933) said, Zhang's and **WANG BI**'s teachings came from the same source and aimed to replace images and numbers with the trad. of meaning and pattern [XXSKQSTY 1:22-3]. **LI DINGZUO** (3) preserves two quotations from Zhang's lost comm.: **WEN YAN** 1 [YJC 9:32] and **XI CI** 1.6 [YJC 10:664].

(1) [*Yi*] *lüe lun* [易略論 (L), 1 *juan* [YJK 1:11/6B-7A]. For a collection of preserved fragments, see **HUANG SHI**.

(2) *Zhou yi zhu* 周易注 (L), 8 *juan* [SS-JJZ 4:909; LS: 10 *juan*] aka Zhang Fan ji jie 張璠集解 (L), 12 *juan*, **LU DEMING** [(1) 1:1/11B] aka Zhou yi ji jie 周易集解 [YJK 1:11/6B]. Lu added that this ed. complies with that of **XIANG XIU**. This is a collection of explanations of The Changes by 22—mostly little known—scholars (names are listed in **LU DEMING** [(1) 1:1/11B] and **MA GUOHAN** [(1) 190]). For collections of preserved fragments, see **MA GUOHAN** (1), **SUN TANG** (1), and **HUANG SHI** (43).

ZHANG FANG 張魴 (1st – 2nd cent.). Defender of the Dependent State of Zhangye 張掖 (in pres. 甘肅). Zhang continued the studies of his father **ZHANG XING**, which included The Changes of **LIANGQIU HE** (see **HAN YI XUE**). It is not clear how the line of transmission continued from Zhang, and he is not credited with any works on The Changes [HHS 9:2553].

ZHANG GUI 張軌 (c. 255-314), z. Shiyan 士彥, p. Wugong 武公. During the Western Jin 西晉 (265-316), Zhang held the honorific title Cavalier Attendant-in-ordinary, and in 301 he was appointed Regional Inspector of Liangzhou 涼州 (pres. Gansu 甘肅). As a loyalist to the Jin court, Zhang successfully defended the capital Chang'an 長安 after the fall of the first capital Luoyang 洛陽 in 311. The emperor offered him several titles but Zhang declined firmly and returned to Liangzhou. Following the execution of the emperor in 313, Zhang established an independent state and founded the dynasty, known as the Former Liang 前涼

(314 or 317-76), which was ruled by his descendants. His biog. contains an example of Zhang using The Changes for divination which are recorded in a manner similar to that of The Zuo Commentary 左傳 and Discourses of the States 國語, see **BIAN ZHAN** [biog. JS 7:2221-6].

(1) *Yi yi* 易義 (L) [JDSW 1:1/12A]. For a collection of preserved fragments, see **MA GUOHAN** (1). This collection has a comm. by **LIU BING**.

ZHANG HONG 張紘 (153-212), z. Zigang 子綱. Commandant for Proper Consultation under Sun Ce 孫策 (175-200) who controlled southern China. In 199 Zhang was sent on a diplomatic mission to the capital where Cao Cao 曹操 (155-220) was in charge of the government. Here Zhang was appointed Attendant Censor, but in spite of the conflict of interests, he stayed loyal to the Sun family and died as a trusted counsellor to Sun's brother, Sun Quan 孫權 (182-252), the future king of Wu 吳 (222-80). Pei Songzhi 裴松之 (372-451), the SGZ comm., quoted The Documents of Wu 吳書, which says Zhang was a student under the Erudite **HAN ZONG** and studied **JING FANG**'s trad. of The Changes and Ouyang's Documents 歐陽尚書. From other teachers Zhang also received The Han Odes 韓詩, The Records of Rituals 禮記, and The Springs and Autumns with the Zuo Commentary 春秋左傳 [SGZ 5:1243, n. 1; biog. 1243-7]. Zhang is not credited with any works on The Changes.

ZHANG HU 張弧 (9th cent.). No details of his life are recorded. Zhang allegedly forged a comm. on The Changes, which he attrib. to Zixia 子夏 (see **ZIXIA** (1)). This claim has been contested, but as the work has been lost for centuries the question will remain undecided [JYK 1:5/4A & 14/6A].

(1) *Zhou yi shang jing wang dao xiao shu* 周易上經王道小疏 (L), 5 *juan* [SS-YWZ 15:5035]; 10 *juan* [JYK 1:14/6A].

ZHANG HUIYAN 張惠言 (1761-1802). Zhang wrote several critical studies on Han 漢 (202 BCE – 220 CE) experts of The Changes, e.g. **XUN SHUANG** and **ZHENG XUAN**, but his chief interest was in the studies by **YU FAN** (164-233) whom he considered to be the transmitter of the Han orthodoxy. Works attrib. to Yu Fan were lost early on, so Zhang based his studies on the comm. fragments comp. by **LI DINGZUO** in the 8th or 9th century. Zhang believed Yu Fan's studies derived from the subtle sayings of the students of **KONG QIU**, which were transmitted by **TIAN HE**, **YANG SHU**, and **DING KUAN** through **MENG XI**.

(1) *Yi tu tiao bian* 易圖條辨, 1 *juan* [YJJC 146]. Building on earlier works by **HUANG ZONGYI**, Mao Qiling 毛奇齡 (1623-1716), Hu Wei 胡渭 (1633-1714) [YJJC 145], and Hui Dong 惠棟 (1697-1758) [YJJC 119], Zhang rejected the images and numbers theories of the Song dynasty scholars, especially the theories on the so-called river diagrams (**HE TU** and **LUO SHU**) by **CHEN TUAN** and **LIU MU**, **SHAO YONG**'s diagrams preceding and succeeding Heaven (**XIAN TIAN TU** and **HOU TIAN TU**), and **ZHOU DUNYI**'s Diagram of the Great Extreme (**TAI JI TU**).

(2) *Yi wei lue yi* 易緯略義, 3 *juan* [YJJC 161]. This is an elucidation of

philosophical and cosmological problems in the three best preserved of the eight Apocrypha of the Changes (**YI WEI** 易緯): **YI QIAN ZUO DU**, **SHI LEI MOU**, and **YI TONG GUA YAN**.

(3) **Yi yi bie lu** 易義別錄, 14 *juan* [YJJC 184]. On studies of The Changes by a number of Han scholars (see table 1).

Table 1
Contents of (3) Yi yi bie lu 易義別錄

SCHOLARS	YJJC vol. 184, pp.:
DONG YU	247-51
FAN CHANGSHENG	49-64
GAN BAO	105-62
JING FANG	65-76
LIU BIAO	208-12
LIU HUAN	258-60
LU JI	77-103
MA RONG	163-92
MENG XI	7-20
SONG ZHONG	193-208
WANG SU	213-45
WANG YI	253-8
YAO XIN	21-34
ZHAI XUAN	37-48
ZIXIA	261-75

(4) **Yu shi Yi hou** 虞氏易候, 1 *juan* [YJJC 180]. On Yu Fan's theories of 'the vital material force' (氣) of the hexagrams (**GUA QI**).

(5) **Yu shi Yi li** 虞氏易禮, 2 *juan* [YJJC 179]. On the role of The Zhou Rituals 周禮 in Yu Fan's exposition of The Changes.

(6) **Yu shi Yi shi** 虞氏易事, 2 *juan* [YJJC 179]. On how the hexagram and the line texts are used allegorical to illuminate historical events. In addition to Yu Fan, Zhang quotes Gan Bao, Zheng Xuan, Xun Shuang, **WANG BI**, and **CHENG YI**.

(7) **Yu shi Yi yan** 虞氏易言, 2 *juan* [YJJC 180]. On Yu Fan's studies of meaning and principles (**YI LI**) in the basic text of The Changes. The 1st *juan* starts at **ZHUN** [3], and the 2nd *juan* lacks the last fourteen hexagrams.

(8) **Zhou yi Xun shi Jiu jia yi** 周易荀氏九家義, 1 *juan* [YJJC 181]. On Xun Shuang's and the Nine Schools' (see **JIU JIA YI**) theories of 'ascent and descent' (升降, see **SHENG JIANG**), 'hexagram alteration' (卦變, see **GUA BIAN**), and 'waning and waxing' (消息, see **XIAO XI**), and 'line positions' (爻位, see **YAO WEI**), etc.

(9) **Zhou yi Yu shi xiao xi** 周易虞氏消息, 2 *juan* [YJJC 179]. On Yu Fan's studies of 'waning and waxing' (消息, see **XIAO XI**).

(10) Zhou yi Yu shi yi 周易虞氏義 9 *juan* [YJJC 178; Taiwan: Xin wenfeng, 1983]. Complete annot. ed. of The Changes with Yu Fan's comm. culled from LU DEMING and LI DINGZUO.

(11) Zhou yi Zheng shi yi 周易鄭氏義, 2 *juan* [YJJC 176]. On Zheng Xuan's exposition of The Changes. The 1st *juan* concentrates on images and numbers while the 2nd *juan* mainly deals with textual issues.

(12) Zhou yi Zheng Xun yi 周易鄭荀義, 3 *juan*. This title includes (8) and (11).

(13) Zhou yi Zheng zhu 周易鄭注, 12 *juan* [YJJC 175]. This is Ding Jie's 丁杰 (1738-1807) ed. of WANG YINGLIN (2) to which Zhang has made revisions.

ZHANG JI 張譏 (d. 589 or 590), z. Zhiyan 直言. Zhang is said to have been fully conversant with The Selected Sayings [of KONG QIU] 論語 and The Book of Filial Piety 孝經 at the age of fourteen. During the Chen 陳 (557-89), he became Erudite at the National University where he had studied under ZHOU HONGZHENG. Zhang had also been present at the lectures on The Changes by XIAO YAN (i.e. emperor Wu 武 of the preceding Liang 梁), and together with his teacher Zhou, he headed a group of more than 300 scholars who discussed and explained Xiao's comm. on The Changes. LU DEMING, who also studied under Zhou, was among Zhang's many students. In his studies of The Changes, Zhang was influenced by ZHENG XUAN, and his interpretations of numbers in the SHUO GUA (see CAN TIAN LIANG DI) had a great impact on ZHANG ZAI and Wang Fuzhi 王夫之 (1619-1692). KONG YINGDA included fragments of Zhang's comm. (which he referred to as Mr. Zhang 張氏) on The Changes as representative of the images and numbers trad. Besides The Changes, Zhang wrote comm. on The Documents 尚書, The Mao Odes 毛詩, The Book of Filial Piety, The Selected Sayings [of KONG QIU], Master Lao 老子, Master Zhuang 莊子, and composed several other literary works [CS 2:443-5; NS 6:1750-52].

(1) Zhou yi jiang shu 周易講疏 (*aka* Zhou yi yi 周易義 [CS 2:445; NS 6-1751]) (L), 30 *juan* [SS-JJZ 4:911]. For a collection of preserved fragments, see MA GUOHAN (1).

ZHANG JUN 張浚 (1096-1164), z. Deyuan 德遠, h. Ziyan xiansheng 紫岩先生, p. Zhongxian 忠獻. *Jinshi* degree in 1118. Zhang was highly admired as a man of integrity; he served as Grand Councilor and staged several military campaigns against the Jin 金 (Jürchen) in the north. None of these were successful, though, and he suffered severe defeat in 1163. He received the teachings of CHENG YI's students and wrote explanations to The Documents 書, The Odes 詩, The Rituals 禮, The Springs and Autumns 春秋, and The Central Harmony 中庸. It is stated that his studies of The Changes were most profound. In his studies of The [Yellow] River Diagram 河圖 (see HE TU) and The Luo [River] Document 洛書 (see LUO SHU) he followed LIU MU. Zhang is the father of ZHANG SHI 張栻 who became close friends with ZHU XI [biog. SS 32:11297-311; SYXA 2:1415-8].

(1) Yi zhuan 易傳, 10 *juan* [SS-YWZ 15:5040]. Facs. reprint: Ziyang Yi zhuan 紫岩易傳 [Taibei: Shangwu, 1983]. Zhang's biog. says he made an Yi jie 易解 and a Za shuo 雜說 [SS 32:11311]; the latter is probably *juan* 10 of (1)—entitled “Du Yi za shuo” 讀易雜說—which discusses the diagrams (圖) of LIU MU.

Lit. Franke 1976, 13-6.

ZHANG KAN 張堪 (1st cent.), z. Junyou 君游. During the reign of emperor Guangwu 光武 (25-57), Zhang was first Governor of Shu 蜀 commandery (in pres. Sichuan 四川), then appointed Cavalry General and Governor of Yuyang 漁陽 commandery in the northeast. During his period in Yuyang, he kept the Xiongnu 匈奴 tribes at bay. Zhang, who was the grandfather of the famous philosopher Zhang Heng 張衡 (78-139), received the teachings of the capital as a young man [biog. HHS 4:1100-1]. Tang Yan 唐晏 (1857-1920) listed Zhang Kan as an adherent of LIANGQIU HE's trad. of The Changes [LHSGXA 21]. However, nowhere in his biog. or elsewhere in the HHS is Zhang mentioned in connection with The Changes, let alone Liangqiu's trad.

ZHANG LUN 張倫 – see **ZHANG SHI 張氏**, def. 1.

ZHANG MAN 張滿 (3rd - 4th cent.). No details of his life are recorded.

(1) Zhou yi lin 周易林 (L), 7 *juan* [JTS-JJZ 6:2042, in The Five Agents' Category 五行類].

ZHANG SHI 張氏. Mr. Zhang.

1. Nothing is known of this Mr. Zhang who is mentioned by LU DEMING. Lu listed him as one of the nine scholars of The Changes (九家易) associated with XUN SHUANG, but was not able to identify him [(1) 1:1/12B]. Zhu Yizun 朱彝尊 (1629-1709) suggested he may be identical with a Zhang Lun 張倫 who lived between the 3rd and the 6th cent [JYK 1:10/12B].

(1) Zhang shi Yi yi 張氏易義 (L) [JYK 1:10/12B]. For fragments, see HUANG SHI (44).

2. See **ZHANG JI**.

ZHANG SHI 張棧 (1133-80), z. Jingfu 敬夫, Qinfu 欽夫, Lezhai 樂齋, h. Nanxuan xiansheng 南軒先生, p. Xuan 宣. Senior compiler in the Hall of Favoured Literature. Zhang was the son of **ZHANG JUN**, and he studied under **HU HONG**. He was a close friend of **ZHU XI**, and together with **LÜ ZUQIAN**, they were known as the three worthies of the southeast (東南三賢). Zhang studied The Selected Sayings [of **KONG QIU**] 論語 and Master Meng 孟子, and in his studies of The Changes, Zhang was chiefly guided by the Explanations of Diagram of the Supreme Ultimate 太極圖說 of **ZHOU DUNYI** [biog. SS 36:12770-75; SYXA 2:1609-36].

(1) Tai ji tu shuo 太極圖說 [SS 36:12775]. This is not listed in the bibl.

(2) *Yi shuo* 易說, 11 *juan* [JYK 1:28/1A: Not seen]. Only parts of the Wings have survived; facs. reprint: Nanxuan *Yi shuo* 南軒易說 [Taipei: Shangwu, 1983].
Lit. Franke 1976, 11-13; Hervouet 1978, 12.

ZHANG XING 張興 (d. 71), z. Junshang 君上. Erudite and in 67 appointed Junior Mentor of the Heir Apparent. He studied The Changes of **LIANGQIU HE** (see **HAN YI XUE**) and transmitted his studies to his son **ZHANG FANG**. Zhang Xing was renowned as the Master of the Liangqiu trad., and he is said to have had close to 10,000 students. He is not credited with any works on The Changes [biog. HHS 9:2552-3].

ZHANG XINGCHENG 張行成 (12th cent.), z. Zinao 子鎬 (or Wennao 文鎬), h. Guanwu xiansheng 觀物先生. During the period 1131-62, Zhang was appointed Administrator in charge of the Imperial Hunting Chariots in Chengdu 成都. Later he became Director of the Ministry of War. Zhang, who received The Changes from **QIAO DING**, is said to have studied The Changes in reclusion for ten years, and subsequently he composed (6) to elucidate the studies of **YANG XIONG**, (7) to expound the studies of **WEI YUANSONG**, (3) to explain the studies of **SIMA GUANG**, and (1) and (2) to accompany the studies of **SHAO YONG**, the latter being the main influence on Zhang. In (5) Zhang comp. all comm. from **CHEN TUAN** to Shao Yong on the numbers of the Diagram Preceding Heaven 先天圖 (see **XIAN TIAN TU**). In 1166 Zhang presented his studies to the court for which he was awarded the title Auxiliary in the Hall of Benevolent Rules [SS 38:13461; SYXA 4:2616-8].

(1) *Huang ji jing shi Guanwu wai pian yan yi* 皇極經世觀物外篇衍義, 9 *juan* [Taipei: Shangwu, 1983], based on the SKQS ed. comp. from the YLDD.

(2) *Huang ji jing shi suoyin* 皇極經世索引, 2 *juan* [Taipei: Shangwu, 1983] based on the SKQS ed. comp. from the YLDD.

(3) *Qian xu yan yi* 潛虛衍義 (L), 16 *juan* [SYXA 4:2616].

(4) *[Yi] shu yan* [易]述衍 (L), 18 *juan* [SS-YWZ 15:5039].

(5) *[Yi] tong bian* [易]通變, 48 *juan* [SS-YWZ 15:5039], 40 *juan* [JYK 1:26/1A]. Facs. reprint in 40 *juan* [Taipei: Shangwu, 1983].

(6) *Yi xuan* 翼玄, 12 *juan* [Taipei: Shangwu, 1983], based on the SKQS ed. comp. from the YLDD.

(7) *Yuan bao shu zong yi* 元包數總義, 2 *juan* [SS-YWZ 15:5039]. Facs. reprint [YJJC 155].

ZHANG YU 張禹 (d. 5 BCE), z. Ziwen 子文, p. Jiehou 節侯. Counselor-in-Chief. During the reign of emperor Yuan (48-33 BCE), Zhang was teaching The Selected Sayings [of **KONG QIU**] 論語 to the heir apparent, and he played an important role in the formation and transmission of both this work and The Book of Filial Piety 孝經 [HS 6:1716-9]. He was also renowned for his skills in divination, and together with **LU BO**, he received The Changes from **SHI CHOU**. Zhang passed it on to **PENG XUAN** and **DAI CHONG**; he is not credited with any works on The Changes [biog. HS 10:3347-52]. See **HAN YI XUE**.

ZHANG ZAI 張載 (1020-77), z. Zihou 子厚, h. Hengqu xiansheng 橫渠先生. *Jinshi* degree in 1057. Zhang was Administrator in Charge of the Law in Qizhou 祁州 (in pres. Hebei 河北) and Magistrate of Yunyan 雲巖 (in pres. Shanxi 山西). In 1068 Zhang was appointed Editing Clerk in the Institute for the Veneration of Literature. However, in 1070, being at odds with the reformer **WANG ANSHI**, Zhang decided to retire and concentrate on teaching. Zhang, who was the uncle of Cheng Hao 程顥 (1032-85) and **CHENG YI**, had acquainted himself with both Daoism and Buddhism, but his studies centered on **KONG QIU** and Master Meng 孟子, and besides The Changes, which was his point of departure, Zhang studied The Central Harmony 中庸. In his studies of The Changes, Zhang belonged to the meaning and pattern trad., although he differed in the respect that he considered vital material force (氣, see **QI**), and not 'pattern' (理, see **LI**), as the basis for everything. To Zhang vital material force was identical with 'the great void' (太虛, see **TAI XU**) from which everything evolves through transformations. Zhang's thoughts had a great impact on later scholars, especially Wang Fuzhi 王夫之 (1619-92). Besides his work on The Changes, Zhang wrote Correcting the Ignorant Youth 正蒙 (which contains some of his metaphysical and cosmological discussions of The Changes [Zhang Zai 1959]) and The Western Inscription 西銘 [biog. SS 36:12723-5; SYXA 1:662-777]. See **LI XINCHUAN**.

(1) Yi shuo 易說, 10 *juan* [SS-YWZ 15:5037] aka Hengqu Yi shuo 橫渠易說 [JYK 1:19/6A-6B]. Facs. reprint in 3 *juan* [Shanghai: Guji, 1989]; Hengqu xiansheng Yi shuo 橫渠先生易說, 3 *juan* [YJJC 13].

Lit. Franke 1976, 39-43; Fung 1953, 477-98; Hervouet 1978, 3 & 218f.; Kasoff 1984.

ZHAO BIN 趙賓 (2nd – 1st cent. BCE). No details of Zhao's life are known except that he was from Shu 蜀 (in pres. Sichuan 四川). Zhao is mentioned in the biog. of **MENG XI** who received his teachings of The Changes. Zhao is said to have adorned the text, and his arguments were so clever and ingenious that no scholars of The Changes were able to rebuke them. Instead they dismissed him as deviating from the ancient methods, and after Zhao's death no-one was able to continue his teaching. Meng Xi refused to have anything to do with it so it fell into oblivion [HS 11:3599; JYK 1:8/2B-3A].

(1) Yi lun 易論 (L), [JYK 1:8/2B].

ZHAO LI 昭力 – see **MIAO HE ZHAO LI**.

ZHAO RUMEI 趙汝楨 (13th cent.). *Jinshi* degree between 1253 and 1258. Zhao served as Vice Director of the Ministry of Revenue under emperor Lizong 理宗 (r. 1225-64). He is the son of **ZHAO SHANXIANG**, whose teachings he received, and a descendant of emp. Taizong 太宗 (r. 976-97). Zhao is not mentioned in the SS so little is known of his life [JYK 2:36/1A-2B]. Zhao adhered to the images and numbers trad., and his studies of The Changes focused on all aspects of 'line positions' (爻位, see **YAO WEI**), 'hexagram alteration' (卦變,

see **GUA BIAN**), ‘substance and function’ (體用, see **TI YONG**), ‘the numbers of the great expansion’ (大衍之數, see **DA YAN ZHI SHU**), and diagrams (圖, see **TU**).

(1) Shi zong 筮宗, 3 *juan* [JYK 2:36/2A]. Facs. reprint in 1 *juan* [YJJC 154]. See also (3).

(2) Yi ya 易雅, 1 *juan* [JYK 2:36/1B]. See (3).

(3) Zhou yi ji wen 周易輯聞, 6 *juan* [JYK 2:36/1A]. Facs. reprint in 6 + 2 *juan* incl. (1) & (2) [Taipei: Shangwu, 1983].

ZHAO RUI 趙葵 (8th cent.), z. Dabin 大賓. Zhao was an expert in military strategy and wrote a Book on Advantages and Disadvantages 長短經. Between 713 and 741 he was summoned to court, but he managed to avoid going [JYK 1:14/5B].

(1) Zhu Guan Ziming Yi zhuan 注關子明易傳, 1 *juan* [JYK 1:14/5B]. Facs. reprint: Guan shi Yi zhuan zhu 關氏易傳注 [YJJC 182]. This is a comm. on **GUAN LANG** (1).

ZHAO SHANXIANG 趙善湘 (12th – 13th cent.), z. Qingchen 清臣. Jinshi degree in 1196. Zhao, who descended from emp. Taizong 太宗 (r. 976-97), was an Auxiliary Academician and Grand Academician of the Hall for Aid in Governance. He wrote comm. on The Four Books 四書 (see **SI SHU**) and The Springs and Autumns 春秋 [biog. SS 35:12402]. All his works on The Changes are lost, but his teachings were passed on to his son **ZHAO RUMEI** whose works have survived. These all belong to the images and numbers trad.

(1) Xue yi bu guo 學易補過 (L), 6 *juan* [SS 35:12402; JYK 1:34/8B].

(2) Zhou yi huo wen 周易或問 (L), 4 *juan* [SS 35:12402; JYK 1:34/8A].

(3) Zhou yi xu wen 周易續問 (L), 8 *juan* [SS 35:12402; JYK 1:34/8A].

(4) Zhou yi yue shuo 周易約說 (L), 8 *juan* [SS 35:12402] aka Zhou yi shuo yue 周易說約 [JYK 1:34/8A].

(5) Zhou yi zhi wen 周易指問 (L), 4 *juan* [SS 35:12402; JYK 1:34/8A].

ZHAO WEN 趙溫* (137-208), z. Zirou 子柔. Minister of Education and Overseer of the Imperial Secretaries. A comm. on **DA GUO** [28.6] ䷌ attrib. to Zhao recorded in the HHS is incl. in **WANG RENJUN** (1) under the title Mr. Zhao’s Explication of the Changes of Zhou 周易趙氏義 [HHS 2:377; 4:949-50].

* Not to be confused with the person by the same name who served as Governor of Shu 蜀 commandery (in pres. Sichuan 四川) during the reign of emperor Huan 桓 (147-67 CE) [HHS 10:2843].

ZHE 折. To break, to destroy. This refers to an exposition of The Changes attrib. to **YU FAN** who based it on ‘line positions’ (爻位, see **YAO WEI**) and ‘the images of the eight trigrams’ (八卦象, see **BA GUA XIANG**). If a line in a hexagram had lost position (失位) or had changed (變), it could in the process have broken or destroyed the image of the constituent trigram of which it was a

part. E.g. Yu Fan's comm. on the second sentence in LÜ [10.3] ䷮, "He is lame but walking" (跛而履), goes:

SONG's [6] ䷮ [lower trigram] KAN ䷜ is dragging. When [the lower trigram of Lü] has changed into ZHEN ䷲, it is feet. The feet are dragging, therefore it says, 'He is lame but walking'. Common officials often used DUI ䷇ punishment to paralyse. *Dui* breaks the feet of *Zhen*. It is the executioner who suffers the punishment of severed feet, it is not the lame.

訟坎爲曳變震時爲足足曳故曰跛而履俗儒多以兌刑爲跛兌折震足爲刑人見刑斷足者非爲跛也 [YJJC 9:154].

The rationale of this is that Yu Fan interpreted LÜ [10.3] ䷮ as having evolved from SONG [6] ䷮ by the changing of the bottom line. Lü's lower trigram was, therefore, 'originally' KAN ䷜ (as in *Song*), and *Kan* symbolizes 'dragging' (曳) [SHUO GUA 14]. However, the 2nd line of LÜ [10.3] ䷮ is a *yang* line which has lost position (失位) because it is in an even *yin* position, and therefore it must 'go to the correct position' (之正, see ZHI ZHENG), i.e. change into its opposite. This is how ZHEN ䷲ appears in the equation, and *Zhen* symbolizes 'feet' (足) [SHUO GUA 8 & 11]. But as the lower trigram of LÜ [10.3] ䷮ is, in fact, DUI ䷇, *Dui* destroys this image, and *Dui* symbolizes 'destruction' (折) [SHUO GUA 17].

There are plenty of examples of this line of reasoning in Yu Fan's comm., see e.g. [14.3], [14.4], & [39.2] [YJJC 9:191 & 401f.].

ZHEN 震, ䷲

(1) Hexagram no. 51/25. One of 'the eight pure (unmixed) hexagrams' (八純卦, see BA CHUN GUA).

The hexagram figure consists of ZHEN 震 below ZHEN 震. This conveys the image of continuous thunder [DA XIANG].

The interlocking trigrams are GEN ䷋ below KAN ䷜, joined they constitute JIAN [39] ䷳, see HU TI.

The containing trigrams: ZHEN ䷲ contains KAN ䷜ and GEN ䷋, see BAO TI.

Zhen is laterally linked with XUN [57] ䷮, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Zhen* heads its own *yang* palace and belongs to the 10th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Zhen* is one of the 'four principal hexagrams' (四正卦) and governs the 1st, 2nd, and 3rd months, see GUA QI.

This is a 'warp hexagram' (經卦), see JING GUA 經卦, def. 2.

(2) Trigram ䷲. This trigram symbolizes movement [SHUO GUA 6], dragon [SHUO GUA 7], feet [SHUO GUA 8], first number obtaining a male, older son [SHUO GUA 9], thunder, dragon, dark yellow, to blossom, big road, older

son, cutting through and fierce, green bamboo shoot, sedge and reed, a horse that is good at neighing, a horse with a white left hind leg, a trampler, a horse with a white spot on the forehead, crops reversing production, its utmost is strong, luxuriant and fresh [SHUO GUA 12]. Acc. to YU FAN, Di Yi 帝乙 of TAI [11.5] and GUI MEI [54.5] is symbolized by the trigrams ZHEN ䷲ (= Di) and KUN ䷁ (= Yi) [YJJC 9, 168].

Zhen occurs as the lower trigram in hexagrams [3], [17], [21], [24], [25], [27], [42], and [51], and as the upper trigram in [16], [32], [34], [40], [51], [54], [55], and [62].

ZHEN 貞. 'Divination', 'correct', 'true', see YUAN HENG LI ZHEN.

ZHEN DEXIU 真德秀 (1178-1235), z. Jingyuan 景元 (later changed to Xiyuan 希元), h. Xishan 西山, p. Wenzhong 文忠. Jinshi degree in 1199. Zhen later also passed the Erudite Literatus exam. He held various offices including Provisional Minister at the Ministry of Revenue. Zhen was a devoted follower of ZHU XI's teachings and friends with WEI LIAOWANG. Among his many writings on ethics and statecraft is an exposition of The Great Learning 大學 [biog. SS 37:12957-65; SYXA 4:2695-2708].

(1) Fu gua shuo 復卦說, 1 juan [SS-YWZ 15:5041]. Incl. in various eds. of Zhen's collected works.

Lit. de Bary 1993; Franke 1976, 88-90; Hervouet, 1978, 45-6, 215-6.

ZHEN GONG GUA 震宮卦. The hexagrams of Zhen's palace, see table 1 and BA GONG GUA.

Table 1
The Hexagrams of Zhen's Palace 震宮卦

Upper gen.	1st gen.	2nd gen.	3rd gen.	4th gen.	5th gen.	Roaming souls	Returning souls
							
ZHEN	YU	XIE	HENG	SHENG	JING	DA GUO	SUI
[51]	[16]	[40]	[32]	[46]	[48]	[28]	[17]

ZHEN GUA 貞卦. Lit. 'the oracular trigram'. ZHU XI's term for the lower trigram which in some cases substituted for the original hexagram (本卦, see BEN GUA), see BIAN ZHAN and SHANG GUA, table 1.

ZHEN JI 貞吉. The divination was auspicious. Of the approx. 150 occurrences of 吉, which is the only technical term in The Changes denoting a truly positive result of a divination, about a third is preceded by 貞. In CHENG YI's exposition, the expression was interpreted as being 'correct and thus auspicious', i.e. when the central lines (no. 2 and 5) of the constituent trigrams of a hexagram

are in correct positions, it is auspicious. See e.g. his comm. on BI [8.2] ䷗. *Bi* has the 2nd *yin* line and the 5th *yang* line in correct positions, and there is correspondence (應) between them, so they are 'correct and thus auspicious' [YJC 15:58]. See YAO WEI.

Lit. Kunst 1985, 161-3 & 200-211.

ZHENJIAN XIANSHENG 貞簡先生 – see LIU HUAN.

ZHENJIE XIANSHENG 貞節先生 – see FAN RAN.

ZHENG GUA 正卦. The principal trigrams or hexagrams.

1. The principal hexagram, see **BEN GUA**, or the principal trigrams, see **HU TI**.

2. The principal hexagrams, see **SI ZHENG GUA**.

3. The principal trigrams or hexagrams, i.e. the four trigrams and the eight hexagrams which do not produce new trigrams or hexagrams when turned upside down: **QIAN** ䷀, **KUN** ䷁, **KAN** ䷜, **LI** ䷔, **QIAN** [1] ䷀, **KUN** [2] ䷁, **YI** [27] ䷄, **DA GUO** [28] ䷛, **KAN** [29] ䷜, **LI** [30] ䷔, **ZHONG FU** [61] ䷆, and **XIAO GUO** [62] ䷥.

ZHENG KANGCHENG 鄭康成 – see **ZHENG XUAN**.

ZHENG RUXIE 鄭汝諧 (12th – 13th cent.), z. Shunju 舜舉, self h. Donggu jushi 東谷居士. Acc. to one source, Zheng was Edict Attendant in the Hall of Excellent Counselling. In his studies of The Changes, Zheng followed the teachings of **CHENG YI**. Zheng also studied The Selected Sayings [of **KONG QIU**] 論語 [JYK 1:34/5A-6B; ZMTY 1:3/9B-10A].

(1) *Yi Yi zhuan* 易翼傳, 2 *juan* [SS-YWZ 15:5040]. Facs. reprint [Taipei: Shangwu, 1983] & Donggu Yi Yi zhuan 東谷易翼傳 [YJC 26].

ZHENG WEI 正位. The correct positions [WEN YAN 2, TUAN, DA XIANG, XIAO XIANG]. This refers to an exposition of the hexagrams based on the positions of *yin* (broken) and *yang* (solid) lines. The *yin* lines are considered to be in correct position in lines nos. 2, 4, and 6 counted from the bottom up, and the *yang* lines are in correct positions in lines nos. 1, 3, and 5. Thus **JI JI** [63] ䷢ is the epitome of correct positions whereas **WEI JI** [64] ䷢ has no lines in correct positions. This is also known as 'attain the correct [position] (得正)', 'attain the matching [positions]' (得當), 'matching positions' (當位), or 'attain the positions' (得位). See YAO WEI.

ZHENG XUAN 鄭玄 (127-200), z. Kangcheng 康成. Scholar and comm. Chamberlain for the National Treasury. Having held an inferior position in his youth, Zheng began studying the 'new text' (今文, see **HAN YI XUE**) eds. of The Classics 經 (see **JING**) at the National University and received **JING FANG**'s trad. of The Changes (see **HAN YI XUE**) from **DIWU YUANXIAN**. Zheng also

studied the 'old text' (古文) eds. under **MA RONG** and became acquainted with **FEI ZHI**'s trad. of *The Changes* (see **HAN YI XUE**). Like **Fei Zhi**, **Zheng** is credited with splitting up the **TUAN ZHUAN** and the **XIANG ZHUAN** and inserting these comm. into the basic text [SGZ 1:136]. **Zheng** himself became a teacher and had several thousands of students. He had an extensive understanding of both text traditions, and while he leaned towards the old text eds., he is also credited with comm. on new text eds. and *The Apocrypha* 緯 (see **WEI SHU** and **YI WEI**). **Zheng** was also well-versed in astronomy, calendars, and mathematics and has written comm. on works on these subjects as well as comm. on *The Classics*. **Zheng** is arguably the greatest scholar of the Eastern Han 東漢 (25-220) period and has had a tremendous impact on his posterity. His studies of *The Changes* are typical of the images and numbers trad. and are based on the correlations between 'the hexagram lines and the temporal divisions' (爻辰, see **YAO CHEN**) and various correlations involving the five agents (五行, see **WU XING**). His influence is especially felt in the studies of diagrams (圖, see **TU**) during the early Song dynasty, see e.g. **WANG YINGLIN** (2) [biog. HHS 5:1207-13]. See also **LI DINGZUO**.

(1) *Ji Ma Zheng er Wang jie* 集馬鄭二王解 (L), 10 *juan* [LS, see SS-JJZ 4:909].

(2) *Jiu gong xing qi jing* 九宮行基經 (L), 3 *juan* [JTS-JJZ 6:2042; XTS-YWZ 5:1552].

(3) *Zheng shi Bian zhong bei zhu* 鄭氏辨終備注, 1 *juan* [YJJC 160]. **Zheng**'s alleged comm. on **BIAN ZHONG BEI**.

(4) *Zheng shi Ji lan tu zhu* 鄭氏稽覽圖注, 2 *juan* [YJJC 159]. **Zheng**'s alleged comm. on **YI WEI JI LAN TU**.

(5) *Zheng shi Kun ling tu zhu* 鄭氏坤靈圖注, 1 *juan* [YJJC 161]. **Zheng**'s alleged comm. on **KUN LING TU**.

(6) *Zheng shi Qian Kun zuo du zhu* 鄭氏乾坤鑿度注, 2 *juan* [YJJC 158]. **Zheng**'s alleged comm. on **QIAN KUN ZUO DU**.

(7) *Zheng shi Qian zuo du zhu* 鄭氏乾鑿度注, 2 *juan* [YJJC 157]. **Zheng**'s alleged comm. on **YI QIAN ZUO DU**.

(8) *Zheng shi Shi lei mou zhu* 鄭氏是類謀注, 1 *juan* [YJJC 161]. **Zheng**'s alleged comm. on **SHI LEI MOU**.

(9) *Zheng shi Tong gua yan zhu* 鄭氏通卦驗注, 2 *juan* [YJJC 160]. **Zheng**'s alleged comm. on **YI TONG GUA YAN**.

(10) *Zhou yi Ma Zheng er Wang si jia ji jie* 周易馬鄭二王四家集解 (L), 10 *juan* [SS-JJZ 4:909].

(11) *Zhou yi [zhu]* 周易[注] (L), 9 *juan* [SS-JJZ 4:909], 10 *juan* [XTS-YWZ 5:1424]. Comm. by **Zheng**.

For fragments, see **HUANG SHI** (46), **SUN TANG** (1), **ZHANG HUIYAN** (12) & (13), and **Hui Dong** 惠棟 (1697-1758), *Yi Han xue* 易漢學, 8 *juan* [YJJC 119], *Zeng bu Zheng shi Zhou yi* 增補鄭氏周易 [YJJC 175; Taipei: Shangwu, 1983. This is a revised and enlarged ed. of **WANG YINGLIN** (2)], and *Zheng shi Zhou yi yao chen tu* 鄭氏周易爻辰圖 [YJJC 146].

ZHENG YUE GUA 正月卦. The hexagram(s) of the 1st month.

1. In the sequence of ‘waning and waxing hexagrams’ (消息卦), this is **TAI** [11] ䷊, see **XIAO XI GUA**.

2. In the arrangement of ‘the hexagrams of the eight palaces’ (八宮卦), this refers to **TAI** [11] ䷊, **XIAN** [31] ䷋, **HENG** [32] ䷟, and **JI JI** [63] ䷥, which belong to the hexagrams of ‘the 3rd generation’ (三世), and to **TONG REN** [13] ䷌, **DA YOU** [14] ䷛, **GU** [18] ䷮, and **JIAN** [53] ䷦, which belong to the hexagrams of ‘the returning souls’ (歸魂), see **BA GONG GUA**.

3. In the correlations of ‘the hexagrams and the vital material force’ (卦氣), this refers to **XIAO GUO** [62] ䷛, **MENG** [4] ䷃, **YI** [42] ䷄, **JIAN** [53] ䷦, and **TAI** [11] ䷊, see **GUA QI**.

ZHENG ZHONG 鄭眾 (d. 83), z. Zhongshi 仲師. Chamberlain for the National Treasury between 76 and his death. Zheng was well-versed in calendars and The Zuo Commentary 左傳, and he was said to combine a thorough understanding of The Changes and The Odes 詩 [biog. HHS 5:1224-6]. Together with **CHEN YUAN**, Zheng transmitted the ‘old text’ (古文, see **HAN YI XUE**) trad. of **FEI ZHI**’s Changes (see **HAN YI XUE**); however, it is not clear how the line of transmission continued [HHS 9:2554].

(1) Zhou yi Zheng sinong zhu 周易鄭司農注 (L), 1 *juan*. Quotations exist in **SHI ZHENG** (1). Fragments collected in **WANG RENJUN** (1). No works on The Changes by Zheng is listed prior to the 19th cent.

ZHI 志. Aspiration [**XIAO XIANG**]. When two lines in a hexagram correspond (應) to each other, the aspiration of one line may be shared by the other. The corresponding positions in a hexagram are nos. 1 and 4, nos. 2 and 5, and nos. 3 and 6. When the first line of a pair is a *yin* (broken) line and the second is a *yang* (solid) line—or vice versa—the lines are said to correspond, whereas two *yin* lines or two *yang* lines in corresponding positions indicate ‘absence of correspondence’ (無應). The expression ‘the aspiration is in the inner/lower [trigram]’ (志在內/下) may occur in the *Xiao xiang* comm. on a line in the outer/upper trigram, and the expression ‘the aspiration is in the outer [trigram]’ (志在外) occurs in the comm. on a line the lower trigram. E.g. **XIANG** 31.1—comm. on **XIAN**’s [31.1] ䷋ “It affects¹ his toes” (咸其拇)—says, “The aspiration is in the outer [trigram]” (志在外), which **CHENG YI** explained, “The movement of the 1st [line’s] aspiration resonates in the 4th line” (初志之動感於四也) [YJJC 15:155]. These expressions occur in **XIANG** 11.1, 12.1, 19.6, 31.1, 39.6, 47.4, & 59.3. See **YAO WEI**.

¹ Following the comm. trad. reading 感 for 咸.

ZHI 支 – see **GAN ZHI**.

ZHI 止. Standing still. A characteristic associated with the trigram **GEN** ䷲ [TUAN 52; SHUO GUA 6].

ZHI BIAN 之變. Going and transforming, see **ZHI ZHENG**.

ZHI GUA 之卦. Lit. 'the going hexagram', the derived (or the derivative) hexagram. Also known as 'the altered hexagram' (變卦) or 'the moved hexagram' (動卦). The instances of divination with The Changes recorded in The Zuo Commentary 左傳 and Discourses of the States 國語 are generally introduced with the formula "meeting (遇) Hexagram1 之 Hexagram2". Traditionally, *zhi* 之 has been interpreted as a verb meaning 'to go to', so the formula has been understood as "Hexagram1 going to (i.e. changing into) Hexagram2." Consequently, Hexagram1 was called 'the original hexagram' (本卦) and Hexagram2 became known as the derived hexagram (之卦). See **BIAN ZHAN**.

ZHI SHI 治世. The governing generation, **JING FANG**'s [YJC 177:12] term for 'the hexagram ruler' (卦主, see **GUA ZHU**) in his arrangement of 'the hexagrams of the eight palaces', see **BA GONG GUA**.

ZHI XUN 摯恂 (1st cent. – 2nd cent.), z. Jizhi 季直. Zhi lived a life in retirement at Nanshan 南山 (in pres. 陝西) where he taught 'the arts of the Confucian scholars' (儒術), and he did not respond to summons from court. One of his students was **MA RONG**. Tang Yan 唐晏 (1857-1920) listed Zhi as an adherent of **FEI ZHI**'s trad. of The Changes [LHSGXA 53].

ZHI ZHENG 之正. Going to the correct [position]. This is an expression used by **YU FAN** in his exposition of the hexagrams based on the positions of *yin* (broken) and *yang* (solid) lines. A *yin* line is considered to be in a correct position in positions 2, 4, and 6 counted from the bottom up, and a *yang* line is in a correct position in positions 1, 3, and 5. If a *yin* line is in an odd position or a *yang* line is in an even position, the line is considered to have 'lost the correct [position]' (失正). This is an inauspicious situation, but it can be changed if the line goes to the correct position which may happen in one of two ways: The line, which has lost the correct position, may change into its opposite, in which case the position will be correct, or it may exchange positions with another line that has lost position, which is referred to as 'going and transforming' (之變). See e.g. Yu Fan's comm. on **GUAI** [43.4] ䷢ and **MENG** [4.0] ䷃ [YJC 9:95 & 442]. See also **ZHE** and **YAO WEI**.

ZHIJIANG XIANSHEG 直講先生 – see **LI GOU**.

ZHISHAN XIANSHEG 鷹山先生 – see **YOU ZUO**.

ZHONG 終 – see **SHI ZHONG**.

ZHONG FU 中孚, ䷼

Hexagram no. 61/61.

The hexagram figure consists of DUI 兌 below XUN 巽. This conveys the images of the wind above the marsh [DA XIANG] and joy [TUAN].

The interlocking trigrams are ZHEN 震 below GEN 艮, joined they constitute YI [27] ䷗, see HU TI.

The containing trigrams: QIAN 乾 contains GEN 艮 and ZHEN 震, see BAO TI.

Zhong fu is laterally linked with XIAO GUO [62] ䷗, see PANG TONG GUA.

In the hexagram arrangement of 'the eight palaces' (八宮), *Zhong fu* belongs to 'the roaming souls' (游魂) of GEN's palace and the 8th month, see BA GONG GUA.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Zhong fu* is one of 'the three dukes' (三公) hexagrams and belongs to the 11th month, see GUA QI.

This is a 'weft hexagram' (緯卦), see JING GUA 經卦, def. 2.

ZHONG GUA 中卦. The middle hexagrams. This refers to the hexagrams that correspond to the middle of the three '5-day periods' (候) that constitute a solar interval in the system of 'the hexagrams and the vital material force' (卦氣). In this system the middle hexagrams are those belonging to 'the great officials' (大夫) and 'the sovereign' (辟), i.e. 'the son of Heaven' (天子), see GUA QI.

ZHONG GUA 終卦. The last hexagram(s).

1. This may simply refer to the last hexagram(s) of a sequence of hexagrams, thus e.g. WEI JI [64] ䷶ is the last hexagram in the received ed. of The Changes whereas YI [42] ䷗ is the last in the sequence of the silk ms. (帛書, see BOSHU YI). In the arrangement attrib. to JING FANG, the last hexagram is GUI MEI [54] ䷫ [YJJC 177:101].

2. This refers to the hexagrams (or the parts of the hexagrams) that correspond to the last of the three '5-day periods' (候) that constitute a solar interval in the system of 'the hexagrams and the vital material force' (卦氣). In this system the last hexagrams are those belonging to 'the nine ministers' (九卿) and the lower trigrams of the hexagrams belonging to 'the feudal lords' (諸侯), see GUA QI.

ZHONG TIAN YI 中天易. The Changes Within Heaven.

1. Acc. to GAN BAO this is a reference to The Changes associated with the Divine Husbandman 神農 (see SHEN NONG) [He Kai 1983], see SAN YI.

2. Acc. to SHAO BOWEN this refers to The Return to the Hidden 歸藏 (see GUI ZANG) which he associated with the Yellow Thearch 黃帝 (see HUANG DI) [Wu Hua 1993, 671], see SAN YI.

ZHONG WEI 中位. The central positions.

1. This may refer to the two positions in the middle of a hexagram (i.e. nos. 3 and 4), see Mao Qiling 毛奇齡 (1623-1716) [YJJC 117:4]. See YAO WEI.

2. This may refer to the central positions in a hexagram's constituent trigrams, i.e. positions nos. 2 and 5, see Mao Qiling 毛奇齡 (1623-1716) [YJJC 117:4]. See YAO WEI.

ZHONG WEI 終位. The last position. This refers to the top positions of a hexagram (no. 6) or a trigram (no. 3). These are also known as 'the upper positions' (上位). See YAO WEI.

ZHONG YAO 中爻. The central lines. The expression originates in XI CI 2.7.

1. This may refer to the central lines in a hexagram's constituent trigrams, i.e. lines 2 and 5, see KONG YINGDA [(2) YJJC 4:425]. See YAO WEI.

2. This may refer to the four middle lines of a hexagram (i.e. no. 2 through 5), see CUI JING [YJJC 10:797]. By the same token, to the Song 宋 (960-1279) scholars the expression came to refer to the two 'interlocking trigrams' (互體, see HU TI) of a hexagram. These are composed of lines 2-4 and 3-5, respectively. See e.g. ZHU ZHEN [(1) YJJC 21:804].

ZHONG ZHENG 中正. Being central and correct [TUAN, XIAO XIANG, WEN YAN]. This refers to a *yin* line being in no. 2, which is its correct position, or a *yang* line being in no. 5 which is its correct position. [TUAN 6, 10, 13, 20, 30, 42, 44, 57, 60; XIANG 5.5, 6.5, 16.2, 35.2, 44.5, 48.5, 52.5; WEN YAN 1]. See also KONG YINGDA [(2), YJJC 4:85] and YAO WEI.

ZHOU BA 周霸 (2nd cent. BCE). Zhou served as Administrator of Jiaoxi 膠西 commandery (in pres. Shandong 山東). He received The Changes from WANG TONG, and it is said he received high office by means of his knowledge of it [SJ 10:3127; HS 11:3597; HSBZ 2:1516]. It is not clear how the line of transmission continued from Zhou, and he is not credited with any works on The Changes.

ZHOU CHOU 周醜 – see ZHOU SHU.

ZHOU DUNYI 周敦頤 (1017-73), (orig. name Dunshi 敦實) z. Maoshu 茂叔, h. Lianxi xiansheng 濂溪先生, p. Yuangong 元公. Zhou held various offices including Administrator of Nankang 南康 Military Prefecture (in pres. Jiangxi 江西). Zhou was the teacher of Cheng Hao 程顥 (1032-85) and CHENG YI whose influence on Song scholars was decisive. In his studies of The Changes, Zhou explained the Wings in the light of the principles of The Central Harmony 中庸, especially stressing 'sincerity' (誠) as the basis of 'the five constants' (五常, see WU CHANG). However, his reputation as a scholar of The Changes is inextricably linked with his role in the transmission of The Diagram of the Great Extreme (太極圖, see TU and TAI JI TU) and his explanation of the diagram which is a very short treatise of less than 250 characters, see (1) below. The cosmology Zhou read into the diagram, which originated in Daoist circles and seems to have been inspired by Chan 禪 Buddhism as well, has had a tremendous influence on both Song scholars and those of later periods,

especially Huang Zongyan 黃宗炎 (1616-1686) and Mao Qiling 毛奇齡 (1623-1716) [biog. SS 36:12710-13; SYXA 1:481-525].

(1) *Tai ji tu shuo* 太極圖說, 1 *juan*. This is included in The Complete Works of Master Zhou 周子全書 by Dong Rong 董榕 (1711-60). The text with comm. by ZHU XI constitutes *juan* 1 and 2 while *juan* 3-6 contains discussions on the diagram by Zhu Xi, ZHANG SHI 張栻, and HU HONG [ZZMJ 33:59-73, 127-58]. *Juan* 7-10 contains (2) below [ZZMJ 33:73-126].

(2) *Yi tong* 易通, 1 *juan* [JYK 1:19/1A] aka *Tong shu* 通書, 40 *pian* [SS 36-12712]. Reprint in *Zhou zi quan shu* 周子全書 [Taipei: Guangxue, 1971]. This may also be referred to as *Lianxi tong shu* 濂溪通書. See also (1).

Lit. Franke 1976, 277-81; Fung 1953, 434-51; Hervouet 1978, 216f.; Kim 1996.

ZHOU GONG 周公. The Duke of Zhou. His name was Ji Dan 姬旦, and he was the son of the Cultured King 文王 (see WEN WANG) and brother of the Martial King 武王, who completed the conquest of the Shang 商 (c. 1600-1040s BCE). After the death of the Martial King, the Duke of Zhou acted as regent for seven years until the heir apparent came of age. Acc. to MA RONG, the Duke of Zhou was the author of The Line Remarks 爻辭 (see YAO CI) while his father, the Cultured King, was the author of The Deciding Remarks 彖辭 (see TUAN CI), see MA GUOHAN [(1) 108]. Although few modern scholars would agree, these attrib. became generally accepted, and they do reflect an early awareness of the composite nature of The Changes.

ZHOU HONGZHENG 周宏正 (496-574), z. Sixing 思行, p. Jian zi 簡子. Zhou is said to have fully comprehended Master Lao 老子 and The Changes at the age of nine, and at fourteen he enrolled as a Student at the National University, where he subsequently lectured and became an Erudite of The Changes. Upon request he was commissioned—together with his student ZHANG JI—to head a group of more than 300 scholars to discuss and explain the WEN YAN and XI CI comm. by XIAO YAN (i.e. emperor Wu 武 of Liang 梁 502-57). Zhou had previously written explanations to Xiao's comm. on The Changes in 50 sections. Another well-known student of Zhou was LU DEMING (four quotations of Zhou are incl. in LU DEMING (1)). Zhou is also quoted in KONG YINGDA (2), where he is referred to as Mr. Zhou 周氏. Zhou is said to have been good at divination based on meteorology (占候), and in his studies of The Changes, he was influenced by WANG BI, ZHENG XUAN, and WANG SU. Surviving fragments of his work show he correlated the so-called 'four virtues' (四德, see YUAN HENG LI ZHEN) with attrib. of Heaven, earth, and man. He also arranged the hexagram sequence of the XU GUA into six groups known as 'the six gateways' (六門, see LIU MEN). Besides The Changes, Zhou wrote comm. on The Selected Sayings [of KONG ZI] 論語, Master Lao, Master Zhuang 莊子, and The Book of Filial Piety 孝經 [biog. CS 2:305-10; NS 3:897-900].

(1) *Zhou yi yi shu* 周易義疏 (aka *Zhou yi jiang shu* 周易講疏 [CS 2:310; NS 3:900]) (L), 16 *juan* [SS-JJZ 4:912]. Quotations exist in SHI ZHENG (1). For collections of preserved fragments, see MA GUOHAN (1) and HUANG SHI (45).

ZHOU SHU 周髡 (or Zhou Chou 周醜, 4th – 3rd cent. BCE), z. Zijia 子家. Acc. to the trad. established by the Han 漢 historians, Sima Qian 司馬遷 (c. 154 – c. 86 BCE) and **BAN GU** (32-92), Zhou was the 4th in the alleged line of transmission of The Changes from **KONG QIU** down to **YANG HE** (fl. 134-23 BCE). Sima Qian said, Zhou received The Changes from **JIAO ZI** and passed it on to **GUANG YU** [SJ 7:2211], whereas **BAN GU** said, Zhou received The Changes from **HAN BI** and passed it on to Sun Yu 孫虞 (who is identical with Guang Yu) [HS 11:3597]. Zhou is not credited with any work on The Changes.

ZHOU WANGSUN 周王孫 (2nd cent. BCE). Together with **WANG TONG**, **DING KUAN**, **FU SHENG**, and **XIANG SHENG**, Zhou received The Changes from **TIAN HE**, who is associated with the ‘new text’ (今文, see **HAN YI XUE**) school of studies of The Changes. Later Ding Kuan received Zhou’s ‘old interpretation’ (古義) known as ‘The Tradition of Mr. Zhou’ (周氏傳). Zhou also passed The Changes on to **CAI GONG** [HS 11:3597].

(1) Yi zhuan Zhou shi 易傳周氏 (L), 2 *pian* [HS-YWZ 6:1703].

ZHOU YI GU WU ZI ZHUAN 周易古五子傳 – see **GU WU ZI**.

ZHU GUA 主卦. The ruling hexagram, see **BI GUA**.

ZHU HOU 諸侯. The Feudal Lords.

1. This is the term used by **JING FANG** [YJJC 177:10] to refer to the 4th line of a hexagram (see also the **YI QIAN ZUO DU** [YJJC 157:19]), see **YAO XIANG**.

2. Alt. name for the 12 ‘sovereign hexagrams’ (辟卦), see **GUA QI**.

ZHU HUIAN 朱晦庵 – see **ZHU XI**.

ZHU JIAN 朱鑑 (1190-1258), z. Ziming 子明. Few details of his life are recorded. He was Overseer-general of Hu 湖 and Guang 廣 (in pres. Hubei 湖北) and **ZHU XI**’s grandson [SYXA 2:1591].

(1) Zhu wen gong Yi shuo 朱文公易說, 23 *juan* [JYK 1:31/6A]. Facs. reprint: Wen gong Yi shuo 文公易說, 23 *juan* [Taibei: Shangwu, 1983]. This is also known as Huian xiansheng Zhu wen gong Yi shuo 晦庵先生朱文公易說.

ZHU WEN GONG 朱文公 – see **ZHU XI**.

ZHU XI 朱熹 (1130-1200), z. Yuanhui 元晦, Zhonghui 仲晦, h. Huian xiansheng 晦庵先生, Dunweng 澣翁, Huiweng 晦翁, p. Wen 文. Zhu was also known as Yungu laoren 雲谷老人 and Ziyang 紫陽, and his contemporaries referred to him as Master Zhu 朱子 and the Refined Gentleman 文公. *Jinshi* degree in 1148. Zhu was passionately involved in politics for 47 turbulent years, but he actually held office for little more than twelve. Zhu was appointed Edict

Attendant and Senior Compiler in the Imperial Archives, but mainly served at the prefectural and provincial levels, e.g. as Assistant Magistrate, and altogether he spent less than two months at court. However, he succeeded in annoying both emperors and officials with his memorials and the three audiences he was granted, and he was on more than one occasion at odds with leading members of the government. Among other things, Zhu strongly disagreed with the government's repeated concessions to the Jin 金 (Jürchen). Both as a person and in his capacity as emerging leader of the adherents of Studies of the Way (道學, see **DAO XUE**) did he antagonize prominent court officials, and the situation came to a head in 1194 when emperor Guangzong 光宗 (r. 1190-4) died. Works of masters of the Way, such as e.g. those of **CHENG YI**, were banned, and in 1197 Zhu found himself on a list—along with 58 other masters, including his good friend **CAI YUANDING**—of scholars who adhered to 'heretic learning' (僞學). Zhu got off relatively easy; he was stripped of all titles while others were sent into exile. Policies changed, and he was posthumously honoured with titles and had his tablet erected in the temple of **KONG QIU** along with other masters of Studies of the Way. Zhu, his close friend **ZHANG SHI** 張栻, and **LÜ ZUQIAN** were known as the three worthies of the southeast (東南三聖) [biog. SS 36:12751-70; SYXA 2:1495-1586].

Zhu Xi has without a doubt been the single most influential scholar and philosopher in China. He made a great impact on his own day with a teaching career spanning more than forty years in which thousands of students attended his lectures. His impact on his posterity is even more awesome; he left a huge literary production (his biog. alone lists 26 works), and several of his comm. on The Classics 經 (see **JING**) became officially recognized. The best known example is Zhu's annotated eds. of The Selected Sayings [of **KONG QIU**] 論語 and Master Meng 孟子, which he combined with his comm. on two chps. from The Records of Rituals 禮記—The Great Learning 大學 and The Central Harmony 中庸—to form The Four Books 四書. These were used for the state examinations from 1313 to 1905. Like many of his contemporaries, Zhu had studied Master Lao 老子 and Buddhist sutras as a young man. Later he strongly opposed both Daoism and Buddhism. Through his teacher Li Tong 李侗 (1093-1163), Zhu received the works of Cheng Hao 程顥 (1032-85) and **CHENG YI**, and he further developed their philosophical ideas, especially Cheng Yi's theory of pattern (理) and vital material force (氣). Subsequently, Cheng Yi and Zhu became known as the leading proponents of Studies of Patterns (理學, see **DAO XUE**). Besides The Classics and philosophy, Zhu studied literature, history, and music, and together with Lü Zuqian, he comp. The Record of Contemplating Things Close By 近思錄, an anthology of the Cheng brothers, **ZHOU DUNYI**, and **ZHANG ZAI**. Several large collections of his writings are available [e.g. Li Jingde 1986; Zhu Xi 1969; Chen Junmin 2000].

An apocryphal anecdote in his official biog. underscores Zhu's extraordinary talents for understanding The Changes: When Zhu was a child he would follow the other children as they went to play in the sand, but instead of playing along he would sit upright by himself and draw lines in the sand with his finger.

These lines turned out to be the eight trigrams [biog. SS 36:12751]. In his studies of The Changes Zhu attempted to take up an intermediate position between the trad. of meaning and pattern and the adherents of images and numbers. He asserted that The Changes basically is a book of divination and therefore should be understood in terms of that, which meant that images and numbers could not be dispensed with. However, Zhu did avoid what he thought of as excessive theories of Han 漢 scholars such as e.g. 'the inserted *jia* stem' (納甲, see NA JIA) and 'flying and hiding' (飛伏, see FEI FU) [Chen Junmin 陳俊民, 2000, 2584]. To Zhu The Changes contained four aspects that could not be separated: Pattern (理), images (象), numbers (數), and words (辭). His elucidation of The Changes basically combined the interpretations of Cheng Yi (with whom he often disagreed) with the numerology of SHAO YONG, but Zhu was also influenced by OUYANG XIU and ZHU ZHEN.

The images and numbers theories Zhu availed himself of include the various diagrams (圖 TU, see HE TU, LUO SHU, and XIAN TIAN TU), 'alternation divination' (變占, see BIAN ZHAN), 'hexagram alteration' (卦變, see GUA BIAN), 'big trigrams' (大卦, see DA GUA, def. 2), and numerological speculations (see SI XIANG, def. 4, & CAN TIAN LIANG DI, def. 6). Among his students were several important scholars of The Changes including CHEN CHUN, CHENG JIONG, LI SHUNCHEN, and LIN ZHI. In addition to that he had considerable influence on LI XINCHUAN, WEI LIAOWENG, WU DENG, YU YAN, and ZHEN DEXIU (see below under (6) and (7) for more scholars). Zhu also provoked reactions among his contemporaries, and he was severely criticized by SU SHI and opposed by LIN LI, YE SHI, and, especially, LU JIUYUAN.

In addition to the titles listed below, Zhu's thoughts on The Changes also appear in Master Zhu's Conversations Classified 朱子語類, *juan* 65-77 [Li Jingde 1986, 1602-1976].

(1) Feng yi Yi jing 鳳儀易經, 4 *juan* [Lu Songan # 23].

(2) Gu Yi yin xun 古易音訓, 2 *juan* [SS-YWZ 15:5039; JYK 1:31/1A: Not seen]. An essay entitled Yin xun 音訓 is app. to some eds. of (4).

(3) Shi gua kao wu 著卦考誤, 1 *juan* [JYK 1:31/1A-B]. There is a Japanese block-print ed., 1768, with no attrib. [YXSM # 1267].

(4) Tai ji tu 太極圖 [SS-YWZ 36:12769]. Reprint [Li Jingde 1986, 2365-89]. Explanations of ZHUO DUNYI (1).

(5) Tong shu 通書 [SS-YWZ 36:12769]. Reprint [Li Jingde 1986, 2389-2414]. Explanations of ZHUO DUNYI (2).

(6) [Yi] ben yi [易]本義, 12 *juan* [SS-YWZ 15:5039] aka Zhou yi ben yi 周易本義 [JYK 1:31/1A]. This was based on LÜ ZUQIAN (1) which means that the TUAN, XIANG, WEN YAN, and XU GUA are separated from The Changes proper and presented as independent texts together with the rest of The Ten Wings (十翼, see SHI YI). Zhu also made his own rearrangements of XI CI and SHUO GUA. Zhu's ed. (abbr. ZYBY) enjoyed great popularity, and at least 30 different eds. simply entitled Zhou yi 周易 (most in 4 *juan*, a few in 12 *juan*) were published between 1265 and 1918. Facs. reprint: ZYBY [YJJC 28; Taipei:

Shangwu, 1983] & *Yuan ben* ZYBY 原本 [Taipei: Shangwu, 1983]. It attracted a large number of sub-comm., additions, explanations, studies, etc.; the most important are:

Cai Shaojiang 蔡紹江 (19th cent.), ZYBY *bu shuo* 補說, 6 *juan*.

Ding Dingshi 丁鼎時 & Wu Ruilin 吳瑞麟 (17th – 19th cent.), ZYBY *zheng jie* 正解, 22 + 1 *juan*.

Hu Bingwen 胡炳文 (1250-1333), ZYBY *tong shi* 通釋, 12 + 1 *juan*.

Hu Fang 胡方 (17th – 18th cent.), ZYBY *chan zhi* 闡旨, 8 + 1 *juan* & ZYBY *zhu* 注, 6 *juan*.

Hui Dong 惠棟 (1697-1758), ZYBY *bian zheng* 辯證, 5 *juan*.

Ji Lei 紀磊 (19th cent.), ZYBY *bian yi bu ding* 辯證補訂, 4 *juan*.

Li Wenzhao 李文炤 (17th – 19th cent.), ZYBY *shi yi* 拾遺, 6 + 2 *juan*.

Liu Shidang 劉世讜 (17th – 19th cent.), ZYBY *kao* 考, 12 *juan*.

Liu Yigui 劉以貴 (17th – 19th cent.), ZYBY *xi yi* 析疑, no div.

Mao Yixu 毛以煦 (17th – 19th cent.), ZYBY *du* 讀, no div.

Su Wenhan 蘇文韓 (unidentified), ZYBY *bu shuo* 補說, 4 *juan*.

Wang Shikui 汪士魁 (17th – 19th cent.), ZYBY *zhong zhi shuo tong da quan* 衷旨說統大全, no div.

Wu Dexuan 吳德旋 (1767-1840), ZYBY *can yi* 參疑, 6 *juan*.

Wu Shishang 吳世尙 (17th – 19th cent.), ZYBY *qi meng tong kan* 啓蒙通刊, 14 + 2 *juan*.

Wu Yueshen 吳曰慎 (17th – 19th cent.), ZYBY *yao zheng* 爻徵, 2 *juan*.

Xiong Liangfu 熊良輔 (13th – 14th cent.), ZYBY *ji cheng* 集成, 12 *juan*.

Yao Zhang 姚章 (17th – 19th cent.), ZYBY *yin meng* 引蒙, 12 + 1 *juan*.

Zhu Guofu 朱國輔 (14th – 17th cent.), ZYBY *shan zheng du ben* 刪正讀本, 4 *juan*.

See also HU YIGUI (2).

(7) *Yi xue qi meng* 易學啓蒙, 3 *juan* [JYK 1:31/1A]. This was based on a first draft prepared by CAI YUANDING. Reprint 4 *juan* [Zhu Xi 1969, vol. 12]. This ed. (abbr. YXQM) has occasioned the following important works: SHUI YUQUAN (2); HU FANGPING (2); Dong Yangxing 董養性 (fl. 1341-68), YXQM *ding yi* 訂疑, 4 *juan*; and Lu Zhongli 遼中立 (16th cent.), YXQM *ji lue* 集略, 1 *juan*.

(8) *Yi zhuan* 易傳 (L), 11 *juan* [SS-YWZ 15:5039; JYK 1:31/1A: Lost].

(9) *Zhou yi can tong qi kao yi* 周易參同契考異, 1 *juan* [SKQS 1179]. Facs. reprint [YJJC 155]. See WEI BOYANG.

Lit. Adler 1990; Chan 1986 & 1989; Franke 1976, 282-90; Fung 1953, 533-71; Hervouet 1978, 11f. & 219-26.

ZHU YANGZHI 朱仰之 (4th – 6th cent.?). No details of his life are recorded and no works attrib. to him are listed. Two quotations preserved in **LI DINGZUO** (3) are all that remains of his works: **XI CI** 2.9 [YJJC 10:810] and **SHUO GUA** 17 [YJJC 10:866]. See also **MA GUOHAN** (1).

ZHU YUANSHEG 朱元昇 (d. 1273), z. Rihua 日華, h. Shuizhan 水簷.

Military Inspector. Zhu transmitted the teachings of SHAO YONG, and his studies mainly focused on extensive elaborations on The [Yellow] River Diagram 河圖 (see HE TU) and The Luo [River] Document 洛書 (see LUO SHU), correlating them with the trigrams, hexagrams, and 'interlocking trigrams' (互體, see HU TI), and the five agents (五行, see WU XING). Zhu also studied The Return to the Hidden 歸藏 (see GUI ZANG) and The Linked Mountains 連山 (see LIAN SHAN) [biog. SYXA 4:2621f.].

(1) San Yi bei yi 三易備遺, 10 *juan*, 1270 [JYK s:39/3A]. Facs. reprint [YJJC 183; Taipei: Shangwu, 1983].

(2) Shao Yi lue li 邵易略例 (L) [SYXA 4:2621]

ZHU YUN 朱雲 (1st cent. BCE), z. You 游. He held various positions as District Magistrate. Zhu was well versed in The Selected Sayings [of KONG QIU] 論語. He received The Changes of the MENG XI trad. (see HAN YI XUE) from BAI ZIYOU. Zhu passed his teachings on to YAN WANG and YAN YUAN. During the reign of emperor Yuan (48-33 BCE), Zhu participated in a debate on studies of The Changes which won him a considerable reputation for repeatedly getting the better of WULU CHONZONG, the great scholar of the LIANGQIU HE trad. Zhu is not credited with any works on The Changes [biog. HS 9:2912-6].

ZHU ZHEN 朱震 (1072-1138), z. Zifa 子發, h. Hanshang xiansheng 漢上先生. *Jinshi* degree between 1111 and 1118. In 1126 Zhu was appointed Erudite of The Springs and Autumns 春秋 at the Court of Imperial Sacrifices. He was also Lecturer of the Classics Colloquium. Zhu studied under Xie Liangzuo (1050-1121) who was a student of Cheng Hao 程顥 (1032-85) and CHENG YI. In his studies of The Changes, Zhu was primarily influenced by Cheng Yi whose teachings he attempted to reconcile with the studies of The Diagrams (圖, see TU) of SHAO YONG and ZHANG ZAI. Zhu is one of the great images and numbers scholars of the Song 宋 (960-1279), and he may be said to represent the wing of that trad. that believed images come before numbers (whereas e.g. Shao Yong represents the opposite position). YANG SHI and YOU ZUO were among his close friends and colleagues. Zhu's studies of images and numbers theories of the Han 漢 (202 BCE – 220 CE) such as 'interlocking trigrams' (互體, see HU TI), 'hexagram alteration' (卦變, see GUA BIAN), 'the inserted *jia* [stem]' (納甲, see NA JIA), 'flying and hiding' (飛伏, see FEI FU), 'ascent and descent' (升降, see SHENG JIANG), the five agents (五行, see WU XING), and 'the hexagrams and the vital material force' (卦氣, see GUA QI) have had a great influence on 'the Han Learning' (漢學, see HAN XUE) movement of the Qing 清 (1644-1911) [SS 37:12907-8; SYXA 2:1252-60].

(1) Gua tu 卦圖, 3 *juan* [SS-YWZ 15:5038] aka Zhou yi gua tu 周易卦圖 [JYK 23/7A]. App. to [(2), YXJH 1].

(2) Yi zhuan 易傳, 11 *juan* [SS-YWZ 15:5038] aka Hanshang Yi ji zhuan 漢上易集傳 [JYK 23/7A]. Facs. reprint [YXJH 1; YJJC 20-21]. (1) and (3) are app. to [YXJH 1]. Aka Hanshang Yi zhuan 漢上易傳, app. Gua tu 卦圖, 3 *juan* + Cong shuo 叢說, 1 *juan* [Taipei: Shangwu, 1983].

(3) *Yi zhuan cong shuo* 易傳叢說, 1 *juan* [SS-YWZ 15:5038] aka *Zhou yi cong shuo* 周易叢說 [JYK 23/7A]. App. to [(2), YXJH 1].

ZHUAN GUA 專卦. A solitary hexagram, see **JIAN GUA**, def. 2.

ZHUANG 莊 (6th cent.). His given name is not recorded, and no details of his life are known. No works by Mr. Zhuang is listed in the bibl. His reputation as a scholar of The Changes stems solely from the quotations attrib. to him which **KONG YINGDA** included in his (2). These suggest Mr. Zhuang adhered to the meaning and pattern trad. His explanations are often similar to those of **CHU ZHONGDU**.

(1) *Zhuang shi Yi yi* 莊氏易義 (L) [JYK 1:13/6A-B]. For collections of preserved fragments, see **MA GUOHAN** (1) and **HUANG SHI** (47).

ZHUFU YAN 主父偃 (d. 126 BCE). During the period 134-29 BCE Zhufu was appointed Grand Master of the Palace, probably the high office he is said to have received due to his knowledge of The Changes. He later served as Administrator to the king of Qi 齊 (in pres. Shandong 山東) in which capacity he was executed. In his early years Zhufu studied the arts of 'advantages and disadvantages' (長短) and 'political strategy' (縱橫), but in his later years he studied The Changes, which he received from **WANG TONG**, The Springs and Autumns 春秋, and the words of the hundred schools (百家言) [biog. SJ 9:2953-65; SJ 10:3127; HS 11:3597]. It is not clear how the line of transmission continued from Zhufu, and he is not credited with any works on The Changes.

ZHUN 屯, ䷂

Hexagram no. 3/23. Traditionally associated with beginning of birth and difficulties.

The hexagram figure consists of **ZHEN** 震 below **KAN** 坎. This conveys the images of clouds and thunder [DA XIANG], movement in the midst of danger, and the movement of thunder and rain [TUAN].

The interlocking trigrams are **KUN** ䷁ below **GEN** ䷂, joined they constitute **BO** [23] ䷗, see **HU TI**.

The containing trigrams: **ZHEN** ䷂ contains **GEN** ䷂, and **DUI** ䷹ contains **KUN** ䷁, see **BAO TI**.

Zhun is laterally linked with **DING** [50] ䷱, see **PANG TONG GUA**.

In the hexagram arrangement of 'the eight palaces' (八宮), *Zhun* belongs to 'the 2nd generation' (二世) of **KAN**'s palace and the 6th month, see **BA GONG GUA**.

In the arrangement correlating 'the hexagrams and the vital material force' (卦氣), *Zhun* is one of 'the feudal lords' (諸侯) hexagrams and belongs to the 12th month, see **GUA QI**.

This is a 'weft hexagram' (緯卦), see **JING GUA** 經卦, def. 2.

ZHUN MORU 屯莫如 – see **MAO MORU**.

ZI SUN 子孫. The sons and grandsons, descendants. One of 'the six relationships' (六親, see LIU QIN) in JING FANG's system of 'the inserted *jia* [stem]' (納甲, see NA JIA).

ZI YUE YI ZHI YI 子曰易之義. The Master said, The Significance of the Changes, see YI ZHI YI.

ZIXIA 子夏 (trad. b. 507 BCE). His name is Bu Shang 卜商, but he is better known by his *zi* 字, Zixia 子夏. One of KONG QIU's best known disciples. There is no early trad. connecting Zixia with The Changes; not even the lines of transmission advanced by Sima Qian 司馬遷 and BAN GU connecting Kong Qiu with the early Han dynasty scholars of The Changes mention him. The earliest record relating Zixia to The Changes seems to be the LS, completed in 636.

(1) Zixia Yi zhuan 子夏易傳 (L), 10 *juan*. This has been considered a forgery by ZHANG HU (9th cent.) [JYK 1:14/6A]. If this is true, Zhang Hu is either earlier than commonly accepted, or this is not the work quoted by LI DINGZUO (unless the quotations are later interpolations, which seems unlikely), see (3) below.

(2) Zixia Yi zhuan 子夏易傳, 11 *juan* [ZMTY 1:1/1B]. Facs. reprint [Taipei: Shangwu, 1983]. This is considered a forgery, which appeared during the Southern Song 宋 (1127-1297).

(3) Zhou yi [zhuan] 周易[傳] (L), 6 *juan* [LS, see SS-JJZ 4:909: 2 *juan*]. The bibl. note attrib. this to Wei Wenhou's 魏文侯 (d. 397 BCE) teacher Zixia and adds that the text is incomplete. LU DEMING [(1) 1:1/11A] summed up the doubts that had been expressed as to the authenticity of the work; it has been suggested that the author is DING KUAN, HAN BI or, more commonly, HAN YING. LI DINGZUO (3) quoted a *Zixia zhuan* five times: [1.0], [1.1], [7.0], [8.0], [18.0], [YJJC 9:7, 8, 123, 133-4, 222]. For collections of preserved fragments, see SUN TANG (1), HUANG SHI (48), ZHANG HUIYAN (3), MA GUOHAN (1), and Sun Fengyi 孫馮翼 (Qing) [YJJC 173]. See also Zang Yong 臧庸 (1767-1811) and Zhang Shu 張澍 (1775-1847).

ZIYAN XIANSHENG 紫岩先生 – see ZHANG JUN.

ZONG GUA 綜卦. To weave a pattern of hexagrams. This refers to one hexagram changing into another by being turned upside down, e.g. ZHUN [3] ䷮ turning into MENG [4] ䷃. The term *zong* 綜 stems from XI CI 1.9 and was first used in this technical sense by Lai Zhide 來知德 (1525-1604). This describes the principal method of ordering the hexagrams in the received ed. of The Changes. See FAN GUA.

ZONG MIAO 宗廟. The ancestral shrine, a term used by JING FANG [YJJC 177:16] to refer to the upper line of a hexagram (see also the YI QIAN ZUO DU [YJJC 157:19]), see YAO XIANG.

ZONG ZI 宗資 (*fl.* 158-167), z. Shudu 叔都. Leader of Court Gentlemen and Governor of Runan 汝南 commandery (in pres. Henan 河南) [HHS 5:1286; 8:2186]. Acc. to Tang Yan 唐晏 (1857-1920), Zong studied Ouyang's Documents 歐陽尚書 and MENG XI's trad. of The Changes, but he is also listed under the adherents of JING FANG's trad. [LHSGXA 35]. Zong is not credited with any works on The Changes.

ZOU ZHAN 鄒湛 (3rd-4th cent.), z. Runfu 潤甫. During the Wei 魏 (220-65), Zou was an Erudite at the National University, and with the advent of the Western Jin 西晉 (265-316), he was given the honorific title Cavalier Attendant-on-ordinary and appointed Chancellor of the National University [biog. JS 8:2380]. Acc. to LU DEMING, ZHANG FAN included Zou's work on The Changes in his collected comm. [(1) 1:12A], and preserved fragments suggest Zou primarily was influenced by WANG BI's trad.

(1) Zhou yi tong lüe 周易統略 (L), 5 *juan* [SS-JJZ 4:910] *aka* Zhou yi tong lüe lun 周易統略論, 3 *juan* [JTS-JJZ 6:1968] *aka* [Yi] tong lüe lun [易]統略論 [XTS-YWZ 5:1425]. For a collection of preserved fragments, see MA GUOHAN (1).

ZUI WENG 醉翁 – see OUYANG XIU.

ZUN GUA 尊卦. The venerable hexagrams. This is how JING FANG referred to QIAN [1] ䷀ and KUN [2] ䷁ acc. to Meng Kang 孟康 (3rd cent.) [HS 5:1462, n. 18].

ZUN WEI 尊位. The venerable position [TUAN 14]. This refers to a hexagram's 5th position counted from below. This position is more often referred to as 'the honourable position' (貴位) [WEN YAN 1; XI CI 1.1, 1.3]. See YAO WEI.

河圖

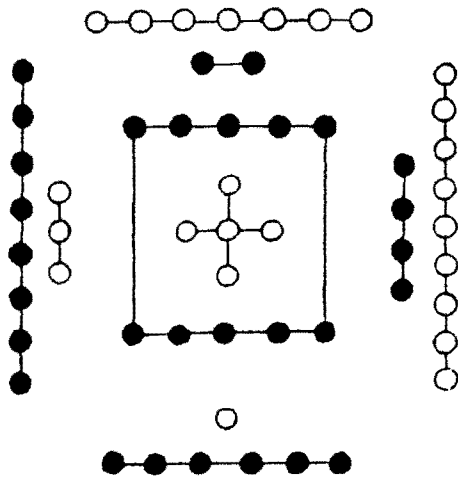


Plate 1
The [Yellow] River Diagram

洛書

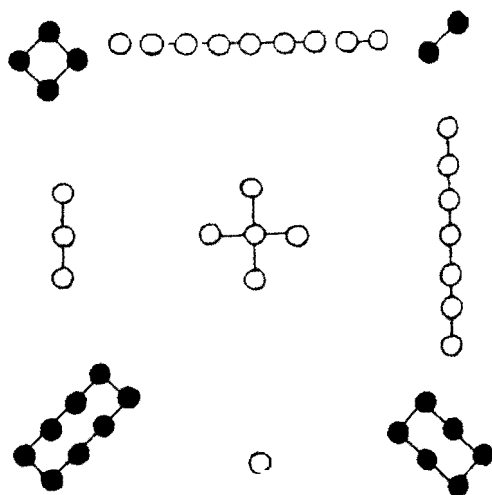


Plate 2
The Luo [River] Document

伏羲卦次序

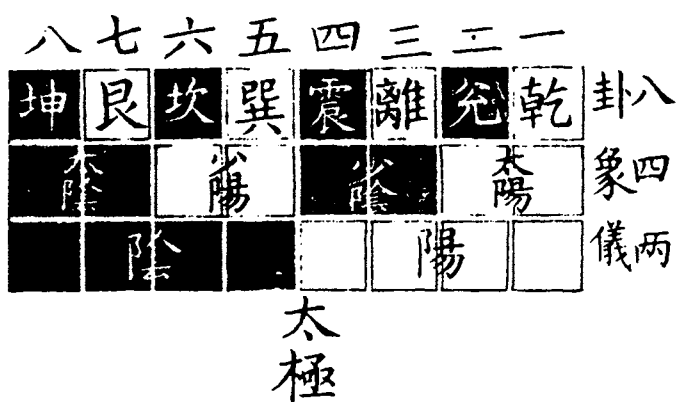


Plate 3
The Sequence of Fu Xi's Eight Trigrams

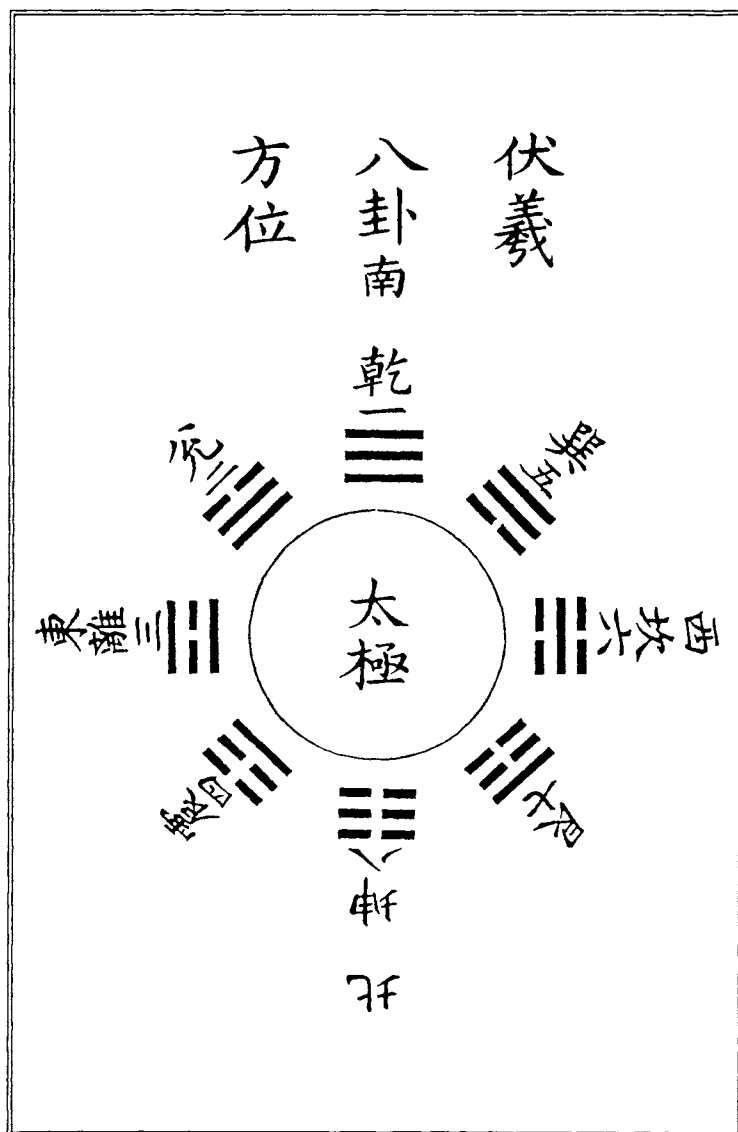
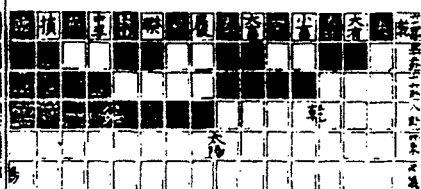


Plate 4
The Diagram Preceding Heaven

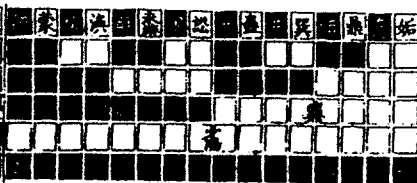
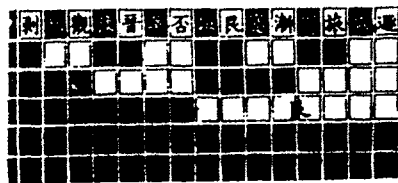
十 六

義 伏



太
巫

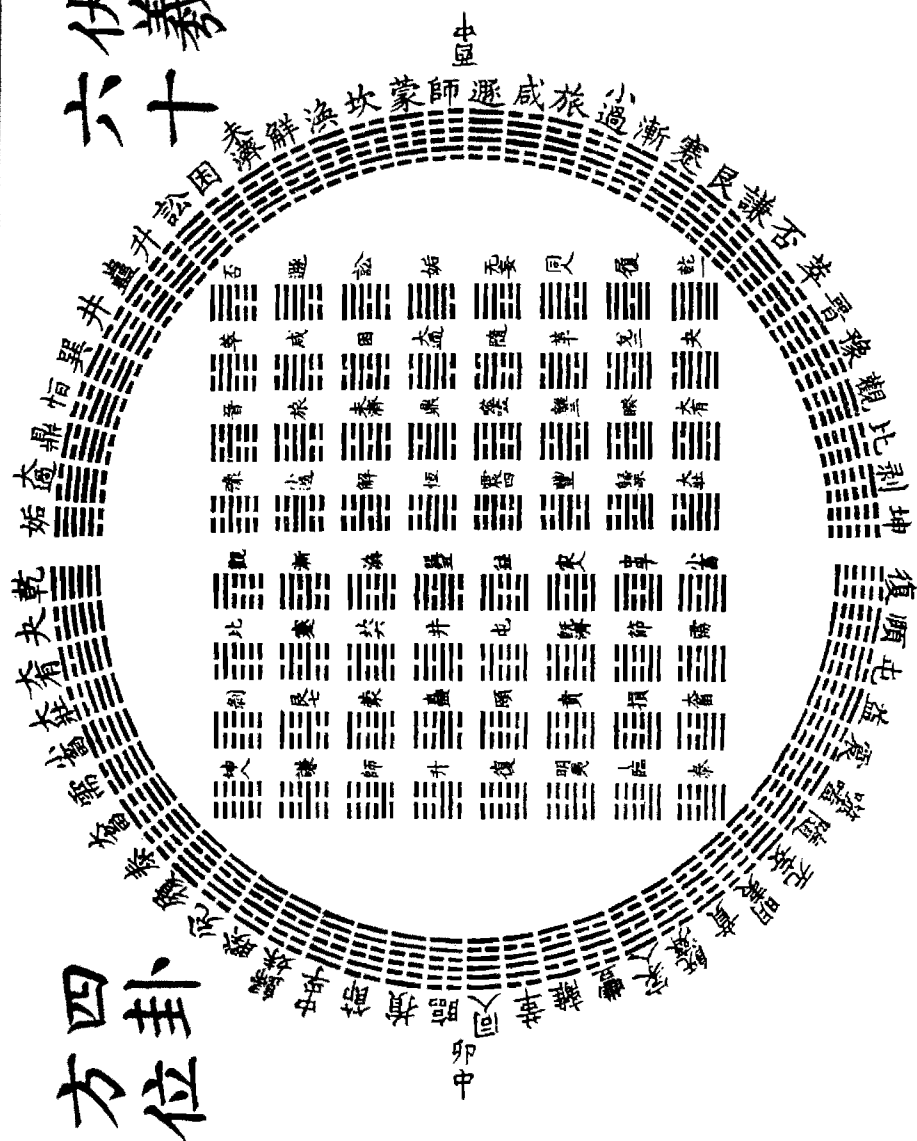
序 次 卦 四



才

Plate 5
The Sequence of Fu Xi's 64 Hexagrams

伏羲六十



文王八卦方位



Plate 7
The Diagram Succeeding Heaven

卦氣六日七分圖

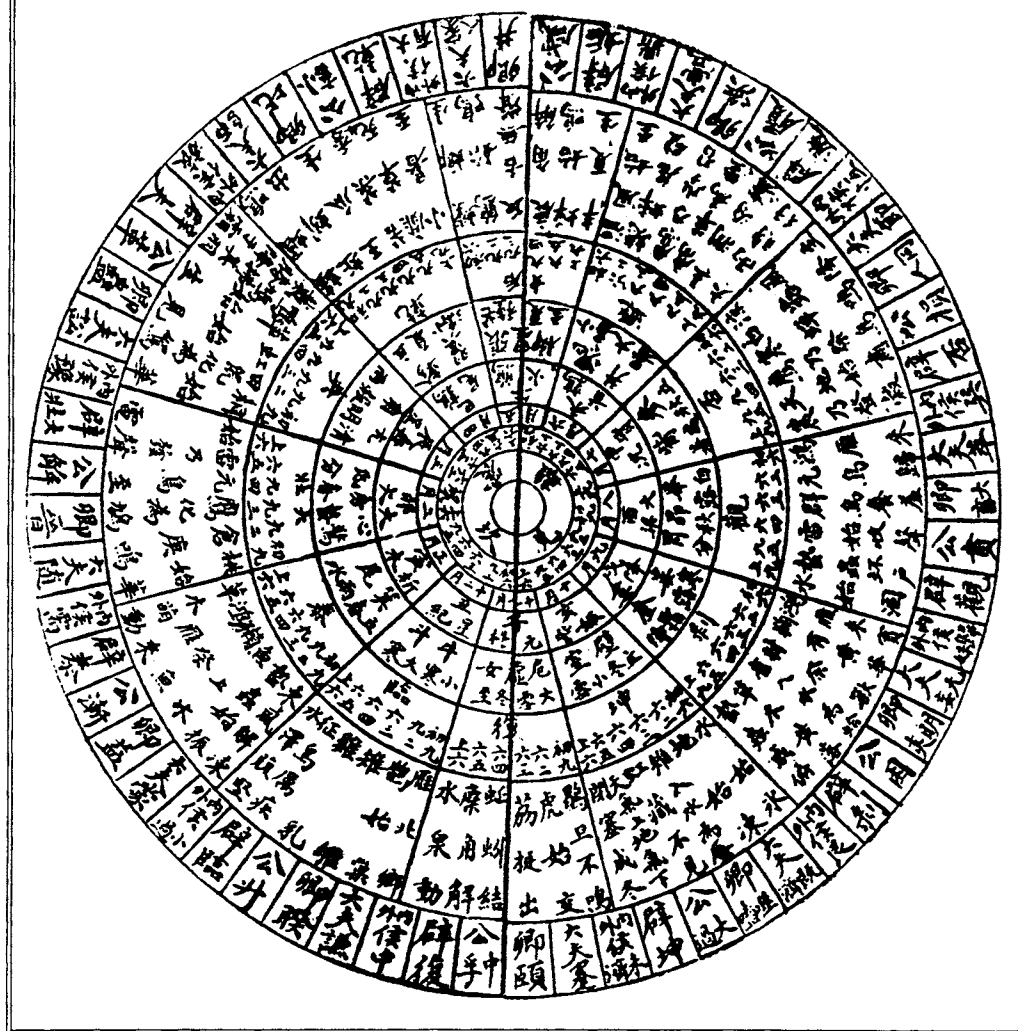


Plate 8

The Circular Diagram of the Hexagrams and the Vital Material Force and $6\frac{7}{80}$ Days

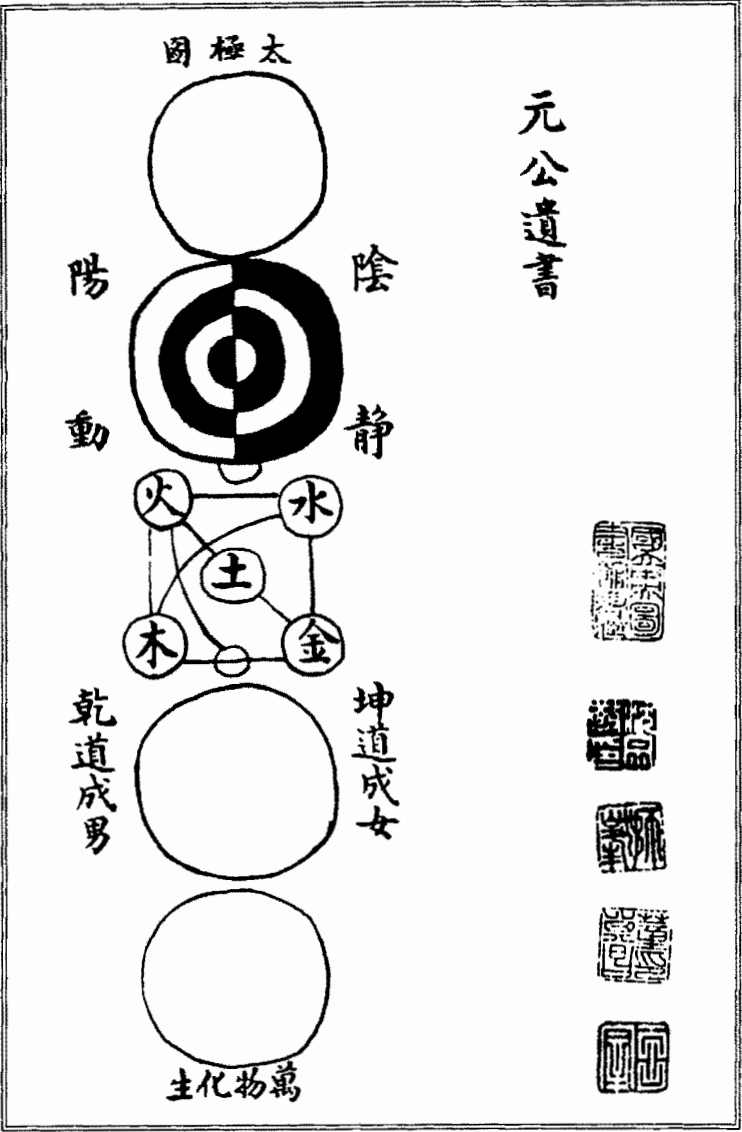


Plate 9
The Diagram of the Great Extreme

圖辰貞卦四十六



Plate 10

The Diagram of the Correct Branches of the 64 Hexagrams

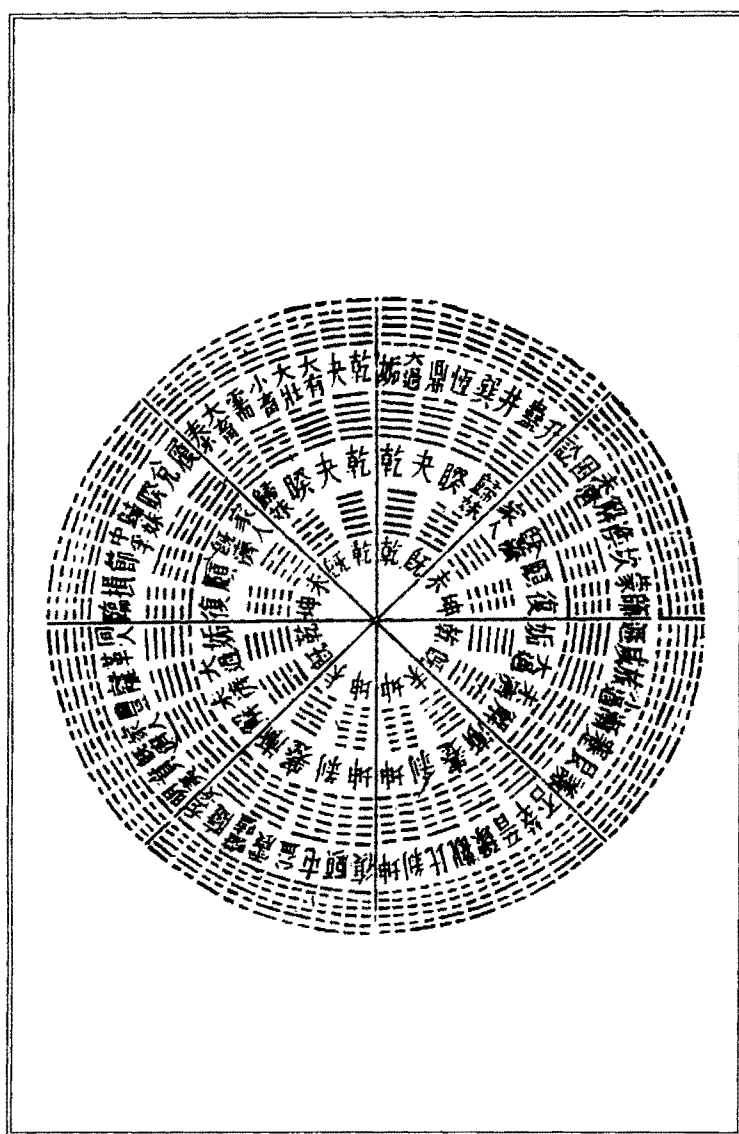


Plate 11
The Diagram of Interlocking [Trigrams] Preceding Heaven

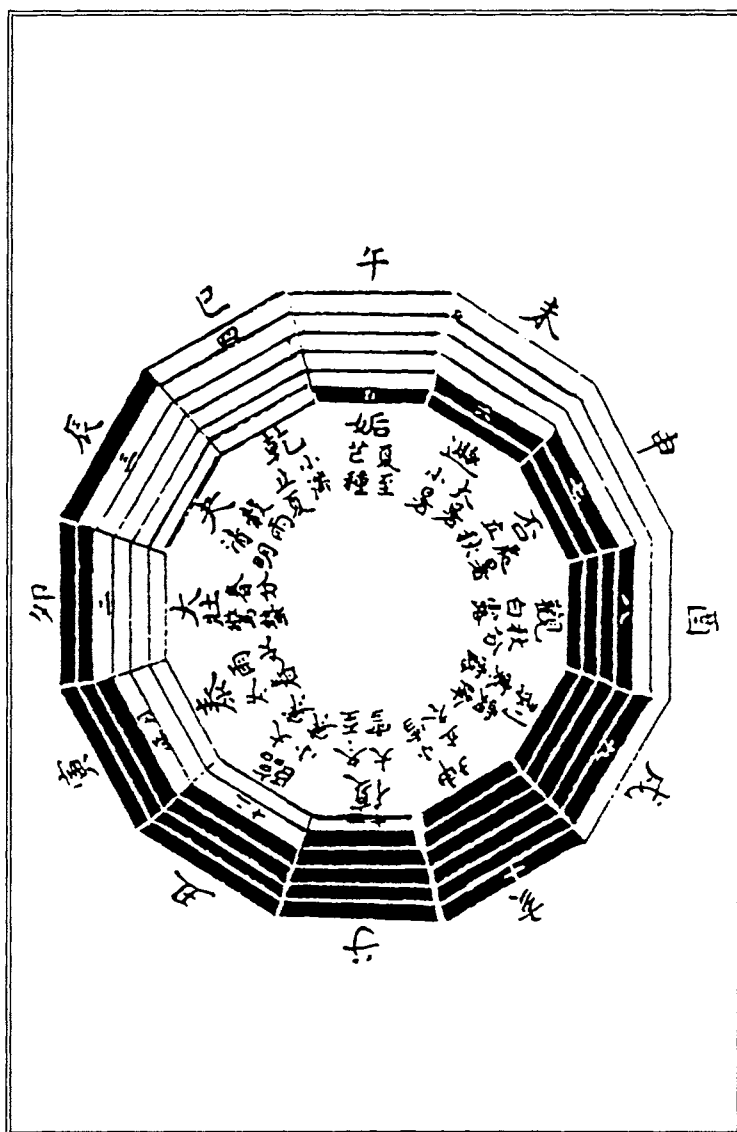


Plate 12
The Diagram of Kings Wen's Vital Material Force of the Hexagrams
of the 12 Months

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Abbreviations

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- BS *Bei shi* 北史 (659). 10 vols. Comp. by Li Yanshou 李延壽. Beijing: Zhonghua shuju, 1983.
- CFYG *Ce fu yuan gui* 冊府元龜 (998-1022). 12 vols. Comp. by Wang Qinruo 王欽若, Yang Yi 楊億 *et. al.* Xianggang: Zhonghua shuju, 1960.
- CHC *The Cambridge History of China*. 15 vols. Chief eds. John K. Fairbank and Denis Twitchett. Cambridge: Cambridge Univ. Press, 1978-
- CS *Chen shu* 陳書 (636). 2 vols. Comp. by Yao Cha 姚察 and Yao Silian 姚思廉. Beijing: Zhonghua shuju, 1982.
- CWZM *Chong wen zong mu* 崇文總目 (1034-1042) comp. by Wang Yaochen 王堯臣 *et al.* See JYK.
- DZ *Dao zang* 道藏 (1445). 30 vols. Beijing: Wenwu chubanshe, 1985.
- DZJ *Da zang jing* 大藏經. 55 vols. Tokyo: Taisho Issai-kyo kanko kwai, 1928.
- FSTY *Feng su tong yi* 風俗通義 (2nd cent.). Ying Shao 應劭. *Feng su tong yi jiao zhu* 風俗通義校注. 2 vols. Annot. by Wang Liqi 王利器. Beijing: Zhonghua shuju, 1981.
- GHMJ *Guang hong ming ji* 廣弘明集 (664). Daoxuan 道宣. See DZJ.
- GJC *Guoxue jiben congshu* 國學基本叢書. Comp. by Wang Yunwu 王雲五. Taipei: Shangwu yinshuguan, 1929-41.
- HDNJ *Huang di nei jing* 黃帝內經 (2nd – 1st cent. BCE). 2 vols. Beijing: Renmin weisheng, 1982.

- HHS *Hou Han shu* 後漢書 (445). 12 vols. Comp. by Fan Ye 范曄. Beijing: Zhonghua shuju, 1982.
- HHSJJ *Hou Han shu ji jie* 後漢書集解 (1915). 2 vols. Comp. by Wang Xianqian 王先謙. Beijing: Zhonghua shuju, 1984.
- HMJ *Hong ming ji* 弘明集 (515-8). Sengyou 僧祐. See DZJ.
- HS *Han shu* 漢書 (92 CE). 12 vols. Comp. by Ban Gu 班固. Beijing: Zhonghua shuju, 1983.
- HSBZ *Han shu bu zhu* 漢書補注 (1900). 2 vols. Comp. by Wang Xianqian 王先謙. Beijing: Zhonghua shuju, 1983.
- HS-YWZ *Han shu - Yi wen zhi* 漢書—藝文志, see HS.
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- JDSW *Jing dian shi wen* 經典釋文 (c. 625). 12 vols. Comp. by Lu Deming 陸德明. Reprint [n.p., n.d.].
- JS *Jin shu* 晉書 (646). 10 vols. Comp. by Fang Xuanling 房玄齡. Beijing: Zhonghua shuju, 1974.
- JTS *Jiu Tang shu* 舊唐書 (945). 16 vols. Comp. by Liu Xu 劉煦. Beijing: Zhonghua shuju, 1986.
- JTS-JJZ *Jiu Tang shu - Jing ji zhi* 舊唐書—經籍志, see JTS.
- JYK *Jing yi kao* 經義考 (1701). 8 vols. Comp. by Zhu Yizun 朱彝尊. Taipei: Taiwan zhonghua shuju, 1970.
- LHSGXA *Liang Han San guo xue an* 兩漢三國學案. (1914). Comp. by Tang Yan 唐宴. Beijing: Zhonghua shuju, 1992.
- LS *Liang shu* 梁書 (636). 3 vols. Comp. by Yao Cha 姚察 and Yao Silian 姚思廉. Beijing: Zhonghua shuju, 1983.
- NQS *Nan Qi shu* 南齊書 (537). 3 vols. Comp. by Xiao Zixian 蕭子顯. Beijing: Zhonghua shuju, 1983.
- NS *Nan shi* 南史 (659). 6 vols. Comp. by Li Yanshou 李延壽. Beijing: Zhonghua shuju, 1983.
- QL *Qi lu* 七錄. Comp. by Ruan Xiaoxu 阮孝緒. Lost, see SS-JJZ
- SBBY *Si bu bei yao* 四部備要. 2,501 vols. in 292 cases. Shanghai: Shangwu yinshuguan, 1936.
- SBCK *Si bu cong kan* 四部叢刊. 3,112 vols. Comp. by Zhang Yuanji 張元濟. Shanghai: Shangwu yinshuguan, 1919-22. Supplements, 1934 and 1936.
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- SGZ *San guo zhi* 三國志 (297). 5 vols. Comp. by Chen Shou 陳壽. Beijing: Zhonghua shuju, 1982.
- SJ *Shi ji* 史記 (91 BCE). 10 vols. Comp. by Sima Tan 司馬談 and Sima Qian 司馬遷. Beijing: Zhonghua shuju, 1975.
- SJZS *Shisan jing zhushu* 十三經注疏 (1815). 2 vols. Comp. by Ruan Yuan 阮元. Beijing: Zhonghua shuju, 1982.

- SKQS *Si ku quan shu* 四庫全書 (1782). Yingyin Wenyuange Si ku quan shu 影印文淵閣四庫全書. 1,500 vols. Shanghai: Shanghai guji chubanshe, 1987.
- SongS *Song shu* 宋書 (492-3). 8 vols. Comp. by Shen Yue 沈約. Beijing: Zhonghua shuju, 1983.
- SS *Song shi* 宋史 (1345). 40 vols. Comp. by Tuotuo 脫脫 (Toghto). Beijing: Zhonghua shuju, 1977.
- SS-JJZ *Sui shu - Jing ji zhi* 隋書—經籍志, see SuiS.
- SS-YWZ *Song shi - Yi wen zhi* 宋史—藝文志, see SS.
- SuiS *Sui shu* 隋書 (636). 6 vols. Comp. by Wei Zheng 魏徵. Beijing: Zhonghua shuju, 1982.
- SYXA *Song Yuan xue an* 宋元學案 (17th cent.). 4 vols. Comp. by Huang Zongxi 黃宗羲. Beijing: Xinhua shudian, 1986.
- TZ *Tong zhi* 通志 (1149). Comp. by Zheng Qiao 鄭樵. *Tong zhi ershi lue* 通志二十略. 2 vols. Annot. by Wang Shumin 王樹民. Beijing: Zhonghua shuju, 1995.
- WS *Wei shu* 魏書 (554). 8 vols. Comp. by Wei Shou 魏收. Beijing: Zhonghua shuju, 1984.
- WXTK *Wen xian tong kao* 文獻通考 (c. 1308). 2 vols. Comp. by Ma Duanlin 馬端臨. Shanghai: Shangwu yinshuguan, 1936.
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- YJJC *Wuqiubei zhai Yi jing ji cheng* 無求備齋易經集成 (1975). 195 vols. Comp. by Yan Lingfeng 嚴靈峰. Taipei: Chengwen chubanshe.
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- YS *Yuan shi* 元史 (1370). 15 vols. Comp. by Song Lian 宋濂. Beijing: Zhonghua shuju, 1983.
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- YXSM *Yi xue shumu* 易學書目. Ed. Shandong sheng tushuguan 山東省圖書館. Jinan: Qi Lu shushe, 1993.
- ZMTY *Si ku quan shu zong mu ti yao* 四庫全書總目提要 (1782). 4 vols. Comp. by Ruan Yuan 阮元. Shanghai: Shangwu yinshuguan, 1933.

- ZWDS *Zang wai dao shu* 藏外道書. 36 vols. Comp. by Hu Daojing 胡道靜 *et al.* Chengdu: Shu Ba shushe, 1992-1994.
- ZXSM *Zhong xing shu mu* 中興書目 (aka *Zhong xing Guan ge shu mu* 中興館閣書目, late 12th cent.). Remnants coll. by Zhao Shiwei 趙士煒 in *Zhong xing Guan ge shu mu ji kao* 中興館閣書目輯考, Beijing, 1933.
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INDEX OF COMMON ENGLISH TRANSLATIONS OF THE HEXAGRAM NAMES

- ABUNDANCE [FULLNESS].** The Wilhelm/Baynes translation of *Feng* 豐.
- ABYSMAL, the (WATER).** The Wilhelm/Baynes translation of *Kan* 坎.
- ACTIVE.** Rutt's translation of *Qian* 乾.
- ADORNED.** Kunst's translation of *Bi* 賁.
- ADVANCE/ADVANCING.** Kunst's, Lynn's, and Rutt's translations of *Jin* 晉.
- ADVERSITY.** Lynn's translation of *Jian* 蹇.
- AFTER COMPLETION.** The Wilhelm/Baynes translation of *Ji ji* 既濟.
- ALLY WITH.** Kunst's translation of *Bi* 比.
- ALREADY ACROSS.** Rutt's translation of *Ji ji* 既濟.
- ALWAYS, CONSTANT.** Kunst's translation of *Heng* 恆.
- AMPLE, FULL.** Kunst's translation of *Feng* 豐.
- APPROACH.** The Wilhelm/Baynes translation of *Lin* 臨.
- ARMY, the.** The Wilhelm/Baynes translation of *Shi* 師.
- AROUSING, the (SHOCK, THUNDER).** The Wilhelm/Baynes translation of *Zhen* 震.
- ASSEMBLE.** Kunst's translation of *Cui* 萃.
- BAD.** Kunst's and Rutt's translation of *Pi* 否.
- BEDIGHT.** Rutt's translation of *Bi* 賁.
- BEFORE COMPLETION.** The Wilhelm/Baynes translation of *Wei ji* 未濟.
- BESET.** Rutt's translation of *Kun* 困.
- BIG INJURY.** Rutt's translation of *Da zhuang* 大壯.
- BIRTH THROES.** Lynn's translation of *Zhun* 屯.
- BITE TOGETHER.** Lynn's translation of *Shi he* 嗜嗑.
- BITE, BITING.** Kunst's and Rutt's translation of *Shi he* 嗜嗑.
- BITING THROUGH.** The Wilhelm/Baynes translation of *Shi he* 嗜嗑.
- BOTHERED.** Kunst's translation of *Kun* 困.
- BREAK-THROUGH (RESOLUTENESS).** The Wilhelm/Baynes translation of *Guai* 夬.

CALLING PHEASANT, the. Kunst's translation of *Ming yi* 明夷.

CAULDRON, the. The Wilhelm/Baynes translation of *Ding* 鼎.

CHOPPING. Rutt's translation of *Xian* 咸.

CLEAVE, CLEAVING. Kunst's and Rutt's translation of *Gen* 艮.

CLIMB, CLIMBING. Kunst's and Lynn's translation of *Sheng* 升.

CLINGING, the (FIRE). The Wilhelm/Baynes translation of *Li* 離.

CLOSENESS. Lynn's translation of *Bi* 比.

COHESION. Lynn's translation of *Li* 離.

COMING TO MEET. The Wilhelm/Baynes translation of *Gou* 姤.

COMPLIANCE. Lynn's translation of *Xun* 巽.

CONFLICT. The Wilhelm/Baynes translation of *Song* 訟.

CONSTANT, ALWAYS. Kunst's translation of *Heng* 恆.

CONSTANT SINK HOLE, the. Lynn's translation of *Xi kan* 習坎, see *Kan* 坎.

CONTEMPLATION (VIEW). The Wilhelm/Baynes translation of *Guan* 觀.

CONTENTION. Lynn's translation of *Song* 訟.

CONTENTMENT. Lynn's translation of *Yu* 豫.

CONTRARIETY. Lynn's translation of *Kui* 睽.

CONTROL. Lynn's translation of *Jie* 節.

CORNERS OF THE MOUTH, the (PROVIDING NOURISHMENT). The Wilhelm/Baynes translation of *Yi* 頤.

CREATIVE, the. The Wilhelm/Baynes translation of *Qian* 乾.

CROSS OVER STREAM, not yet. Kunst's translation of *Wei ji* 未濟.

CRYING PHEASANT. Rutt's translation of *Ming yi* 明夷.

CUT, CUT OFF. Kunst's translation of *Xian* 咸.

DARKENING OF THE LIGHT. The Wilhelm/Baynes translation of *Ming yi* 明夷.

DECREASE. The Wilhelm/Baynes translation of *Sun* 損.

DELIVERANCE. The Wilhelm/Baynes translation of *Xie* 解.

DEVELOPMENT (GRADUAL PROGRESS). The Wilhelm/Baynes translation of *Jian* 漸.

DIFFICULTY AT THE BEGINNING. The Wilhelm/Baynes translation of *Zhun* 屯.

DIMINUTION. Lynn's translation of *Sun* 損.

DISPERSION. Lynn's translation of *Huan* 渙.

DISPERSION [DISSOLUTION]. The Wilhelm/Baynes' translation of *Huan* 渙.

DIMINISHING. Rutt's translation of *Sun* 損.

DISPERSION (DISSOLUTION). The Wilhelm/Baynes translation of *Huan* 渙.

DISPUTE. Kunst's and Rutt's translation of *Song* 訟.

DODDER. Kunst's and Rutt's translation of *Meng* 蒙.

DOMESTIC ANIMAL, SMALL. Kunst's translation of *Xiao xu* 小畜.

DURATION. The Wilhelm/Baynes translation of *Heng* 恆.

ELEPHANT. Kunst's and Rutt's translation of *Yu* 豫.

ELEGANCE. Lynn's translation of *Bi* 賁.

ENCOUNTER. Lynn's translation of *Gou* 姤.

ENRICHING. Rutt's translation of *Yi* 益.

ENTHUSIASM. The Wilhelm/Baynes translation of *Yu* 豫.

ESPY. Rutt's translation of *Kui* 睽.

FAMILY, the [THE CLAN]. The Wilhelm/Baynes translation of *Jia ren* 家人.

FARMING: MAJOR. Rutt's translation of *Da xu* 大畜.

FARMING: MINOR. Rutt's translation of *Xiao xu* 小畜.

FELLOWSHIP. Lynn's translation of *Tong ren* 同人.

FELLOWSHIP WITH MEN. The Wilhelm/Baynes translation of *Tong ren* 同人.

FERRYING COMPLETE. Lynn's translation of *Ji ji* 既濟.

FERRYING INCOMPLETE. Lynn's translation of *Wei ji* 未濟.

FIXING. Rutt's translation of *Heng* 恆.

FLAY, FLAYING. Kunst's and Rutt's translation of *Bo* 剥.

FOLLOWING. The Wilhelm/Baynes translation of *Sui* 隨.

FODD OFFERINGS. Rutt's translation of *Xun* 巽.

FULL, AMPLE. Kunst's translation of *Feng* 豐.

GATHER THE PEOPLE. Kunst's translation of *Tong ren* 同人.

GATHERING TOGETHER [MASSING]. The Wilhelm/Baynes translation of *Cui* 萃.

GENTLE, the (THE PENETRATING, WIND). The Wilhelm/Baynes translation of *Xun* 巽.

GOING UP. Rutt's translation of *Sheng* 升.

GRACE. The Wilhelm/Baynes translation of *Bi* 賁.

GRADUAL ADVANCE. Lynn's translation of *Jian* 漸.

GREAT. Rutt's translation of *Tai* 泰.

GREAT DOMESTICATION. Lynn's translation of *Da xu* 大畜.

GREAT HOLDINGS. Lynn's translation of *Da you* 大有.

GREAT STRENGTH. Lynn's translation of *Da zhuang* 大壯.

GREATLY HAVE. Kunst's translation of *Da you* 大有.

GUSHING. Rutt's translation of *Huan* 渙.

HAMSTER, a. Kunst's translation of *Qian* 謙.

HOARD, to. Kunst's translation of *Zhun* 屯.

HOBBLE, HOBBLING. Kunst's translation of *Jian* 蹇.

HOLDING TOGETHER [UNION]. The Wilhelm/Baynes translation of *Bi* 比.

HOUSEHOLD. Rutt's translation of the hexagram name *Jia ren* 家人.

ILLS TO BE CURED. Lynn's translation of *Gu* 蠱.

IMPASSE. Lynn's translation of *Kun* 困.

INCREASE. The Wilhelm/Baynes translation of *Yi* 益.

INFLUENCE (WOOING). The Wilhelm/Baynes translation of *Xian* 咸.

INNER TRUST. Lynn's translation of *Zhong fu* 中孚.

INNER TRUTH. The Wilhelm/Baynes translation of *Zhong fu* 中孚.

INNOCENCE (THE UNEXPECTED). The Wilhelm/Baynes translation of *Wu wang* 无妄.

INTERLOCK, LOCK. Kunst's translation of *Gou* 姤.

JAWS. Kunst's translation of *Yi* 頤.

JOINING. Rutt's translation of *Bi* 比.

JOINT. Kunst's translation of *Jie* 節.

JOYOUS, the (LAKE). The Wilhelm/Baynes translation of *Dui* 兌.

JUNCTURE. Rutt's translation of *Jie* 節.

JUVENILE IGNORANCE. Lynn's translation of *Meng* 蒙.

KEENING. Rutt's translation of *Lin* 臨.

KEEPING STILL (MOUNTAIN). The Wilhelm/Baynes translation of *Gen* 艮.

LARGE, THERE. Rutt's translation of *Da you* 大有.

LEATHER. Rutt's translation of *Ge* 革.

LESSER DOMESTICATION. Lynn's translation of *Xiao xu* 小畜

LIA-BIRD. Kunst's translation of *Li* 離.

LIMITATION. The Wilhelm/Baynes translation of *Jie* 節.

LOCKING. Rutt's translation of *Gou* 姤.

MAJOR SUPERIORITY. Lynn's translation of *Da guo* 大過.

MARRIAGE. Rutt's translation of *Gui mei* 歸妹.

MARRIAGE, send in. Kunst's translation of *Gui mei* 歸妹.

MARRYING MAIDEN, the. The Wilhelm/Baynes translation of *Gui mei* 歸妹.

MARSH. Alternative name for the trigram *Dui* 兌.

MASSED. Rutt's translation of *Zhun* 屯.

MILDEW. Rutt's translation of *Gu* 蠱.

MINOR SUPERIORITY. Lynn's translation of *Xiao guo* 小過.

MODESTY. The Wilhelm/Baynes translation of *Qian* 謙.

MOLARS. Rutt's translation of *Yi* 頤.

MUSTERING. Rutt's translation of *Tong ren* 同人.

NO ERRANCY. Lynn's translation of *Wu wang* 无妄.

NOT YET ACROSS. Rutt's translation of *Wei ji* 未濟.

NOURISHMENT. Lynn's translation of *Yi* 頤.

OBSERVE, OBSERVING. Kunst's and Rutt's translation of *Guan* 觀.

OBSTRUCTION.

1. The Wilhelm/Baynes translation of *Jian* 蹇.

2. Lynn's translation of *Pi* 否.

OFFERING, lay out. Kunst's translation of *Xun* 巽.

OPPOSITION. The Wilhelm/Baynes translation of *Jian* 睽.

OPPRESSION (EXHAUSTION). The Wilhelm/Baynes translation of *Kun* 困.

ORIOLE. Rutt's translation of *Li* 離.

OVERSEEING. Lynn's translation of *Lin* 臨.

PASSING: MAJOR. Rutt's translation of *Da guo* 大過.

PASSING: MINOR. Rutt's translation of *Xiao guo* 小過.

PEACE. The Wilhelm/Baynes translation of *Tai* 泰.

PEELING. Lynn's translation of *Bo* 剝.

PEOPLE IN THE FAMILY, the. Kunst's translation of *Jia ren* 家人.

PERSERVERENCE. Lynn's translation of *Heng* 恆.

- PESTILENCE.** Kunst's translation of *Gu* 蠱.
- PIG.** Rutt's translation of *Dun* 豮.
- PIT.** Rutt's translation of *Kan* 坎.
- PLEASURE.** Kunst's translation of *Dui* 兌.
- POSSESSION IN GREAT MEASURE.** The Wilhelm/Baynes translation of *Da you* 大有.
- POWER OF THE GREAT, the.** The Wilhelm/Baynes translation of *Da zhuang* 大壯.
- PREPONDERANCE OF THE GREAT.** The Wilhelm/Baynes translation of *Da guo* 大過.
- PREPONDERANCE OF THE SMALL.** The Wilhelm/Baynes translation of *Xiao guo* 小過.
- PROGRESS.** The Wilhelm/Baynes translation of *Jin* 晉.
- PURE YANG.** Lynn's translation of *Qian* 乾.
- PURE YIN.** Lynn's translation of *Kun* 坤.
- PURSUIT.** Kunst's and Rutt's translation of *Sui* 隨.
- PUSHING UPWARD.** The Wilhelm/Baynes translation of *Sheng* 升.
- QUAKE.** Lynn's translation of *Zhen* 震.
- RADICAL CHANGE.** Lynn's translation of *Ge* 革.
- RAT.** Rutt's translation of *Qian* 謙.
- RAWHIDE.** Kunst's translation of *Ge* 革.
- RECEPTIVE, the.** The Wilhelm/Baynes translation of *Kun* 坤.
- RECIPROCITY.** Lynn's translation of *Xian* 咸.
- RELEASE.** Lynn's translation of *Xie* 解.
- RESOLUTION.** Lynn's translation of *Guai* 夬.
- RESTRAINT.** Lynn's translation of *Gen* 艮.
- RETREAT, the.** The Wilhelm/Baynes translation of *Dun* 遯.
- RETURN (THE TURNING POINT).** The Wilhelm/Baynes translation of *Fu* 復.
- REVOLUTION (MOLTING).** The Wilhelm/Baynes translation of *Ge* 革.
- SATISFACTION.** Rutt's translation of *Dui* 兌.
- SETTLING.** Rutt's translation of *Jian* 漸.
- SIGHTS (i.e. Set sights on).** Kunst's translation of *Kui* 睽.
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- SPLITTING APART.** The Wilhelm/Baynes translation of *Bo* 剝.
- SPURT, SPURTING.** Kunst's translation of *Huan* 渙.
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- STEP ON.** Kunst's translation of *Lü* 履.
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- SUPPRESSION OF THE LIGHT.** Lynn's translation of *Ming yi* 明夷.
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 Wen wai da yi 文外大義, see **LU DEMING** (4).
 Wu yin xiang dong fa 五音相動法, see **JING FANG** (2).
- Xi ci shuo 繫辭說, see **SIMA GUANG** (3).
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 Xi ci yi shu 繫辭義疏, see **MING SENGSHAO** (1).
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 Xi xue ji yan Zhou yi shu shi 習學記言周易述釋, see **YE SHI** (1).
 Xian tian tu 先天圖, see **SHAO YONG** (5).
 Xiang lin 象林, see **CUI ZHUAN** (1).
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 Xiang Xiu Yi yi 向秀易義, see **HUANG SHI** (38).
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 Xu gou yin tu 續鉤隱圖, see **HUANG LIXIAN** (2).
 Xu Miao Yi yin zhu 徐邈易音注, see **HUANG SHI** (39).
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 Xu shi Zhou yi shi zhan 徐氏周易筮占, see **XU MIAO** 徐苗 (1).
 Xue yi bu guo 學易補過, see **ZHAO SHANXIANG** ().
 Xue Yi suoyin 學易索隱, see **YUAN SHU** (1).
 Xue Yu Yi yin zhu 薛虞易音注, see **HUANG SHI** (40).
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- Yang Chengzhai xiansheng Yi zhuan 楊誠齋先生易傳, see **YANG WANLI** (1).
 Yang shi Chengzhai xiansheng Yi zhuan 楊氏誠齋先生易傳, see **YANG WANLI** (1).
- Yang shi [Yi] 楊氏[易], see **YANG HE** (1).
 Yang shi Yi zhuan 楊氏易傳, see **YANG JIAN** (3).
 Yi ba gua ming lu dou nei tu 易八卦命錄斗內圖, see **GUO PU** (1).
 Yi bai zhuan 易稗傳, see **LIN ZHI** (1).
 [Yi] ben yi [易]本義, see **ZHU XI** (6).
 Yi ben zhuan 易本傳, see **LI SHUNCHEN** (1).
 Yi bian 易辨, see **WANG BI** (1).
 [Yi] bu yun [易]卜韻, see **GUO PU** (2).
 Yi bu zhu 易補注, see **SONG XIAN** ().
 Yi Cheng zhuan 易程傳, see **CHENG YI** (2).
 Yi cuo jin xian tian shu 一撮金先天數, see **SHAO YONG** (g).
 Yi dong lin 易洞林, see **GUO PU** (3).
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- Yi er Xi [zhu] 易二繫[注], see **GU HUAN** (1).
 Yi fu lu zuan zhu 易附錄纂注, see **HU YIGUI** (2).
 Yi gu xun zhuan 易詁訓傳, see **CHAO GONGWU** (1).
 Yi gu zhan fa 易古占法, see **YU YAN** (6).
 Yi guang zhuan 易廣傳, see **CHAO GONGWU** (1).
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 Yi ji yi 易集義, see **WEI LIAOWENG** (1).
 Yi jiang yi 易講義, see **CHEN XIANG** (1).
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 Yi jing zhuan ji jie 易經傳集解, see **LIN LI** (1).
 Yi jing 易經, see **CHENG YI** (2).
 Yi jing 易經, see **LIANGQIU HE** (1).
 Yi jing 易經, see **MENG XI** (2).
 Yi jing 易經, see **SHI CHOU** (1).
 Yi ju yu 易舉隅, see **WEI LIAOWENG** (2).
 [Yi] ju zheng [易]舉正, see **GUO JING** (1).
 Yi jue 易決, see **XU JUN** (1).
 Yi jue 義決, see **YIXING** (5).
 Yi kou jue yi 易口訣義, see **SHI ZHENG** (1).
 [Yi] kou yi [易]口義, see **HU YUAN** (3).
 [Yi] kou yi [易]口義, see **SHI JIE** (1).
 Yi Lao tong yan 易老通言, see **CHENG DACHANG** (1).
 Yi lin 易林, see **FEI ZHI** (2).
 Yi lin 易林, see **JIAO YANSHOU** (1).
 Yi lin 易林, see **LU HONGDU** (1).
 Yi lin 易林, see **XU JUN** (2).
 Yi lin bian zhan 易林變占, see **JIAO YANSHOU** (2).
 Yi long tu 易龍圖, see **CHEN TUAN** (1).
 Yi lü li 易律曆, see **YU FAN** (1).
 [Yi] lüe li [易]略例, see **HUANG LIXIAN** (3).
 [Yi] lüe lun [易]略論, see **ZHANG FAN** (1).
 [Yi] lüe shuo [易]略說, see **WULU CHONGZONG** (1).
 Yi lun 易論, see **LI GOU** (2).
 Yi lun 易論, see **ZHAO BIN** (1).
 Yi lun jiu shi 遺論九事, see **LIU MU** (5).
 [Yi] nan ji [易]難記, see **YUAN JING** (1).
 Yi nei shen shi 易內神筮, see **FEI ZHI** (3).
 Yi qi 易旗, see **REN LIANG** (1).
 Yi quan 易筭, see **RUAN YI** (1).

- [Yi] shi bian 易釋變, see **LU XISHENG** (1).
 Yi shi tong bian 易筮通變, see **LEI SIQI** (1).
 Yi shu 易疏, see **LU DEMING** (2).
 Yi shu 易數, see **LU JIUYUAN** (2).
 Yi shu gou yin tu 易數鉤隱圖, see **LIU MU** (4).
 [Yi] shu yan [易]述衍, see **ZHANG XINGCHENG** (4).
 Yi shuo 易說, see **DING KUAN** (1).
 Yi shuo 易說, see **HOU GUO** (1).
 Yi shuo 易說, see **JING LUAN** (1).
 Yi shuo 易說, see **LI GUANG** (1).
 Yi shuo 易說, see **LU JIUYUAN** (3).
 Yi shuo 易說, see **SIMA GUANG** (4).
 Yi shuo 易說, see **SU SHI** (1).
 Yi shuo 易說, see **YANG SHI** (1).
 Yi shuo 易說, see **YOU ZUO** (1).
 Yi shuo 易說, see **ZHANG SHI** 張栻 (2).
 Yi shuo 易說, see **ZHANG ZAI** (1).
 Yi sui 易髓, see **LI DINGZUO** (2).
 Yi tong 易通, see **ZHOU DUNYI** (2).
 [Yi] tong bian [易]通變, see **ZHANG XINGCHENG** (5).
 [Yi] tong lue lun [易]統略論, see **ZOU ZHAN** (1).
 Yi tong lun 易通論, see **GUI DAN** (1).
 Yi tong zi wen 易童子問, see **OUYANG XIU** (1).
 Yi tong zi wen 易童子問, see **YUAN SHU** (2).
 Yi tu he bi lian zhu 易圖合璧連珠, see **YU YAN** (8).
 Yi tu tiao bian 易圖條辨, see **ZHANG HUIYAN** (1).
 Yi tu tong bian 易圖通變, see **LEI SIQI** (1).
 Yi tu zuan yao 易圖纂要, see **YU YAN** (9).
 Yi tu 易圖, see **LU XISHENG** (2).
 Yi wai bie zhuan 易外別傳, see **YU YAN** (10).
 Yi wai zhuan 易外傳, see **HU HONG** (1).
 Yi wei lue yi 易緯略義, see **ZHANG HUIYAN** (2).
 [Yi] wei zhi 易微旨, see **LU XISHENG** (3).
 Yi Xi ci jie 易繫辭解, see **CHENG YI** (1).
 Yi xiang miao yu jian xing lun 易象妙于見形論, see **SUN SHENG** (1).
 Yi xiang miao yu jian xing lun 易象妙于見形論 (**SUN SHENG**), see **MA GUOHAN** (1).
 Yi xiang yi yan 易象意言, see **CAI YUAN** (5).
 Yi xiao zhuan 易小傳, see **SHEN GAI** (1).
 [Yi] xin lin [易]新林, see **GUO PU** (5).
 Yi xin lin 易新林, see **XU JUN** (2).
 Yi xu lu 易敘錄, see **WU DENG** (1).
 Yi xuan 翼玄, see **ZHANG XINGCHENG** (6).
 Yi xue 易學, see **LI TAO** (2).

- Yi xue 易學, see **WANG SHI** (1).
 Yi xue bian huo 易學辨惑, see **SHAO BOWEN** (2).
 Yi xue qi bi 易學啓蔽, see **YANG JIAN** (4).
 Yi xue qi meng 易學啓蒙, see **ZHU XI** (7).
 Yi xue qi meng ding yi 易學啓蒙訂疑, see **ZHU XI** (7).
 Yi xue qi meng gu jing zhuan 易學啓蒙古經傳, see **SHUI YUQUAN** (2).
 Yi xue qi meng ji lue 易學啓蒙集略, see **ZHU XI** (7).
 Yi xue qi meng tong shi 易學啓蒙通釋, see **HU FANGPING** (2).
 Yi xue qi meng xiao zhuan 易學啓蒙小傳, see **SHUI YUQUAN** (2).
 Yi xue qi meng Yi zhuan 易學啓蒙翼傳, see **HU YIGUI** (1).
 Yi xue suoyin 易學索隱, see **YUAN SHU** (1).
 Yi xun 易訓, see **SONG XIAN** ().
 Yi ya 易雅, see **ZHAO RUMEI** (1).
 Yi yao jue 易要決, see **XU JUN** (3).
 Yi yao yi 易要義, see **WEI LIAOWENG** (3).
 Yi yi 易義, see **CHU ZHONGDU** (1).
 Yi yi 易義, see **FAN ZHONGYAN** (1).
 Yi yi 易義, see **XIANG XIU** (1).
 Yi yi 易義, see **ZHAI XUAN** (1).
 Yi yi 易義, see **ZHANG GUI** (1).
 Yi yi bie lu 易義別錄, see **ZHANG HUIYAN** (3).
 Yi yi hai cuo yao 易義海撮要, see **LI HENG** (1).
 Yi Yi zhuan 易翼傳, see **ZHENG RUXIE** (1).
 Yi yin 易音, see **XU AI** (1).
 Yi yin 易音, see **YUAN YUEZHI** (1).
 [Yi] yin xun [易]音訓, see **Lǚ ZUQIAN** (4).
 Yi yu wen ji 易余聞記, see **HU FANGPING** (3).
 Yi yuan 易原, see **CHENG DACHANG** (2).
 Yi Yuan bao 易元包, see **WEI YUANSONG** (1).
 Yi za jia zhu 易雜家注, see **HUANG SHI** (41).
 Yi za zhan 易雜占, see **XU JUN** (4).
 Yi zai tiao 易災條, see **XU JUN** (5).
 Yi zhang ju 易章句, see **CHENG JIONG** (2).
 [Yi] zhang ju [易]章句, see **DONG YU** (1).
 Yi zhang ju 易章句, see **FAN YING** (1).
 [Yi] zhang ju [易]章句, see **FEI ZHI** (4).
 Yi zhang ju 易章句, see **FENG HAO** (1).
 [Yi] zhang ju [易]章句, see **LIANGQIU HE** (2).
 Yi zhang ju 易章句, see **Lǚ DALIN** (1).
 [Yi] zhang ju [易]章句, see **MENG XI** (3).
 [Yi] zhang ju [易]章句, see **SHI CHOU** (1).
 Yi zhang ju 易章句, see **YUAN TAIBO** (1).
 [Yi zhang ju] wai bian [易章句]外編, see **CHENG JIONG** (3).
 [Yi] zheng zhui jian [易]證墮簡, see **FAN ECHANG** (2).

- [Yi] zhi shuo 易指說, see **LU XISHENG** (4).
 Yi zhu 易注, see **YU FAN** (2).
 Yi zhuan 易傳, see **CHENG YI** (2).
 Yi zhuan 易傳, see **DAI CHONG** (1).
 Yi zhuan 易傳, see **GUAN LANG** (1).
 Yi zhuan 易傳, see **HU YUAN** (2).
 Yi zhuan 易傳, see **JING FANG** (14).
 [Yi] zhuan [易]傳, see **LU XISHENG** (5).
 Yi zhuan 易傳, see **PENG XUAN** (1).
 Yi zhuan 易傳, see **QIAO DING** (1).
 Yi zhuan 易傳, see **SU SHI** (2).
 Yi [zhuan] 易[傳], see **WANG LANG** (1).
 Yi zhuan 易傳, see **YANG WANLI** (1).
 Yi zhuan 易傳, see **YIXING** (6).
 Yi zhuan 易傳, see **ZHANG JUN** (1).
 Yi zhuan 易傳, see **ZHU XI** (8).
 Yi zhuan 易傳, see **ZHU ZHEN** (2).
 Yi zhuan 易傳 (ZIXIA), see **SUN TANG** (1).
 Yi zhuan cong shuo 易傳叢說, see **ZHU ZHEN** (3).
 Yi zhuan jie yi 易傳解義, see **YUAN SHU** (3).
 Yi zhuan kao zheng 易傳考證, see **YU YAN** (11).
 Yi zhuan suan fa 易傳算法, see **JING FANG** (15).
 Yi zhuan wai bian 易傳外編, see **CHENG JIONG** (3).
 Yi zhuan Zhou shi 易傳周氏, see **ZHOU WANGSUN** (1).
 Yi zuan 易纂 (YIXING), see **MA GUOHAN** (1).
 Yi zuan yan 易纂言, see **WU DENG** (2).
 Yi zuan yan wai Yi 易纂言外翼, see **WU DENG** (3).
 Yichuan Yi zhuan 伊川易傳, see **CHENG YI** (2).
 Yin xun 音訓, see **ZHU XI** (2).
 Yu shi Yi hou 虞氏易候, see **ZHANG HUIYAN** (4).
 Yu shi Yi ji shuo 俞氏易集說, see **YU YAN** (14).
 Yu shi Yi li 虞氏易禮, see **ZHANG HUIYAN** (5).
 Yu shi Yi shi 虞氏易事, see **ZHANG HUIYAN** (6).
 Yu shi Yi xiaoxi tu shuo chu gao 虞氏易消息圖說初稿, see **YU FAN**.
 Yu shi Yi yan 虞氏易言, see **ZHANG HUIYAN** (7).
 Yuan bao 元包, see **WEI YUANSONG** (1).
 Yuan bao shu zong yi 元包數總義, see **ZHANG XINGCHENG** (7).
 Yuan ben Zhou yi ben yi 原本周易本義, see **ZHU XI** (6).
 Yuhuan shan fang ji yi shu 玉函山房輯佚書, see **MA GUOHAN** (1).
 Yuhuan shan fang ji yi shu xu bian 玉函山房輯佚書續編, see **WANG RENJUN** (1).
 Yunfeng wen ji Yi yi 雲峰文集易義, see **HU BINGWEN** (4).
 Zai yi Meng shi Jing Fang 災異孟氏京房, see **JING FANG** (16).

- Zai yi Meng shi Jing Fang 災異孟氏京房, see **MENG XI** (4).
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 Zhang Fan Yi ji jie 張璠易集解, see **HUANG SHI** (43).
 Zhang shi Yi yi 張氏易義, see **ZHANG SHI** 張氏 (1).
 Zhang shi Yi zhu 張氏易注, see **HUANG SHI** (44).
 Zhaode Yi gu xun zhuan 昭德易詁訓傳, see **CHAO GONGWU** (1).
 Zheng Kangcheng Zhou yi zhu 鄭康成周易注 (**ZHENG XUAN**), see **SUN TANG** (1).
 Zheng shi Bian zhong bei zhu 鄭氏辨終備注, see **ZHENG XUAN** (3).
 Zheng shi Ji lan tu zhu 鄭氏稽覽圖注, see **ZHENG XUAN** (4).
 Zheng shi Kun ling tu zhu 鄭氏坤靈圖注, see **ZHENG XUAN** (5).
 Zheng shi Qian Kun zuo du zhu 鄭氏乾坤鑿度注, see **ZHENG XUAN** (6).
 Zheng shi Qian zuo du zhu 鄭氏乾鑿度注, see **ZHENG XUAN** (7).
 Zheng shi Shi lei mou zhu 鄭氏是類謀注, see **ZHENG XUAN** (8).
 Zheng shi Tong gua yan zhu 鄭氏通卦驗注, see **ZHENG XUAN** (9).
 Zheng Yi xin fa 正易心法, see **MAYI DAOZHE** (2).
 Zhou shi Yi zhu 周氏易注, see **HUANG SHI** (45).
 Zhou yi 周易, see **CHENG YI** (2).
 Zhou yi 周易, see **FEI ZHI** (5).
 Zhou yi 周易, see **JING FANG** (18).
 Zhou yi 周易, see **XUN SHUANG** (1).
 Zhou yi Ban shi yi 周易班氏義 (**BAN GU**), see **WANG RENJUN** (1).
 Zhou yi ben yi 周易本義, see **ZHU XI** (6).
 Zhou yi ben yi bian yi bu ding 周易本義辯證補訂, see **ZHU XI** (6).
 Zhou yi ben yi bian zheng 周易本義辯證, see **ZHU XI** (6).
 Zhou yi ben yi bu shuo 周易本義補說, see **ZHU XI** (6).
 Zhou yi ben yi can yi 周易本義參疑, see **ZHU XI** (6).
 Zhou yi ben yi chan zhi 周易本義闡旨, see **ZHU XI** (6).
 Zhou yi ben yi du 周易本義讀, see **ZHU XI** (6).
 Zhou yi ben yi fu lu zuan zhu 周易本義附錄纂注, see **HU YIGUI** (2).
 Zhou yi ben yi ji cheng 周易本義集成, see **ZHU XI** (6).
 Zhou yi ben yi kao 周易本義考, see **ZHU XI** (6).
 Zhou yi ben yi qi meng tong kan 周易本義啓蒙通刊, see **ZHU XI** (6).
 [Zhou yi] ben yi qi meng Yi zhuan [周易] 本義啓蒙翼傳, see **HU YIGUI** (1).
 Zhou yi ben yi shan zheng du ben 周易本義刪正讀本, see **ZHU XI** (6).
 Zhou yi ben yi shi yi 周易本義拾遺, see **ZHU XI** (6).
 Zhou yi ben yi tong shi 周易本義通釋, see **HU BINGWEN** (4).
 Zhou yi ben yi tong shi 周易本義通釋, see **ZHU XI** (6).
 Zhou yi ben yi xi yi 周易本義析疑, see **ZHU XI** (6).
 Zhou yi ben yi yao zheng 周易本義爻徵, see **ZHU XI** (6).
 Zhou yi ben yi yin meng 周易本義引蒙, see **ZHU XI** (6).

- Zhou yi ben yi zheng jie 周易本義正解, see **ZHU XI** (6).
- Zhou yi ben yi zhong zhi shuo tong da quan 周易本義衷旨說統大全, see **ZHU XI** (6).
- Zhou yi ben yi zhu 周易本義注, see **ZHU XI** (6).
- Zhou yi bian huo 周易辨惑, see **SHAO BOWEN** (2).
- Zhou yi bian yi 周易辨異, see **YUAN SHU** (4).
- Zhou yi bing zhu 周易并注, see **LU DEMING** (3).
- Zhou yi can tong qi 周易參同契, see **WEI BOYANG** (1).
- Zhou yi can tong qi fa hui 周易參同契發揮, see **YU YAN** (12).
- Zhou yi can tong qi kao yi 周易參同契考異, see **ZHU XI** (9).
- Zhou yi can tong qi shi yi 周易參同契釋疑, see **YU YAN** (13).
- Zhou yi Cheng shi zhuan 周易程氏傳, see **CHENG YI** (2).
- Zhou yi Chu shi jiang shu 周易褚氏講疏 (**CHU ZHONGDU**), see **MA GUOHAN** (1).
- Zhou yi cong shuo 周易叢說, see **ZHU ZHEN** (3).
- Zhou yi Cui shi zhu 周易崔氏注 (**CUI JIN**), see **MA GUOHAN** (1).
- Zhou yi cuo 周易錯, see **JING FANG** (19).
- Zhou yi cuo gua 周易錯卦, see **JING FANG** (20).
- Zhou yi da yan lun 周易大衍論, see **WANG BI** (2).
- Zhou yi da yi 周易大義 (**XIAO YAN**), see **MA GUOHAN** (1).
- Zhou yi da yi 周易大義, see **JING FANG** (21).
- Zhou yi da yi 周易大義, see **LU DEMING** (4).
- Zhou yi da yi 周易大義, see **XIAO YAN** (1).
- Zhou yi da yi yi wen 周易大義疑問, see **XIAO YAN** (2).
- Zhou yi Ding shi zhuan 周易丁氏傳 (**DING KUAN**), see **MA GUOHAN** (1).
- Zhou yi dong lin 周易洞林, see **GUO PU** (3).
- Zhou yi Dong shi yi 周易董氏義 (**DONG ZHONGSHU**), see **WANG RENJUN** (1).
- Zhou yi Dong shi zhang ju 周易董氏章句 (**DONG YU**), see **MA GUOHAN** (1).
- Zhou yi fa ming qi meng Yi zhuan 周易發明啓蒙翼傳, see **HU YIGUI** (1).
- Zhou yi fei hou 周易飛候, see **JING FANG** (22).
- Zhou yi fei hou 周易飛候, see **JING FANG** (23).
- Zhou yi fei hou liu ri qi fen 周易飛候六日七分, see **JING FANG** (24).
- Zhou yi fen ye 周易分野 (**FEI ZHI**), see **MA GUOHAN** (1).
- Zhou yi fu lu zuan shu 周易附錄纂疏, see **HU YIGUI** (2).
- Zhou yi Fu shi ji jie 周易伏氏集解 (**FU MANRONG**), see **MA GUOHAN** (1).
- Zhou yi Fu shi zhu 周易傅氏注 (**FU**), see **MA GUOHAN** (1).
- Zhou yi Gan shi zhu 周易干氏注 (**GAN BAO**), see **MA GUOHAN** (1).
- Zhou yi gu jing 周易古經, see **LI TAO** (3).
- Zhou yi gu jing 周易古經, see **LÜ DAFANG** (1).
- Zhou yi gu wu zi zhuan 周易古五子傳, see **MA GUOHAN** (1).
- Zhou yi gu zhan fa 周易古占法, see **CHENG JIONG** (4).
- Zhou yi gua tu 周易卦圖, see **ZHU ZHEN** (1).
- Zhou yi gua xu lun 周易卦序論 (**YANG YI**), see **MA GUOHAN** (1).

- Zhou yi gua xu lun 周易卦序論, see **YANG YI** (1).
- Zhou yi gua yao jing zhuan xun jie 周易卦爻經傳訓解, see **CAI YUAN** (6).
- Zhou yi Han shi zhuan 周易韓氏傳 (**HAN YING**), see **MA GUOHAN** (1).
- Zhou yi He shi jiang shu 周議何氏講疏 (**HE TUO**), see **MA GUOHAN** (1).
- Zhou yi He shi jie 周易何氏解 (**HE YAN**), see **MA GUOHAN** (1).
- Zhou yi Hou shi zhu 周易侯氏注 (**HOU GUO**), see **MA GUOHAN** (1).
- Zhou yi Huainan jiu shi dao xun 周易淮南九師道訓 (**HUAINAN JIU SHI**), see **MA GUOHAN** (1).
- Zhou yi Huang shi yi 周易黃氏義 (**HUANG XIE**), see **WANG RENJUN** (1).
- Zhou yi Huang shi zhu 周易黃氏注 (**HUANG YING**), see **MA GUOHAN** (1).
- Zhou yi hundun 周易混沌, see **JING FANG** (25).
- Zhou yi huo wen 周易或問, see **ZHAO SHANXIANG** ().
- Zhou yi ji jie 周易集解 (**ZHANG FAN**), see **SUN TANG** (1).
- Zhou yi ji jie 周易集解, see **LI DINGZUO** (3).
- Zhou yi ji jie 周易集解, see **ZHANG FAN** (2).
- Zhou yi ji jie bu jian 周易集解補箋, see **LI DINGZUO** (3).
- Zhou yi ji jie bu shi 周易集解補釋, see **LI DINGZUO** (3).
- Zhou yi ji jie zuan shu 周易集解纂疏, see **LI DINGZUO** (3).
- Zhou yi ji lin 周易集林, see **FU MANRONG** (1).
- Zhou yi ji lin 周易集林, see **JING FANG** (26).
- Zhou yi ji lin lu li 周易集林律曆, see **YU FAN** (3).
- Zhou yi ji shuo 周易集說, see **YU YAN** (14).
- Zhou yi ji wen 周易輯聞, see **ZHAO RUMEI** (1).
- Zhou yi ji zhu 周易集注 (**JIU JIA YI**), see **SUN TANG** (1).
- Zhou yi ji zhu Xi ci 周易集注繫辭, see **XU AI** (2).
- Zhou yi Jia shi yi 周易賈氏義 (**JIA KUI**), see **WANG RENJUN** (1).
- Zhou yi Jia shi yi 周易賈氏義 (**JIA YI**), see **WANG RENJUN** (1).
- Zhou yi Jia shi yi 周易賈氏義, see **JIA KUI** (1).
- Zhou yi jian yi 周易兼義, see **KONG YINGDA** (2).
- Zhou yi jiang shu 周易講疏, see **CHU ZHONGDU** (2).
- Zhou yi jiang shu 周易講疏, see **HE TUO** (1).
- Zhou yi jiang shu 周易講疏, see **HE YAN** (1).
- Zhou yi jiang shu 周易講疏, see **XIAO YAN** (3).
- Zhou yi jiang shu 周易講疏, see **ZHANG JI** (1).
- Zhou yi jiang shu 周易講疏, see **ZHOU HONGZHENG** (1).
- Zhou yi jiang shu 周易講義, see **CHEN CHUN** (1).
- Zhou yi jiao kan ji 周易校勘記, see **KONG YINGDA** (2).
- Zhou yi Jing Fang zhang ju 京房周易章句 (**JING FANG**), see **WANG RENJUN** (1).
- Zhou yi Jing shi zhang ju 周易京氏章句 (**JING FANG**), see **MA GUOHAN** (1).
- Zhou yi jing zhuan ji jie 周易經傳集解, see **LIN LI** (1).
- Zhou yi jing zhuan xun jie 周易經傳訓解, see **CAI YUAN** (6).
- Zhou yi kou jue yi 周易口訣義, see **SHI ZHENG** (1).
- Zhou yi Li shi yin 周易李氏音 (**LI GUI**), see **MA GUOHAN** (1).

- Zhou yi Liangqiu shi zhang ju 周易梁邱氏章句 (LIANGQIU HE), see **MA GUOHAN** (1).
- Zhou yi liang Xi [xun] 周易兩繫訓, see **SHEN LINSHI** (2).
- Zhou yi lin 周易林, see **CUI ZHUAN** (1).
- Zhou yi lin 周易林, see **FEI ZHI** (2).
- Zhou yi lin 周易林, see **GUAN LU** (1).
- Zhou yi lin 周易林, see **GUO PU** (5).
- Zhou yi lin 周易林, see **ZHANG MAN** (1).
- Zhou yi Liu shi yi 周易劉氏義 (LIU XIANG), see **WANG RENJUN** (1).
- Zhou yi Liu shi yi shu 周易劉氏義疏 (LIU HUAN), see **MA GUOHAN** (1).
- Zhou yi Liu shi yi shu 周易劉氏義疏 (LIU HUAN), see **WANG RENJUN** (1).
- Zhou yi Liu shi zhang ju 周易劉氏章句 (LIU BIAO), see **MA GUOHAN** (1).
- Zhou yi Liu Zhou yi 周易劉晝義 (LIU ZHOU), see **WANG RENJUN** (1).
- Zhou yi Lu Gong yi 周易魯恭義 (LU GONG), see **WANG RENJUN** (1).
- Zhou yi Lu shi zhu 周易盧氏注 (LU), see **MA GUOHAN** (1).
- Zhou yi Lu shi shu 周易陸氏述 (LU JI), see **MA GUOHAN** (1).
- Zhou yi Lü shi yi 周易呂氏義 (LÜ BUWEI), see **WANG RENJUN** (1).
- Zhou yi lüe li 周易略例, see **WANG BI** (3).
- Zhou yi lun 周易論, see **YIXING** (7).
- Zhou yi Ma shi zhu 周易馬氏注 (MA RONG), see **MA GUOHAN** (1).
- Zhou yi Ma Zheng er Wang si jia ji jie 周易馬鄭二王四家集解, see **MA RONG** (2).
- Zhou yi Ma Zheng er Wang si jia ji jie 周易馬鄭二王四家集解, see **ZHENG XUAN** (10).
- Zhou yi Meng shi zhang ju 周易孟氏章句 (MENG XI), see **MA GUOHAN** (1).
- Zhou yi ni ci zhan zai yi 周易逆刺占災異, see **JING FANG** (27).
- Zhou yi Peng shi yi 周易彭氏義 (PENG XUAN), see **WANG RENJUN** (1).
- Zhou yi Peng shi yi 周易彭氏義, see **PENG XUAN** (1).
- Zhou yi qi meng Yi zhuan 周易啓蒙翼傳, see **HU YIGUI** (1).
- Zhou yi Qian Kun yi 周易乾坤義, see **LIU HUAN** (1).
- Zhou yi qiong wei lun 周易窮微論, see **WANG BI** (4).
- Zhou yi ri yue bian li 周易日月變例, see **LU JI** (2).
- Zhou yi ri yue bian li 周易日月變例, see **YU FAN** (4).
- Zhou yi shang jing wang dao xiao shu 周易上經王道小疏, see **ZHANG HU** (1).
- Zhou yi shang xia jing jie can ben 周易上下經解殘本, see **DING YIDONG** (2).
- Zhou yi Shen shi yao lue 周易沈氏要略 (SHEN LINSHI), see **MA GUOHAN** (1).
- Zhou yi shi shi yi 周易史氏義 (SHI MO), see **WANG RENJUN** (1).
- Zhou yi Shi shi zhang ju 周易施氏章句 (SHI CHOU), see **MA GUOHAN** (1).
- Zhou yi shi shuo 周易師說 (LU DEMING), see **WANG RENJUN** (1).
- Zhou yi shi shuo 周易師說, see **LU DEMING** (5).
- Zhou yi shi wen 周易釋文, see **LU DEMING** (9).
- Zhou yi shi xu yi 周易釋序義, see **LU DEMING** (7).
- Zhou yi shi zhan lin 周易筮占林, see **FEI ZHI** (6).
- Zhou yi shi zhuan 周易釋傳, see **QIAN SHI** (1).

- Zhou yi shou lin 周易守林, see **JING FANG** (28).
- Zhou yi shu 周易述 (**LIU JI**), see **SUN TANG** (1).
- Zhou yi Shucaizhu 周易蜀才注 (**FAN CHANGSHENG**), see **MA GUOHAN** (1).
- Zhou yi shu shi 周易述釋, see **YE SHI** (1).
- Zhou yi shuo yue 周易說約, see **ZHAO SHANXIANG** ().
- Zhou yi si de li 周易四德例, see **LIU HUAN** (2).
- Zhou yi si ji 周易私記, see **HE YAN** (2).
- Zhou yi si shi hou 周易四時候, see **JING FANG** (29).
- Zhou yi Song shi zhu 周易宋氏注 (**SONG ZHONG**), see **MA GUOHAN** (1).
- Zhou yi tan xuan 周易探玄 (**CUI JING**), see **MA GUOHAN** (1).
- Zhou yi tong li 周易統例, see **CUI JIN** (1).
- Zhou yi tong ling jue 周易通靈決, see **GUAN LU** (2).
- Zhou yi tong ling yao jue 周易通靈要決, see **GUAN LU** (3).
- Zhou yi tong lue 周易統略 (**ZOU ZHAN**), see **MA GUOHAN** (1).
- Zhou yi tong lue 周易統略, see **ZOU ZHAN** (1).
- Zhou yi tong lue lun 周易統略論, see **ZOU ZHAN** (1).
- Zhou yi tong shen 周易通神, see **WU MI** (1).
- Zhou yi wan ci 周易玩辭, see **XIANG ANSHI** (1).
- Zhou yi Wang shi yi 周易王氏義 (**WANG CHONG**), see **WANG RENJUN** (1).
- Zhou yi Wang shi yi 周易王氏義 (**WANG SIZONG**), see **MA GUOHAN** (1).
- Zhou yi Wang shi yin 周易王氏音 (**WANG SU**), see **MA GUOHAN** (1).
- Zhou yi Wang shi zhu 周易王氏注 (**WANG KAICHONG**), see **MA GUOHAN** (1).
- Zhou yi Wang shi zhu 周易王氏注 (**WANG SU**), see **MA GUOHAN** (1).
- Zhou yi Wang shi zhu 周易王氏注 (**WANG YI**), see **MA GUOHAN** (1).
- Zhou yi wei hua 周易委化, see **JING FANG** (30).
- Zhou yi wen ju yi shu 周易文句義疏, see **LU DEMING** (8).
- Zhou yi wen nan 周易問難, see **GAN BAO** (1).
- Zhou yi wen wai da yi 周易文外大義, see **LU DEMING** (4).
- Zhou yi Xi ci Huan shi zhu 周易繫辭桓氏注 (**HUAN XUAN**), see **MA GUOHAN** (1).
- Zhou yi Xi ci jing yi 周易繫辭精義, see **LÜ ZUQIAN** (5).
- Zhou yi Xi ci Ming shi zhu 周易繫辭明氏注 (**MING SENGSHAO**), see **MA GUOHAN** (1).
- Zhou yi Xi ci Xun shi zhu 周易繫辭荀氏注 (**XUN ROUZHI**), see **MA GUOHAN** (1).
- Zhou yi Xi ci yi shu 周易繫辭義疏, see **LIU HUAN** (3).
- Zhou yi Xi ci yi shu 周易繫辭義疏, see **XIAO YAN** (4).
- Zhou yi Xi ci zhu 周易繫辭注, see **HAN BO** (1).
- Zhou yi Xi ci [zhu] 周易繫辭[注], see **HUAN XUAN** (1).
- Zhou yi Xi ci zhu 周易繫辭注, see **XUN ROUZHI** (1).
- Zhou yi Xiapei zhuan Gan shi yi 周易下邳傳 甘氏義 (**GAN RONG**), see **WANG RENJUN** (1).

- Zhou yi xian ru yi lun jiu shi 周易先儒遺論九事, see **LIU MU** (5).
 Zhou yi Xiang shi yi 周易向氏義 (**XIANG XIU**), see **MA GUOHAN** (1).
 Zhou yi xiang yi 周易象義, see **DING YIDONG** (3).
 Zhou yi xin lin 周易新林, see **GUO PU** (5).
 Zhou yi xin lin 周易新林, see **GUO PU** (6).
 Zhou yi xin lun 周易新論, see **YIN HONGDAO** (1).
 Zhou yi xin lun zhuan shu 周易新論傳疏 (**YIN HONGDAO**), see **MA GUOHAN** (1).
 Zhou yi xin ming gui 周易薪冥軌, **LI CHUNFENG** (1).
 Zhou yi xin yi 周易新義 (**XU YUN**), see **MA GUOHAN** (1).
 Zhou yi xin yi 周易新義, see **XU YUN** (1).
 Zhou yi xin zhuan shu 周易新傳疏, see **YIN HONGDAO** (1).
 Zhou yi Xu Gan yi 周易徐幹義 (**XU GAN**), see **WANG RENJUN** (1).
 Zhou yi Xu shi yin 周易徐氏音 (**XU MIAO**), see **MA GUOHAN** (1).
 Zhou yi xu wen 周易續問, see **ZHAO SHANXIANG** ().
 Zhou yi xuan pin 周易玄品, see **GAN BAO** (2).
 Zhou yi xuan tan 周易玄談, see **KONG YINGDA** (1).
 Zhou yi xuan wu 周易玄悟, **LI CHUNFENG** (1).
 Zhou yi xuan yi 周易玄義 (**LI CHUNFENG**), see **MA GUOHAN** (1).
 Zhou yi xuan yi jing 周易玄義經, see **GUO PU** (7).
 Zhou yi Xue shi ji 周易薛氏記 (**XUE YU**), see **MA GUOHAN** (1).
 Zhou yi xun jie 周易訓解, see **CAI YUAN** (6).
 Zhou yi Xun shi Jiu jia yi 周易荀氏九家義, see **ZHANG HUIYAN** (8).
 Zhou yi Xun shi zhu 周易荀氏注 (**XUN SHUANG**), see **MA GUOHAN** (1).
 Zhou yi Xun Shuang Jiu jia zhu 周易荀爽九家注, see **XUN SHUANG** (2).
 Zhou yi yao lue 周易要略 (**SHEN LINSHI**), see **MA GUOHAN** (1).
 Zhou yi Yao shi zhu 周易姚氏注 (**YAO GUI**), see **MA GUOHAN** (1).
 Zhou yi Yao shi zhu 周易姚氏注 (**YAO XIN**), see **MA GUOHAN** (1).
 Zhou yi yao yi 周易爻義, see **GAN BAO** (3).
 Zhou yi yao zhan 周易妖占, see **JING FANG** (31).
 Zhou yi yi hai cuo yao 周易義海撮要, see **LI HENG** (1).
 Zhou yi yi hai 周易義海, see **FANG SHENQUAN** (1).
 Zhou yi yi shu 周易義疏 (**LIU HUAN**), see **SUN TANG** (1).
 Zhou yi yi shu 周易義疏, see **ZHOU HONGZHENG** (1).
 Zhou yi yi 周易注 (**ZHAI XUAN**), see **SUN TANG** (1).
 Zhou yi yi 周易義 (**XIANG XIU**), see **SUN TANG** (1).
 Zhou yi yi 周易義, see **WANG SIZONG** (1).
 Zhou yi yi 周易義, see **ZHANG JI** (1).
 Zhou yi yin 周易音, see **LI GUI** (1).
 Zhou yi yin 周易音, see **WANG SU** (1).
 Zhou yi yin 周易音, see **XU MIAO** 徐邈 (1).
 Zhou yi yin 周易音, see **XUN ROUZHI** (2).
 Zhou yi yin xun 周易音訓, see **LÜ ZUQIAN** (4).
 Zhou yi yin yi 周易音義, see **LU DEMING** (9).

- Zhou yi Yu shi lue li 周易虞氏略例, see **YU FAN**.
 Zhou yi Yu shi xiao xi 周易虞氏消息, see **ZHANG HUIYAN** (9).
 Zhou yi Yu shi xue 周易虞氏學, see **YU FAN**.
 Zhou yi Yu shi yi 周易虞氏義, see **ZHANG HUIYAN** (10).
 Zhou yi Yu shi yi jian 周易虞氏義淺, see **YU FAN**.
 Zhou yi yue shuo 周易約說, see **ZHAO SHANXIANG** ().
 Zhou yi zhai 周易摘, see **CHENG BING** (1).
 Zhou yi Zhai shi yi 周易翟氏義 (**ZHAI XUAN**), see **MA GUOHAN** (1).
 Zhou yi zhan 周易占, see **JING FANG** (32).
 Zhou yi [zhang ju] 周易[章句], see **LIU BIAO** (1).
 [Zhou yi] zhang ju [周易]章句, see **MA RONG** (3).
 Zhou yi zhang ju 周易章句 (**DONG YU**), see **SUN TANG** (1).
 Zhou yi zhang ju 周易章句 (**JING FANG**), see **SUN TANG** (1).
 Zhou yi zhang ju 周易章句 (**LIU BIAO**), see **SUN TANG** (1).
 Zhou yi zhang ju 周易章句 (**MENG XI**), see **SUN TANG** (1).
 Zhou yi zhang ju 周易章句, see **JING FANG** (18).
 Zhou yi Zhang shi ji jie 周易張氏集解 (**ZHANG FAN**), see **MA GUOHAN** (1).
 Zhou yi Zhang shi jiang shu 周易張氏講疏 (**ZHANG JI**), see **MA GUOHAN** (1).
 Zhou yi Zhang shi yi 周易張氏義 (**ZHANG GUI**), see **MA GUOHAN** (1).
 Zhou yi Zhao shi yi 周易趙氏義 (**ZHAO WEN**), see **WANG RENJUN** (1).
 Zhou yi Zheng Kangcheng zhu 周易鄭康成注, see **WANG YINGLIN** (2).
 Zhou yi Zheng shi yi 周易鄭氏義, see **ZHANG HUIYAN** (11).
 Zhou yi Zheng Sinong zhu 周易鄭司農注 (**ZHENG ZHONG**), see **WANG RENJUN** (1).
 Zhou yi Zheng sinong zhu 周易鄭司農注, see **ZHENG ZHONG** (1).
 Zhou yi Zheng Xun yi 周易鄭荀義, see **ZHANG HUIYAN** (12).
 Zhou yi zheng yi 周易正義, see **KONG YINGDA** (2).
 Zhou yi Zheng zhu 周易鄭注, see **HUANG SHI** (46).
 Zhou yi Zheng zhu 周易鄭注, see **ZHANG HUIYAN** (13).
 Zhou yi zhi wen 周易指問, see **ZHAO SHANXIANG** ().
 Zhou yi Zhou shi yi shu 周易周氏義疏 (**ZHOU HONGZHENG**), see **MA GUOHAN** (1).
 Zhou yi [zhu] 周易[注], see **CUI JIN** (2).
 Zhou yi [zhu] 周易[注], see **DONG YU** (2).
 Zhou yi [zhu] 周易[注], see **FAN CHANGSHENG** (1).
 Zhou yi [zhu] 周易[注], see **FEI YUANGUI** (1).
 Zhou yi [zhu] 周易[注], see **FU** (1).
 Zhou yi [zhu] 周易[注], see **FU MANRONG** (2).
 Zhou yi zhu 周易注, see **GAN BAO** (5).
 Zhou yi zhu 周易注 (**GAN BAO**), see **SUN TANG** (1).
 Zhou yi [zhu] 周易[注], see **HE YIN** (1).
 Zhou yi [zhu] 周易[注], see **HUANG YING** (1).
 Zhou yi [zhu] 周易[注], see **LIU BING** (1).
 Zhou yi [zhu] 周易[注], see **LU** (1).

- Zhou yi [zhu] 周易[注], see **LU JI** (3).
 Zhou yi zhu 周易注, see **LU JINGYU** (1).
 Zhou yi [zhu] 周易[注], see **MA RONG** (4).
 Zhou yi [zhu] 周易[注], see **SONG ZHONG** (1).
 Zhou yi zhu 周易注 (**SONG ZHONG**), see **SUN TANG** (1).
 Zhou yi zhu 周易注, see **WANG BI** (5).
 Zhou yi [zhu] 周易[注], see **WANG KAICHONG** (1).
 Zhou yi zhu 周易注, see **WANG SU** (2).
 Zhou yi zhu 周易注 (**WANG SU**), see **SUN TANG** (1).
 Zhou yi [zhu] 周易[注], see **WANG YI** (1).
 Zhou yi zhu 周易注 (**WANG YI**), see **SUN TANG** (1).
 Zhou yi zhu 周易注 (**XUN SHUANG**), see **SUN TANG** (1).
 Zhou yi [zhu] 周易[注], see **YAO GUI** (1).
 Zhou yi [zhu] 周易[注], see **YAO XIN** (1).
 Zhou yi zhu 周易注 (**YAO XIN**), see **SUN TANG** (1).
 Zhou yi [zhu] 周易[注], see **YIN TAO** (1).
 Zhou yi [zhu] 周易[注], see **YU FAN** (5).
 Zhou yi zhu 周易注 (**YU FAN**), see **SUN TANG** (1).
 Zhou yi zhu 周易注, see **ZHANG FAN** (2).
 Zhou yi [zhu] 周易[注], see **ZHENG XUAN** (11).
 Zhou yi Zhu shi yi 周易朱氏義 (**ZHU YANGZHI**), see **MA GUOHAN** (1).
 Zhou yi zhu shu 周易注疏, see **KONG YINGDA** (2).
 Zhou yi zhu shu jiao kan ji 周易注疏校勘記, see **KONG YINGDA** (2).
 Zhou yi zhuan 周易傳, see **CHENG YI** (2).
 Zhou yi zhuan 周易傳, see **LU XISHENG** (5).
 Zhou yi zhuan 周易傳 (**MA RONG**), see **SUN TANG** (1).
 Zhou yi zhuan 周易傳, see **YIXING** (6).
 Zhou yi [zhuan] 周易[傳], see **ZIXIA** (3).
 Zhou yi Zhuang shi yi 周易莊氏義 (**ZHUANG**), see **MA GUOHAN** (1).
 Zhou yi Zixia zhuan 周易子夏傳 (**ZIXIA**), see **MA GUOHAN** (1).
 Zhou yi zong tu 周易宗塗, see **GAN BAO** (4).
 Zhou zi tong shu 周子通書, see **ZHOU DUNYI** (2).
 Zhu Guan Ziming Yi zhuan 注關子明易傳, see **ZHAO RUI** (1).
 Zhu Jing shi Yi 注京氏易, see **LU JI** (4).
 Zhu wen gong Yi shuo 朱文公易說, see **ZHU JIAN** (1).
 Zhuang shi Yi yi 莊氏易義 (**ZHUANG**), see **MA GUOHAN** (1).
 Zhuang shi Yi yi 莊氏易義, see **HUANG SHI** (47).
 Zhuang shi Yi yi 莊氏易義, see **ZHUANG** (1).
 Zixia Yi zhuan 子夏易傳 (**ZIXIA**), see **MA GUOHAN** (1).
 Zixia Yi zhuan 子夏易傳, see **HUANG SHI** (48).
 Zixia Yi zhuan 子夏易傳, see **ZIXIA** (1).
 Zixia Yi zhuan 子夏易傳, see **ZIXIA** (2).
 Ziyang Yi zhuan 紫岩易傳, see **ZHANG JUN** (1).