

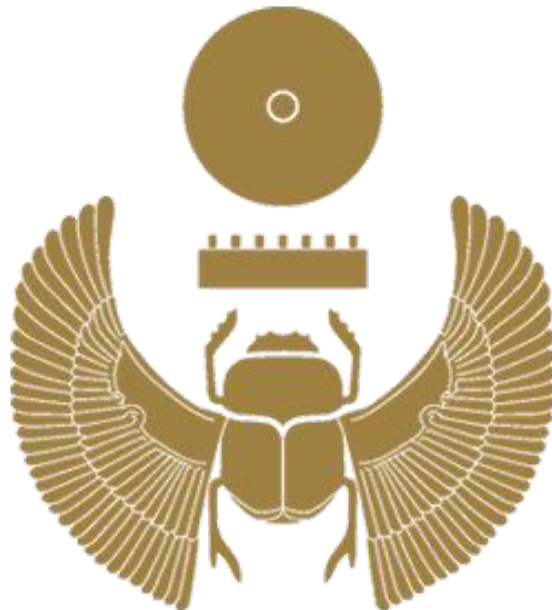
# Harvard Ph.D. Dissertation of The Book of Changes

The Complete Works of Douglass A. White, Ph.D.

Volume 21

哈佛博士易經論文

白中道博士全集 第二十一冊



AWAKENED LIFE 覺醒的生命  
SACRED SCARAB INSTITUTE 聖甲蟲學院

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The Complete Works of Douglass A. White, Ph.D.

Volume 21

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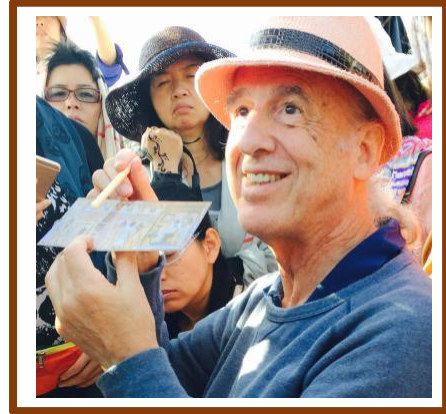
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### **Douglass A. White, Ph.D. 1941~2021**

He was born in Chicago in 1941, and he graduated from Harvard University in 1964 with Bachelor of Oriental Languages and Literature, after that he entered Taiwan University and began to study the Chinese literature of the former Qin Dynasty in 1965. In 1968, he completed his master's thesis on "Research on Zuo Chuan Quote Poems". Later he returned to Harvard University in the United States to complete his Ph.D. in Oriental Languages and Ancient Civilizations, and wrote the dissertation the Interpretation of the Central Concept of "The Book of Changer" by Scholars in the Han、Song and Ming Dynasties.

The content of all his works: 1) Research on the wisdom of ancient civilizations, including ancient Egypt, China, Buddhism, Judaism, India, etc., 2) Dialyze the authenticity of physical science from the perspective of an observer to connect with the spiritual, 3) Inspiring spirituality Wisdom to continue earth civilization. There are 24 books in total.

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## PREFACE

For over ten years I have had a continuous and developing interest in the I-ching, and it seems to have become the subject for this dissertation in quite a spontaneous manner. Of course it would be utterly impossible to try to treat in depth all aspects of the I-ching and the endless scholarly writings about it within the compass of a single paper. Therefore I have carefully circumscribed the topic of this study within certain limits to try to deal with the materials not only in a coherent, but also in a useful manner.

Firstly, I decided not to deal with the oracular aspect of the I-ching and also kept the mathematical aspect to a minimum. Secondly, rather than introduce my personal theories about the I-ching, I felt it more useful to introduce the theories of the great I-ching scholars of China. Thirdly, I have tried as much as possible to present materials important in Chinese intellectual history, some of which are well-known and well-studied, some of which have never been studied before.

To integrate materials that span such a long range of time in a meaningful way so that the reader may at once see the basic similarities of the masters' interpretations while capturing the individual flavor of each master and

INTERPRETATIONS OF THE CENTRAL CONCEPT  
OF THE I-CHING DURING THE HAN,  
SUNG AND MING DYNASTIES

A thesis presented

by

Douglass Alan White

to

The Department of East Asian  
Languages and Civilizations  
in partial fulfillment of the requirements  
for the degree of  
Doctor of Philosophy  
in the subject of  
Chinese Literature

Harvard University  
Cambridge, Massachusetts

May, 1976

the ethos of his period, I chose to concentrate on just one theme from the I-ching with its many contrapuntal variations.

The purpose of this study then is to investigate how the major I-ching scholars interpreted the concept of centrality in the I-ching. This concept, and its range of meanings, form a basic part of the ideology not only of the I-ching, but of all of Chinese thought and culture.

Centrality, taken literally, indicates a center position, such as line two in the inner trigram, or line five in the outer trigram, or the midpoint of any symmetrical pattern of hexagrams. Centrality also indicates "withinness", the internal structure of an entity. It also carries the idea of greater importance. The center of attention is more important than the periphery.

Man is the central concern of the I-ching, and of Chinese thought in general. Among men the self is most central. In a man there is his body with its organs, and "within" that are all his thoughts and feelings. Deep within these is his essence of mind itself.

The center of a system is considered more stable than the outer aspects, and the epicenter is absolutely nonmoving. Hence, in the Book of Changes, centrality indicates stability, moderation, the mean, balance and equilibrium, and implies ethical notions such as purity



and sincerity.

I have investigated how the major I-ching scholars dealt with the concept of centrality, whether as a physical location, a philosophical concept, an ethical ideal or as a symbolic representation of the essence of mind and its states of consciousness.

There are countless commentaries on the I-ching. Therefore, to insure significance in this study, I intended to limit myself only to the most important thinkers of each period who also happened to deal with the central concept in an interesting or original way. However, a survey of the literature convinced me that the masters indeed were masters for good reason. It was always they who brought out the central concept in the most lucid and original ways, whether directly through words or indirectly through charts and diagrams.

The material very naturally divided itself into three parts coinciding with the three great periods of pre-modern I-ching scholarship. Roughly these correspond to the Han, Sung and Ming dynastic periods, although Wang Pi was slightly post-Han and the early Buddhist I-ching masters lived during the T'ang period. I also selected masters in each period to represent the three great traditions of Confucian, Taoist and Buddhist thought (Buddhism was not widespread enough during the Han to have representation in that period.) Thus this paper might also be a

start toward a beginner's general introduction to the vast field of I-ching historical scholarship as well as having some use in the study of the individual scholars and intellectual periods represented.

The three years it has taken to prepare this thesis were made possible in large measure by a generous Fulbright-Hays award toward doctoral dissertation research in Taiwan, Republic of China, during the year of 1973. During that period of basic research I not only gathered quite a personal library of works on the I-ching, but was able to study directly with quite a few of the modern I-ching scholars. To these scholars and all the good friends of the I-ching in Taipei who shared in these studies I am very grateful. Also my deep appreciation goes to the staff of the Harvard-Yenching Library for their wonderful cooperation with this project. Special thanks also go to the Columbia University and Princeton University oriental libraries and to the library system of National Taiwan University.

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## LIST OF ABBREVIATIONS

I-CHING

- 1-64 = Number of Hexagram
- K = Kua-tz'u 卦辭
- T = T'uan-chuan 象傳
- H = Hsiang-chuan 象傳
- W = Wen-yen 文言
- .1-6 = Yao-tz'u 爻辭
- .1-6H = Yao-hsiang-chuan 爻象傳
- App. A/1-12 = Hsi-tz'u Part One 繫辭上傳
- App. B/1-12 = Hsi-tz'u Part Two 繫辭下傳
- App. C/1-11 = Shuo-kua-chuan 說卦傳
- App. D/1-2 = Hsi-kua-chuan 序卦傳
- App. E = Tsa-kua-chuan 雜卦傳

## OTHER WORKS

- BD = Giles, Herbert A. A Chinese Biographical Dictionary. Taipei: Literature House, 1964 (1898).
- CICC = Chou-I ch'an-chieh 周易禪解
- CSIC = Ch'eng-shih I-chuan 程氏易傳
- CTCS = Chu-tzu ch'uan-shu 朱子全書
- CTT = CH'IEN-tso-tu 乾鑿度
- HSCC = Hsiang-shan ch'uan-chi 象山全集



<u>LTCS</u>	=	<u>Liu-tzu ch'Uan-shu</u>	劉子全書
<u>MJHA</u>	=	<u>Ming-ju hsüeh-an</u>	明儒學案
<u>SLM</u>	=	<u>Shih-lei-mou</u>	是類謀
<u>SPPY</u>	=	<u>Ssu-pu pei-yao</u>	四部備要
<u>SPTK</u>	=	<u>Ssu-pu ts'ung-k'an</u>	四部叢刊
<u>SYHA</u>	=	<u>Sung-Yüan hsüeh-an</u>	宋元學案
<u>TP</u>	=	<u>T'oung Pao</u>	

PART ONE

INTERPRETATIONS OF THE CENTRAL CONCEPT  
OF THE I-CHING DURING THE HAN DYNASTY

## PART ONE

INTERPRETATIONS OF THE CENTRAL CONCEPT  
OF THE I-CHING DURING THE HAN DYNASTY

The first great period of I-ching scholarship begins during the Han dynasty at the time when the Confucian classics were being revived after the eclipse of scholarship during the Ch'in dynasty. The main interest of the Han I-ching scholars was divination and not philosophical speculation. Hence their work was mainly based on hsiang-shu 象數, a combination of numerology, the theory of portents, and the concept of resonance (the idea of interactions between similar patterns of change located in such diverse realms as the constellations, the elements, human physiology, or the seasons). This interest in divination led them to construct orderly systems of arrangement for the hexagrams and then correlate them with the various resonant patterns that they discerned in nature so that oracles could be interpreted in a mechanical manner.

Part One of this study will consider the following authors and/or works that are both major landmarks in Han I-ching scholarship and also interesting exponents of the central concept: Meng Hsi, Ching Fang, the Apocrypha,

Yang Hsiung's T'ai-hsuan ching, Wei Po-yang's Ts'an-t'ung-ch'i, and Wang Pi. Wang Pi stands out from the rest because he is slightly post-Han and because he marks clearly the beginning of a transition from divination to philosophy.

## I. Meng Hsi: Hexagram Cycles and Time

### A. Introduction

Meng Hsi 孟喜 (fl. 1st century B.C.) was a student of T'ien Wang-sun 田王孫 and began as a traditional I-ching scholar in the Confucian school which had been handed down from master to disciple since the time of Confucius. However, at some point in his career, he apparently came under the influence of one or more unknown advocates of the popular divination traditions (possibly the hermit who instructed Chiao Yen-shou 焦延壽). Another strong influence on him was the theory of portents that was coming to the fore in Western Han thought. Along with Shih Ch'ou 施雠 and Liang-ch'iu Ho 梁丘賀, he came to be one of the three great I-ching scholars of his generation, and he was the first to strike out in new and creative directions in the interpretation of the classic.

Unfortunately, the writings of Meng Hsi have been lost, and what we know of his thought is only what has been reconstructed from fragments about him in other

works.<sup>1</sup> As far as can be determined, his most important contribution was a system for associating the hexagrams with the cycle of the year--a somewhat unwieldy attempt to make a cosmic calendar out of the changes.

#### B. Four Cardinal Hexagrams

His starting point seems to have been I-ching Appendix C/5, which assigns the eight trigrams to the eight points of the compass in such a way that their circular sequence also corresponds to the cycle of agricultural seasons. The relationship of the directions to the seasons is already found in the system of "Eight Winds" 八風 found with slight variations in Shuo-wen 說文 (under 風), Lü-shih ch'un-ch'iu 呂氏春秋<sup>2</sup> and Huai-nan-tzu 淮南子<sup>3</sup>.

The problem for Meng Hsi was to fit the hexagrams to the calendar system with its twelve months and twenty-four solar terms (chieh-ch'i 節氣) of 15 days each. To do this Meng Hsi (or, more likely, the anonymous sources he drew from) hit on the idea of taking CHEN in the East, LI in the South, TUI in the West and K'AN in the North as the Four Cardinal Hexagrams, disregarding the semi-directions. Then he assigned one line of each hexagram to each of the twenty-four solar terms, and it came out nicely. This system is

<sup>1</sup>For fragments of comments on the I-ching by Meng Hsi and other pre-Sung writers, see Ma Kuo-han's 馬國翰 compilation, I-lei 易類. (Yü-han shan-fang chi-i-shu 玉函山房輯佚書), where numerous examples have been culled from quoted sources.

<sup>2</sup>SPTK ed., 13.1.72b-73a.

<sup>3</sup>"Chui-hsing-hsün" 陸形訓, Huai-nan-tzu, SPTK ed., 4.25b-26a. See also "The Eight Winds", Po-hu-t'ung 白虎通, SPTK ed., 6.52ab.

also cited, along with the "Eight Winds", in the apocryphal texts (cf. Ch'ien-yüan hsü-chih chi 乾元序制記 Chi-lan t'u 稽覽圖, Cheng Hsuan's commentary on the T'ung-kua-yen 通卦驗).

### C. The Twelve Princely Hexagrams

Apparently the purpose of Meng Hsi's hexagram chronologies was to assist in divination, we do not know exactly how. At any rate, the Cardinal Hexagrams were not enough. Another, equally valid, set of twelve hexagrams was used to show the waxing and waning of yin and yang energies through the course of the year. The basis for the system is two brief statements in the I-ching ("The superior man emphasizes the waxing and waning, fullness and emptiness" [23T]; "Heaven and earth are empty and full, waxing and waning with the seasons." [55T]) plus comments in the "T'uan" of the princely hexagrams to the effect that "the hard grows" (24T, 19T), "the small goes and the large comes" (11T), "the soft pushes back the hard" (44T), "the large goes and the small comes" (12T) and so forth. Applied to the alternation of heat and cold in the changing seasons, one hexagram corresponds to each month of the year. Of course the system can be applied to any cylindrical change or biorhythm in nature, as we shall see in examples later one. The Apocryphon Ch'ien-tso-tu 乾鑿度 also mentions the Princely Hexagrams. Following the analogy of the Four Cardinal Hexagrams, the Twelve Princely Hexagrams were subdivided to

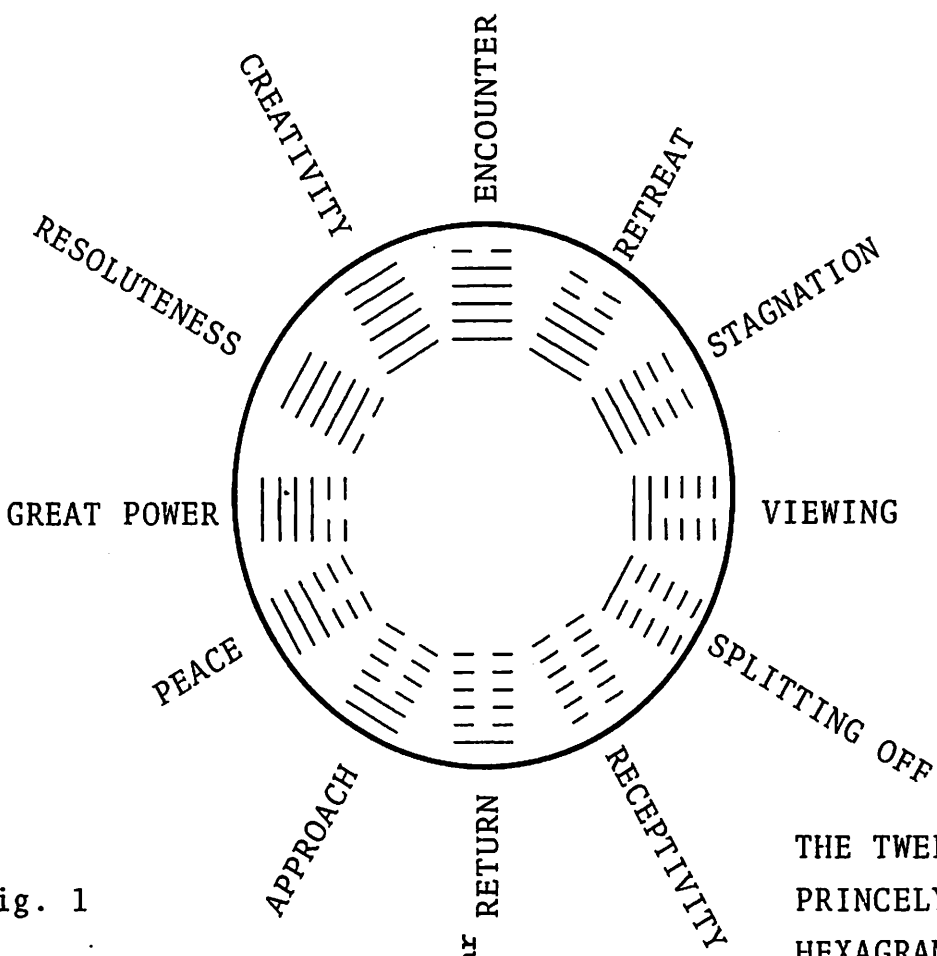


Fig. 1

THE TWELVE  
PRINCELY  
HEXAGRAMS

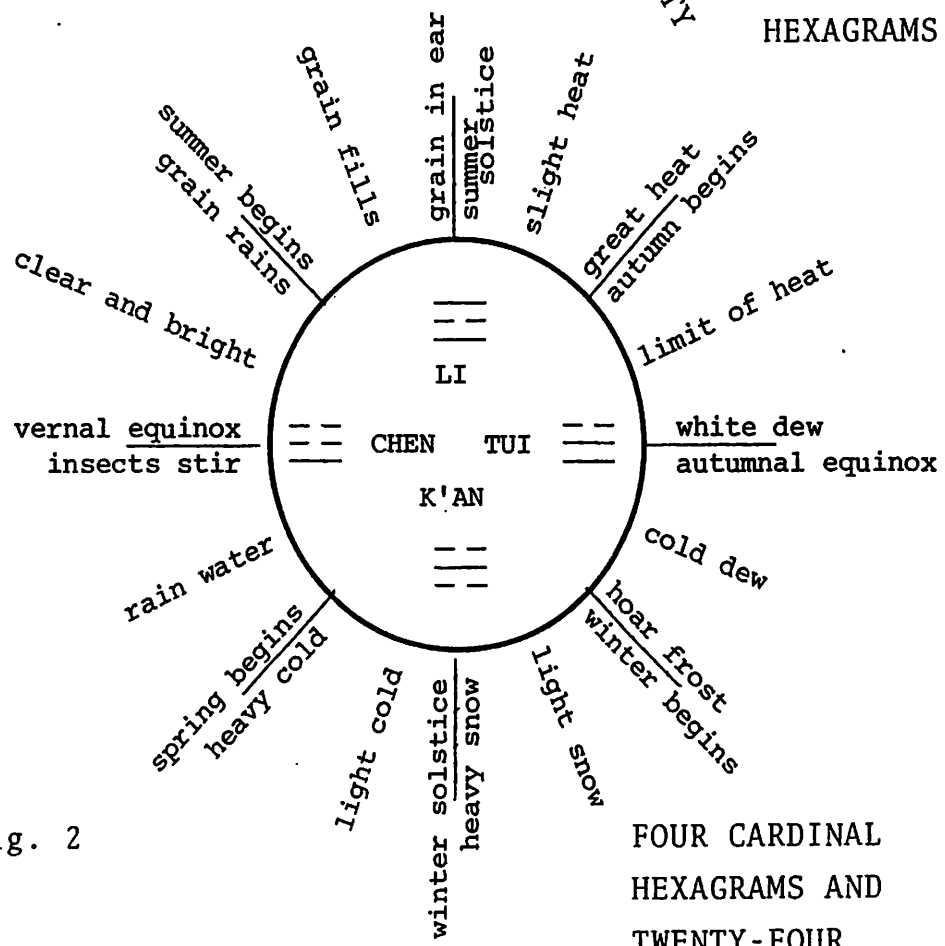


Fig. 2

FOUR CARDINAL  
HEXAGRAMS AND  
TWENTY-FOUR  
SOLAR TERMS

match each of their seventy-two lines with the seventy-two five-day periods 候 of the year. (See Wei-shu, "Chengkuang-shu" 魏書正光術 "Chronology" ])

#### D. The Diurnal Table:

##### The Six-day Seven-unit Method

Later the two systems were combined and further elaborated so as to include every line of all sixty-four hexagrams, with a line for every day. Because the year is not an even 384 days, but an inconvenient  $365 \frac{1}{4}$  days, it took some juggling to do this, and, of course, there is no basis for it in the I-ching. The Four Cardinal Hexagrams were retained to indicate the twenty-four solar terms and the four seasons, and they functioned separately as a closed system. The remaining sixty hexagrams, however, contained only 360 lines. The leftover  $5 \frac{1}{4}$  days arbitrarily were assigned eighty units per day for a total of 420 units, which, divided by sixty, gave seven extra units to be added to each hexagram, or  $1 \frac{1}{6}$  units per line. Also, the precession caused by matching sixty hexagrams with seventy-two periods meant that every fifth hexagram covered two periods and the others were matched to the period that predominated--all in all a very cumbersome layout. To round it all off, the five hexagrams in each month were given titular ranks (Duke, Prince, Marquis, Minister, Advisor) to indicate their serial order. Professor Ch'u Wan-li has found some scraps of evidence in



the Han-shu to support the guess that this system gave a kind of horoscope for each day of the year, from which one could judge the felicity of any scheduled event, a man's natal signs, and so forth.<sup>4</sup> As far as one can tell, the serial order of the sixty hexagrams was purely arbitrary, although it is of interest to notice that winter solstice began with INNER PURITY (61) as Duke and RETURN (24) as Prince, and the Princely Hexagrams followed their current sequence.

#### E. The Timeless Center

For the purpose of this paper, the important point to be noted in the hexagram chronologies popularized by Meng Hsi is their cyclical nature and their identification with cardinal points, or seasons. The inference to be drawn is that time revolves periodically about a motionless, and therefore timeless central pivot. Also, the cycle is complete in itself and never changes.

## II. Ching Fang

### A. Introduction

Of all the Western Han I-ching scholars, the man who introduced, or at least systematized and popularized, the most number of innovative ideas, interpretations, and methods, was Ching Fang. 京房 (tzu Chün-ming 君明 ; orig. sur-

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<sup>4</sup>Ch'ü Wan-li 屈萬里, Hsien-Ch'in Han-Wei I-li shu-p'ing 先秦漢魏易例述評 (Taipei: Hsüeh-sheng shu-chü 學生書局, 1969), 93-94.

name, Li 李 ; 77-37 B.C.). A specialist in divination, he studied under Chiao Kan 焦贛 (tzu Yen-shou 延壽)<sup>5</sup> who studied with or under Meng Hsi. Certainly he was influenced by Meng's thought, as the hsiao-hsi waxing-and-waning theory with its twelve princely hexagrams, forms a fundamental part of his system and is elaborated even more thoroughly as we shall see. Ching Fang's system is very interesting because it constitutes a form of divination analyzing the hexagrams independent of the classical I-ching text, and the method (unlike Meng Hsi's less flexible horoscope) has continued in use to the present day. Unfortunately, detailed discussion of the oracle procedure is beyond the scope of this paper. For our purposes we will consider some of his major contributions as they have bearing on our central theme.

#### B. The Eight Houses and Five Generations.



Ching Fang's system of houses and generations<sup>6</sup> seems to have begun as a further development of Meng Hsi's









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<sup>5</sup>The I-lin 易林 attributed to Chiao Kao is prefaced by a diurnal table identical to Meng Hsi's (except for a disposal of the 5 1/4 leftover days). However, Hu Shih 胡適 has shown that the book was really by Ts'ui Chuan 崔篆, another scholar of the Wang Mang period (see Hu's I-lin tuan-kuei Ts'ui Chuan p'an-ch'ueh shu 易林斷歸崔篆判決書 [Taipei: I-wen yin-shu-kuan, 1948]), a fact also noted by YU Chia-hsi 余嘉錫 in his article on the I-lin in Ssu-k'u shu-mu t'i-yao pien-cheng 四庫書目提要辨証. The I-lin's diurnal table is thought by some to have been added much later, possibly during the Sung dynasty.

<sup>6</sup>His sole surviving work, Ching-shih I-chuan 京氏易傳 3 ch'uan, SPTK ed., treats the sixty-four hexagrams in this sequence, rather than following the sequence found in the I-ching. For a discussion of the authenticity of the Ching-shih I-chuan, see Appendix I of this paper.

twelve periodic princely hexagrams. Ching Fang set out to organize the remaining fifty-two hexagrams by the same periodic system. We can reconstruct hypothetically the steps he went through as follows:

1. He observed that the two strokes of the periodic series began with the pure hexagrams CH'IEN  and K'UN .
2. He paired up the other six "pure hexagrams" according to their male/female complementarity and the ascending progress of the sex-indicating line as given in the family arrangement of trigrams (I-ching App. C/10).

	CH'IEN	father		K'UN	mother
	CHEN	eldest son		SUN	eldest daughter
	K'AN	middle son		LI	middle daughter
	KEN	youngest son		TUI	youngest daughter

3. These eight trigrams, doubled into "pure hexagrams", constituted the founders of eight "houses". Each house then had five generations (or six, counting the pure "ancestor") as the lines changed in upward periodic succession in the manner of the princely hsiao-hsi progression.
4. Unfortunately, he found that this accounted for only forty-eight out of sixty-four hexagrams. The remaining sixteen he distributed equally among the eight houses, two for each house.
5. It happened that eight of the sixteen matched each of

the eight pure hexagrams except for a changed fifth line. The other eight of the sixteen matched the fifth generation of each house except for a changed fourth line. The obvious sequence was to place the hexagram with the changing fourth line after the fifth generation, and follow it by reversing the entire lower trigram into its complementary form.

6. Following the analogy of "generations" the rise of a house was followed by its subsequent fall. So the seventh generation was called the "wandering soul" (yu-hun 游魂), and the eighth, the "returning soul" (kuei-hun 歸魂).

The sequence of the hexagrams in the I-ching is organized according to a simple formula, but the process of laying out the hexagrams with the formula is rather complex, so that the over-all system is not immediately apparent. Ching Fang's layout based on periodic generations of the family arrangement is both simple and obvious, setting a real milestone in the history of Chinese hexagram layouts. Ching Fang differed basically from Meng Hsi in that the rising and falling changes in the lines did not form a continuous closed cycle, but fell back into a new configuration (with line five changed). On the other hand, he greatly expanded the concept of waxing and waning, and his principle actually could be applied, not only to the eight "pure" hexagrams, but to all sixty-four. Moreover, the houses main-

THE EIGHT HOUSES

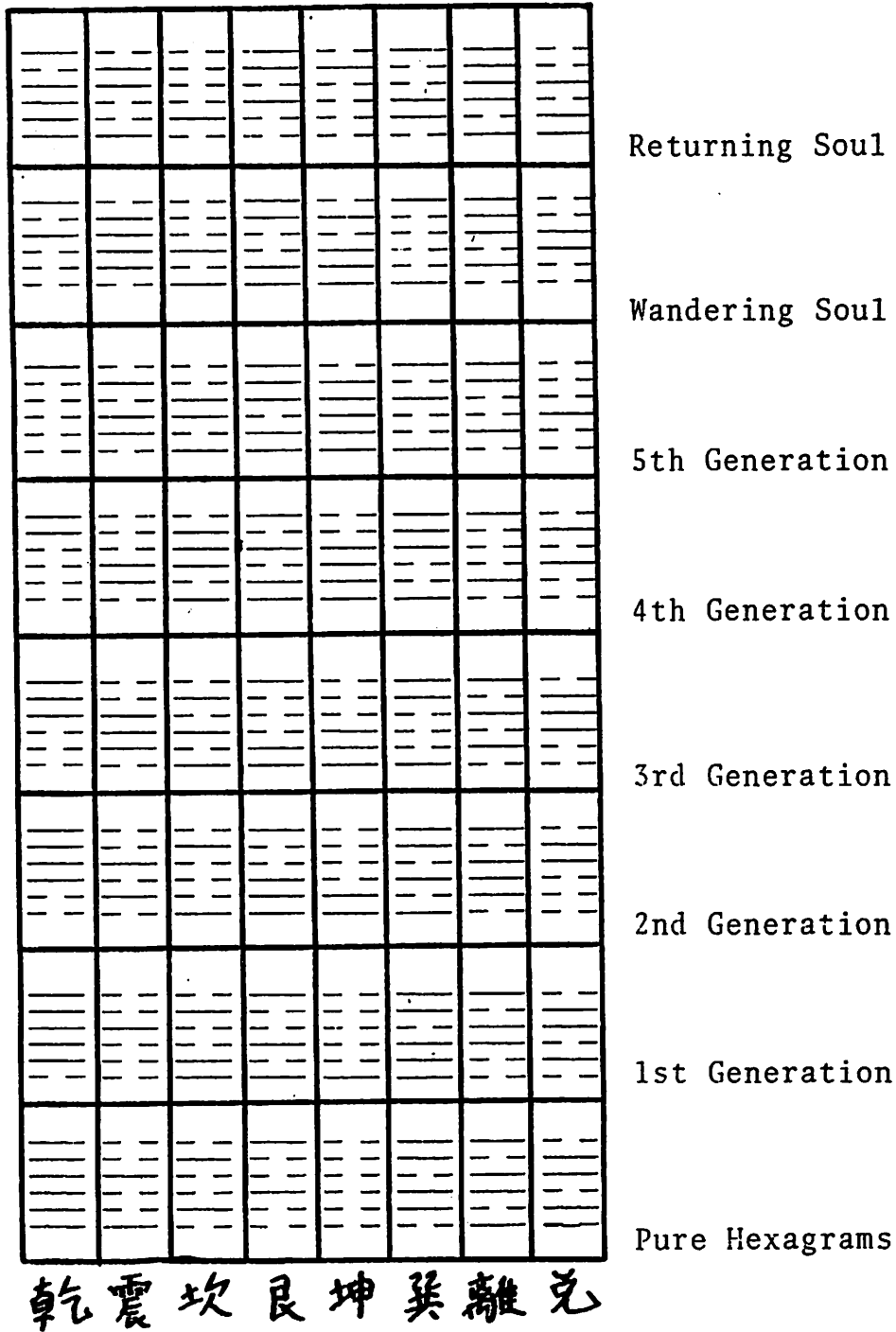
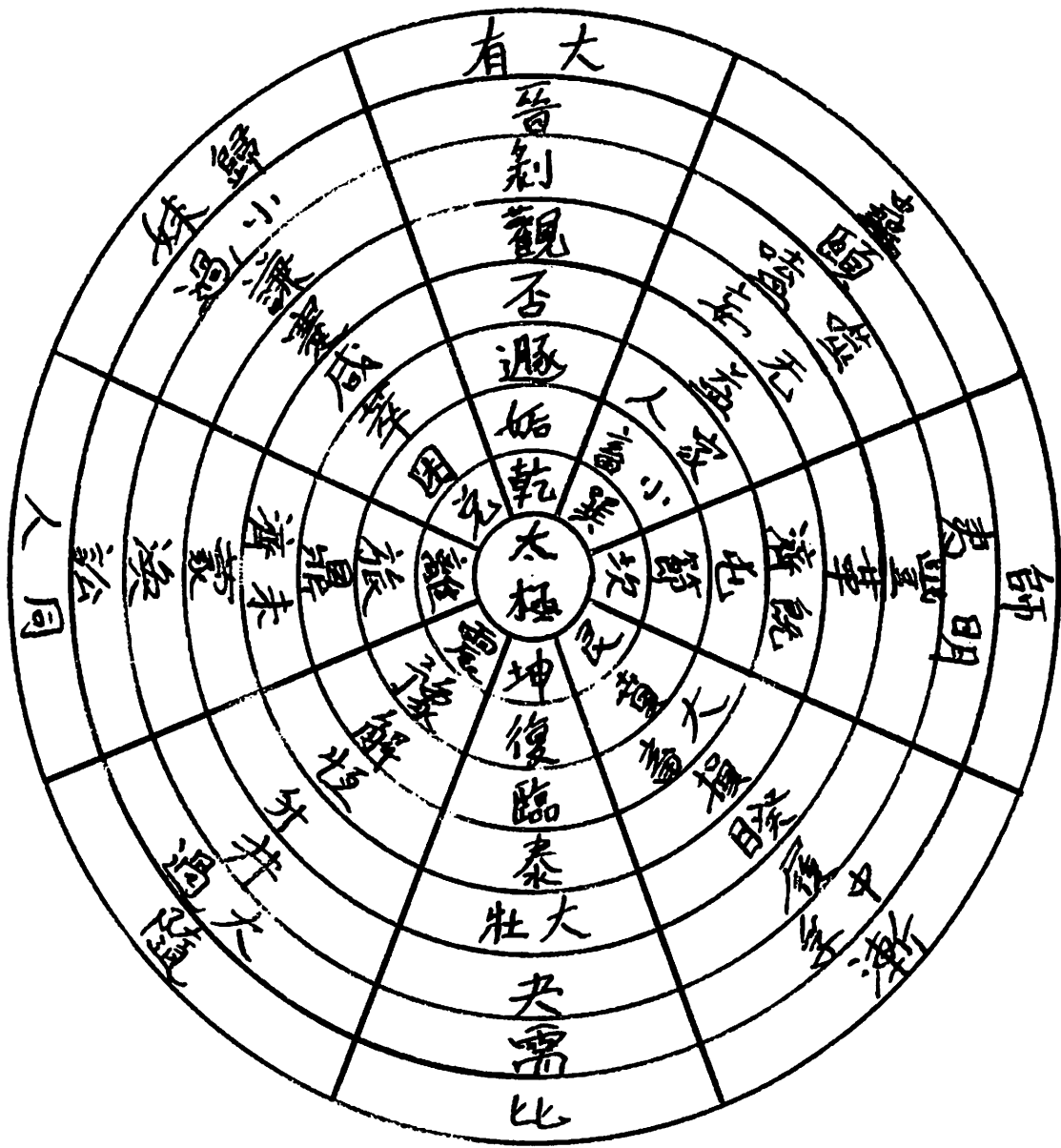


Fig. 3



THE RADIAL SYMMATRY OF CHING FANG'S EIGHT HOUSES

Fig. 4

tained a strict parallelism and complementarity. Because of this, if we place the pure hexagrams in their primal arrangement (see plate 4 ), the remaining fifty-six hexagrams can rise outward in concentric rings, indicating the location of their nonchanging central point within a perfectly balanced structure.

### C. Ching Fang's New Five Agent Chart

The "Great Plan" (Hung-fan 洪範) chapter of the Book of Documents arranges the five agents into four quadrants with earth in the middle. With this layout the quadrants could be correlated to the seasons as well as the compass points. With regard to the seasons, however, it was thought that the central agent earth should be assigned a portion of the year as well. The Lü-shih ch'un-ch'iu (6.35a) and Huai-nan-tzu (5.33b) both tried to solve the problem by giving middle-earth a period in the middle of the year during the late summer. The problem <sup>with this</sup> was that this <sup>十</sup> reduced the size of fire's summer and thereby unbalanced the seasons. Ching Fang, in trying to correlate the twelve earthly branches to the five agents, found an ingenious solution (cited also in the Po-hu t'ung 白虎通 3.29b) that maintained the balance of the seasons, evenly distributed the branches, and also nearly satisfied the requirement for correlation to the functional arrangement of trigrams (see plate 6 ). The new layout consisted of dividing a 360 day year (disregarding the 5¼ extra days to simplify the arith-



Fig. 5  
HEAVENLY STEMS CORRELATED TO PRIMAL  
ARRANGEMENT OF TRIGRAMS

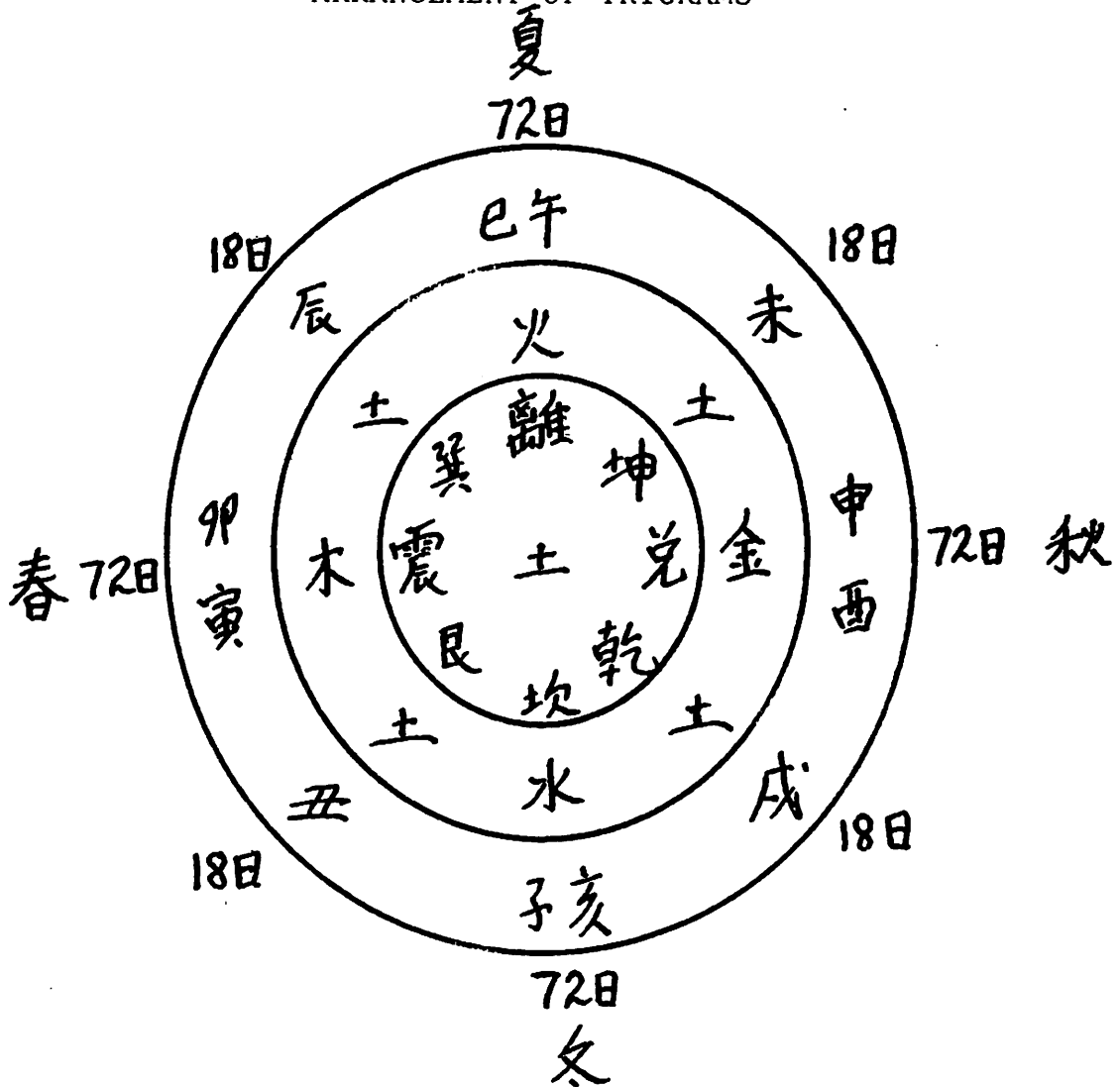


Fig. 6  
EARTHLY BRANCHES CORRELATED TO FUNCTIONAL  
ARRANGEMENT OF TRIGRAMS AND FIVE AGENTS  
AND SEASONS OF THE YEAR



metic) into five 72-day periods, one for each agent. Then the 72 earth-days were further divided into four 18-day periods that were inserted between each of the other 72-day periods. The four cardinal seasons received two branches each, and the four intermediate seasons received one branch each. If we can envision the spring and autumn intermediate seasons as representing earthly expressions of heaven, then the trigrams are found to fit in very neatly. Ching Fang made use of this chart to affix the agents to the lines of the hexagrams according to his na-chia 納甲 and yao-ch'en 爻辰 (stem-and-branch correlation) systems.

#### D. The Nuclear Trigrams

Another of Ching Fang's contributions was the identification of nuclear trigrams within the hexagrams. In his treatise on the hexagrams he frequently refers to lines two, three and four or lines three, four and five as constituting nuclear trigrams within a hexagram. For instance, on the hexagram INNER PURITY (61) ☱☳ he notes that "the nuclear formation exhibits KEN." This is to say that lines three, four and five constitute the trigram KEN ☷. Like the inner and outer trigrams of the I-ching, Ching Fang also distinguishes inner and outer nuclear trigrams. For instance, under the hexagram CONTENTMENT (58) ☱☲ he notes, "the inner and outer nuclear formations exhibit LI and SUN (☲ ☱)."

The classical source for this interpretation traditionally is taken to be the statement in I-ching Appendix B/9:

"As for the creation of virtue under various complex circumstances (combinations of yin and yang), and the determination of right and wrong [courses of action, the hexagram] would be incomplete without the central lines (2, 3, 4, 5)." There has been much controversy about how much one can read into these lines. The problem is that the statement does not clearly endorse the concept of nuclear trigrams. On the other hand, it does clearly emphasize the importance of analyzing lines two through five in detail in order to understand the process of development between the start and finish of the changing condition symbolized by the hexagram. So we may consider that Ching Fang's nuclear trigrams, and their further development by YU Fan 虞翻<sup>7</sup> are fair extrapolations of the concept of understanding the inner spring, or seed (知機; I-ching App. B/5) in order to grasp and control the fully developed manifestation.

### III. The Han Apocrypha (I-wei 易緯)

Most of the apocryphal texts to the I-ching seem to have been written at some time during the Western Han. The term "apocryphal" (wei 緯) was used to describe the body of more recent works that arose under the pens of

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<sup>7</sup> YU Fan (Latter Han) expanded the idea of nuclear trigrams to include four-line, or even five-line, nuclear bodies. Also, he introduced the concept of the "semi-image" (pan-hsiang 半象), extrapolation of a trigram from only two lines in the hexagram. This greatly increased the number of images one could find inside a hexagram. In this way YU Fan could find any image he needed to explain the obscurities of the text of the I-ching.

anonymous writers and purported to explain the pre-Han classics through the use of contemporary astrological and mythological theories. If, by analogy, the ching 經, or classical texts, were like the warp on a loom, then the wei, or apocrypha, were like the woof threads moving across the warp to highlight it during different periods of history. (In the broadest sense we might consider the entire historical scholarship and commentatorial literature on the classics to be wei, except that they do not pretend to the level of authority that the apocryphal texts did.) Generally speaking, the literary quality of the wei is poor. The texts are obscure and often in a bad state of corruption with only fragments remaining. This is because the views expressed in the texts were somewhat esoteric and faddish, and, as the times changed, they fell from disrepute into disrepair.<sup>8</sup>

However, we can find in them a few interesting interpretations of the I-ching. For instance, the Shih-lei-mou 是類謀 (pp. 1, 10-14) contains some hints regarding the arrangement of the trigrams in App. C/5 and its relation to the numerology of the Lo River Chart. In this section we will examine how the wei texts expressed the central theme and its relation to the mind.

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<sup>8</sup>In fact they were proscribed and burned by Emperor Yang of Sui.

A. The Plan for Distinguishing Categories(Shih-lei mou 是類謀<sup>9</sup>)

The title of this work is derived from its closing statement: "He who occupies the imperial position must examine and command only himself. Then he distinguishes the categories, discerning which are appropriate, in order to prevent [problems from arising]." The categories which are to be distinguished are symbolized by the eight trigrams which are arranged according to the magic-square computations of the Yellow River and Lo River charts. From the abstract trigram symbols correlations are drawn to constellations, mythical sage-emperors, meteorological phenomena and so forth to aid one in the reading of portents and the selection of felicitous names. What is of particular interest is how the eight symbols are generated and controlled from a point at the center of their circular arrangement called the "pivot" 樞 or the "original seed" 苞 : "The categories sprout from the pivot. . . ." (SLM 1; Cheng Hsüan interprets this as the five regions of stars encircling the pole star.) Other related passages include:

There is heaven to cause transformations, earth to inscribe the continents and man to receive the chart(s). These three items share the same root and emerge from the same original seed. (SLM 1)

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<sup>9</sup>Shih-lei mou = SLM. It is probable that the word 是 should be written 謀.

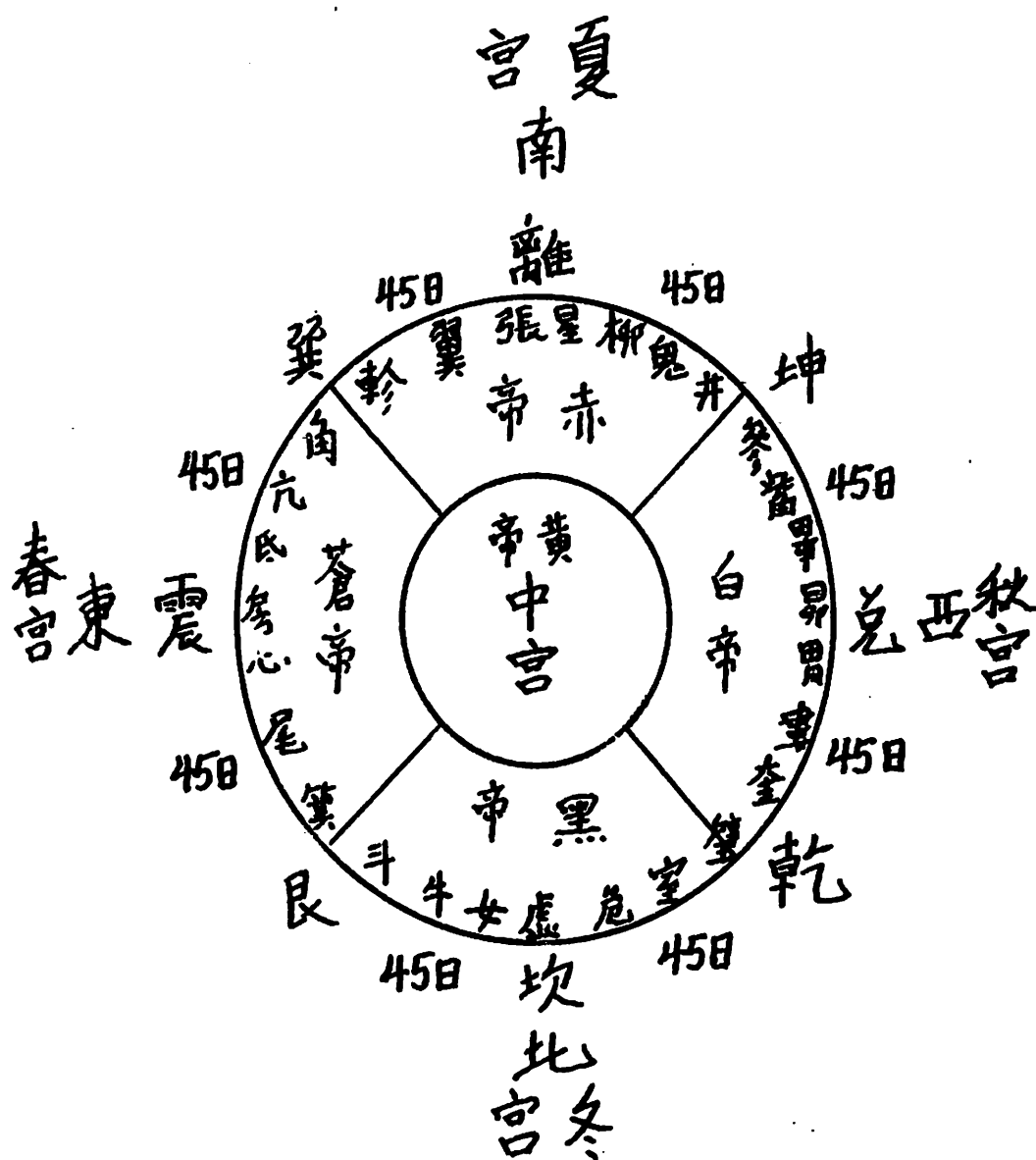


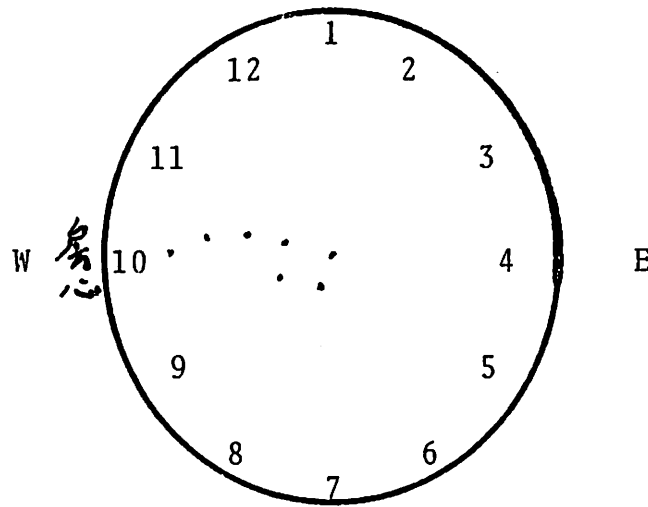
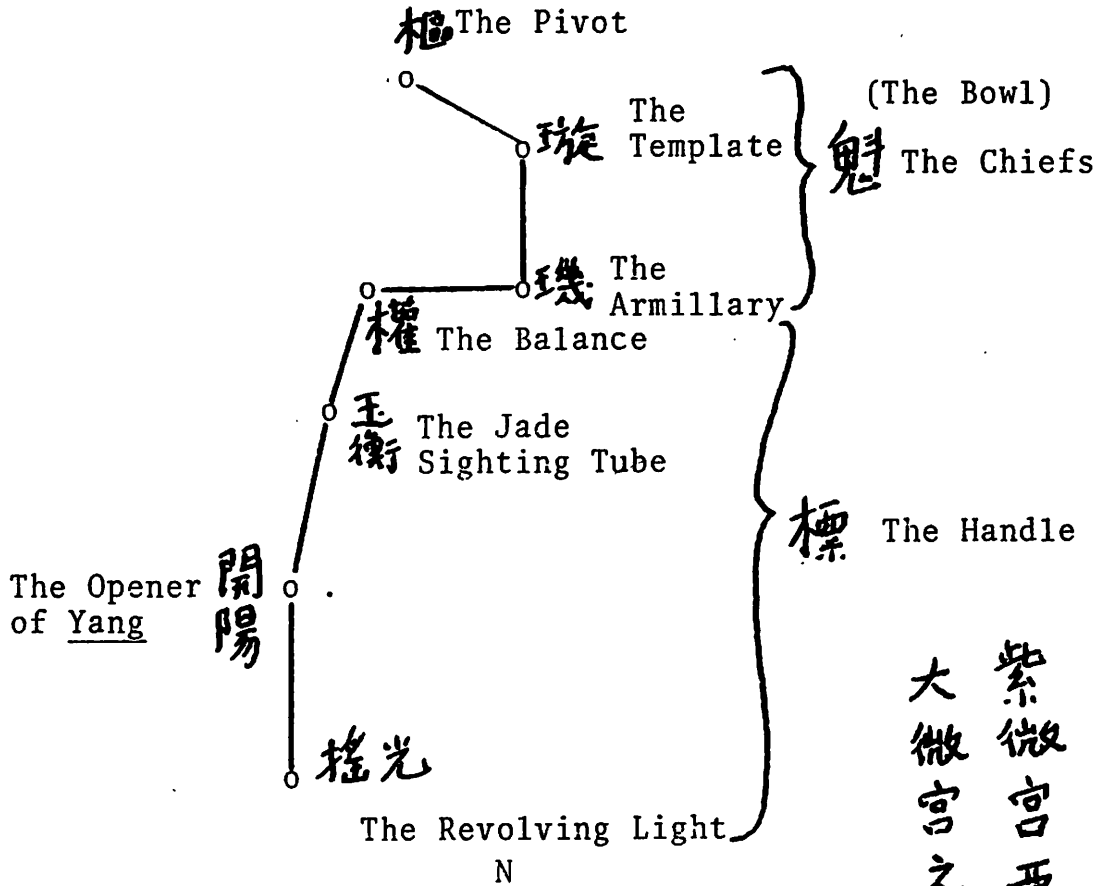
Fig. 7

THE SEASONAL MANSIONS AT  
MIDWINTER SOLSTICE

THE DIPPER

Fig. 8

o Pole Star



THE DIPPER CLOCK

Fig. 9

The radial pointer (the dipper's handle) initiates its recording [of time] from the correct position. If, departing from the chia-tzu 甲子 (beginning of the sexagesimal hour-day-month-year cycle) when the year-star (Jupiter) is at yin 寅 (in Gemini, lined up with the dipper), one leaves the pivot (pole star) and calculates by means of retrogressive steps, one may chronologically prognosticate from the seed.<sup>10</sup>

Fang-Hsin and Chao-chü<sup>11</sup> [in the east and west;] Hsü and Chang [in the north and south] hold [the polar region] in their embrace. . . . T'ai-wei enfolds sincerity, and Tzu-chi enfolds the seed in the center.<sup>12</sup>

The last passage cited above describes the constellations of the cardinal directions at the time of midwinter solstice. Each of the four quadrants and the center are called "Mansions" 宮 (the same term as used for Ching Fang's "Houses"), and then the five colors are used to name the five celestial emperors dwelling in their respective mansions. The eight trigrams in their cyclical functional arrangement are then distributed around the zodiac accordingly.<sup>13</sup>

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<sup>10</sup>SLM 3. Jupiter and the dipper are like the hands of a giant astrological clock with the pole star in the center. However, the two hands go in opposite directions. For discussion of the astronomical problems involved, see the article by John Chalmers in Legge's prolegomena to the Shooking, 93-98.

<sup>11</sup>Chao-chü 招拒 is not a constellation name, but a corruption of the name of the White Emperor of the West (Po Chao-chü 白招矩).

<sup>12</sup>SLM 9. See also "T'ien-kuan shu" 天官書 in Han-shu.

<sup>13</sup>See Appendix II of this paper for more notes on the dipper clock.

However, the key factor is the mind:

The mind has that which it thinks, and the thoughts have that which they consider. Before they have been aroused, there is no visible expression. When they proceed to flow, they come shooting forth as the calamities of heaven and earth. In grasping a pronounced difficulty, do not deal with it [merely] as an external appearance, but adjust the sprout. In the delicate and subtle beginning [of a sprouting thought] there first manifests [the tendency to] fortune or misfortune. One who develops plans for the emperor may overlook this, but he cannot deny it. (SLM 5)

B. A Penetration of the Regularities of CH'IEN

(CH'IEN-tso-tu 乾鑿度 [CTT])

This text is one of the clearest and most complete of the apocrypha. It discusses the three meanings of the word I 易, the trigram arrangements correlated with the four seasons, and traces the creative process from the nonchanging absolute into the myriads of changing forms. It also correlates the hexagram lines to chronological systems. Of particular interest to this study is the description of I as the nonchanging Changemaker and the basis for the evolution of all phenomena:

I means Changemaker, change and nonchange. It compounds all three into the essential seed of the Way and its Virtue. It is called "Changemaker" to describe its virtue (power) that penetrates all conditions without a door and stores Spirit without an inside. Its brilliant light penetrates the four directions, causes the changes and establishes the limits [of the



seasons]. . . . Empty, it motivates all; pure, it shines with intelligence; it is the Prime-mover, perfectly sincere and concentrated. Change is its creative energy. If heaven and earth did not change, they could not circulate their energy. The five agents follow one after the other and the four seasons change in succession. . . . Nonchange is its position. Heaven is above and earth is below. The ruler faces south and the subject faces north. The father sits and the son prostrates himself. . . . How perfect is the I--one Source to make a record of the Source!

(CTT 1-3)

The structuring of creation proceeds from the unmanifest absolute, and develops in stages from subtle to gross manifestations as follows:

Formerly, the sages determined the waxing and waning [cycles] on the basis of yin and yang, and they established CH'IEN and K'UN to control heaven and earth. The manifest is born from the unmanifest. From where are CH'IEN and K'UN born? Thus it is said that there is the Great Change-maker, the Great Conception, the Great Birth, and the Great Substance. The Great Change-maker is before the manifestation of creative energy; the Great Conception is the birth of creative energy; the Great Birth is the birth of manifest form; the Great Substance is the birth of matter. Energy, form and matter are combined inseparably; therefore it is called an integrated whole. The term "integrated whole" means that all things are produced in an integrated way and are never isolated from each other. Because it is invisible, inaudible and ungraspable, it is called the Change-maker. The Change-maker is the unmanifest aspect.

(CTT 8-9; 26-27)

The CH'IEN-tso-tu also correlates the five cardinal virtues to the four directions and center, and it is interesting to note that there is a slight difference in the arrangement. Benevolence is in the east, propriety is in the south and righteousness is in the west; but sincerity is in the north instead of wisdom, and wisdom is in the center instead of sincerity (CTT 7-8).

#### IV. The Canon of Great Subtlety

The T'ai-hsuan ching 太玄經 (Canon of Great Subtlety) was composed around 10 A.D. by Yang Hsiung 揚雄 (tzu Tzu-yün 子雲, 53 B.C.-18 A.D.)<sup>14</sup> as a glorification of the I-ching. In it Yang Hsiung went on to develop his own system of symbols that was based on the I-ching, and correlated with the hexagrams, but <sup>was</sup> were a good bit more complex and difficult to understand. Indeed, it was too great a subtlety for most people. Yang Hsiung was severely criticized for trying to introduce his own new system, and his work never did achieve any wide popularity. For the purposes of this study, it will be interesting to note several of the basic principles of his system, in order to see how he understood the I-ching.

##### A. Yang Hsiung's Symbols

Instead of distributing solid and broken lines in various combinations of six to make sixty-four hexagrams,

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<sup>14</sup>For more biographical data, see BD 2379.

Yang Hsiung distributed single, double and triple lines in combinations of four to make eighty-one "capitals" 首 (or tetragrams). The four positions he named after the bureaucratic divisions of an empire. The entire set of tetragrams represents the empire ruled by a prince. The top position consists of three regions (fang 方) governed by three dukes. The position below it has three provinces (chou 州) for each region, altogether totalling nine provinces governed by nine ministers. The next position has three districts (pu 部) for each province, or a total of twenty-seven districts, each with an official in charge. The bottom position stands for a household (chia 家) run by a householder, of which there are altogether eighty-one. The sequence of tetragrams is simply the orderly progression from household one, district one, province one, region one to households two and three in district one, province one, region one; then to household one, district two, province one, region one, and so forth. In other words the tetragrams constitute the sequence of digits in the tertiary number system through four places, or the equivalent of the decimal system from zero to eighty. The tetragram is constructed from the top down by means of calculation with thirty-six yarrow stalks, but, as the sequence shows, is read from the bottom up. The concept of graduated spheres of influence from the level of the family to the level of the whole empire is very much in accord with the

structure of the "Great Learning", and the general development of the I-ching's hexagram lines.

### B. The Role of Centrality

The digits from one to ten are arranged in pairs (1-6, 2-7, 3-8, 4-9, 5-10) according to the pattern of the Yellow River Chart, correlating with the five elements, directions, seasons, flavors and so forth. The center is associated with mind, spirit and sincerity. Instead of the four terms yuan 元, heng 亨, li 利 and chen 貞, Yang Hsiung uses five terms that also correlate with the seasons and directions: nonexistence (wang 周) in the north, simplicity (chih 直) in the east, growth (meng 蒙) in the south, leadership (ch'iu 酋) in the west and transcendence (ming 冥) in the center.<sup>15</sup>

The first tetragram is named "Centrality" (chung 中). The comment on it says: "The yang energy sprouts underground in the yellow mansion; truly, it is nowhere but in the center." (1.5a) The second tetragram, by way of contrast, is the "Cycle" (chou 周): "The yang energy completes its cycle of spiritualization (expansion) and returns to the beginning. Material things continue their kinds [and are reborn.]" (1.6a)

### C. Yang Hsiung's Kua-ch'i (Chronological Cycles)

We have seen how Meng Hsi and the authors of the apocrypha propounded a theory of kua-ch'i 卦氣 by cor-

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<sup>15</sup>Note the close relation between north and center.

relating the hexagrams to the days and seasons of the year. Yang Hsiung based his whole divination system on the kua-ch'i principle, so that his tetragrams correspond to the hexagrams in Meng Hsi's sequence. Each of the eighty-one tetragrams is assigned  $4\frac{1}{2}$  days, which is then divided into 9 half-day periods of 12 hours each, alternating between day and night. The nine half-day periods are each given a short "verse" (tsan 贊) with a brief "inference" (ts'e 測) to help clarify the verse, all of which is supposed to give the prognostication for a particular date. Because the sum total of 729 tetragram verses falls 18 hours short of the full  $365\frac{1}{4}$ -day year, a twelve-hour "odd" (ch'i 畸) verse and a six-hour "extra" (ying 贏) verse are tacked on at the end to make up the difference. When Yang Hsiung's sequence of tetragrams is correlated with Meng Hsi's sequence of hexagrams, it is clear that even the names of the tetragrams are based on the names of the hexagrams. Of particular interest is the fact that both sequences begin at the yearly reenactment of the creation of the universe out of the Grand Ultimate (t'ai-chi 太極)--the winter solstice. Also, Meng Hsi begins with INNER (central) TRUTH and RETURN, while Yang Hsiung begins with Centrality and Cycle.