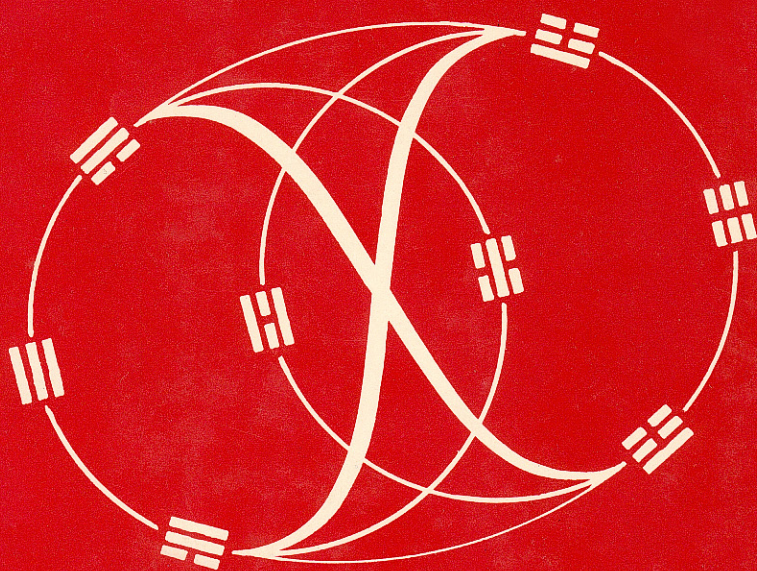


LANGUAGE OF THE LINES

The I Ching Oracle



Nigel Richmond

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Wildwood House London

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PART ONE

*The Language and the
I Ching Oracle*

AN IMAGE OF REALITY

When an oracle maker begins to work he must look at the essence of reality in the same way that a wood carver examines the grain of wood, for the direction it will lead him in its depth. On the surface an oracle predicts the behaviour of reality, but beneath this appearance is a nature we long to know with our intelligence as well as our love of being.



The I Ching line language recognizes that there is a self-contained pattern of reality in the way binary lines may be combined together. It then recognizes that all reality states have a basic similarity of pattern and uses the binary framework as a language for the patterns reality takes in a more general sense. Thus it serves as a handle by which we can pick up our own reality and look at it with our minds. It should be clearly understood that we are not trying to compress reality into a conceptual framework but to expand the frame to accept greater reality: while forming a picture of reality, we must always guard against this image taking the place of the direct, dynamic experience of living without definition, which is the love of being.

We find ourselves in a seemingly complicated world we think of as our reality; it has overtones that there is more than this, or even that *all that*

is is greater beyond our imagination. Our careful observations of this world show patterns which we have built into systems of logic in our sciences; one of the ways of doing this which has been fruitful is to suppose that a certain relationship exists and then to follow it to see what would be the logical result of its existence; then we see whether the picture this makes is useful to us.

To introduce a coherent picture reflecting reality I am going to put together two such suppositions: one is that the Chinese line language actually describes the way reality is and for that reason can be a true oracle of it; the other is that reality is not a possible idea at all unless there is *always* relativity. If these two ideas were held to be true what would our picture of reality be?

Firstly, what is relativity? At its simplest it is a statement that shut needs open, high needs low, objects need background, evil needs good, and so forth. These are polarities, differences which appear together like the two ends of a stick, and however often the stick is broken the two ends of each piece remain. So if reality is also relativity, it is these relationships of the whole and the ends that make anything real.

Matching this view of reality the line language of the I Ching oracle has a two-letter alphabet; the first letter is undivided, drawn  and pronounced yang, while the second is divided,  , pronounced yin.

These symbols represent two ways of experiencing the same thing; we can be one end of the stick as opposed to the other, or we can be the

whole stick as opposed to something else.



Because we experience sequentially or 'one at a time', we come upon these two ways of seeing reality in turn and this gives it the appearance of coming in layers alternately whole and divided. When we think of breaking the stick, which is dividing it into ends, each time we do so we get a new stick (a new layer of reality) which also has two ends.

In our everyday world we are very aware of these ends of reality and we choose between them, making our consciousness a complex and moving pattern of polarities. If all these apparent opposites, like shut and open, were merged we would entirely lose our present viewpoint, and this viewpoint is our identity. By constantly choosing between polarities, liking and disliking, noticing and ignoring, our individuality is formed and in this way we continually choose our reality.

Relativity says that an idea such as high is impossible without there also being a low, so the two must be thought of as having a reality together, of being a whole, although we cannot know this whole while in our normal consciousness because we are constantly choosing amongst difference.

The way we act upon this difference is to focus on one end of it and ignore the other, to like one and hate the other or go towards one and away from the other: by continually choosing we have a conscious reality which divides and then identifies with one end of the division, ignoring or repelling its opposite. The actions which we avoid do not happen to us, they

become a might-have-been reality, and as this is not in our conscious reality we feel that it does not exist. However, as we are supposing reality to be *always* relative this invisible side does exist in some way, but by choosing we have narrowed our awareness of *all that is* to exclude it. This is only to say that for a stick to be real both ends of it have to be real.

These chosen and disregarded parts of reality must be seen together as the whole stick of our reality, or rather this stick becomes the immediate layer where we have consciousness and unconsciousness. The word unconscious has been hard worked and under-defined, meaning many things to many people. I shall avoid it and use instead the sense that it is behind us and unseen because we have our two eyes at the front; so I shall call the conscious surface 'front' reality and the unconscious depth of this becomes the 'back'. These are also respectively the  and  of the line language.

So our front reality divides experience progressively into further layers of countless opposites amongst which we choose new paths; all these divisions are the front way of experiencing the stick of our reality, while the whole view of the stick, which we have to ignore, is the back.

In this idea back reality is not only the ignored part; it is the depth and has access to the dividing front reality also. This can be confusing because we are used to dividing experience into 'this' as opposed to 'that', not 'this' as opposed to 'this and that', but it is necessary to grasp the distinction firmly before we can see the key idea

of the wholeness of *all that is* in its individuality.

So where we would usually divide experience into conscious and unconscious, the total of these is our back reality and the conscious part our front reality. These are [redacted] and [redacted].

Together these have another reality (layer) which is [redacted]. We could roughly describe this as experiencing polarities together without each counteracting the other; when this happens there is experience of a reality layer wider than [redacted] and [redacted].

In this way each of the reality layers we are visualizing slides into the next wider layer by already being part of it; *all that is* takes on the image of an infinite pyramid or gestalt which can have neither beginning nor end, and which is indivisibly one while at the same time being an infinity of identities. This infinite nature which we cannot encompass need not disturb us because it is only our way of thinking in sequence that makes ends and beginnings.

Another way in which ends and beginnings are seen in the sequence of our front reality is in the nature of cycles. If we travel the gestalt of *all that is* forwards, which we have named the way we face the world, we face the division of experience and constant choosing which creates the identity and prevents it from being dissipated. This choosing in any such pyramid structure leads to an accumulation of 'might-have-been' realities, because each possibility rejected has increasing possibilities of further choice but only one is chosen, and when that itself presents a choice only one is chosen again. Each time a multitude is ignored.

So one result of seeing reality as being relative is that we see our front reality having progressively less of our reality layer while our back reality contains relatively more. This is like saying that the more acutely we focus the more is left out of that focus. This process cannot continue indefinitely if front and back are both equally real as we are supposing; the balance of reality would logically become so one-sided that feelings of reality in the front would be restricted, narrow, unreal: we would expect there to be a transition to the opposite tide making back awareness more real again, magic returning and exact detail failing to support feelings of reality. In this way we would then travel the gestalt in the other direction towards what we call realization, or putting divisions together, which would produce the quite different experience of realizing completeness.

This cyclic nature of our reality is evident in all our activities and all that we observe, the cycle seeming to be one of the inescapable results of seeing *all that is* in sequence. Not only do all activities have this form but they occur at all frequencies; this same flow is seen as the expansion and contraction of universes, the rise and fall of civilizations, the formation and dissolution of societies, the growth and decay of plants and people, the year, month, week and day, or the vibration of molecules.

One interesting result of understanding cycles as being the sequential way of seeing *all that is* (our way) is that we can see also that if this sequence was the only way of seeing *all that is*, it would logically not have a cyclic nature but

would be linear and endless. For the cyclic nature to appear we have to have a back reality and there has to be at least one other way of seeing *all that is* apart from division, choosing and sequence.

If we are to keep our thoughts clear when using the line language to image reality we always need to be definite about which frequency, what particular thread of activity, we are concerned with at any particular moment; the language describes *all that is* and equally it describes all views of *all that is*, however narrow, which are reality states. This can be confusing until one gets used to it.

To relate this cyclic nature to our present social experience, the world awareness of the twentieth century is rapidly sharing its consciousness and showing all the signs as a world unit of reaching the limits of travel towards front awareness. This is being felt as unreal, narrow and tense, but as we break down forms of rigid division to see both sides of all questions and release this tension, we find it difficult or impossible to accept the decay of structures by which we identify ourselves; these are social and moral as well as physical.

The trauma of this change involves fear of annihilation, a change of identity or ego-sense (personal and social) which is at present the way we experience the sequence of choice. As we cease to choose we feel our own identity crumble, and if we are convinced that we are this choosing ego we see our death. When such a change is possible we often choose instead some further refinement of choosing to avoid this

trauma: when we do so, we put off our death and so cannot be reborn.







Without a change in our identification (what we believe we are) all transitions to wider experience of *all that is*, all salvations, are approached through a death, and history must follow this reality. Clinging to the structures of our civilization, we approach a new age through cataclysm.

So rebirth presupposes the death of a form; if we think we are that form it is we who die, for what survives does not have that form. Death then is a mirage of self-identification, and very convincing too.

THE LANGUAGE

One-line, two-line and three-line words

The flow which our own life force has between our front and back realities is our own intimate experience of the general pattern of cycles. As we have immediate knowledge of what these movements are like, we can recognize how the binary lines of yin and yang combine in different ways to express them.

Back reality, the unmanifest depth, appears to consciousness as potential activity or the store from which activity comes, so for this we use the  (yang) symbol which is continuous and so represents no change. The  (yin) symbol, on the other hand, is there in parts and absent in parts and so presents us with change, which is also activity. As we see this activity as energy emerging from a stored state we understand the  as the giver of activity and the  as the receiver. Further, growth in our world is what we call upwards, so we put these factors together and make a statement of our reality from the bottom  to the top  :



This is the first and most fundamental line language statement about our reality. Considered carefully it implies everything I have said so far; developed it will say everything I have to say.


To develop a language out of these two primary words we allow all the possible arrangements that these lines themselves possess to represent what is possible, for what is possible is reality. Firstly, a polarity can be seen either way up, like an argument:







Seeing these from the bottom upwards, as our reality tends to do in sequence, they are tending to become:





These four two-line words are all the possible arrangements of yin and yang in pairs.


Our primal statement () speaks of potential force and activity together embracing reality. When seen from our sequential choosing point of view there is a movement from one to the other which has meaning for us. The four states then become stages of a cyclic movement (from the bottom):


- 4  The state of potential
- 3  From activity to the potential
- 2  The state of activity
- 1  From potential to activity


While these pairs express elements of change they do not include the flow that change involves. The idea of change or growth starts with one condition, has a transition, and ends with a new condition; so the idea has three elements, not two. To make a line word to express this flow we must include something of where we are going or where we have come from, so we add to any two-line word the beginning or end of any of the others to express change from one condition to the next. There are eight possible ways of doing this, which develop as follows:


When 1 is emerging from 4, activity is just about to emerge from the potential, so for this we draw  which is the I Ching trigram Tui.



When 1 begins to become 2 the potential becomes active and we draw  which is the trigram Chên.

There is activity alone as we move out of 1 through 2 and into 3, and this is the trigram  called K'un.

3 then emerges out of 2 and activity again seeks the potential, making  which is the trigram Kên.

When 3 is approaching 4 activity is being replaced by the inactive and what was fluid becomes solid; this makes the trigram  called Sun.

Then there is the state of potentiality where all energy is undivided and inactive as 3 moves through 4 to 1 and we draw the trigram  called Ch'ien.

There are two other states in this sequence which have to do with hesitation and fluctuation. When, in 3, activity is becoming potential it may not quite reach that state and revert towards 2, producing  which is the trigram K'an. Conversely, 1 may not come fully into the active state before reverting to 4, producing  the trigram Li. This reversion can equally be seen as a suppression of the extreme states Ch'ien and K'un, so that 3 becomes interlocked with 1 to produce either K'an or Li. In either way of expression there is a distrust of the definite, of commitment.

These eight trigrams are all the primary movements that can occur from the four states of pairs, which are themselves all the variants of the primary statement. Because they act out movements in life activity which we all experience we can recognize their outer effects, which are the meanings traditionally attached to the trigrams.



TUI

Tranquillity is nearly action.
Budding promises a spring.
Joy in the heart is quiet
yet quickening.
Thoughts the mind does not yet know.
The brim of the lake is overflowing.



CHÊN

Charge discharged.
Reality cracks.
Energy runs yin —
Claps whole again.
Relief is new normality.



K'UN

Growing is the joy of growing.
Damp earth feeds, seeds,
needs, receives the universe
in flowing life.
Becoming ever earth.




KÊN


Pressure of growth in limits
folds mountains, climbs,
slows momentum.
Views from above, beyond.
Knows new boundaries
where still horizons hold him.




SUN

Growing from fluid into firm
like wood grows strong but bends
in the wind maturing.
Bone.
Crystallizing lattice forms an image
of the end of growth.


Of tranquillity, a being.
Harvested and not yet sown. Seed.
Home. Being without need
and source of needing.


Yet we cannot leave.
We cannot rest.
We cannot choose
and are beset with doubt.
Knowing only narrowly
we must flow out
for here is danger, resting.


Tentatively too we seek to fly
while clinging to the firm.
We shyly try, pretend.
The flame clings to the wood —
is gone again.

THE LANGUAGE

Four-line and five-line words

The line language expresses more of *all that is* as we add further lines to make longer line words. Each time we add another line we find a new group of line words with twice as many words in it as the group before it; thus there are 2 lines, 4 pairs, 8 trigrams, 16 quadragrams, 32 pentagrams, 64 hexagrams and so forth.

It is the 64 hexagrams which form the I Ching oracle because the hexagram represents the complete cycle of reality in which man finds himself. The two systems between the trigrams and the hexagrams, 16 quadragrams and 32 pentagrams, provide some information to tell us how this is so.

The primal statement **==** speaks of the nature of each layer of reality being divided and whole; then the four states of that pair speak of the phases of a cyclic movement which is the nature of reality within the layer; the trigrams speak of the flow of change within the cycle which is how that reality is experienced. The meaning of each of these groups of line words builds up from the meaning of the groups of smaller line words within them.

We have seen how the trigram is made as we travel from one pair to another, so two pairs are

always involved in the trigram, for example:

trigram → 2 pairs



These two pairs are the only components of the trigram apart from its three lines, which already give it the character of change. The number two is symbolic of polarity and the pair speaks of a reality layer, so two pairs have the meaning of a reality layer seen as polarity. We choose amongst these polarities and so experience change, and the composite meaning of the trigram becomes 'change by choosing' which is also growth.

For all the groups of line words we derive symbolic meanings in this same way, so the sequence of understanding is kept both simple and logical as the meanings of the groups of line words grow naturally with the lines themselves.

Following this pattern the quadragram is found to have 3 pairs and 2 trigrams as well as its 4 lines:

quadrgram → 3 pairs → 2 trigrams



We understand three as change and the pair as a reality layer, so the three pairs speak of change of or in a reality layer. Because the three grammatically qualifies the pair we use the symbolic meaning of three to qualify the symbolic meaning of the pair, thus keeping the

structure the same.

Then there are two trigrams which are symbolically a polarity (2) of or in the flow of change by choosing (trigram).

The quadragram is also four lines and the meaning that four has for us can be seen in the way this number has been used throughout our civilization. The completion of a cycle of our activity is our week of 7 days which is 3 (activity or change) with 4. What is necessary with activity to make a cycle is the decay of that activity, its completion. Another way we use four is in our expression of the most that a cycle achieves, which is the product of growth and decay: this is 3×4 , or 12, which is the number of our ultimate types, or archetypes, the zodiac, tarot cards and apostles.

These two usages show that we understand four symbolically as completion and decay in a cycle. The number four is also directly linked to cycles in that every cycle has four different phases. Looked at as a rising and falling wave these are the rise, the crest, the fall and the trough; in breathing they are inhalation, tension, exhalation and relaxation; for the moon we have made this four weeks.

So the quadragram has to do with the whole of a cycle, its structure, and its completion and decay; this indicates that for us it is the whole we cannot have in consciousness and the decay we do not choose, the complement of growth in our cycles of growth and decay. To look at the component words again: the cycle we know is both change of and in a polarity layer (the quadragram's three pairs), while the polarity or

direction of the flow of growth (two trigrams) is our experience of that cycle.

Our front reality gives us an ambivalent attitude to this character of four; it is the very personal one of our identity which we strive to complete but do not wish to decay. It takes much experience in duality before completion and decay can be seen as the same and identity as irrelevant.

The words within five-line words

The pentagram, having 5 lines, also contains groups of line words with less than 5 lines; 2 quadragrams, 3 trigrams, and 4 pairs, for example:



We already have some ideas for the symbolic meanings of lines, pairs, trigrams and quadragrams and also for the numbers 1, 2, 3 and 4, so we can put these meanings together in the combinations we find in the component words of the pentagram to discover what this is about. Firstly, though, the pentagram is five lines.

Apparently because of our five digits on each hand, which so clearly divide the ten between left and right, the number five has become the half-way mark of our cycle of counting in tens. The binary line system in which we are making images of reality counts in cycles of two, not of

ten, and the half-way mark becomes also the step before the next completion. So because of our hands, which have been of basic importance in our development as man, five has a meaning of half which requires the other half to make a whole.

Now, if we look at the position of the five-line word amongst the other line words which make up the hexagram we see that the meanings of the others together express three of the four phases of a cycle.

The division of unity is expressed by the pair — this is a birth of activity. This division causes choice amongst polarity (direction) which is expressed by the trigram and produces identity. This direction becomes completed or exhausted and decayed, which is expressed by the quadragram. And the pentagram? To complete the cycle the pentagram would need to express a movement in the opposite direction to the growth by choosing of the trigrams and lead to transition opposite to the division of unity by the pairs. These are the meanings of its component line words.

The two quadragrams speak of the polarity of completion while the four pairs speak conversely of the completion of polarity: these are the opposite of division. The three trigrams talk of the change in the reality state of choosing, which opposes it to the state of choosing itself.

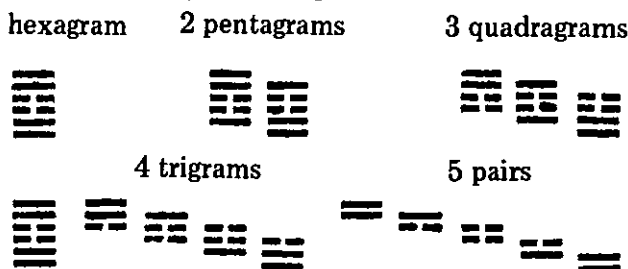
So the sum of the pentagram characteristics describes the phase we ourselves aspire to and find so difficult to achieve because it involves the end of the form we think of as ourselves; the pentagram stage is changing the identification

we have with five, with half the polarity, to an identification with ten, the whole. So in the hexagram, the whole cycle, we next find two pentagrams.

THE LANGUAGE

The six-line word

The hexagram is of course one stage more complex than the pentagram; it contains 2 pentagrams, 3 quadragrams, 4 trigrams, 5 pairs, and its 6 lines, for example:



The two pentagrams speak of polarity (2) seeking union (pentagram); the three quadragrams speak of change (3) of completion/decay (quadragram); the four trigrams speak of the completion/decay (4) of change by choice (trigram); while the five pairs speak of seeking union (5) amongst polarity (pair).

These statements are two grammatical pairs, each pair looking at one aspect of the hexagram from front or back. Thus two pentagrams say there is a polarity of choosing while five pairs state that there is choosing amongst polarity.

The other aspect of the hexagram is expressed as three quadragrams which say there is a change in or towards the completion, or four trigrams which speak of the completion of change (as a mode of being).

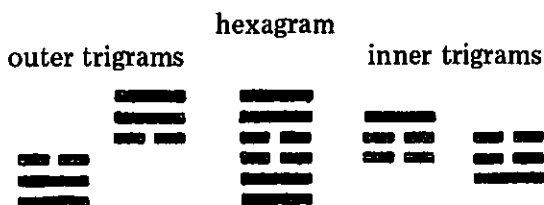
The hexagram, then, is firstly about the choosing amongst polarities in our reality, and we have already seen that this choosing creates our state of change, our flow and our identity; this is then stated to come to completion/decay (the reality changes itself as 3×4 or 4×3 and both come to our 12 archetypes). So the hexagram represents a whole cycle; in this the pair group sets out into difference, the trigram group experiences this difference in sequence and direction, the quadragram group sees the completion and decay of that sequence for us, and the pentagram group sees the change in identity that leads to the completion of the cycle (the acceptance of the whole).

In all its aspects the hexagram pictures the complete cycle which is its primary meaning for us in the cycle of our own reality. We now focus on the four trigrams which represent the experience of our cyclic flow, the completion of change. It is these which form the oracle images and from these also comes the name I Ching, the book of changes; this refers to an aspect of *all that is* that is man's experience until this phase as man is ended by him changing his own identity.

So, approaching the oracle, we now pick out this aspect of the hexagram which describes our experience, the four trigrams which speak of the completion of change. When we arrive at this

completion we have come to the archetypes in which we complete our world, but we are at present still accomplishing this, and the way in which we experience the cycles of our activity is in the four phases of changing states which are the four trigrams; it is these, speaking from our point of view, which form the images for an oracle of our present reality. After our completion the hexagram images and oracle will no longer describe our reality.

In the hexagram these images are interwoven as trigrams:



Each trigram expresses either a state of change between yin and yang or their extremes, so the hexagram is able to express the four changes that appear in all complete cycles. Relating these to our own life flow, as we read the flow of line words from the bottom upwards the bottom trigram has to do with the way we begin or prepare our activity (this is before we are conscious of our intentions), the middle two are concerned with the way we perform these intentions and how we react to what happens, and the top trigram of the hexagram is about how we accept or reject the experience in which we

are involved. This is our basic cycle as described by the hexagram components.

Activity appears from somewhere in our obscure depths as something like a need — a need for experience of a certain kind, which is at first a vague feeling. This becomes more definite and focused as a polarity towards this and away from that. We then act out this feeling in our lives. The cycle continues as we reabsorb the meaning that experience has for us, arranging our attitudes and saying we have gained experience. The different ways there are of doing this are described by the flow of changes in the hexagrams.

The choosing that we do continually is expressed by the lines of the hexagram which change, as we shall see in detail later. There are two results of having this choosing sequential reality. One we have seen to be the continual subdivision of reality into complexity; the other is that whenever we are between any two poles, when one is achieved the other becomes desirable. This is inevitably part of a cyclic reality such as we have seen pictured in the hexagram.

We can distinguish two modes in our choosing, however, which can be roughly compared with circles and cycles. The difference between these is that one repeats while the other goes through a transition to another layer or dimension where it repeats the basic cycle but in quite a new way. We do both of these things in a complex pattern where they are too interdependent to distinguish entirely, but we all recognize the repetition of situations where we have chosen to re-experience rather than change

our own identity in that situation, which would complete its cycle. When we do change this part of our identity we experience a realization, and all the changes which make up our growth or evolution are punctuated with these, great or small; they are the quanta in which our experience of *all that is* expands.

MAKING HEXAGRAMS

We have been looking at ideas which reflect an embracing view of *all that is* in which we find ourselves. When we now approach the oracle in practice we limit ourselves to the part of this organization which is immediately relevant to us and a part of that which is active at a given moment. This is what casting hexagrams is about. The six-line words reflect our own reality, and we have just seen how these relate to us amongst the more general pattern.

The sixty-four hexagrams are not an approximation of all the states we can get into; they are nearer to being the musical intervals, the notes we commonly use to divide the octave of our experience, and we play these as chords as well as melodies. The oracle has to distinguish which part of the melody is being played and which notes of its chords belong to a particular question. The melody goes on continually, but the hexagram is an arrested moment of it and would be quite unreal in this stillness if the language did not allow for the fact that the pattern is continually changing. It does this in the same way that it developed in the first place, by allowing the lines to move from all possible arrangements to all other possible arrangements, nothing being selected and nothing left out; there are 4096 of these and the oracle has this

number of different responses.

When one hexagram turns into another by changing lines, some of the lines may be the same as before and some will have changed from yang to yin or yin to yang. Those which change are known as moving lines.

Now, because this language represents a flow pattern this changing of lines is not a binary action like the flick of a switch, yang or yin; it is a cyclic flow which is yinwards or yangwards like a tide, although we only express it as yang or yin. There is a mechanism in the methods of casting hexagrams which decides at what point the change is considered to have occurred. This is most clear in the yarrow stalk method which we shall look at in detail in a minute.

We have next to consider what happens when a hexagram is cast. This process selects one of the 4096 arrangements of words which gives insight into the question in the mind of the enquirer. This is a 'magical' part of the oracle because only one end of what happens is in our front reality and we cannot experience any other aspect of reality in consciousness. Because of this we will not attempt here to form more detailed concepts about the way magic operates, knowing that whatever image we may now make will of necessity be greatly distorted.

Hexagrams are cast by one of several processes which involve what we call chance, and in practice this means that we arrange not to choose the outcome consciously. To cast hexagrams we either throw three similar coins like dice and note the combinations of the upper faces, which we then assess, or we divide a pile

of forty-nine stalks into two at random and then sort the resulting piles in a specially symbolic way.

These are not the only ways in which it can be done; any choice from which consciousness is excluded is influenced by the back reality of the chooser. Conscious choices are partly influenced in this way as well, but because reality outside consciousness is seen as non-real these effects are largely ignored. There is a basic sense in which *all* our experience is chosen and indivisible once the identification of who is choosing is widened.

There are, then, these two ways of casting hexagrams in common use. Both produce six lines, each yin or yang, and both methods have a built-in mechanism which decides at what point of balance we call their movement yin or yang. That there is a point of balance means that there are two states where we have a foot in each category while moving from one to the other, yang to yin or yin to yang; these are allowed for in both casting methods, being known as moving lines. The change from yang to yin is thought of as an old yang line becoming a young yin line and is written ☰→☷. The opposite movement is an old yin line becoming a young yang line and is written ☷→☰.





Here are the two ways of casting a hexagram.

The coin method

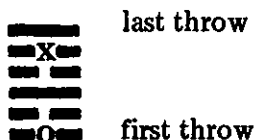
Take three coins of the same sort and decide that one face is yang and the other yin. Having made this choice, always keep it the same.

For each line of the hexagram, starting with the bottom line, all three coins are thrown

together like dice and the upper faces noted. Thus they are thrown six times altogether, and for each throw the faces will have one of the following combinations:

combination of faces	written symbol
A majority of yin faces (young yang line)	
A majority of yang faces (young yin line)	
All three yang faces (old yang line)	
All three yin faces (old yin line)	

The symbols for the throws are then written in a pile, the first one cast being put at the bottom, for instance:





The yarrow stalk method

Fifty thin straight sticks are needed, thin enough for the bunch to be held comfortably in one hand and thick enough to allow them to be handled easily one at a time. A convenient length is between a hand and a foot length. The sticks need not be yarrow stalks but should be something you like to handle.

One stalk is laid aside for the whole time, then:

1. The remaining forty-nine stalks are laid down and divided. After aiming at the middle of the pile with the thumb of the right hand the two piles are separated.
2. One stalk is taken from the right-hand pile and is held between the third and little fingers of the left hand.
3. Each pile is counted off in groups of four stalks until four or less of each pile remain.
4. These two remainders, each four or less, are put together with the one held by the little left-hand finger in a separate pile. There will be five or nine stalks.
5. The other stalks are gathered together and operations 1 to 4 are repeated. This time the separate pile will have four or eight stalks.
6. Operation 5 is repeated once more.

There are now three piles of stalks set aside and in these piles there are 5 or 9 stalks, 4 or 8 stalks, and 4 or 8 stalks. Each pile contains either a large number of stalks (9 or 8) or a small number (5 or 4). The combinations of large and small numbers in the three piles decide the nature of the line.

combination	written symbol
2 large + 1 small (e.g. 9.4.8.) is a young yang line	
1 large + 2 small (e.g. 5.8.4.) is a young yin line.	

3 large numbers (9.8.8.)
is an old yin line.



3 small numbers (5.4.4.)
is an old yang line.





7. The appropriate symbol from these is written down as the bottom line of the hexagram.
8. Actions 1 to 7 are repeated for each line of the hexagram.

This may seem a long process, but with familiarity it only takes five or six minutes.

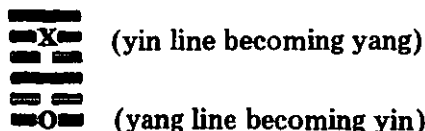
Using either of these methods you now have a hexagram with or without moving lines. If there are none you have a simple hexagram, for instance:



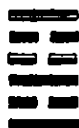
The two outer trigrams of these are upper  Tui and lower  Chên. Using the key at the back of the book, find the hexagram number corresponding to these upper and lower trigrams (in this case 17). Then find this numbered hexagram in the oracle and read this only; the moving line comments on the left do not apply.

If, however, there are one or more moving lines the oracle is carried in three separate parts.

For example, if you cast

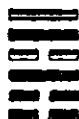


first write the hexagram in its 'old' form,



then note down which lines have moved, in this case the bottom and fifth.

Now write the hexagram in its 'new' form with the moving lines changed into their opposites.



After finding both the hexagrams from the key read the page of the first hexagram completely, then the moving line comments for the lines that have moved in your hexagram only; the others do not apply. Then read the page for the second hexagram completely, but do not read any of the moving lines for this.

This, then, is the information that the oracle can give you. The form in which I have written it this time will be explained a little later. The information is the same whichever method of casting we use, but the way in which we respond to the answers is not necessarily the same. The reader, by selecting a particular arrangement of

words, is trying to tell his consciousness some things it does not know together with things it does already know. For this to be successful his channels of internal communication need to be open and flowing, and for this the yarrow stalk ritual was most beautifully devised.

The coin method of casting is very simple and quick and produces as true a hexagram as the yarrow stalk method — as we have seen, the mechanism is the same. We do not, however, spend much time with ourselves, and in throwing the coins we tend to externalize our query in symbolism so that the answer comes back to us as though the book of hexagram images was itself speaking. Reflections of our inner knowing are in the hexagram images and line movements, and the rich symbolism of the yarrow stalk ritual uses our inner channels where this relationship flows.

It is for this reason that the ritual is to be more recommended. It was designed with great caring and its movements release internal tensions through the inner flow it creates, linking the greater being. Many times there is a knot in one's life which is no longer there after this ritual, even when no specific conscious solution appears.

Our use of this ritual will be nourished if we have some conscious image of what it is about. It starts with the removal of one of the fifty stalks; this one is a recognition of that aspect of the cycle of growth and decay which does not take part in these activities, the potential or undivided one. This stalk is not used as we are enquiring about the flow, not its source.

The original number of stalks, fifty, is the sum of the number symbols which the line language produces to express growth. The language produces another flow of number symbols to express decay, and the sum of these is also fifty. The completion of the cycle of growth and decay is then one hundred (one is seen symbolically as being complete and we count in cycles of ten). These symbol structures of growth and decay lead into rather lengthy and abstract views which are not particularly relevant to the oracle. Here it may be noticed that the sum of the components of the hexagram are:

6 lines	=	6
5 pairs	=	10
4 trigrams	=	12
3 quadragrams	=	12
2 pentagrams	=	10
		50 lines

The pattern of flow that we seek amongst growth and decay is always present between our outer and inner levels; when we divide the pile of forty-nine stalks into two parts we can tell the state of this tide from the position of the division: towards yang, towards yin, or in transition. We look for this trend consecutively up the hexagram for each line of our flow pattern.

After each division of the stalks into two we take one stalk from the right-hand pile and hold it, in abeyance as it were, by the little finger of the left hand. This transfer of something from right to left is symbolic of a message from outer to inner, but it is also more than this: every time action takes place in the world we divide the

potential and active, as we have just done with the stalks, and to maintain a whole view of what we are — that these divided realities are images of each other — a sacrifice is made, a link from acute consciousness to acknowledge the presence of ourselves. Without this link the harmony of action is lost.*

It is interesting to note that in terms of our technology this link is feedback, without which no self-regulating system can operate.

When we have made this symbolic recognition that our nature is whole we divide the two piles of stalks into groups of four to see what remains incomplete after our choice. In the final or remaining group of each pile there may be 1, 2, 3 or 4 stalks, and as we make the division three times for each line the possible remainders from our choice are:

	left pile	held	right pile		left pile	held	right pile
1st choice	4	+ 1	+ 4 = 9	or	1	+ 1	+ 3 = 5
				or	2	+ 1	+ 2 = 5
				or	3	+ 1	+ 1 = 5
2nd and 3rd choice	4	+ 1	+ 3 = 8	or	2	+ 1	+ 1 = 4
	or 3	+ 1	+ 4 = 8	or	1	+ 1	+ 2 = 4

In this table it can be seen that the difference between choices which result in a large number (9 or 8) and a small number (5 or 4) is that to produce 9 or 8 a complete group of 4 stalks

* Roger Maybank, with his usual symbolic acumen, has pointed out to me that yarrow's latin name is achillea and that in legend Achilles was taught by the centaur Cheiron to use yarrow for the healing of sword wounds. As the sword divides so the yarrow makes whole; as the activity in front reality divides so the yarrow stalk ritual heals this wound in our being.

remains on either the left- or right-hand pile, while to get 4 or 5 there are no groups of 4 stalks on either pile.

This is the mechanism which decides yang or yin in the flow. When we have a majority of large numbers from our three divisions we produce a yang (█████) line, and a majority of small numbers produces a yin (█ █) line, so each choice, each division of the stalks, gives a leaning of the line towards yin or yang chosen by the four symbolism distinguishing between completeness (potential action) and incompleteness demanding action. The majority of the three choices determines whether the tide of the line is yin or yang, or in transition because it has reached an extreme of yin or yang (5.4.4. or 9.8.8.).

So the yarrow stalk method selects yang or yin from the point of view of the four symbolism, while the coin method is only concerned with the three symbolism. This results in a difference of notation; the majority of coin faces chosen as yang makes a young yin line whereas a majority of yang tendencies in the yarrow stalk method results in a young yang line. This difference neatly compensates the effect of looking at the symbolism from front or back reality. Looked at from the outside a pressure of potential is seen as activity coming, while seen from inside it is more simply a state of being.

It may also be noticed that the first choice in dividing the stalks has three times as many active chances as potential ones, reflecting our choice of growth as desirable and decay as the unlovely

one. In the coin method the chances of throwing yin and yang are equal; being approached from the front reality the bias is already included in our attitude.

There is a slightly shorter version of the yarrow stalk ritual which does not lose much in symbolic meaning. When the left-hand pile has been divided off into fours the remainder of the right-hand pile is a foregone conclusion, so we need not count these as well. This method is accomplished as follows:

1. Take the fifty stalks and put one aside.
2. Place the forty-nine stalks before you and divide at random with the right thumb into two piles.
3. Take one from the right-hand pile and hold it with the little finger of the left hand.
4. Count off the left-hand pile only in groups of four stalks.
5. Add to the remainder of this left-hand pile (four or less) the stalk in your left hand.
6. If the remainder is now 4 or less make it up to 5 from the right-hand pile. If it is 5 make it up to 9. Put these (5 or 9) aside.
7. Gather the remaining stalks and divide again into two piles; repeat operations 3, 4 and 5.
8. If the remainder is now 2 or 3 make it up to 4; if it is 4 or 5 make it up to 8. Set these aside also.
9. Repeat 7 and 8 to produce three piles of stalks. The result is written down in the same way as for the full-length method (page 31).

THE ORACLE IMAGES AND MOVING LINES

We now have some understanding of the line language as a picture of relativity arranging itself to form layers of reality. This has led us to look at a layer of meaning that is one wider than the polarities in our conscious world in order to have a model of the forces underlying our activity. By associating this understanding with pairs of lines and allowing these to grow into trigrams we found images of situations we may be involved with. Then by placing one trigram upon another we expressed these situations in the cyclic nature of our experience, using the four trigrams of a hexagram. The casting of a hexagram we then saw as an arrested moment of this constantly flowing experience.

The images which we read in the oracle for each hexagram are composed from the mutual influence of these four trigrams, and when the trigrams and their meanings are read at the top of the page of hexagram images this logical thread of the oracle can be followed if we wish.

The images for each hexagram are expressed in four forms labelled pattern, nature, human and form. The pattern brings out the relationships the trigrams have together, each contributing to this from its particular position in the hexagram. This pattern corresponds to a natural

condition which is labelled nature. The human experience of this takes account of our particularly motivated direction in such a pattern and so is labelled human. The label 'form' announces the social and other externalized forms by which we recognize such patterns.

These images are also a way of expressing the four phases of experience in a way we can see as structure, not as sequence.

The origin of the comments on the moving lines needs some further explanation and involves seeing the hexagrams in a slightly different way. The line language sees everything from back and front. We have just seen the hexagram as an image looking out on the world. In the moving lines we turn to view ourselves.



When a hexagram is cast all the lines may have simple flows yinwards or yangwards; this produces a single hexagram for which we read all the appropriate hexagram images only and no moving lines because nothing has moved. Alternatively we may find some lines in transition, producing the three-part answer composed as follows:

1. The images for the hexagram made by using the 'old' form of the moving lines.
2. The comments on the lines that have moved in this hexagram.
3. The images for the hexagram made using the 'young' form of the moving lines (ignoring the moving line comments for this hexagram).

These three parts indicate change in the flow of experience because three is the nature of change and transition is its middle term. This

transition is brought about by our changing our choice of experience, and also part of our identity, so the moving line is a reaction of the psyche to the situation pictured in the first hexagram (the old form).

The hexagram pattern grows from the bottom upwards and as it does so our internal activity, expressed by the bottom lines, comes out into conscious activity in the middle lines and is then absorbed again as 'experience' in the top lines.

We have already seen that choosing amongst reality is a matter of either focusing on a part which makes it active or conscious, or ignoring it which removes it from conscious experience. This is matched in the line language by  for activity and  for the inactive.

So putting these factors together, each line of the hexagram refers to a level of the psyche, and its state of yin or yang tells whether that level is actively choosing (changing) or not.

These levels are only labels of convenience referring to functions of the psyche. We are expressing them as layers of our reality because this is how we tend to feel them. Here they are described in the order in which they are found in each group of moving line commentaries on the left-hand hexagram pages:

Bottom line	This is a layer in which we prepare our inner needs. It is beneath consciousness and here reality is less individual, more shared.
-------------	--

- Second line** This is a layer of feeling where the essence is turned into the particular. The many ways in which a need for experience can be given form are here sorted out, feeling and emotion determining the way we experience things.
- Third line** Here is conscious ego-self activity where particular experience can be felt acutely because awareness is in a narrow focus.
- Fourth line** We select what we need to be real about our ego-self activity, and choose what ignorance we need to have about outside experience. This positions our focus and so regulates the ego activity of line three.
- Fifth line** This expresses how we choose our feelings about our incoming experience. We re-turn the particular into our essence, taking notice of some and ignoring others, which sets the pattern of our choice in line two.
- Top line** We react to the overall reality pattern of the moment, accepting it into ourselves or ignoring it. Here we constantly choose our inner reality and so the needs we next co-ordinate in line one.

As we travel from the bottom line of the hexagram to the top there is a breathing outwards to our conscious world in the middle of the hexagram and an inhaling of experience as we approach the top. This forms a cyclic flow between our inner and outer worlds, and it is the way this flow operates in an existing pattern expressed by the hexagram images that determines our experience. When we have a method of distinguishing this flow, which we have in the magical part of the oracle procedure, we can then choose our experience from the needs of our more whole being. It is important to realize that this 'more whole' being is not our whole being: *all that is* is the only whole being and so is also our whole being.

Changes can be accomplished with little effort at one time which at other times would be impossible. It is part of the operation of the oracle to help us distinguish between these. Consider for a moment a being who identifies himself with 'shut' and who has a longing for 'open'; then when he reaches 'open' he is scared and longs for 'shut'. For a long time he may swing between these two poles, longing for the one he is not expressing at the moment, but there are times in his cycle where it is possible to make the choice of seeing the whole polarity of 'shut-open' which removes him from that cycle altogether into a new realization, in this case the control of flow. It is only possible to do this at a point of balance where the two are experienced together, and this occurs when he has gone through the cycle enough times so that its separate realities are exhausted for him.

All our experience operates in these cycles, and the oracle is able to distinguish these moments and so make our activities more harmonious and our cycles less protracted.

The line language itself makes no moral judgements. These are the guiding feelings which come from a particular viewpoint or reality layer and they always balance the outer reality, never coinciding with it. Recognized or not they are always part of a reality layer, coming from that part of it which is not in focus or conscious. As the line language expresses both halves of everything it has no judgement to make.

When an oracle is made, however, two things are expected; one is that guidance will be given for outer activity and the other is that greater integration shall come to its user. To guide consciousness it is necessary to have something in the nature of a moral judgement or a direction in which it is best to go, and this judgement has to exactly fit the balance of the moment. This seeks the need of that person at that time, and has nothing to do with fixed goals such as goodness or bliss which are seen as always relative.

It is only by using the oracle that its presence can be experienced, and the effect that this experience gradually has upon our ability to expand into ourselves is the gift that some intelligence offers us from a time before our history began — and offers to us now. Writing the commentaries in a new form tries to bring us nearer to that intelligence, it does not try to encompass it with our logic. The logic is there to show our own intelligence the limitations of its

sequence and the sequence of its limitations. The foot may be divided in the mind into twelve inches (archetypes) but it is the foot we walk upon; even as yet a polarity of feet.

What follows is the internal oracle and is complementary to the existing Chinese oracle and its translations. Principally it is the oracle of the yarrow stalks and as it is used our reality is seen from the inside, from the depth. Many questions of an external nature will be more clearly answered by the Chinese symbolisms which were assembled for the growth period; this present oracle is designed for the completion period of our time and some generations hence as the depth becomes more real.

SUMMARIZED NOTES ON THE USE OF THE ORACLE

A diagram for finding the number of any hexagram from its upper and lower trigrams is at the end of this book.

If you cast a hexagram with no moving lines read only the hexagram images for that hexagram, not any moving lines.

If you cast a hexagram with moving lines:

1. Make the hexagram with the lines in their 'old' form.
2. Note down which lines have moved.
3. Make the hexagram with the lines in their 'young' form.

Read the hexagram images for 1 and the

moving line comments for the lines that have moved. Read also the hexagram images for 3 but not any of the moving lines for this hexagram. (For fuller instructions see pages 32-4.)


Throughout the oracle text the person for whom the oracle is cast is referred to as 'he'. Usually this is the enquirer herself — or himself.

Moving line comments picture choices in the situation presented by their hexagram, so they all belong to the reality of someone who casts the hexagram. Only those which move in the hexagram refer to his outer life; the others belong to his back reality. Knowing this clearly he may gain clarity by reading them all, picking out those which have moved as belonging to his front reality. They are read from the bottom line to the top, and to make this flow easier the bottom line is placed at the top of the page. Until you feel clear about separating these it is best to read only the lines that move.

**The simple only reappears
when the complex is exhausted**

PART TWO

The Hexagrams

1  Moving lines.

Responses to creative potential.

Bottom line It is not yet time for action.
Preparation is being made.

Second line Include as many viewpoints as possible.
Action while co-ordinating feeling
needs this balancing guidance.

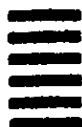
Third line There is plenty of time.
The feeling of overburden comes from
a large potential finding expression
in a narrow reality.

Fourth line Being in the world is not being of it.
Being engrossed in outside activity uses
experience to the full. It is harmonious
to remember who is experiencing.

Fifth line Balance feeling with the meaning of feeling.
If weaving feeling into a reality becomes
exclusive, there is less awareness.

Top line Climb down where up has seemed best.
Climbing up a reflection is to go
further from its reality.

All trigrams are Ch'ien, in which
we see no movement.

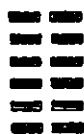


1

Without it there can be no
movement.

Pattern	The creative power is ready. Awaits your sympathy like a new page.
Nature	The sun warms the earth. What will grow? Everything there is to flow and overflow.
Human	His decision, what form evolves. He is the king, head of his household. The world awaits the karma which is his endowment.
Form	The form is not yet. Riches are liquid, uncrystallized. The state has power. Its will is to be something.

2

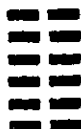


Moving lines.

Choices amongst activity.

- Bottom line Fewer preparations lead to less activity.
- Second line Less co-ordination of feelings brings him nearer their source, and more direct expression serves him well.
- Third line Others can be assisted.
Personal drive has slackened while activity remains.
- Fourth line There is less intimate experience of the world when reality is not in his personal activity.
- Fifth line When reality is not composed of feeling; active feelings beneath consciousness nevertheless bring wholeness to activity.
- Top line In a situation of activity he is passive, so there is conflict.

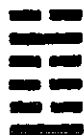
All trigrams are K'un, which
receives without choice and in
doing so gives without desire.



2

Pattern	Simple flow of activity. Unquestioning. Moves unjudged accepting all things.
Nature	Onto the earth warm and chill. Into the earth seed, root, love moving in the magic of water.
Human	Born from the earth of its elements. Return sometimes unprotesting, resting in the flowing juice of life.
Form	The only form he can make is an empty tube. The only government, the will of the people.

3

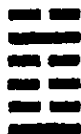


Moving lines.

Difficulties in beginnings.


- Bottom line** **Seek strength and help to prepare activity at this time. Weak efforts are not enough.**
- Second line** **His feelings are not yet ready for this challenge so he is deprived of driving power. Waiting for his feelings to become strong, then they will accept.**
- Third line** **Acting out of the ego-self in times of difficulty due to ignorance would court failure, so he refrains from action.**
- Fourth line** **Being unable to cope with difficulties alone halts him. When he can find other strength to join with, he can work through them.**
- Fifth line** **He feels difficulties as part of beginnings. Such transitory difficulties due to inexperience are overcome by persistence. Persisting in continual difficulty dulls experience.**
- Top line** **Driving power is developed by overcoming obstacles. He is not accepting this and becomes sorry for his own weakness.**

Trigrams: Chên, K'un, Kên, K'an.
 The creative bursts into the active
 in Chên, fructifies the earth in
 K'un, moves steeply towards a
 standstill in Kên, and tries to flow
 again in K'an.



3

- | | |
|---------|--|
| Pattern | When the young flows first with
little stamina,
it is overcome by obstacles.
By flowing on it overcomes them. |
| Nature | Young growths grow fast, sappy,
and easily hurt against obstacles;
but new shoots are ready
to follow up. |
| Human | New things begin to move.
Difficulties arise in the path.
To halt at difficulty
brings out danger.
To persevere
brings on flowing. |
| Form | When first they come together
there is a honeymoon,
then a strength of will,
then a compromise
for the sake of travelling on together. |

4  Moving lines.

Out of young ignorance.


- Bottom line Ignorance becomes established if it is not allowed to show. He can only learn to control experience by having it.
- Second line Open to the feeling of expression, ignorance soon becomes experience. He can have faith that in this freedom he will be fulfilled.
- Third line He was acting out in the glamour of his ego-self. Seeing himself, he desists, losing his freedom of movement.
- Fourth line Without recognizing himself as ignorant he cannot become otherwise.
- Fifth line Not feeling his ignorance as himself he can openly move into knowing. He does not become entangled in ignorance.
- Top line Accepting that knowing comes with experience it remains to make the movement neither too strong nor too weak.

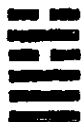
Trigrams: K'an, Chên, K'un, Kên.
 Growth (Chên) out of the water
 (K'an) is the very beginning of
 life. Out of water into earth
 (K'un), out of earth up the
 mountain (Kên) is a path of much
 travelling.



4

- | | |
|---------|--|
| Pattern | To reach from the fluid and unstable
for the heights
comes to a barrier,
or perhaps a peak. |
| Nature | Kittens catch shadows
knowing their solidity,
and learn. |
| Human | Assuming ground beneath the feet.
Treading with confidence into pitfalls,
sometimes succeeds
with a grace and sympathy
it usually lacks. |
| Form | Assumption of power
without humility
closes the gate of sympathy. |

5  Moving lines.



Lack of a path.

Bottom line Here paths originate. Continued activity makes a way.

Second line His feelings come and go as he tries many ways. Others may not understand this until he finds a way leading on.

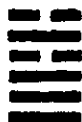
Third line He creates his own path, a circle of worry.

Fourth line When he does not accept the absence of life flow, he cannot recognize its reappearance.

Fifth line Feeling the absence of a way forward nourishes his awareness. When that feeling changes he will know how to act.

Top line Activity is artificial, without flow. Not meeting the challenge of no track. Watching for changes and getting involved in these when they come brings on the flow.

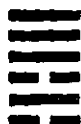
Trigrams: Ch'ien, Tui, Li, K'an.
Slow to move into activity by
feeling the way coming (Ch'ien,
Tui). Tentatively active (Li) and
back and forth (K'an following Li).



5

- Pattern** From tranquil to fluid without course.
 Intimations desired action.
 No channel to guide a flow.
- Nature** There is no track.
- Human** Mood for action
 slowly stirred
 finds no path.
 Danger of floundering,
 do not run, swim gently.
- Form** The wise do not listen
 to the cries of their opponents.
 Quench them with silence.

6



Moving lines.

Conflicting opposites.

- Bottom line Not preparing further action in conflict. He is using strength which will appear as weakness, but eventually it is recognized.
- Second line Seeing both sides, co-ordinating his feelings in a conflict. Changes from one extreme to another are balanced out.
- Third line Continuing to abstain from acting out the ego-self. Choosing other people's ends and also their means avoids entangling conflict.
- Fourth line He accepts the path as it is, obstructed, and no longer battles along it. Conflict occurs only in narrow realities, he may broaden his.
- Fifth line Conflict in his feelings. Accepting this he reasons out both sides and sees himself more clearly.
- Top line Conflict in his situation. Remaining in conflict, trying for one side to quell the other, has only fluctuating security. Winning and losing are both narrow realities.

Trigrams: K'an, Li, Sun, Ch'ien.
At the base are opposites and
uncertainty of position (K'an, Li),
becoming firm and aloof (Sun,
Ch'ien).



6

Pattern	Alternate water fire cannot grow together. Opposing into firmness is tranquillity of solitude.
Nature	Heat frustrates life functions of water, water, the cleansing of fire. When nature throws these together life takes time to recover.
Human	Conflict resolved by separation. Internal conflict, by distinctions.
Form	When an entity moves in opposing directions they each have need of a single sphere.

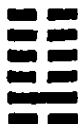


Moving lines.

Many forms within one.

- Bottom line** Before organizing experience it is necessary to have clear needs. Unclear needs lead to chaotic experience.
- Second line** Harmonious change comes from co-ordinating his feelings. This creates a many-sided activity from his many needs.
- Third line** Many-sided action is needed. He is not using his ego-self to channel this. Perhaps it is busy with activity that has lost its meaning.
- Fourth line** He can gain co-ordination without being ruled by the ego-self. Though that is the first way of advance he does not now accept it.
- Fifth line** Without tackling real feelings experience is deadened. Too many checks and balances lead to no movement. Yet he does not allow his flow of feeling to carry the life.
- Top line** He builds a world.
He does this because he does not experience his inner reality in detail, only in general.
Making an outside world with his life force he reflects himself, but should not fall into his reflection.

Trigrams: K'an, Chên, K'un, K'un.
Restless and fluid (K'an) releasing
activity (Chên) throughout the
earth (K'un, K'un).



7

Pattern	An appearance everywhere of activity without rest. A rising or collecting together. Many effects with a single cause.
Nature	Water the earth and out of every crevice growth comes.
Human	Pervaded by one motivation all fields of our activity take their form.
Form	From a single control the mass obeys.

8  Moving lines.

The Diverse.

- Bottom line** He will prepare new experience later, at present he is full of elements he is weaving together.
- Second line** Diversity of feelings does not allow co-ordination into action. The challenge remains and he does have the power, given time.
- Third line** His environment does not complement his needs. Inner and outer experiences are diverse so one cannot flow into the other.
- Fourth line** Accepting the sum of diversity is necessary for unity.
- Fifth line** He does not rationalize the diversity of his feelings. Their changing flow nourishes him without this linear language.
- Top line** His balance is upset because he does not accept the whole diverse field in his view.

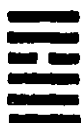
Trigrams: K'un, K'un, Kên, K'an.
 Activity in the earth (K'un, K'un)
 makes a mountain (Kên) and an
 abyss (K'an).



8

Pattern	Activity from the indivisible one becomes high and low, the still and the flowing.
Nature	A mountain rises from the land, beyond is water in the deep.
Human	Where we are diverse we have need to complement one another. Where we need to overcome an obstacle we co-operate. When divided in ourselves we need to ask for guidance.
Form	He who sits on high is able to see land and water and provide what is lacking from one to another.

9



Moving lines.

Using what is small.

- Bottom line Activity of his world will increase.
He is preparing for this.
- Second line His driving power will increase.
He is drawing his feelings together.
- Third line Even those in sympathy are antagonistic
when he forces a pace he cannot support.
He acts out of his ego-self with too
little reserve.
- Fourth line He will gain from leaving it if he
knows its narrowness.
He is less active in his ego-self.
- Fifth line If he feels an urge to expand his
awareness he will be nourished by
his environment.
- Top line He can simply rejoice in this portent.
He glimpses inner and outer, though he
cannot maintain it.
Trying to feel it more strongly he will
lose its dual reality.

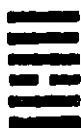
Trigrams: Ch'ien, Tui, Li, Sun.
Potential (Ch'ien) promises action
(Tui). This clings to the tranquil
(Li), quickly ripening (Sun).



9

Pattern	Creative tranquillity feels for activity. Hesitates to move. A little movement soon matures.
Nature	The sun breaks from the clouds late in the day, giving a mellow evening. If a small fire is blown it is soon ashes.
Human	To expect more than there is will lose the value of what we have. To savour this little gives nourishment.
Form	Wise government and good craftsmen attend to quality.

10



Moving lines.

Becoming real.

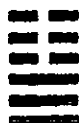
- Bottom line The natural flow into physical reality. He prepares his need for expression as part of a general need.
- Second line When feeling becomes real, form becomes shadow, the divisions of form give way to continuity of feeling. This intuitive approach widens his awareness.
- Third line The warrior makes himself not know. Intentional ignorance allows him extraordinary experience in danger, but if his ignorance is real he learns by mistakes.
- Fourth line Focusing his conscious eyes loses inner sight (insight); this involves mistakes, which are the way out of ignorance if he is not reckless.
- Fifth line Feeling becomes real. In the extreme it overcomes and he is confused. He cannot co-ordinate in any one facet of his reality. Balance brings harmony.
- Top line He looks for what is carrying his life flow, for what is real. As he uncovers more of this he mistakes less. The cover is made of his actions.

Trigrams: Tui, Li, Sun, Ch'ien.
An inner glimpse (life force at the
surface) (Tui) acts briefly (Li),
becoming firm (Sun) in the
tranquil (Ch'ien).



10

- Pattern** Life force shines through,
 linking the outer with the inner.
- Nature** The fire of heaven
 draws the water in the earth.
- Human** A knowing of inner knowing
 gives a realization.
 Making this firm in ourselves
 increases potential.
 Each realization takes a liberty
 with the reality of the one,
 but is also a link with it.
- Form** To enter where power is
 can easily be confused
 with being that power.
 To enter gently is not dangerous.

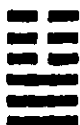


Moving lines.

Harmonious action.


- Bottom line The sun calls out the sun worshippers.
Action in the simple is inner need or
potential activity. It calls forth
the action of that need, action in the easy.
- Second line There are many ways open.
Treading many paths at each moment,
without forgetting himself, he will benefit.
- Third line Out of the simple, into the complex of the
ego-self; he may lose sight of himself.
Seek the simple that is still there in
the complex.
- Fourth line Allowing wealth to fade because it is no
longer real. The states of being are real
to him, not what they possess. Harmonious
in or out of action.
- Fifth line Creative development follows from feeling in
thought, neither of them laying claim to what
is real. Together they enact harmonious spirals.
- Top line Do not act on present assumptions. Greater
realities are unformed, but without them
formed realities collapse.

Trigrams: Ch'ien, Tui, Chên, K'un.
The potential life force (Ch'ien)
breaks into activity (Tui, Chên) in
the earth (K'un).



11

Pattern	Harmonious flow from the inner to the outer is power in the easy.
Nature	Unfolding the life force of the seed.
Human	Unimpeded movement. The path suits the traveller and he shines within.
Form	Form creates itself. Now we can see it. Shall we remember it when we desire?

12  Moving lines.

Standstill.

Bottom line One does not come without the other.
Inaction of the inner need is stagnation
of activity.

Second line Amongst many possibilities he holds back.
Others may take advantage but this control
strengthens him.

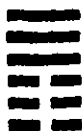
Third line Why does he not act, they say.
He knows the road leads nowhere, and waits.

Fourth line He keeps to his wholeness, accepting
inaction as part of activity.

Fifth line Watching in peace needs strength. Opening
his mind to ways out of stagnation he
sees signs and nurtures them.

Top line Standstill comes to an end when he
recognizes his inner needs. From these
he develops driving power for movement.

Trigrams: K'un, Kên, Sun, Ch'ien.
A mountain (Kên) stands between
earth activity (K'un) and its
ripening (Sun) into the tranquil
(Ch'ien).



12

- Pattern** Separation between the potential
 and field of activity
 is a standstill of flow.
- Nature** When the sun
 sinks behind the mountain
 the earth sleeps.
- Human** How does he steer his boat
 when there is no wind?
 He does not blow on the sail,
 he contemplates the stillness
 and how it strengthens him.
- Form** When he raises laws
 between the good and the bad
 he imprisons rebirth.

13



Moving lines.

Fulfilment in difference.

Bottom line On common ground difference is shared.
Expression naturally flows from this
in sharing separate experience.

Second line He does not seek difference, but retires,
seeking what is like. He gains no
experience of what he is unlike.

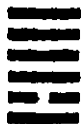
Third line Perhaps he thinks he is self reliant.
He does not trust others to fill his
lacking. This is a boundary of his
awareness.

Fourth line Beyond the boundary of his ego-self he
accepts fulfilment in difference, widening
his awareness.

Fifth line It is hard to forgo priority for personal
feelings, but accepting within them the
different feelings of others creates an
exciting and fulfilling flow between.


Top line He finds a greater whole and he is
inseparable. They are complementary.

Trigrams: Li, Sun, Ch'ien, Ch'ien.
The hesitant clings (Li) to the
firm (Sun) creating potential
(Ch'ien, Ch'ien).



13

- Pattern** A transitory brightness
 grows into the lasting,
 indeed the eternal.
- Nature** The fire is kindled
 with the promise of wood.
 The wood becomes radiant
 only with fire.
 Together they are like the sun.
- Human** Living relationships
 mean one fulfilling the other.
 Recognition of complement
 is attraction,
 its activity, a stable pattern
 of flow.
- Form** Form is used,
 transformed into brightness
 in which the different
 recognize each other
 as part of one.
 The wise ruler uses form thus.

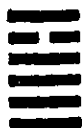
14  Moving lines.



Fulfilment.

- Bottom line Activity is invited, but he is full of peace. In this mood he may find difficulty in forming new activity.
- Second line He can co-ordinate many things into action. This strength is the fulfilment of co-ordinating his own feelings.
- Third line Fulfilled, the ego-self requires nothing and so acts out for the benefit of the world. A needing self cannot get away from his need.
- Fourth line Aware of his wealth of fulfilment he is also aware of others' lack. He cannot help in this but there is no cause for guilt.
- Fifth line He knows himself just as himself. He does not consider the rich pattern of his many facets. How fortunate!
- Top line Reaching for a new canvas — he does not cease to expand experience.

Trigrams: Ch'ien, Ch'ien, Tui, Li.
Inner creative potential (Ch'ien,
Ch'ien) quickens (Tui) into a
personal brightness (Li at the top).



14

Pattern	Creative power comes from the inner reaches to shine on the returning tide which possesses the day.
Nature	The sun shines all the day, setting in glorious moments for which it has prepared.
Human	The energy now comes as the flow is inward. It is a gift of beauty, of power mellow from experience.
Form	The wise ruler becomes sage whose certainty of touch knows the outcome after living the pattern.

15

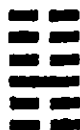


Moving lines.

Adapting to the flow.

- Bottom line The flow will carry him
and he takes part, imposing nothing.
- Second line Satisfied for them to be what they will be,
he is released from right and wrong.
To maintain this broadens him.
- Third line He acts out the flow. Completing movements
already there within him is harmonious.
- Fourth line Activity is not taken as his own. The
movements are of the whole.
- Fifth line If he knows his strength he can still move
positively, although among the many ways he
moves he claims nothing.
- Top line Modesty as negation of what he is.
He is not accepting the whole as himself.
He is not understanding the flow as himself.

Trigrams: Kên, K'an, Chên, K'un.
 The high (Kên) and the low
 (K'an) fructify (Chên) the earth
 (K'un).



15

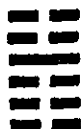
Pattern	Rising up to the peak and sinking to the abyss is the cause of all activity.
Nature	The never ending motion of the sea is its reality.
Human	By breathing in and out he achieves life. By moving between exhaltation and despair he achieves feeling. By action and rest, wellbeing. By recognizing energy and exhaustion he completes things.
Form	Is transitory.

16  Moving lines.

In rest.

- Bottom line He has become deeply exhausted and has not the energy to prepare the next cycle.
- Second line So deep is his rest there is no activity among his possibilities. He cannot remain so for long.
- Third line He does not act out of his rest. Like a seed slow to germinate, he oversleeps.
- Fourth line Actively he accepts the world like a new morning. So much to be gained!
- Fifth line His feelings of the world are the link by which his body co-ordinates in his repose. Not accepting these feelings disorients his functions. Taking himself to be in his world in new ways will alter this.
- Top line Resting even his needs, he will have no direction to flow. But they will be the first to waken.

Trigrams: K'un, Kên, K'an, Chên.
The earth (K'un), the peak (Kên)
and the abyss (K'an) are the
power of (Chên) the return to
potential (top trigram).



16

Pattern	The wave of life force nourishes its source.
Nature	The seed results from the growth and decay of the plant.
Human	The sabbath, the completion. Each cycle has its period of rest.
Form	Without an amnesty how is the knot to be untied?

17  Moving lines.

Becoming. New form.

Bottom line He makes new forms on the open plain.
They are new realities to him;
Sharing them, they become more real.

Second line No new form for his feelings.
He feels unchanged.
Unchanging lacks experience.

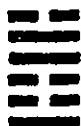
Third line By acting out we change our skin,
but he holds back new growth,
not acting out the old.

Fourth line Is he his skin?
Or is this only the boundary
of what he thinks he is.
To distinguish the superficial and the depth
is his guide.

Fifth line Where are his feelings? Forming his form,
real to him. He can trust in this.


Top line When not in transition he will teach.
Seeing his quietness they long to learn.

Trigrams: Chên, Kên, Sun, Tui.
To fructify (Chên) a high place
(Kên) gently and firmly (Sun),
awakens (Tui).



17

- Pattern** The high is fed from below.
This is service,
undemanding and constant,
becoming an awakening.
- Nature** Evolution is the devoted service
of life to a form.
It is form in service to life.
- Human** Our energy from inner depths
supports the highest place,
the widest view.
When established and firm
there are new realizations.
- Form** To serve, we follow.
We move towards that form,
becoming it.

18  Moving lines.

Decay.


- Bottom line To cease re-creating the old leads him out if he has new to go to. His guide would first start anew.
- Second line Feelings have become ingrown, If he runs out too fast he is likely to trip.
- Third line He makes his own road, finding established ones overgrown. There is both resentment and understanding.
- Fourth line In the long run it does not develop him to continue in the way set out for him. Old ways become exhausted.
- Fifth line Cannot live in the feeling of decay, reacts by clearing up. Danger of praise diverting.
- Top line When he sees decay for itself he no longer works against it building always grander forms. He loves it as he would love the earth.

Trigrams: Sun, Tui, Chên, Kên.
Gentle inner life flow (Sun)
awakens (Tui) to a new active
spring (Chên) of high endeavour
(Kên).



18

Pattern	The source is firm, formed and unflowing. The outer form decays, allowing a new to take its place. Virile, rebuilding.
Nature	Maturity of autumn. Sap thickens, dries. Decay of winter. Form dissipates. Quickening of spring. All is made new.
Human	Our ways are fixed and move no more. Allow their death and walk away in new country.
Form	Perseverance in form, momentum of habit, pretence of life, prevent reality living.

19  Moving lines.

Overgrowth.

Bottom line He seeks to prepare shared integrated growth. This to avoid overgrowth.

Second line Active in his feeling, where he is many-sided, he integrates there. This is to avoid overgrowth.

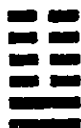
Third line Not acting for fear of overgrowth. No path until he recognizes his fear.

Fourth line He takes only a balance of things, not accepting the fast, sappy growth offered.

Fifth line Seeing a field of immature growth he separates himself from it, knowing something better than this can give him.

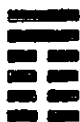
Top line There is no imbalance in his sharing.

Trigrams: Tui, Chên, K'un, K'un.
Awakening (Tui) to spring (Chên)
throughout the earth (K'un) and
earthbound (K'un at the top).



19

Pattern	A time of happening approaches. Lightness is in the air flowing through every activity as doors open into space.
Nature	Intimations of spring are everywhere. Growth so rich it will not flower.
Human	Flow into activity is unimpeded, so free it knows no end. So young it knows no maturing.
Form	Without regulation form grows rampant.

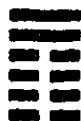


Moving lines.

Wholeness.

- Bottom line** Concentration on inner wholeness is right for those who have not achieved it. Only then is it possible, when inner and outer are one, to have no inner wholeness. Is he afraid to lose it?
- Second line** Narrowing his view. He does not co-ordinate his feelings; having only a slit view at a time, he cannot feel them as a pattern.
- Third line** He is not yet part of what is out there. His view of himself determines this. It cannot be otherwise.
- Fourth line** Wholeness still means inside. He is not yet ready to trust himself to the world.
- Fifth line** Feeling his many selves, inner and outer, as one, he meets his inner ego at the borders of his consciousness and feels more safe.
- Top line** Accepting himself as the plain with no conceptions his multitude of realities are one. The life of the ego-self is the life of the inner ego. He accepts his wholeness as without limit.

Trigrams: K'un, K'un, Kên, Sun.
 Inner activity (K'un) and outer
 activity (K'un) and the
 contemplation (Kên) of maturity
 (Sun).



20

Pattern	The wide view from a height contemplates activity on and in the earth.
Nature	The mountain peak stands serene sloping down to valleys where life is teeming.
Human	Time of seeing the whole, of relating inner and outer life, quiet amongst activity but beyond it.
Form	See what is there. Take stock of it as a whole.

21  Moving lines.

Opression.

Bottom line The world has turned on him.
He seeks with those near him for harmony.

Second line He has an inner advantage in being
oppressed, that is why he stays there.

Third line His forces combat inside him, to his
discomfort. He has not the strength
to fight the outside.

Fourth line Accepting oppression he has a lot to
put up with. Accepting that he has a
lot to put up with strengthens him.

Fifth line He does not take his oppression to heart
but reacts with a wealth of secret activity.

Top line Sharing out his oppression, he is hiding
in it. Hiding from freedom will make
him dull-witted.

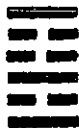
Trigrams: Chên, Kên, K'an, Li.
 Thunder within (Chên). High and
 low oppose without (Kên, K'an).
 Water and fire oppose on the
 return (K'an, Li). The low is
 opposed on all sides (Kên, K'an, Li).



21

Pattern	Grumbling discomfort leads to oppression of the lowly.
Nature	The earth quakes beneath the mountain. Rocks and fire bombard the abyss.
Human	Inner discomfort erupts. The weak have no escape from the powerful, who see in them the danger of their own weakness.
Form	Law is formed to protect the weak, used to satisfy the strong, and controls the release of tension. The wise judge knows that wrong has no beginning, and is fearless in administering mercy.

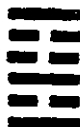
22  Moving lines



Give way. Knowing both.

- Bottom line He does not hold his strength aloof,
but goes out to help preparations of others.
He does not want to be isolated.
- Second line He does not impose his feelings,
he may even hide them for hope of gain.
- Third line He gives away wholeheartedly, so that it
is noticed.
- Fourth line His motive is not coloured by desires.
Though he would like to give way he cannot
because of a principle he has learned.
- Fifth line Among his feelings he has not enough
strength or breadth of vision to be
graceful while giving way.
- Top line While giving passage as a natural right
he takes himself as he may be, which is
the grace of truth.

Trigrams: Li, K'an, Chên, Kên.
The opposition of fire (Li) and
water (K'an) has release (Chên),
giving a wide view (Kên).



22

- | | |
|---------|---|
| Pattern | When a wider view prevails,
releasing tension between opposites,
there is a giving way gracefully. |
| Nature | The sea moves
under the moon
under the sun
and gains its strength. |
| Human | To give way,
to allow passage,
is to know your strength,
not squandering it
in small matters. |
| Form | Projection of a living self
into form
confuses the flowing field
with the poles. |

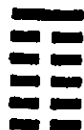


Moving lines.

Solitude.

- Bottom line** Inaction causes a solitude that faces nothing.
Continued inaction makes him nothing.
Any movement is better than no movement.
- Second line** How can he reach others without co-ordination
of feeling? He faces no pattern, continuing
without pattern disintegrates.
Doing simple things together is the basis
of arrangement.
- Third line** When he was with them he was alone.
He does not go out to them. This makes
way for a solution.
- Fourth line** Not accepting them as part of him he cannot
recognize himself, not knowing himself he
feels alone.
He rejects in them what he rejects in himself.
In need of an amnesty to unlock the danger.
- Fifth line** He does not accept the feeling of solitude.
Finding a group like himself he no longer
feels alone.
- Top line** In order to manage being alone he does not
feel lonely, although not nourished by a
feeling of wholeness.
Inside (behind consciousness) he shares and
is carried. Outside he builds protection
and is separated.

Trigrams: K'un, K'un, K'un, Kên.
 Inner activity (K'un) and outer
 activity (K'un, K'un) gives a
 return (top trigram) to solitude
 (Kên).



23

Pattern	When inner activity pervades all outer activity we find ourselves in solitude.
Nature	To spin a cocoon heralds inner change and chrysalis.
Human	Each into himself. Each unto himself leaves nothing to share.
Form	When there are no bonds things do not remain together.

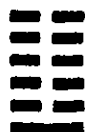


Moving lines.

Return and make new.

- Bottom line** Preparing renewal even before the old is acted out he ensures a continuous flow of activity. He need not worry that he has this sensitivity, although it may induce worry.
- Second line** Allowing existing ways to peter out before starting anew. Peaceful transitions without tension.
- Third line** Doing things differently yet they are the same. Not acting out he returns to his ego-self, to go out again unchanged. This self is the actor not the author.
- Fourth line** Without feedback there cannot be co-ordination. If there is no feedback they are the wrong people.
- Fifth line** He has the courage to remove his feelings from it and walk away. There is relief and new beginnings.
- Top line** He has nothing to guide him. Not learning the essence of his experience his actions become hazardous.

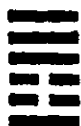
Trigrams: Chên, K'un, K'un, K'un.
Arousal (Chên) of activity (K'un)
in the earth (K'un) returning (top
trigram) to the earth (K'un).



24

Pattern	That which arises returns to its source.
Nature	The nature of nature in the earth.
Human	To the place where we have been we return. To the mood we lived we return. Returning is arising anew.
Form	Returning to a form we re-form it and make it new. By this the form of society evolves.

25

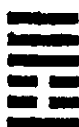


Moving lines.

Natural innocence.

- Bottom line** Not possessing, he shares without effort, without any drive in his need. Harmonious.
- Second line** His awareness is widened if he does not co-ordinate towards goals. He will not stagnate if he ceases to invest his present in the future.
- Third line** Seeing no need, his ego-self is inactive. All realities are activities in their own terms, so he loses strength in his outer reality; others take the initiative from him.
- Fourth line** Accepting ego action without an ego-self need he can accomplish things without narrowing his reality.
- Fifth line** Accepting feeling without need is to achieve natural innocence. Feeling without feeling need involves reorganizing the way he nourishes himself. Disorientation, then reorientation.
- Top line** If he accepts this inner reality without involvement where is he involved? Here his involvement originates, whatever its form.

Trigrams: Chên, Kên, Sun, Ch'ien.
 The thunderstorm (Chên) comes
 to the mountain (Kên) which,
 firm and gentle (Sun), remains
 tranquil (Ch'ien).



25

- | | |
|---------|---|
| Pattern | Confusion does not disturb
those without involvement. |
| Nature | When the storm roars
the animal sleeps
in its dry cave. |
| Human | Purified of motive
has no need
with which to fear.

Innocence
holds the hand of anger smiling,
steps lightly through confusion. |
| Form | The need of form
makes ways to map.
Mapped confusion — guile. |



Moving lines.

The flow and the channel.

- Bottom line** There is a natural strong flow into action. It does not need preparing. Danger of the channel thinking it ought to be the flow, this forms ego-centric actions.
- Second line** There is a natural strong flow into action. He is held back by co-ordinating his feelings about it when his progress depends upon letting it flow through him.
- Third line** The flow is in action. He watches the flow. He helps the flow, not identifying himself with it. If he is vigilant in this it is most rewarding.
- Fourth line** He does not confuse his ego-self with the source; not accepting the flow as his own he is free of entangling aggression.
- Fifth line** He is open to awareness of new feelings because he does not feel himself as creator.
- Top line** Recognizing this inner plain as the source of the flow. Recognizing the outer activity as the channel. Recognizing that he is both his reality becomes open ended.

Trigrams: Ch'ien, Tui, Chên, Kên.
Inner life force (Ch'ien) has an
idea (Tui), breaks into activity
(Chên) and makes a mountain
(Kên).



26

Pattern	Great actions achieve their purpose. Outer obeys inner, becoming quiet and still.
Nature	Life force unfolds in evolution of form. The peak of form is order.
Human	He is inspired. Works all day outside, discovering the form of things he thinks he has made. In the evening he sits on the mountain.
Form	The pipe through which water flows.

27

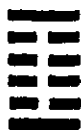


Moving lines.

Choice from the flow.

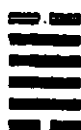
- Bottom line** Returns after achieving open view preparing activity to hide in. When hidden feels imprisoned. No cause for guilt in freedom.
- Second line** Here feelings co-ordinate to make direction. He does not use this channel, seeking to know without feeling experience — yet he came to feel.
- Third line** If his ego-self is not active he does not expand his experience, he is not nourished. His ego-self can be active without being possessive.
- Fourth line** Not accepting the ego-self path as his total reality, he opens his view to all his possibilities and has an appetite for taking in new ways of being.
- Fifth line** Why does he refuse the reality his feelings show him? Continuing to feel, he needs to answer that.
- Top line** He brought with him certain challenges. Finding he has reality other than these in the quietness of his being should not distract him from meeting them with effort.

Trigrams: Chên, K'un, K'un, Kên.
 From the inner life force activity
 flows (Chên) throughout the
 earth (K'un, K'un) leaving passive
 form (Kên).



27

- | | |
|---------|---|
| Pattern | All action has results in form.
All growth towards the archetypes. |
| Nature | Storm and torrents flow.
In every crevice watered
something grows.
Every crack eroded shows
what has passed:
each hollow filled,
another shape. |
| Human | From what passes through
we are made.
From what we choose
we are nourished
according to our need. |
| Form | To provide what others need
to fill their form,
follow the pattern of their choice.
For our own we follow ours. |

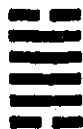


Moving lines.

Rigidity.

- Bottom line** Where it has become very firm, prepare to be unbiased and gently supporting. This will produce harmony.
- Second line** Opening to feeling, the sap flows once again — feeling relief and wellbeing.
- Third line** That which is rigid tends to be brittle. Acting out amongst rigidity disrupts. Disruption is unfortunate. The unfortunate is sometimes necessary.
- Fourth line** Recognizing rigidity in his outer environment, he makes allowances and does not cause the situation to break apart.
- Fifth line** Recognizing feeling as having become rigid allows it to flower again. This flowering is replacing past mischance and does not carry present life flow into fruit. It is, however, making up for something lost.
- Top line** He does not realize the depth of his reality, that is why it overwhelms him. However deep his recognition this sometimes happens, as his reality has no imposed boundaries.

Trigrams: Sun, Ch'ien, Ch'ien, Tui.
Becoming firm (Sun), the creative
(Ch'ien) is stilled (Ch'ien), giving
joy of a beginning (Tui).



28

- Pattern** From the inner there is no flow.
Action is all inactivity,
making return a beginning.
- Nature** The wood is too ripe for budding,
too rigid for change
until it returns to earth.
- Human** When firm, inflexible,
the only way of moving
is to break.
When so gentle it changes nothing,
the only way of living is to die
into a beginning.
- Form** No longer supported
must fall.
Falling, finds support.

29



Moving lines.

The unfamiliar.

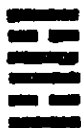
- Bottom line** **Increasing focus in alien conditions because he does not prepare his feelings to flow.**
- Second line** **When co-ordinating many unfamiliar feelings he must move with care because he lacks points of reference.**
- Third line** **He has no place to stand in the unfamiliar yet he needs to see his way before acting. First he must take stock of his position.**
- Fourth line** **The way to avoid being lost in the unfamiliar is to look at its components. It is then realized that these are familiar and their arrangement is alien. Then his awareness is nourished by them.**
- Fifth line** **Recognizing familiar feelings which make up his alien situation he no longer feels overwhelmed, he can cope with it.**
- Top line** **He only sees what is familiar in an alien situation. This confines his awareness until he changes.**

Trigrams: K'an, Chên, Kên, K'an.
Water (K'an) flows out (Chên), is
made still, held up (Kên) and
reappears (K'an).



29

Pattern	Downward flow resisted. Fitful progress must be passed through.
Nature	Water flows into low places and overflows around rocks and on.
Human	Away from the familiar. Pitfalls and barriers endanger the weary. Continue flowing out and overflow them, passing danger by.
Form	Not recognizing a downward path he promises a high place and is confused.

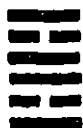


Moving lines.

Clinging to the real.


- Bottom line** Which, for him, is the real, the need that prepares for activity or the activity which results from the need? Yet whichever it is, he progresses.
- Second line** His feelings give him insight into his activities. He does not co-ordinate them for purposes, he uses them as judge. As they stand central in the spectrum of his reality this gives him balance.
- Third line** Clinging to the reality of his ego-self he either abandons himself to it or curses its limited time. Either way he is limited.
- Fourth line** When he accepts the ego-self as reality it seems that he appears from nowhere and has no purpose. Actions that arise only in this ego-self do not carry his life flow and seem like this also.
- Fifth line** He does not go far from the real. When he does not accept the reality of his feelings they become pent up and then pour through him, claiming their reality.
- Top line** Clinging to his inner ego as his real source leads him to feel his ego-self as false. The ego is found to be real but misled into considering itself.

Trigrams: Li, Sun, Tui, Li.
Hesitant flame (Li) becomes
constant with wood (Sun) giving
birth (Tui) to new fire (Li).



30

- Pattern** Brightness is part of transition
 of the firm and ripened
 into the new,
 which has a new brightness.
- Brightness depends upon fuel,
 transition upon brightness,
 bright new form upon transition.
- Nature** From a spark the forest flames.
 From the ashes all grows new.
- Human** Clinging to the real,
 fitfully,
 he shines through shadows
 of his form.
 Consuming his reality
 reveals an essence
 brighter than his spark of faith.
- Form** Form transmutes,
 welcomes death.

31  Moving lines.
Coming out of himself.

Bottom line The idea is very far from his mind.
He is shy of even preparing it,
but it is there.

Second line Acting now may reinforce his shyness: because
his feelings are not yet co-ordinated about
it he may become confused.

Third line He should be wary of the weak: when he first
acts out of his shyness he looks for support
and they will answer. Acting out of shyness
requires its own strength.

Fourth line He accepts his outward movement firmly as
himself. Ceasing to hover on the threshold
strengthens his relationship with others.

Fifth line Accepting reality in the outflow of his
feelings he is released from tension.

Top line Over-compensating shyness. He does not face
it fully.

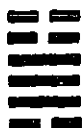
Trigrams: Kên, Sun, Ch'ien, Tui.
 Still in the beginning, dormant
 (Kên) ripens (Sun) into the
 creative (Ch'ien) joy (Tui).



31

- | | |
|---------|---|
| Pattern | When the shy gains strength
to meet the unfamiliar
needs are satisfied. |
| Nature | When the lake is full
it flows out,
watering the land. |
| Human | Time to take the hand
that is there.
Time to fulfil lacking. |
| Form | Creating with joy is
finding that things fit together.
Mating. |

32

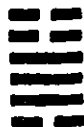


Moving lines.

Continuing. Branching out.

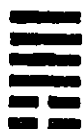
- Bottom line Insufficient preparation, branching out before he is ready he has not enough weight to carry it through.
- Second line He gains relief, flowing through his feelings. The burden of rigidity is cast off.
- Third line Losing himself in the world, he branches out by proliferating outer activities. By doing this he will see less and less.
- Fourth line He makes his reality in the outer world. Continuing in the transitory is not nourishing.
- Fifth line Accepting that he does not branch out in his feelings, keeping to one channel. Thus he develops constancy rather than adventurousness.
- Top line Not branching out, he will have to continue by repeating activity. This carries no life force.

Trigrams: Sun, Ch'ien, Tui, Chên.
The mature (Sun) creates (Ch'ien)
joy (Tui) by returning with new
life (Chên at the top).



32

Pattern	A new cycle comes from the old. It does not wither but continues, producing new growth.
Nature	From mature wood new strong shoots continue to appear.
Human	More than one life in life. Maturity does not stagnate, middle age no signal of decline. Youth continues in the old.
Form	By continual renewal living form has duration. By exceptional renewal, Rejuvenation.



Moving lines.

Withdrawal.


- Bottom line He does not prepare his withdrawal, which leaves him in an exposed position. He is too taken with the idea of advance.
- Second line He is so bound up in the idea of advance he has no feeling for retreat. Only seeing in one direction narrows him.
- Third line He attracts attention to his withdrawal, needing activity. This can successfully protect his feelings of inferiority.
- Fourth line He who has inner awareness sometimes withdraws from outer activity, but for he who is real only in outer activity withdrawal is defeat.
- Fifth line Accepting the feeling of withdrawal he retreats willingly. This is a change of direction.
- Top line He who can see the complete horizon retreats happily in any direction.

Trigrams: Kên, Sun, Ch'ien, Ch'ien.
 Stillness within (Kên), firmness
 and tranquillity in the active (Sun,
 Ch'ien), and tranquil returning
 (Ch'ien).



33

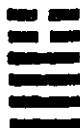
- Pattern** There is no movement outward.
 Restraint where action might be
 and a quiet withdrawal.
 Outside forces are not opposed.
- Nature** Deer graze in a clearing.
 Prowling cats.
 There are more shadows
 in the forest.
- Human** There is no judgement on retreat.
 It is the natural flow.
 To oppose now
 is opposing our own pattern.
 To fight is weaponless.
 In withdrawing
 the return is creative.
- Form** When we have not the means
 we cannot seek ends.
 Rather use what is at hand.

34  Moving lines.

A store of power.

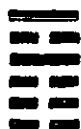
- Bottom line To use his power always preparing for the future weakens his ever-present present.
- Second line To accomplish many things at once requires great co-ordination of feeling, and teaches immeasurably.
- Third line He charges down a road single-minded, getting so involved with it he is not free to make decisions.
- Fourth line He distinguishes between himself and his power for outer action and becomes free to choose its use. All controlled activity revolves around this discovery, all progress involves its use. Through it he ceases to identify himself in his outside activity.
- Fifth line A feeling of power. He does not accept its use. He is released from a troublesome beast. He touches the root of wisdom.
- Top line Not recognizing the source of his power he has no power to act. I speak to him but he is talking and does not hear me. He has only to turn his head.

Trigrams: Ch'ien, Ch'ien, Tui, Chên.
 Inner tranquillity (Ch'ien)
 continued into the active (Ch'ien)
 makes the buds (Tui) of new
 growth (Chên).



34

Pattern	He watches. Comes late into action with the power of great potential.
Nature	The seed with great stores awaits in tranquillity, then bursts upon the world.
Human	Slowly absorbing experience. Quietly relating inner and outer. Great power for action when we are ready.
Form	Powerful government knows the flexibility of new ideas woven between the mature.

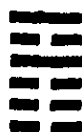


Moving lines.

Primal forces create change.

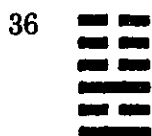
- Bottom line** Change overtakes him, appearing as a setback in his way, but the change is basic, he was not prepared for it.
- Second line** Change wells up in his feelings. He is not in control here and it causes him distress. If he co-ordinates his feelings instead of controlling them this same change would cause him happiness.
- Third line** When his basic way of being is changing it is harmonious for him to act within, not to make changes outside.
- Fourth line** When his inner reality is changing it is inappropriate to put his faith in outer activity that he created before. An awkward moment in transition. It is harmonious to be widely aware and not carry over.
- Fifth line** When primal change is happening it is harmonious to suspend acceptance of feedback from the old.
- Top line** Accepting change at the foundation involves changing the superstructure. This is demanding and needs the approach of sympathy.

Trigrams: K'un, Kên, K'an, Li.
Activity in the earth (K'un) raises
a mountain (Kên), forms an abyss
(K'an) with fire (Li).



35

Pattern	Formation. Primal forces in the making of things.
Nature	The earth heaves restlessly, reshaped by its own power of the depths.
Human	He makes himself anew, his karma moving into new relationship accomplishes his growth.
Form	Control of change occurring of itself is the hinge of power.

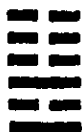


Moving lines.

Effort through resistance.

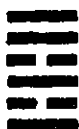
- Bottom line The world does not nourish him, but he continues to flow outwards. Have a care, without caring.
- Second line He finds uses for his feelings as they appear. He rides life, reacting to its movements, which he cannot co-ordinate at this time. Learning to ride life gives freedom.
- Third line Acting out to overcome resistance he finds eventually that his efforts were being absorbed by resistance of his own. He controls the outside but it takes some time to find that this is a reflection of what is inside.
- Fourth line When his outgoing efforts are continually absorbed, his inner realities are dominant and he turns his attention to these.
- Fifth line Although his effects are absorbed his cause is not. His feelings remain real to him because they are not absorbed — they are not absorbed because he does not show them.
- Top line Turning away from a challenge he had set himself. He has allowed them to exhaust him and seeks rest. He can take rest without abandoning his path.

Trigrams: Li, K'an, Chên, K'un.
 Inner fire (Li) moves the water
 (K'an), making new activity
 (Chên) returning earth (K'un).



36

- | | |
|---------|--|
| Pattern | Outward movement
of the life force
is opposed but not quenched.
Its work in the opposition itself
is creating life
to the benefit of the world. |
| Nature | Earth-fire under water
does not shine.
The seas boil.
New islands appear. |
| Human | He cannot achieve his purpose,
turns his frustration
to lasting benefit for others. |
| Form | Efforts are absorbed
by fluidity of form.
Continuing the effort
enables unexpected forms
to appear. |

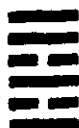


Moving lines.

Nourishing relationships.

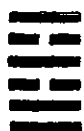
- Bottom line** Activity towards complementary relationships gives no insecurity. There is harmony and helping.
- Second line** Little things are important when feeling does not flow and relationships appear not to nourish. Attend to these little things.
- Third line** When he acts out for himself in relationship the relationship must allow for this. He must allow for the relationship. Otherwise there is loss of sympathy.
- Fourth line** When he does not see relationship by his own light it has a harmonious balance.
- Fifth line** Interweaving his feelings amongst them he does not choose any favourite. There is no cause for insecurity.
- Top line** Making his reality amongst nourishing relationships gives a flexible strength which is more acceptable to others when it has mellowed.

Trigrams: Li, K'an, Li, Sun.
Fire (Li) passes through water
(K'an, Li) gentle and matured
(Sun).



37

Pattern	Opposites alternate in harmony, gently maturing.
Nature	Sun and rain. Nature grows and ripens.
Human	The taming of fire made home. The fire of opposites dancing together becomes life rhythm. The young and hesitant grow mature. The fluid pattern of family life grows firm, even rigid.
Form	The ordering of things so each plays its part establishes order in the whole.

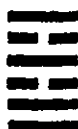


Moving lines.

Opposition in time. (Taking turns.)

- Bottom line** He moves into limiting opposites purposely to experience. This temporary loss of freedom has purpose and is an intentional ignorance.
- Second line** He must give way but cannot see a way through. His way cannot have precedence. Opposites need to be accepted.
- Third line** There is opposition and he is not active, which is humiliating. He is not using his individual freedom to oppose. Later he finds a way and feels relief.
- Fourth line** Accepting opposition as being reality is accepting isolation from other people, but this also accepts their separate value. This is being a form, which he came to do, does not like, and changes.
- Fifth line** Understanding the root of the matter, he does not have his reality in opposites. Treating opposite tendencies as having a single cause he does not choose between them. Having this wide view enables him to accomplish.
- Top line** Seeing a reality that encompasses opposites makes warring opposition seem wrong. But it is wiser to allow people to find out than to teach them.

Trigrams: Tui, Li, K'an, Li.
Awakening (Tui) to fire (Li) and
water (K'an) and fire (Li).



38

Joy (Tui) flames up (Li), is
quenched (K'an), and flames
again (Li).

Pattern	Forces of opposition cannot coexist without losing character, so they take turns.
Nature	The cosmos moves in cycles of the active and the tranquil.
Human	To move with the easy and rest simply in harmony with others allows his actions to be his own. When the young realize taking turns they can express fully without frustration.
Form	To realize form is to allow its innate character. Wise government is not imposed.

39

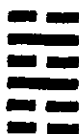


Moving lines.

Upheaval.

- Bottom line He needs to wait for less extreme conditions so he does not prepare for activity yet.
- Second line His feelings are extreme and variable and he does not attempt co-ordination but works through as best he can. His feelings are only reacting to conditions.
- Third line He tries to impose his way on the chaos, but with his environment in upheaval he cannot keep a direction.
- Fourth line He does not associate himself with the upheaval of his environment and remains undisturbed. Because he is steady amongst instability people come to him.
- Fifth line In his feelings he goes with the extreme movements. At extremes there is a comradeship born of isolation from the mass.
- Top line He needs to interpret each situation as it arrives according to his own light. He is capable of this because he has not involved himself deeply in the prevailing chaos.

Trigrams: Ken, K'an, Li, K'an.
 Emerging life force remains still
 (Ken) in the face of warring
 opposites (K'an, Li, K'an).



39

The high is set against the low (Ken,
 K'an). Water quenches fire (K'an,
 Li). The bright is in the abyss (Li,
 K'an).

Pattern	The life force halts when each tries to take the other's place.
Nature	In upheaval. The water is upon the land. The mountain in the water. Fire springs from chasms. The life force waits its time.
Human	They fight around him. He does not take part, knowing other ways.
Form	When the outside forces are attacking one another form is overthrown.

40

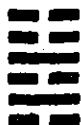


Moving lines.

Release from indecision.

- Bottom line** He leaves his way open to circumstance. Riding life, he has freedom.
- Second line** An active direction removes suspicions that eroded his positive feelings. He can move now and will need some discretion to be successful.
- Third line** Acting out of the ego-self possesses, first an I, then adds to it in excess. His only release from this is when it is taken from him.
- Fourth line** He makes his own path his reality, neglecting the other. He accepts both and meets himself in the other.
- Fifth line** Offered release he dare not move. He has become accustomed to his walls and closes his feelings. He can, however, have confidence in release.
- Top line** He looks neither on stress nor on release (in the mind one preys upon the other) and is released from the cycle of alternate stress and release.

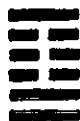
Trigrams: K'an, Li, K'an, Chên.
A swing of opposites (K'an, Li,
K'an) breaks into free movement
(Chên).



40

- Pattern** A new way leads out of
 insecurity and vacillation.
 Release from indecision.
- Nature** Torrential rain — mud.
 Baking sun — rock.
 Torrents again — mud.
 Stress
 between earth and heaven
 flashes lightning
 and is no more.
 Delicate tendrils, messengers,
 can feel their way again.
- Human** Taking both.
 Allowing tension through him,
 not dodging it,
 he comes to decision
 and is released.
- Form** Uncertainty of direction
 is oscillation faster
 than complete action.
 Taking in both
 damps vibrations.

41

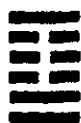


Moving lines.

Failure of expectation.

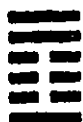
- Bottom line He is planning new activity to replace the old. There are other people here to be considered.
- Second line Seeking satisfaction for need — seeking a gain. It fails to satisfy inner needs for a change in feeling experience. Seeking action in which he sees no gain for himself releases him into this change.
- Third line Uncertain, he is not active. Everything becomes a choice. If he sought complements he could take both.
- Fourth line Re-examining his expectations relaxes his focus on them and releases a flow from his inner self.
- Fifth line He learns the supreme lesson of failure, unimportant in itself and important in the changes it produces. He takes what he can just sense as more real than what he fully feels. This can hatch a harmonious change of his feeling.
- Top line Accepting the inner meaning of failure of expectation; that reality is dynamic, expectation fixed — a narrow extract from reality.

Trigrams: Tui, Chên, K'un, Kên.
 Birth (Tui) of a new form (Chên)
 in the earth (K'un) returns as
 stillness (Kên).



41

Pattern	Starts with great promise, grows with vigour, has no offspring.
Nature	The crop fails.
Human	No outcome. After growth, no activity of fertility. No coming together of diversity. Where has he gone? Into the stillness. How did he reach it? Giving up both.
Form	Not to expect the unexpected is the natural failure of those who plan.



Moving lines.

Strength to accomplish challenges.


- Bottom line** He sets himself difficult tasks and has the strength to fulfil them. Fortunate and harmonious.
- Second line** His strength is in the natural pattern of his feelings, he does not need to co-ordinate them. It is said he has a gift.
- Third line** He does not take on an external challenge. This is not through weakness, despite appearances. His challenge is to be able to refrain.
- Fourth line** Without accepting external challenges he turns his strength to feel and examine his inner reality. He can find the last links of thought that complete a chain, which releases him.
- Fifth line** It is more harmonious for him to accept the challenges of emotional levels than seeing how his many experiences fit together.
- Top line** Allowing his strength to be used by one of his weaknesses, he accepts challenges as a way of being. Getting lost in challenging everything will set people against him.

Trigrams: Chên, K'un, Kên, Sun.
Inner life force activates (Chên)
the earth (K'un) becoming
tranquil (Kên) and mature (Sun).



42

- | | |
|---------|---|
| Pattern | The flow of life seeks the high,
becoming firm yet gentle,
resisting indulgence.
In seeking the highest
the low is fulfilled. |
| Nature | On the mountain
the tree grows strong sinews
while nourishing the slopes. |
| Human | Knowing he has power,
he accomplishes great tasks.
Not for himself
but he is strengthened. |
| Form | Seeking the easy
weakens into difficulty.
Working in the difficult
grows an easy strength. |

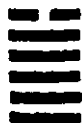
43  Moving lines.

A peak of accumulation.

- Bottom line When there is great potential stored up it is not the time for preparation, but for action. That he still prepares indicates that he plans something greater than he has strength for.
- Second line He has the power to flow out; why does he search his feelings for signs and ways? They have become obscured in disuse. Fear not, a river makes its own course.
- Third line How can he help getting caught in his own flow as it breaks out? It is natural in this situation to be too forcefully himself.
- Fourth line Needing to flow out he cannot accept moderation nor the lead of others. He arouses enmity by accepting his forceful path as his way and this makes it hard for him.
- Fifth line He accepts his flowing along emotional paths. If he discriminates between the harmonious and the discordant this releases him.
- Top line It will come upon him suddenly. He is not recognizing the need for release. Blind forces cause destruction when unseen.

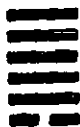
Trigrams: Ch'ien, Ch'ien, Ch'ien,
Tui.

The creative potential (Ch'ien) is
not transformed into activity
(Ch'ien, Ch'ien) but returns (top
trigram) joyfully, knowing
activity is at hand (Tui).



43

- | | |
|---------|---|
| Pattern | The power of the creative
withholds action,
building up such a store
it brims over. |
| Nature | The lake has risen,
it must flow out
and water the land. |
| Human | A time of accumulation reaches its peak.
The time for giving out has come.
There is power enough. |
| Form | When the rich and powerful
do not support
the poor and weak,
catastrophe threatens. |

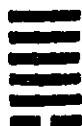


Moving lines.

Adapting to circumstances.

- Bottom line** He is held back in preparation. Feeling he cannot get on, yet he should not try. He must himself change.
- Second line** Emotionally adapting to circumstances, he feels contained (literally he has to contain himself) but this is in harmony with his progress.
- Third line** He learns to respect circumstances by experience. Not bowing to circumstance makes his way like walking waist high in thorn scrub.
- Fourth line** There is no living quality in him if he adopts adaptation as outer action. Outer change alone leads to splitting.
- Fifth line** He accepts ever changing patterns of feeling as he adapts to situations. At first he is not nourished, then he finds he is riding life.
- Top line** Headlong adaptation, like a sudden giving way, appears as weakness but often comes from strength.

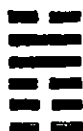
Trigrams: Sun, Ch'ien, Ch'ien,
Ch'ien.



Inner maturity (Sun, bottom
trigram) remains tranquil in
activity (Ch'ien, Ch'ien) and
returns equally tranquil (Ch'ien
at the top).

- | | |
|---------|---|
| Pattern | The powerfully mature
comes to activity.
Without being influenced
has influence. |
| Nature | The flow of oceans
does not yield to our swimming.
The place of planets
does not shift for our desire. |
| Human | He does not try to change
what is so formed,
but meeting it
he is so drawn
he must himself change. |
| Form | All forms have archetypes
they tend towards,
yet the archetype
has no form. |

45



Moving lines.

Out of gestation.

Bottom line He needs faith in a coming birth. He need not fear, has no reason to falter, preparation has already been made.

Second line Feelings grow in secret. Be aware of them, give them room for expression.

Third line He cannot, by outside action, bring on a new birth, but he need not sit and do nothing. A rhythm of activity was made for this need.

Fourth line His outer self is also the new life within. Identifying with it makes the flow easy and harmonious.

Fifth line With experience he can feel what he needs to feed his growth. It is by sensing these needs and becoming aware of his feelings that trust in them becomes established.

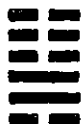
Top line Growth is going on within him but he cannot accept it and feels needlessly sad.

Trigrams: K'un, Kên, Sun, Tui.
Emerging activity (K'un at the
bottom) in stillness (Kên)
maturing (Sun), pregnant (Tui).



45

Pattern	Gestation. New life being formed in seclusion. Gathering together, preparing for a birth.
Nature	In an egg, when a bird. In a womb, when a mammal. In the sky, when a storm gathering.
Human	Idea gathers in mind's womb impregnated with experience. Human form in the female aroused by the male. In secret its soul enters, the essence of its total.
Form	Forming form is delicate, takes its own time hidden. To intrude endangers it.

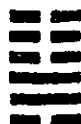


Moving lines.

New growth out of maturity.

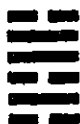
- Bottom line** To make new branches he does not need new roots. He can do this from his accumulated being with ease and harmony.
- Second line** When his reality is truly in his feelings this activity will bring him joy. If he is tempted to babble it brings him discredit.
- Third line** He takes possession of his world as the leaves of a tree are its summer form. If he seeks no gain he remains free.
- Fourth line** He seeks no return from his personal path, no gain to himself. Why? His ego-self has seen itself and is happily beyond its will to grow.
- Fifth line** His feeling for growing out falters — never mind, it is still there.
- Top line** Talk not of ends, there is only change. He is reality and need not narrow it in order to rest. If he had not thought of ends he would have rested sooner.

Trigrams: Sun, Tui, Chên, K'un.
The mature (Sun) buds (Tui) into
new growth (Chên), making
activity late in the cycle (K'un
at the top).



46

- Pattern** After accumulating
 there is much power
 for activity later.
- Nature** When roots are strong in the earth
 they push up great growth.
 New shoots from old stock.
- Human** He has gathered
 and assimilated experience.
 He can now
 turn this into many forms.
 He is mature yet young.
- Form** Wealth has been made.
 How to use it wisely?
 Nature makes growth
 in new directions.

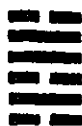


Moving lines.

Exhaustion of activity.

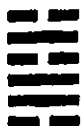
- Bottom line** He has lived through it. His interest is exhausted. If he thinks he is his interest he himself feels exhausted and prepares no change. Only change will free his flow.
- Second line** Autumn is not followed by spring. Because he has gathered his crop he feels an end, wishing at once to sow another. He must feed his land and maintain things, then he will be ready.
- Third line** He loses interest and ceases to act. He has exhausted his ego activity yet still seeks a basis for his reality there. Everything will appear to oppose him. In this way his inner ego forces him to seek more widely.
- Fourth line** He used his wealth as the vehicle of his life and reached the end of doing that. This end is a beginning that will come from inside.
- Fifth line** Accepting exhaustion in his feelings, he is unable to move. By fixing on what is exhausted he loses guidance and dignity. Seeing this, he can reach for his inner knowing that his ways are inexhaustible.
- Top line** Not accepting that activity is exhausted, he presses on in an inefficient way, resenting it. Time to stop — and start.

Trigrams: K'an, Li, Sun, Tui.
Primal water (K'an at the
bottom) and fire (Li) matures
(Sun) into an awakening (Tui).



47

Pattern	Basic forces of opposition change into the firm through exhaustion of their activity.
Nature	When the seas boil in fissures of fire this is too extreme for the delicate tissues of life; but when this force is spent, life begins.
Human	He misunderstands exhaustion, building walls is exhausted not the builder. Constructing the roof uses other means not yet tapped. When building walls is exhausted they are high enough. If he continues higher he is pretending.
Form	The completion of a form is always the condition for the start of another. Exhaustion is its signal.

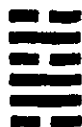


Moving lines.

Bringing out the life within.

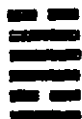
- Bottom line** A phase of his living is at an end, yet he is not preparing a new flow. He need not confuse himself with his activity.
- Second line** He uses actions to take the place of emotional flow, but as he moves through these his more natural flow will reappear.
- Third line** He acts out of his ego-self, which benefits not even himself. A miser is not made great by his wealth. To own the life force is to stop its flow.
- Fourth line** He clears the channels through which he flows by ending his belief that the life force flowing through him is his own.
- Fifth line** Opening his feelings to what life offers him his flow is free and uninhibited.
- Top line** He sees that his source is within, that his life does not come to him from outside. He now has the means of reaching his life energy and can achieve without becoming exhausted.

Trigrams: Sun, Tui, Li, K'an.
Gently, constantly (Sun) it is
ready to flow out (Tui), holding
back yet giving (Li) water (K'an).



48

- Pattern** At the source it is constant,
 ready to give forth;
 but it clings to its source.
 Too gentle to overcome opposition
 without help it cannot flow.
- Nature** Not all the animals at the waterhole
 have means to reach the water,
 but nature grows ways
 to achieve necessities.
- Human** He is shy
 yet has much to give.
 When persuaded to flow
 he nourishes all around him.
- Form** Obtaining water from a well
 takes some effort
 some equipment
 some skill.

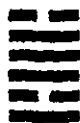


Moving lines.

Breaking out of the old.

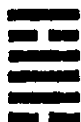
- Bottom line Inner activity is preparing for a new start.
It is well hidden.
- Second line He does not co-ordinate his feelings in his usual manner, to do so would bring out the old pattern. When he has completed the change, it will be obvious and clear.
- Third line Acting out, it is difficult for him to distinguish the old from the new. He has new within but he needs more change before he can bring it out. He must not hurry this.
- Fourth line A change becomes real to him and he needs to change the way he does things to be in sympathy with this.
- Fifth line He knows change by nuance in his feelings. If he were to accomplish this completely he would be, himself, his oracle. Be gentle with power.
- Top line He does not accept a change of form. It is his choice.
When living the essence and acting the form, change is a new dress for the actor.
When living the form unconscious of the essence, he appears himself to change.
Acting while not accepting change is unfruitful.
Action creates change.

Trigrams: Li, Sun, Ch'ien, Tui.
Fire (Li) coming upon wood
(Sun) is that which creates
(Ch'ien) the emerging (Tui).



49

- Pattern** The bright,
 belonging in the new,
 needs something mature to change
 before reaching fulfilment.
- Nature** The snake
 renews its skin
 when the old
 is no longer flexible enough
 for him to grow.
- Human** When he has invested himself
 in his life
 he must divest himself
 to start anew.
- Form** When the old form
 will not change enough
 the lower revolts and destroys
 to form the new.

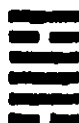


Moving lines.

Integration.

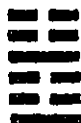
- Bottom line** To allow one thing to finish entirely before starting another allows a clean start. If there is difficulty in starting again, accept the disadvantages and get on with it.
- Second line** He relates causes and effects within his feelings, giving him an inner nourishment not understood by those around him. His awareness widens though no new fact is added.
- Third line** Changing the outer appearance does not nourish him. Relief will come when he feels reality in what he does. This is the flow from inside.
- Fourth line** By accepting outer reality as the one where his happiness lies he co-ordinates that for satisfaction. He does not see that the inner entirely supports the outer, and loses that support. Pay attention to what is hidden, not what is obvious.
- Fifth line** Neglecting the impact of feeling as a way of knowing, he grasps with understanding at the practical definitions of knowledge. He sharpens his awareness but has need to widen it.
- Top line** By using the co-ordination of his levels as his way of being he has a hold on understanding that gives gentle endurance to his activities. Because of this they flourish.

Trigrams: Sun, Ch'ien, Tui, Li.
Gentle, maturing (Sun), tranquil
creativity (Ch'ien) is pregnant
with (Tui) bright flame (Li).



50

- | | |
|---------|---|
| Pattern | Steady unwavering preparation
makes enlightenment possible. |
| Nature | The bird carefully chooses
when building its nest
in which to nurture its young. |
| Human | He persists constantly
in melding together
his life's ingredients.
This alchemy
transforms his awareness. |
| Form | Continuous interaction
of individuals in society
nourishes an awareness
of the whole. |

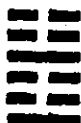


Moving lines.

Shaken in his being.

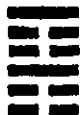
- Bottom line It comes too fast for recognition. Suddenly!
Oh what shall we do? — As suddenly it is
our friend.
- Second line So shaken he cannot co-ordinate his feelings.
He is scattered and vulnerable. The nature of
shock is short-lived, when it is over he
becomes himself again.
- Third line So shaken he cannot act. Shock causes his
withdrawal. His stress is relieved if he
can recognize shock and act through it.
- Fourth line Accepting shock as a way of action makes
confusion. The nature of shock is spontaneous,
using it to manipulate his environment will
turn that environment against him.
- Fifth line Not allowing himself to feel shock, he feels
threatened, but the danger in shock is transitory
and over before he starts to worry. If he is
active he will see this.
- Top line Shock leads to unseeing. In his fright he shuts
things out. He should be careful not to panic
others. Examining the value of what he has to
lose leads to seeing.

Trigrams: Chên, Kên, K'an, Chên.
Thunder (Chên) up the mountain
(Kên) and down the abyss (K'an).
Potential discharge (Chên).



51

Pattern	The world is shaken to its foundation. Unparalleled relief must follow.
Nature	Lightning tears the air and all beasts cower. Strikes at the earth and they tremble. Its thunder rolls away, uncovering the sun and beautiful normality.
Human	Shock follows shock until his reality itself is shaken. Then he will laugh from his belly at his alarm, at his escape, at his relief; and examine his weaknesses.
Form	Authority stamps, shaking its power; and withdraws creating order.

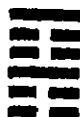


Moving lines.

A wider view.

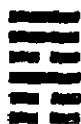
- Bottom line** He does not prepare more activity, needing quiet to see where he is, what he is.
- Second line** Not allowing his feelings to run away with him, he does not let them become fixed. This is an effort, as he would like to follow them but knows they would narrow his view.
- Third line** He acts out with his body. Without this his flow would be stifled and his health in danger.
- Fourth line** When he seeks a wider view it is not a view of what he does outside. He keeps the outside still to see inside.
- Fifth line** He keeps his feelings quietly to himself without difficulty, not identifying his feelings in his situation.
- Top line** Accepting inner stillness in the flowing is being in it but not of it. Harmonious in the mature, when identified involvement has been exhausted, for it has a wider reality than that.

Trigrams: Kên, K'an, Chên, Kên.
 Inner stillness (Kên) in the
 flowing (K'an) discharges its
 energy (Chên) by returning to
 stillness (Kên).



52

Pattern	<p>Seeking to return to a peak once known. The completion that contains the beginning. The start that is the end.</p>
Nature	<p>The low reaches upward. The confined seeks to spread. The fruit of the seed seeks to become seed.</p>
Human	<p>Resisting movement he avoids beginnings. Knowing that in the beginning there was no end he seeks no end. Thereby he arrives at a wider beginning.</p>
Form	<p>Cycles begin and end. Their beginning and ending has no ending and no beginning. This has the form of encompassing a wider view.</p>

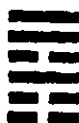


Moving lines.

Persistence.

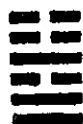
- Bottom line** *He does not prepare further persistence, which makes some uncertainty, but he feels an end for the need of endurance, it is not that he fails to persist.*
- Second line** *The end of persistently co-ordinating his feelings. He can at last relax this great effort.*
- Third line** *The ego-self is persistently active, which affects the flow of his relationships. Time to re-examine his own ways.*
- Fourth line** *He seeks to rest between bouts of activity. If there is rest offered this is harmonious, if not he must be prepared to go on.*
- Fifth line** *His emotional acceptance is constant. This gradually makes changes of great benefit in those around him.*
- Top line** *He fulfils himself by persisting in accepting experience as it comes to him.*

Trigrams: Kên, K'an, Li, Sun.
Keeping still (Kên) in the flowing
(K'an) means clinging (Li) to the
firm (Sun) amongst opposition
(K'an and Li in the middle
trigrams).



53

Pattern	Clinging to the firm avoids being swept away. Allows progress where there is opposition.
Nature	The tree on the mountain grows tenaciously, refusing to be uprooted.
Human	Endurance gives time for achieving ends. A presence continued acquires influence. Amongst uncertainty he remains calm and firm.
Form	That which continues, while changing to meet circumstances has the art of endurance.

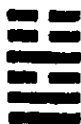


Moving lines.

Held back — breaks forth.

- Bottom line** He releases tension through making preparations. This means his release is at some cost, but it is gained.
- Second line** Co-ordinating his feelings for a break through, he needs to be single minded to get his feelings expressed. It is important for him to do this.
- Third line** When he cannot act out directly, or bring his flow into the necessary outer form, it will flow in some unconventional way — and he need not be downhearted at that.
- Fourth line** He accepts that his actions have to be delayed, knowing that they can be accomplished.
- Fifth line** Circumstances warrant more trust in the flow than he can feel, his feelings are over-cautious, so he will build up more inner force before trusting that he can move successfully.
- Top line** Where are the inner connections by which he knows himself? Disbelieving that he can flow he cannot. Returning to the simple regains the origin of flow.

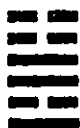
Trigrams: Tui, Li, K'an, Chên.
Emerging joyously (Tui at the
bottom), its brightness (Li) is
quenched (K'an) by opposition
(Li, K'an). Thunder and
lightning! (Chên).



54

Pattern	Young and joyful but shy to venture. Jumps with both feet. Becomes an active force.
Nature	The lake flows out, a young river reluctant to flow; coming to an abyss it turns into a torrent.
Human	His natural flow, too long held back, accepts any course for movement. Desire long unfulfilled breaks forth. How else could it become?
Form	When great force overcomes unmoving friction it is suddenly unopposed.

55

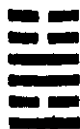


Moving lines.

Plentiful relationship.

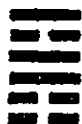
- Bottom line Preparing action with another that they will complete together in harmony.
- Second line What he needs is there, but he is smothered in distrust. Not co-ordinating his feelings he is confused and acting from this is unharmonious. He will find what he needs when he can trust.
- Third line He needs to act out in his ego-self, but overdoing this damages that relationship on which he relies to act out.
- Fourth line Where the ego path is the basis of relationship the way is difficult; however, equality and respect come from mutually accepting this individual acting out.
- Fifth line His own emotional needs do not govern his relationships. This leaves him free to make numerous fruitful bonds.
- Top line Although he has much to give, it is much to hide. Hiding the wood from the flames creates no warmth.

Trigrams: Li, Sun, Tui, Chên.
Emerging fire (Li at the bottom)
meets wood (Sun) so is born
(Tui) into great activity (Chên).



55

- Pattern** The life force finds a form
 which enables it to act plentifully.
- Nature** When the fire has fuel
 there is a great blaze.
- Human** His energies flow naturally
 into activity.
 What he needs
 comes to hand.
 Acting after maturing
 has abundant success.
- Form** The idea
 worked out in privacy
 comes out with an easy force.



Moving lines.

Search for new reality.

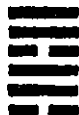
- Bottom line** He does not prepare fundamental changes so he wanders about in himself and is unsatisfied. Reality is there to choose from, but not to hold.
- Second line** His earlier experience serves to make his reality. Holding these feelings close he does not re-combine them in different ways which would give him new realities.
- Third line** He is free only so long as he does not fix his state of reality. Continually acting out consumes a range of possibilities which then no longer shelter nor serve him. He needs other modes of being as well as this.
- Fourth line** Accepting as his reality the one he is acting out, he possesses it so that it both shelters and encloses him like the shell of an egg.
- Fifth line** He takes his own feelings about his reality as only a small part of it. He has hit upon something that will nourish him well, the idea is like a seed that leads him on to many things.
- Top line** He tries believing his reality is limited to what it seems. This makes it static and it is soon consumed, so his relief at solving this problem is short-lived. He has lost the flow of his nourishment, which is the dynamic flow of changing reality.

Trigrams: Kên, Sun, Tui, Li.
When the mountain (Kên) is
wooded (Sun) it gives birth (Tui)
to fire (Li).



56

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|---------|--|
| Pattern | Stillness and maturity
searching for the new
leads to continual change. |
| Nature | When it is very dry
fire ranges across the forest
looking always for new fuel. |
| Human | He goes from place to place
making changes in each:
searching his death
that will enable him to live,
searching a change in himself. |
| Form | The state
engulfs other states
when its own opposition is dead. |

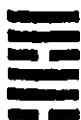


Moving lines.

Where is identity?

- Bottom line** It is difficult to grasp firmly that his wholeness includes his separateness. He needs to go into separateness and return to wholeness many times before he can have his identity in both together.
- Second line** Having his identity in feeling and layers of symbolic meaning widens his awareness.
- Third line** He narrows when he feels his identity in separateness. When this narrow reality is cut off from the whole it repeats itself to exhaustion.
- Fourth line** Not accepting his identity in separateness he seeks other realities and is rewarded and nourished by a living, dynamic reality.
- Fifth line** He makes his identity in many variable ways of feeling (at the mid-point between inner and outer) and moves freely amongst continual change.
- Top line** Making his identity in his inner reality he loses his ability to act outside, and his sense of belonging there. It does not expand his reality to exchange it for another.

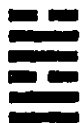
Trigrams: Sun, Tui, Li, Sun.
 The firm (Sun) gives birth (Tui)
 to transient brightness (Li) which
 clings to the firm (Sun).



57

- | | |
|---------|--|
| Pattern | The mature,
the more knit together,
starts to fragment,
but returns to wholeness. |
| Nature | Creation has separateness.
It hungers for wholeness.
Taking part is this food. |
| Human | He sees his flame.
His independence kindles him.
Separation knows a lesser reality
and clings
to its part in the whole.

His outer ego
is the size of his separateness. |
| Form | The part serves the whole
when it knows it is itself
yet inseparable. |

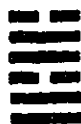


Moving lines.

It comes!

- Bottom line** Forming a way of expression. He has the power and so expresses harmoniously.
- Second line** He co-ordinates his feelings towards what comes and is in tune with it.
- Third line** Although it comes he does not act it out. He holds it for a future time and has not the joy of flowing.
- Fourth line** Seeking joy he cannot find it. Taking his individual flow of expression as his prime reality he loses the necessary spontaneity.
- Fifth line** What comes is change and cannot be held. He focuses his feelings about what comes: these, like falling leaves of a tree are a passing effect, he cannot hold them.
- Top line** When he does not experience his life flow as his reality, he needs stimulation from the world to feel joy: he constantly seeks stimulation.

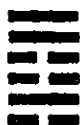
Trigrams: Tui, Li, Sun, Tui.
 Intuitions (Tui) of brightness (Li)
 become firm, confirmed (Sun)
 returning brightness and joy (Tui).



58

- | | |
|----------------|--|
| Pattern | The pre-form of activity
has joy.
The formed activity also
has joy. |
| Nature | A sunrise that excites the soul.
A day that satisfies it. |
| Human | He knows in his fibre
the power to create.
He knows in his body
the motions of creation.
How could he not
enjoy his creation? |
| Form | The prototype is ready.
The plan is made.
Harmonious with its outcome. |

59



Moving lines.

Dissipation of energy.

- Bottom line He does not prepare new activities for his energy; he harnesses it to whatever is going forward, which is harmonious.
- Second line Providing for himself a necessary security by following his feelings gives relief from frustration.
- Third line He restrains his individual acting out. By making less of himself he is less subject to being drained.
- Fourth line By not accepting his part in a dissipating situation he divides himself from it, which brings him strength.
- Fifth line He accepts the ways of others by allowing the dissipation of his own feelings about his way. This does not lessen him.
- Top line He accepts dissipation of the situation he is in. His flow of life force is no longer in it so it is harmonious to leave it.

Trigrams: K'an, Chên, Kên, Sun.
Emerging from the depth (K'an)
potential discharge (Chên) up the
slope (Kên) becomes gentle (Sun).



59

Pattern	Energy working against a resistance is dissipated.
Nature	Thunder roars in the low land, but is hardly heard up the mountain.
Human	The task is beyond his powers. If he is wise he seeks help or goes other ways.
Form	When resistance overcomes activity systems lose their cohesion.

60

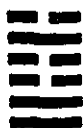


Moving lines.

Scarcity.

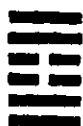
- Bottom line Like a plant in drought he grows more roots and needs less leaves. Having but little life flow, he prepares how he will use it.
- Second line Using his feelings in a time of scarcity he needs to co-operate in relationships or his feelings will become sour.
- Third line If he acted out the path would soon peter out, so he holds back.
- Fourth line It is harmonious that he accepts not acting out in a time of scarcity.
- Fifth line Co-ordinating in harmonious relationships gives a time of scarcity also a fullness.
- Top line He does not see the scarcity and his resources run out. He learns from this.

Trigrams: Tui, Chên, Kên, K'an.
Emerging like a bud (Tui), active
as thunder and lightning (Chên),
made as still as a mountain peak
(Kên), falling to the abyss (K'an).



60

- | | |
|---------|--|
| Pattern | When there is little
at the beginning
its activity rises to a peak,
its limit,
and falls to a dangerous low. |
| Nature | In poor soil
the seed germinates,
rises up,
but does not mature. |
| Human | He limits flow.
Seeing scarcity,
spreads resources
to avoid famine. |
| Form | When the little
is gathered up by the few,
the rest are empty.
This is dangerous. |

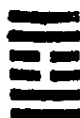


Moving lines.

Awareness of wider reality.

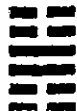
- Bottom line** When inner and outer are in harmony the inner preparations for activity are felt literally throughout. If his outer awareness is too involved there, however, it mistakes the need and possesses it.
- Second line** His deep inner world flows outward through his feelings and quenches his thirst.
- Third line** He does not now act out on an individual path, being aware of the one-sided nature of this. He sees polarities as equally valid and uses first one side of the coin then the other. He no longer hides half, or fears the other.
- Fourth line** When he ceases to recognize his outer image as himself he loses the driving power that this identification creates. Also he no longer needs it.
- Fifth line** When he finds his symbol-forming feelings to be his reality he stands at a doorway looking both in and out. It is the heart of his life.
- Top line** Awareness of his inner self does not reach waking consciousness directly, but through the medium of symbolic feeling. Knowing it is there is the meaning of faith; turning that knowing into some perception of it he fools himself with his own images.

Trigrams: Tui, Chên, Kên, Sun.
The bud emerges (Tui), breaks
forth (Chên) up a slope to a peak
(Kên) of firm maturity (Sun).



61

Pattern	Flowing in and out of activity is harmonious. Contact and awareness between inner and outer has strength.
Nature	The bud unfolds, opens to opposites, enclosing both in seed.
Human	He finds it easy to know his inner truths, to flow between his inner-outer life and feel more whole.
Form	A new dimension becomes real when inner and outer connect to become one feeling.

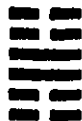


Moving lines.

After reaching a level.

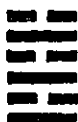
- Bottom line** If he acts he will be unprepared. He needs care if taking off in new directions.
- Second line** He is guided by his feelings more as though by another person because he is not identified in them. To know where he is he needs to co-ordinate his feeling into that knowledge.
- Third line** He acts out as though his level were a personal attribute. Not facing his inner awareness he risks losing it.
- Fourth line** He accepts a new personal awareness. How will he use it? Any advantage he may now see risks externalizing his awareness; he would then lose sight of its source. If he appears to gain he will lose.
- Fifth line** He holds back his flow by not accepting his subjective feelings about his position. Identifying his level with rank impairs his inner awareness.
- Top line** He is not recognizing a wider awareness that is latent in him. He misses a chance of taking off in a new direction.

Trigrams: Kên, Sun, Tui, Chên.
Emerging without activity (Kên),
already firm and formed (Sun).
Buds (Tui) into new activity
(Chên).



62

- | | |
|---------|--|
| Pattern | Action has given birth
to stillness, consolidation.
From this
small new movement can arise. |
| Nature | The wood of the tree
is solid and firm.
New growth from this
is a small part
of the whole. |
| Human | His ideas are formed.
Through these
changes push their way,
so he changes
but a little. |
| Form | The establishment
is not the origin
of social change. |

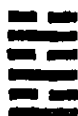


Moving lines.

Completion.

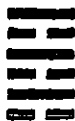
- Bottom line** By preparing for a new cycle of experience he removes the driving force from the old, so the end of this becomes disorganized.
- Second line** When he does not gather his feelings around a new situation he is open to influence from outside. This is only a hangover from completing something, when this is gone he will have his usual control.
- Third line** Starting the day vigorously cleaning out his room, he is not satisfied until he has rearranged the furniture. If he has joy in his mind, not resentment, it will go well.
- Fourth line** Not accepting that completion means a change of experience, he clothes his new actions as he did the old and is confused.
- Fifth line** Accepting changing feelings. If he does this too soon and too fulsomely it is less harmonious than if he allows events to appear to change his feelings.
- Top line** If he does not accept that one cycle is ended and another beginning events will overtake him, and may submerge him if he continues like this.

Trigrams: Li, K'an, Li, K'an.
Fire emerges (Li). Water acts
(K'an). Fire acts (Li). Water
returns (K'an).



63

Pattern	Fire enters water. Water enters fire. Mutually they change each other's reality, forming what is different after they have changed.
Nature	Under the sun. Through the sea. The reality of rock is sand.
Human	He may be surprised to find himself without the thing he has made with such care. He can rejoice the passing from one reality to another.
Form	Complete change is an end and a beginning.

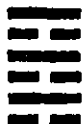


Moving lines.

Incomplete change.

















- Bottom line** He does not prepare (choose) a dynamic, changing reality for himself, taking the lead of others.
- Second line** Co-ordinating his feelings towards change. When he closely co-ordinates one end with another beginning, there is difficulty in ending and beginning afresh, but this can be worked through.
- Third line** He cannot complete his acting out in the old way. He needs a basic change in order to act harmoniously.
- Fourth line** By making a jump he would change suddenly into rewarding harmony. He may do this because he recognizes incomplete change.
- Fifth line** By not being concerned with his feelings about his situation he works his way out of it.
- Top line** By accepting incomplete change as the reality of his situation he relaxes his tensions, but if he accepts it totally as his reality he cannot lead himself out of it.

Trigrams: K'an, Li, K'an, Li.
Water emerges (K'an). Fire acts
(Li). Water acts (K'an). Fire
returns (Li).



64

Pattern	Change is not complete. Only part is changed.
Nature	Water enters fire, evaporates, leaving fire.
Human	He starts out into opposition. He is so changed he opposes no more.
Form	When the existing order can change its challengers partial changes occur.

LOWER TRIGRAMS	UPPER TRIGRAMS							
	Ch'ien	Chên	K'an	Kên	K'un	Sun	Li	Tui
								
Ch'ien 	1	34	5	26	11	9	14	43
Chên 	25	51	3	27	24	42	21	17
K'an 	6	40	29	4	7	59	64	47
Kên 	33	62	39	52	15	53	56	31
K'un 	12	16	8	23	2	20	35	45
Sun 	44	32	48	18	46	57	50	28
Li 	13	55	63	22	36	37	30	49
Tui 	10	54	60	41	19	61	38	58

KEY TO THE HEXAGRAM NUMBERS