

The Qinghua Bamboo Strips (The Stalk Divination Method) Complete Text with Commentary (Appended: “Hexagram Chart”)

By Jack 南郭子

Chinese Version: <http://www.eee-learning.com/article/3629>

English translation with comments in brackets by Douglass A. White

All the illustrations and text of the **Tsinghua Bamboo Strips (A Method of Stalk Divination)** are drawn from the book **Tsinghua University Collection of Warring States Bamboo Strips (4)**. (Edited by the Tsinghua University Center for Study and Preservation of Excavated Texts, Li Xue-qin Chief Editor, December, 2013, Published by Zhong-xi Book Store). [The book was actually released on January 7, 2014.]

清華大學藏戰國竹簡（肆）*Qinghua Daxue cang Zhan-guo zhujian (Si)*（清華大學出土文獻研究與保護中心編、李學勤主編，2013年12月，中西書局出版）

The commentary at present is completely written, but its contents may be updated at any time due to new discoveries!

The Tsinghua Bamboo Strips [hereafter called *Qinghuajian* or QHJ] are Warring States period bamboo strips donated by friends of Tsinghua University in the antique game market to their alma mater. These bamboo strips consist of about 2500 items. The period when they were written down was about 305 BC. The Beijing University Accelerator Mass Spectrometer Laboratory Number 4 Date Testing Laboratory determined the date by testing with AMS carbon 14 on fragments from the Qinghua bamboo slips that had no writing. The date following tree-ring correction is 305±30 years BC, which is mid-to-late Warring States period and agrees with the results from study of the ancient orthography.

In [the collection] are precious documents of classics and history from the Pre-Qin period including parts of the *Shangshu* and works resembling chronicles. Items related to the *Zhouyi* include “A Method of Stalk Divination” and “A Hexagram Chart”.

To preserve and organize these materials, Tsinghua University in September of 2008 especially established the Center for Study and Preservation of Excavated Texts. It took until 2011 before they began to gradually organize and publish some of the bamboo strips. At present they have already published up to Collection Number Four. “A Method of Stalk Divination” and “A Hexagram Chart” are included in Collection Number Four, which was only formally released to the public in January of this year [2014].

Related to the *Qinghuajian* one may separately refer to my article about “Opening the Box” (<http://www.eee-learning.com/blogs/3627> 【開箱】清華大學藏戰國竹簡（肆）：筮法、別卦、算表). [After the Hexagram Chart is Calculation Chart or *Suanbiao* 算表 that has the earliest known example of decimal multiplication.]

易學網 eee-Learning.com

易學網 eee-Learning.com

“A Method of Stalk Divination” is assembled from altogether 63 bamboo strips, the preservation condition of which is extremely excellent. The bottom of every bamboo strip has a number, so that the sequence can not be jumbled. (See the illustration above.)

The method of reading it is very like the way we read the newspaper’s classified ad section. The whole collection of bamboo strips is divided into several sections of different sizes (see the drawing above).

Moreover, the text follows the traditional Chinese writing sequence from above downward and from right to left. This kind of layout fully utilizes the limited space of the bamboo strips.

The name “A Method of Stalk Divination” has been given [to the work] by the person [at Tsinghua] who organized the literary artifacts. Because its contents are all related to the ancient numerical *gua* method of divination, it has therefore been named “A Method of Stalk Divination”. Presently many mathematicians tend to believe this document perhaps belongs to the *Guicang* method of divining the **Changes**.

For the purposes of making it convenient for people to read and use [the material], the person who organized the literary document [hereinafter called "the editor"] divided it into 30 sections according to its contents, and he gave the sections names. The 30 sections are divided as follows:

1. Death and Life
2. Attainment
3. Progress
4. Excitation [or Change]
5. Arrival
6. Taking a Wife [or Marriage]
7. Enmity [or Negotiation]
8. Perception [or Meetings]
9. Blame [Errors]
10. Health
11. Rain and Drought
12. Son or Daughter
13. Travel
14. Divining about a Husband or a Woman
15. Small Attainments
16. Limiting Warfare
17. Success
18. Intentions
19. Intentions and Military Expeditions
20. Chart of the Four Positions
21. Fortune and Misfortune in the Four Seasons
22. The Cycles of QIAN and KUN
23. Results

24. Chart of Trigram Positions and Chart of Human Body [Trigrams]
25. Heavenly Stems and Trigrams
26. Spiritual Tendencies [Negative Influences]
27. Earthly Branches and Trigrams
28. Earthly Branches and [Hexagram] Lines
29. Omens of the Lines
- 30.** 17 Destinies
31. Appendix: “A Hexagram Chart” Explained in Detail

[Translator’s Note: The term “hexagram” is “*bie gua*” 別卦 in Chinese. Shaughnessy translates this technical term as “derivative hexagrams”, which is really redundant, since it is usually understood that a hexagram is derived from two trigrams paired together. The trigrams are known technically as “*jing gua*” 經卦, which Shaughnessy translates as “prime trigrams”, which is also redundant, since “trigram” is already clear. However, in this case the document follows a system similar to that of Jing Fang so that the positions of hexagrams in the sequence is determined by the sequence of trigrams as will be explained in that appended section, which is really just a self-explanatory chart with no added text.]

The first 19 sections generally can be viewed as explanations of hexagram examples. After section 20 there are mostly explanations of the method of divination.

The method of divination is very different from that of the *Zhouyi*. The greatest difference is in the line omens of the “numerical lines” and the method, for example, in the “Four Positions”. “The Fortunes and Misfortunes of the Four Seasons” reveals that various trigrams have different auspicious and/or inauspicious correspondences in the four seasons. “The Heavenly Stems and the Hexagrams” agrees with Jing Fang’s *Na-jia* 納甲 method. In addition “The Earthly Branches and the Hexagrams” as well as “The Earthly Branches and the Lines” is not found in the *Zhouyi*. This may have a direct connection to divination about timing [of events].

The entire document lacks anything resembling the contents of the *Zhouyi* comments on the hexagrams and the lines. It strongly resembles something that “comes from its own school”. Therefore many mathematicians surmise that it is the *Guicangyi*.


The hexagram images are all drawn in the form of “numerical hexagrams”. For example,




read from the top down is 616, 659. is 161, 114; and is 116, 811. [Jack should really be consistent here and read the numbers from the bottom up. If the numbers are to be read with sequential value, then the bottom number is the high digit, and the top number is the low digit. But these are neither base two nor base ten numbers. They are “divination numbers”, and we shall call them DNs for short.] Six DNs are used, which is different from the other unearthed *Zhouyi* [texts] that only use 1 and 6, with those two digits representing odd and even number symbols. The numbers used include 1, 4, 5, 6, 8, and 9, which also does

not agree very well with previous numerical hexagram archaeological discoveries. What shall we say? Previously Zhang Zheng-liang 張政烺 put together some scattered archaeological discoveries, and [found that] the numerical hexagrams primarily used 1, 5, 6, 7, and 8; during the Western Zhou middle period 9 appears for a short while, but 4 is almost entirely unseen. However, the frequency of appearance of 4 and 9 in these [QHJ] bamboo strips is quite high.

Looking further, after studying the entire corpus of bamboo strips, we can definitely conclude that “1” is used to replace “7”, so the actual DNs used are 4, 5, 6, 7, 8, and 9. Among them “7” is replaced by “1” [as a form of code simplification]. This clearly is yet again different from the *Zhouyi* divination method that ends up only having 6, 7, 8, and 9 as the four DNs.

When reading, take two hexagrams as a unit. For example,  as the first

hexagram and  as the second hexagram together form one unit. Below them the text is “Six Spaces, his dis-ease is weeping over death.” Are these two hexagrams like today’s *Zhouyi* to be an initial [basic 本] hexagram and an outcome [developing 之] hexagram, or to have some other similar connection? At present we lack any relevant practical divination operational documents for comparison. However, looked at logically, there should be some similar relation. Nevertheless, how the number of the line in a hexagram changes we do not know. Furthermore, if the two hexagrams are connected like an initial hexagram and an outcome hexagram, then which is the initial hexagram and which is the outcome hexagram? We also have no way to be sure.

Before guiding everybody to read the contents of the whole set of bamboo strips we must ask you to be aware that even if we convert many of the characters in the bamboo strips into modern orthography, they are still ancient characters or variant characters that are no longer used. The bamboo strip characters have all been deciphered by scholars. Although many of the characters have been deciphered, there are still a few that are not yet deciphered, and there are some that are deciphered but still have questionable meanings. I believe that in the distant future [our understanding of] these deciphered characters may all undergo further changes.

Also this author, while organizing these texts, on the one hand as much as possible follows the intent of the person who arranged the document [the editor] and puts it into modern text that we can better understand. However, the text that we see and what appears and is seen in the book **Tsinghua University Collection of Warring States Bamboo Strips (4)** do not completely agree.

Furthermore, there are some special characters that the author, because of knowing a portion of the ancient characters, directly corrects. For example, take

9. 簪死夫者，相見在上，乃曰死。 For one who divines a dead husband, if they meet in the top [line], then that means Death.

*["Secondary" has the sense of not being of primary value. "Ya" 亞 is an old form of "e" 惡, and hence also has the sense of bad, of having less value than what is best or most desirable. The idea is that you must put attention on and deal with the worst lines in a hexagram.]

**["Kao" 尻 has the meaning of buttock or bottom and is related to the number 9. Here it may indicate that the lines are in the lower trigram of a hexagram and thus more primary to self.]

Comments:

1-2. Spaces are the line positions. Six spaces are six positions. The editor believes that the six spaces refers to looking at the two sides together of the six stroke hexagrams so that the six positions are all *yang* (—). “Five Spaces are the same as One Space” in the second hexagram unit [pair] means that five of the hexagram positions have 1. Unifying the fifth hexagram pair's two sides as 6 [*yin*] becomes “Five Spaces are the same as One Space”.

3-6 The three fortunes are companions with misfortune; the three misfortunes are companions with fortune indicates the fortune or misfortune related to four trigrams. For this you must refer to "Fortune and Misfortune in the Four Seasons". As in the fifth pair of hexagrams, which are composed of four trigrams LAI (ZHEN), LAO (KAN) [twice], and DUI; according to the two seasons of Spring and Fall in "Fortune and Misfortune in the Four Seasons" LAI (ZHEN) and LAO (KAN) are both auspicious, but DUI is inauspicious. This constitutes "Three fortunes are companions with misfortune". Especially during the Summer season DUI is greater misfortune. "Yan" 焉 is "ci" or "shi" [this]. "Jin yan si" means "Jin shi si." Now is Death. [Translator's Note: This present moment of "now" is Death, because it immediately disappears to be replaced by another "now".]

[Translator's Note: The following text on the four seasons is found with detailed commentary in Section 21 below.]

Spring: ZHEN and XUN are greater fortune. KAN is lesser fortune. GEN and LI are greater misfortune, and DUI is lesser misfortune.

Summer: KAN is greater fortune. ZHEN and XUN are lesser fortune. GEN and LI are lesser misfortune, and DUI is greater misfortune.

Fall: DUI is greater fortune. GEN and LI are lesser fortune. KAN is greater misfortune. [ZHEN and XUN are lesser misfortune.]

Winter: GEN and LI are greater fortune. DUI is lesser Fortune. ZHEN and XUN are greater misfortune. [KAN is lesser misfortune.]

The secondary line is on the bottom: means to handle the worst line. From the whole text of bamboo strips we can understand that we look at the four numbers 4, 5, 8, and 9 to get the line images. For 1 and 6 we do not look at the line images. We will take the fifth pair of hexagrams as an example. "Secondary line" must indicate the 9 or 5 of the trigram DUI on the bottom of the left-hand hexagram. The "secondary line" of the sixth pair of hexagrams is the 5 or 9 of the trigram XUN in the bottom of the left-hand hexagram. As for how to find the inauspicious line, perhaps we decide from the line omen of the season. From Section 2 "Attainment" we can deduce that 4, 5, 8, and 9 in the four seasons may attain or lose fortune or misfortune.

- Spring: 8 is greater attainment of lesser fortune, 5 is lesser attainment of lesser fortune; 9 is lesser loss of lesser misfortune, and 4 is greater loss of greater misfortune.
- Summer: 5 is greater attainment of greater fortune, 8 is lesser attainment of lesser fortune, 4 is lesser loss of lesser misfortune, and 9 is greater loss of greater misfortune.
- Fall: 9 is greater loss of greater fortune, 4 is lesser attainment of lesser fortune, 8 is lesser loss of lesser misfortune, and 5 is greater loss of greater misfortune.
- Winter: 4 is greater attainment of great fortune, 9 is lesser attainment of lesser fortune, 5 is lesser loss of lesser misfortune, and 8 is greater loss of greater misfortune.

[Translator's Note: The term "kao zhi" 尻之 may mean that a trigram occurs at the bottom half of a hexagram.]

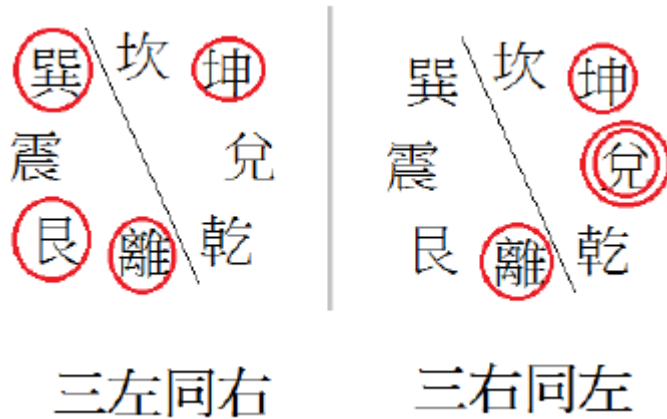
7-9. Meeting each other on top, on both sides [of the pair of hexagrams] the upper trigram has the oldest daughter meeting the oldest son (the 7th hexagram pair), or the middle daughter meeting the middle son (the 9th hexagram pair). From this we can deduce that the youngest daughter meeting the youngest son also can be called "meeting each other on top". In the next section on "Attainment" we have "wife and husband are companions". The meaning of the images of the trigrams is that there is the image of the wife (KUN) and the husband (QIAN) meeting each other. What we have to pay attention to is that taking these three hexagram pairs as examples, perhaps we must have the female trigram on the outside (left) and the male trigram on the inside (right) before we can call it "meeting each other". The 8th hexagram pair example says, "one hexagram *kang zhi* 亢之." "Kang" 亢 is "kang" 抗 [to resist], to block. The editor believes that "kang" is "bi" 蔽 [to overshadow], such that GEN overshadows between QIAN and KUN. 簪=筮。卦=卦。

Section 2: Attainment



1. 妻夫同人，乃得。
2. 參左同右，乃得。
3. 參右同左，乃得。
4. 參男同女，乃得。
5. 參女同男，乃得。
6. 見丁數，乃亦得。
7. 作於陽，內於陰，亦得。元失十三。
8. 春見八，乃亦得。
9. 夏見五，乃亦得。
10. 秋見九，乃亦得。
11. 冬見四，乃亦得。

1. If wife and husband are companions, then there is attainment.
2. If the three are the companions on left and right, then there is attainment.
3. If the three are companions on right and left, then there is attainment.
4. If the three males and a female are companions, then there is attainment.
5. If the three females and a male are companions, then there is attainment.
6. If the number of *ding* appears, then there is also attainment.
7. If you begin at *yang* and go in at *yin*, there is also attainment. Its loss is 13.
8. When Spring meets 8, then there is attainment.
9. When Summer meets 5, then there is attainment.
10. When Fall meets 9, then there is attainment.
11. When Winter meets 4, then there is attainment.



Three on the left are
Companions with the right

Three on the right are
Companions with the left

Comments:

1. **When the wife and husband are companions:** if within the hexagrams there is the image of QIAN and the image of KUN, QIAN is the husband, and KUN is the wife. This imagery is similar to the *Zhouyi*, however in the examples of Section 7, Enmity it takes the upper trigram as the youngest daughter on the outside and the youngest son on the inside as wife and husband meeting each other. Again according to Section 1, Death and Life, "meeting each other on top" taken together with the other sections, we have wife and husband meeting each other with the wife on the outside and husband on the inside as what we can call meeting each other.

2,3. **Three are the companions on left and right; three are companions on right and left:** You can refer to Section 24, "Chart of Trigram Positions". From the Chart of Trigram Positions we can take XUN, ZHEN, GEN and LI as belonging to the trigrams on the left. KAN, KUN, DUI, and QIAN are the trigrams on the right. The second set of trigrams consist of LUO (LI), GEN, XUN, and KUN, of which three trigrams are on the left, and one trigram is on the right. Three together on the left are companions to the [one on the] right. The third set of trigrams are KUN, DUI, DUI and (LUO) LI, three trigrams on the right and one trigram on the left, constituting three right companions to a left (as in the diagram above).

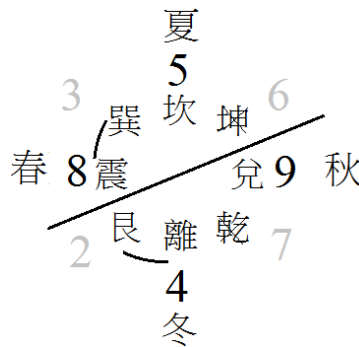
4,5. **Three females and a male are companions; three males and a female are companions:** QIAN, GEN, KAN (LAO), and ZHEN (LAI) are male; KUN, DUI, LI (LUO), and XUN are female. Three females and a male is three female trigrams and a male trigram. Three males and a female is three male trigrams and a female trigram.

6. **If the number of *ding* appears, then there is also attainment.** According to Section 25, "Heavenly Stems and Trigrams" *ding* is DUI. This

hexagram [pair's] upper left trigram is DUI. When examining the trigram images and line images of the QHJ, there is a specialty. For the two divination numbers 1 and 6 you do not consider the line omen (1 and 6 seem to have a special symbolic meaning), and you only consider numbers such as the four digits 4, 5, 8, and 9. But for the trigram images you take those that are fully 1 and/or 6. Therefore the eight trigrams in the Trigram Position Chart all only take 1 and 6 for drawing the trigrams. In these trigram examples for trigram DUI 巽 the numbers that appear from top to bottom are 459, and they are not the standard 1 and 6 𠄎. Therefore, its divination number completely appears, so we say it is "the *ding* number appears". When the *ding* (DUI) number fully appears, then the business inquired about can be attained.

7. **Begin at yang and go in at yin:** The editor believes "Begin at yang" refers to a DUI trigram on top of a QIAN trigram. "Go in at yin" is a DUI trigram inside a yin. "His loss is 13" is "the loss", and it may be a probability of three times in ten times (3 in 10 [i.e., 30%]). From reasoning backwards the probability [of a win] is 7 in 10, so it says "also attainment".

8-11. **When Spring meets 8, then there is attainment. When Summer meets 5, then there is attainment. When Fall meets 9, then there is attainment. When Winter meets 4, then there is attainment.** Combining the "Fortunes and Misfortunes of the Four Seasons" and the "Trigram Position Chart" we can deduce the attainments and losses / fortunes and misfortunes of the four seasons in the four divination numbers 4, 5, 8, and 9.



Spring: ZHEN and XUN are greater fortune. KAN is lesser fortune. GEN and LI are greater misfortune, and DUI is lesser misfortune.

Summer: KAN is greater fortune. ZHEN and XUN are lesser fortune. GEN and LI are lesser misfortune, and DUI is greater misfortune.

Fall: DUI is greater fortune. GEN and LI are lesser fortune. KAN is greater misfortune. [ZHEN and XUN are lesser misfortune.]

Winter: GEN and LI are greater fortune. DUI is lesser fortune. ZHEN and XUN are greater misfortune. [KAN is lesser misfortune.]

We hypothesize that when the DNs appear, the relationships that symbolize attainment or loss, fortune or misfortune, like the trigram images, they are established in relation to the seasons. We then can take the four season relations of 4, 5, 8, and 9 and add them into the Trigram Position Chart (as shown above). Spring is 8, Summer is 5, Fall is 9, and Winter is 4.

Sections 3 to 7: Progress, Excitation, Arrival, Taking a Wife, and Enmity



Section 3: Progress 亨 (Entertainment)

1. 凡亨，月朝屯牝，乃卿。 As for Entertainment [with a progressive purpose], if the month is early and all female, then banquet.
2. 月夕屯戊，乃亦卿。 If the month is late and all male, then also banquet.

Commentary:

Xiang 亨 is to enjoy (*xiang* 享); *zhun* 屯 is *chun* 純 (pure or all); *qing* 卿 is *xiang* 饗 (banquet).

The moon is in the morning, and the moon is in the evening. *Zhao* 朝 and *xi* 夕 are early and late. Early moon is early in the month, the month's first decan; late moon is the month's last decan. [A decan is a period of 10 days.]

Zhun pi is *chun pi*. *Pin* 牝 is the female sex, the mother.

凡高，月朝屯牝，乃卿。 The meaning is possibly as follows: As for meetings or dinners [in the High Hall 高 to make progress on business], if divining about the first decan of a month and you get *chun pin* (the set of four trigrams are all *pin*, that is to say all female trigrams), then you can have the meeting. This hexagram example consists of three KUN trigrams and one XUN, and is the image of all female [trigrams].

Chun wu 純戊 I suspect is "*chun mu*" (純牡) plausibly because *pin* and *mu* are contrasting terms. *Pin* is mother and female. *Mu* is father and male. The image in the second pair [of hexagrams] is three QIAN trigrams and one GEN trigram, the four trigrams all being male. Thus it is "*chun mu*" [all male]. 「月夕純牡，乃亦卿」 means that if one inquires whether to meet in the last decan of the month and you get four trigrams that are all male trigrams, then you can meet. *Qing* 卿 and *xiang* 鄉 are all alternates for the ancient character *xiang* 饗 (banquet). It is an ideograph of two people facing each other at dinner and also indicates a banquet.

Section 22 "The Cycles of QIAN and KUN" also has "When QIAN is at the evening of the month, it is auspicious. When KUN is at the morning of the month, it is auspicious. Looking at it as a whole, the evening of the month (last decan) is appropriate for males and is auspicious for males. The morning of the month (first decan) is beneficial for females, and is auspicious for them.

[Translator's Note: The tag for this section is a pictograph of a tall building with a wall or a high foundation and has a constellation of extended meanings that evolved into differentiated character forms. As *gao* 高 it means lofty, tall, high because of the multistory structure. As *xiang* 享 it means to enjoy a meal or enjoy in general, a primary activity that took place in a large banquet hall. As *peng* 烹 it refers to the cuisine prepared for such banquets. (The fire radical is added underneath to indicate the cooking.) As *heng* 亨 it refers to the progress one must experience in social rank to merit such a banquet hall and the business deals that may be consummated over such banquets and entertainment in the hall. The word *heng* became an important technical term in the *Zhouyi* received text and refers in that context to the progressive development of any situation. A situation starts with *Yuan* 元, which is the inception of the situation. *Heng* 亨 (progress) is the second stage marked by growth and development of the situation. In a business project this usually involves lots of meetings, often involving food and drinks, during which the group involved in the project reach an alignment of viewpoints and work out the details, timeline, and responsibilities. This continues during the course of the project as it expands and actualizes. The third stage is *Li* 利 and occurs when the results materialize. This can be a product or service, and of course includes the profits derived from the business. The image of this stage is the harvesting of grain. The fourth stage is *Zhen* 貞, which is the truth 真 that is learned from the venture and its experiences.

It also loops around to the first stage when it becomes a "divination" about what to do next. The image for this stage is an oracular inquiry into the value of the moment with respect to future possibilities. The top part is the image that occurs on a tortoise plastron during divination 卜, and the bottom part is a cowry shell 貝, symbol of value. *Zhen* also in ancient times was a vessel (of bronze or bamboo) used to hold divination straws.

Given the interesting semantic cluster around the characters for 亨 and 卿, and the technical use of 亨 in the *Zhouyi*, we may surmise a more general interpretation for the characters without eliminating the basic associations with political and business meetings.]

Section 4, Excitation (Bian 卜)

3. 凡卜，數而出，乃述。

4. 凡卜，數而內，乃復。

Comments:

If you get images with outgoing numbers, then business moves along smoothly. If the images are ingoing numbers (entering numbers), then business goes back and forth and is hard to complete.

"The Commentary Explaining the Trigrams" [in the *Zhouyi*]: Counting that goes [i.e., the past] is smooth [forward flowing]. Knowing what comes runs backwards. Therefore the Changes are backward counting." When backward and forward are contrasted, the meanings are similar to misfortune and fortune. Forward (*shun*) is smooth forward motion, and backward (*ni*) is not smooth forward motion. This has the same meaning as the phrase, "when the numbers go out, it moves along (*shu* 述 = *sui* 遂), but when the numbers go in, they return (do not move along)."

Bian 卜: The original text writes *shang bian xia you* (上卜下又). [The author here is analyzing the unusual character in the text as having 卜 written above 又. The latter is a hand reaching out or up to hold something. The top portion may represent the cap. The capping ceremony was a traditional Chinese rite of passage into manhood when an appropriate elder ceremoniously placed a cap on the young man's head to represent his graduation from his foundational studies to take responsibility as an adult. The modern character for change 變 has a magisterial hand holding a wand or staff underneath the glyph for speaking and a pair of silk tassels (or possibly the young man wearing a hat decorated with a pair of tassels). This character could also refer to the capping ceremony as a major transition in a man's life.] One interpretation [of *bian*] is "change". The editor

points out that this character is an ancient writing of the character *bian* 鞭 (a whip or whiplike weapon), which is interpreted as 弁 and refers to the capping ceremony.

Shu 述 is to move along and has the meaning of success.

Fu 復 is to come again and has the meaning of not succeeding and coming [at the situation] again.

Shu er chu, shu er nei 數而出，數而內： The editor believes that the number referred to is DUI. Going out and coming in separately represent the trigram as on top or on the bottom. The author on the other hand believes that there are two images that are "numbers". The first is KUN, because KUN is multitude and number. The second refers to the appearance of the two DNs 9 and 8, because these are the two largest divination numbers. According to the "Four Position Chart", above and on the left is "the position of going out"; below and on the left is "the position of the Court". Above and on the right is "the position of the Gate", and below and on the right is "the position of the Room [Inner Chamber]". Reasoning from this, above and on the left is "outside and going out". Below and on the right is "inside and entering". From considering the entire set of bamboo strips, whenever "number" appears, it means if the number goes out, then it is KUN position above and on the left. Furthermore, in Section 7, Enmity, the position above and on the left has the two DNs 9 and 8. If the number goes in, then it indicates KUN's position is below and on the right or the two DNs 9 and 8 appear below and on the right. In Section 7, Enmity, there is the contrasting mention of "lesser line" and "number goes out". Reasoning a step further from this, KUN is multitude and number, so QIAN is alone and few. The DNs 4 and 5 are few [in number]. When the few (QIAN) reside within (below and on the right), this is also very like the image of the number going out. Reverse it, and when the few dwell outside (above and to the left), this is also comparable to the number going in.

Section 5, Arrival

5. 至，四正之卦見，乃至。 **Arrival. When the four cardinal trigrams appear, there is Arrival [or Perfection].**

6. 亢余，易向，乃亦至。當日，不易向，昏聞不至。 **When great abundance easily tends, then it is also Arrival [Perfection]. If on that very day it does not easily portend, then [due to] confusion information is not Arriving [Perfect].**



Comments:

The Four Cardinal Trigrams appear 四正之卦見: The Four Cardinal Trigrams are ZHEN, LUO (LI), LAO (KAN), and DUI. These four Cardinal trigrams appear. If you ask about someone coming, then that coming person will arrive.

易向，乃亦至。 "Easily tending" (*Yi xiang* 易向) indicates the two trigram positions with crisscross lines to the four corner trigrams are aligned. In contrast, "Not easily tending" (*Bu yi xiang* 不易向) is such that the four corner trigrams all stay in their original positions. Speaking concretely, not easily tending is XUN above and on the left, GEN below and on the left, KUN above and on the right, and QIAN below and on the right. Easily tending then is QIAN above and on the left, KUN below and on the left, GEN above and on the right, and XUN below and on the right. If it is easily tending and you inquire about a coming person, then the coming person will arrive. If it is not easily tending, then on that evening you will know the coming person will not arrive. (Above is interpreted according to the editor.)

Section 6, Taking a Wife

7. 凡取妻，參女同男，吉。 **Regarding the taking of a wife, if the three females are companions for a male, then it is auspicious.**

8. 凡取妻，參男同女，兇。 **Regarding the taking of a wife, if the three males are companions for a female, then it is inauspicious.**

Comments:

The three females are companions for a male. LI above and on the left, DUI below and on the left, and KUN above and on the right are the three females. The companion below on the right is GEN, the youngest male. This is the omen of fortune for taking a wife. [Given the structure of traditional Chinese society, it was more feasible for a male of sufficient economic means to have multiple wives and concubines than for a wife to have multiple husbands. Multiple female companions increased the opportunity for a male heir, but also could lead to jockeying for that coveted position as primary heir.]

The three males are companions for a female. KAN above on the left, GEN above on the right, and QIAN below on the right are the three males. The companion below and on the left is XUN, the eldest female. This is the omen of misfortune for taking a wife. [Several males all competing for the hand of a woman is a pretty challenging prelude to a settled life of marriage. Outside of a family relationship multiple male companions for a female usually means prostitution, a practice that often leads to undesirable social outcomes, or multiple sequential partnerships that do not last.]

Section 7, Enmity (or Negotiation) 讎

9. 凡讎，參男同女，女在悔上，妻夫相見，讎。 **Regarding Enmity, if three males are companions with a female, and the woman is in regret and above, when wife and husband see each other, there is Enmity.**

10. 少肴，讎，數出，乃亦讎。

Chou 讎: The original meaning of *chou* was to respond [reply]. In the *Shuowen* (Explanation of Characters) the character *chou* (Duan's commentary) is "correspond or take the place of; one who does *chou* uses words to reply. *Chou* by extension also has meanings such as responding, equivalent to, paired levels, a payback or remuneration (a responsive payback), a confirmation (of a situation). This [case] should take "confirmation" as its interpretation. The editor thinks that perhaps it is *shou* 售[to sell], as in the sense of selling things, and this also works for the sense of the text. However it is more appropriate to take the basic character's meaning and have the extended meanings for interpretation.

Three males are companions with a female, and the woman is in regret and above. The images for the ninth pair of hexagrams are DUI (youngest female) above and on the left, GEN (youngest male) below and on the left, GEN above and on the right, and QIAN (father) below and on the right. They are the three males companion to a female. *Hui*, in the original text is written with *mu* 母 on the left and *kou* 口 on the right. It should be the regret of *zhenhui* 貞悔. The inner trigram is *zhen*, and the outer trigram is *hui*. The youngest woman is in the outer trigram and the upper [position].

Wife and husband meet each other: Section 2 "Attainment" has "wife and husband are companions", and it is KUN on the upper left, QIAN on the upper right. When in the upper trigrams there is female on the left and male on the right, that is meeting together. In Section 1, "Death and Life" there is also the image of meeting each other in the upper [position]. In the upper left the youngest female meets the youngest male on the upper right. When the female in

the upper left meets the male in the upper right, it always says “meeting each other in the upper [position].” Since this hexagram example is the young female in the upper left meeting the young male in the upper right, then “wife and husband” in the broad sense can indicate the other males and females mating and does not merely focus on QIAN and KUN.

Few lines, numbers emerge: For [the question of] numbers emerge and numbers enter, please see Section 4 (Bian). Numbers emerge has two kinds of image. It indicates the left upper position (the position of going out) and has KUN, or 9, or 8 DN. Number means a multitude. Few means alone. KUN is a multitude; 9 and 8 are large numbers. So QIAN is alone, and 4 or 5 are numbers of fewness. QIAN, or 4, or 5 in the upper right are few and inside, contrasted with a number emerging. This hexagram example on the left and above has 9 and 8, which is a number going out. On the right and below is QIAN, (which is lines of fewness) and dwells within.

Sections 8 to 13.



Section 8, Meeting [Seeing] 見

1. 凡見，參女同男，男見。 For a meeting, if three females are companions with a single male, the male appears.

2. 凡見，參男同女，女見。 For a meeting, if three males are companions with a single female, the female appears.

3. 凡見大人，召穆，見。 For a meeting with a great man, if the proper ranks are observed, there is a meeting.

Comments:

If three females are companions with a single male, the male appears. The three females are KUN and two XUN [trigrams] together with the KAN middle male on the left. They constitute three females companion with a male and this is an image of the male able to appear. Section 6 Taking a Wife also has the image of three females together with a man. Taking a wife is auspicious.

If three males are companions with a single female, the female appears. The three males are GEN, ZHEN, and QIAN. They are companions with the middle female LI on the lower left to constitute three males companions with a female. This constitutes the image of a visible female [because she is unique among a group of males.] Section 6, Taking a Wife also has the image of three males being companions to a female, which is inauspicious for “taking a wife”. [It would seem that several males competing for the same woman would certainly be a challenging proposition as a consideration for marriage.]

For a meeting with a great man, if the proper ranks are observed, there is a meeting. Whenever inquiring about whether you will get to see the person you are going to meet, if there is the image of proper ranks, then you can meet the Great Person. 「召穆」即「昭穆」 and refers to levels of social rank. The *Zhouli, Xiaoshizhi* 《周禮·小史職》 says, 「奠繫世，辨昭穆。」 “Respect the lineage of generations and distinguish social ranks.” It also says (*Zhouli, Xiaozungbo* 周禮·小宗伯), 辨廟祧之昭穆 “Distinguish the hereditary ranks of the ancestral temple”. Zhen Xuan’s commentary: “「祧，遷主所藏之廟。自始祖之後，父曰昭，子曰穆。」 “Tiao, is the temple where the [spirit tablet of the] ancestral patriarch is kept. Starting from the first patriarch on down, father is called *zhao*, and son is called *mu*.” In the ancestral temple or base homeland we take the left side for the second, fourth, and sixth generations and the right side for the third, fifth, and sixth generations to keep the sequence of seniority straight. In the image of the trigrams, it seems to indicate left front (lower) is KUN, and right front (lower) is QIAN. The sons' and daughters' trigrams are behind (above).

Section 9, Blame 咎

4. 凡咎，見述日，妻夫，召穆，上毀，亡咎。 As for blame, see the day of operation. If wife and husband are according to rank, but those above [the younger ones behind them in seniority] are destroyed [or destroy], there is no blame [on the parents?]

Comments:

咎 is a calamity that has wrongdoing or blame. When heaven above investigates responsibility and exacts punishment there is blame. This means wrongdoing or blame. The *Shuowen*: “Jiu is a disaster.” Duan’s commentary: “The character *zai* 災 should basically be written *zai* 裁. Natural fire is a disaster 災. By extension any mistake that draws it from heaven is called a disaster.”

見述日 **Jian shuri**: The editor believes it should be written 「見術日」 [*shu* being here a skilled technical operation] to indicate the day of divination, and is the same as “that very day”. 見術日 is then the appearance among the trigrams of the image of that day’s *ganzhi* date.

妻夫 **Qifu**: In the previous two hexagrams and the next two hexagrams the matching of one man and one woman moreover with the woman outside and the man inside all are the image of a wife and husband. Here it indicates that in the next hexagram the outer (left) is KUN, and the inner (right) is QIAN.

召穆 即「昭穆」 *Zhaomu* 。 The *zhaomu* is the ordering by seniority of older and younger in the ancestral temple. In front (lower trigram) is mother on the left and father on the right. Behind (two upper trigrams) are the sons and daughters. This seniority ranking in sequence is the image of *zhaomu*.

上毀 **Shanghui**: It is not clear what the image of “above is destroyed” is supposed to indicate. **Section 10, Confusion** also has mention of “shanghui”. Taking together the two examples, the author believes there are two possibilities. One is that following from what we see in the augury assignment of the previous two hexagrams, XUN and ZHEN (LAI) and KAN belong to the trigrams of the seasons of Spring and Summer, and in those two seasons are auspicious. In contrast, during Fall and Winter they are inauspicious. DUI, LI and GEN are trigrams that belong to Fall and Winter, and their assignment of propitiousness is the opposite. When these two sets of trigrams that have opposite auguries meet each other, if they constitute matching imagery, then we look at their relation regarding fortune or misfortune. This is a bit like in the case of mutual overcoming of the five elements. In this hexagram example the upper trigrams are divided into XUN and LI, while in the next hexagram example the upper trigrams are DUI and XUN. They are all opposite trigrams that mutually conflict in their auguries. Therefore, it says “Those above are destroyed”. The second possibility is that in the two hexagram examples both have one member with trigrams XUN above and QIAN below. XUN above QIAN perhaps is an image of “the one above destroys”. The editor believes that the upper trigram of the two pairs of hexagrams are separately constituted of the elder daughter and the middle daughter and then the younger daughter and the elder daughter. Therefore the deduction is that “the above destroys” is the image that the two women are unable to match each other, which is similar to the first viewpoint [expressed above].

Section 10, 瘳 Liao

5. 凡瘳，見述日，上毀，瘳。Whenever there is healing, if it appears on the day of divination, even if those above destroy [or are destroyed], there is healing.

Comments:

瘳 has the sound *chou* [although I suspect it is a variant writing of *liao* 療, to heal. It means an illness is healed and health has returned. The *Shuowen*: “Sickness healed.”

For the images of 述日 and 上毀 you can refer back to the explanation in the previous section. This section says that if you inquire about whether an illness may be healed, if you see the image of “the day of divination” and “what is above is destroyed”, then the illness should be able to fully heal.

Section 11, Rain and Drought

6. 凡雨，當日在下，數而內，雨。當日在上，數而出，乃齊。

As for rain, if “today” is below and the number goes in, then it will rain. If “today” is above and the number goes out, then it will be clear.

7. 金木相見在上，雲。水火相見在下，風。

If metal and wood see each other on top, it will be cloudy. If water and fire meet underneath, it will be windy.

Comments:

當日在下、當日在上：“Today is below, and today is above”: “Today” perhaps indicates the very day of the divination inquiry. If the trigram of the *ganzhi* for that day is below, and it encounters the image of a number that enters, there will be rain. If you encounter the trigram of the *ganzhi* for that day on top, and also encounter the image of a number that goes out, then the rain will stop.

數內，數出：a number going in or a number going out. The number is KUN, or if in the lines you have a 9 and an 8. “Going out” is outside and indicates the position on the left and above. If on the left and above you have trigram KUN or the two DNs 9 and 8 appear together, then it is the number going out. “Inside” is on the right and below. If the trigram on the right and below is KUN, or you have the two DNs 9 and 8, then it is the number going in.

The character 齊 originally was written 𦉳 and is deciphered as “drought”. However, at the same time in the commentary it also indicates the possibility that 齊 is a simplified character. 齊 is used as 霽 with the meaning that the rain stops. This author [Jack] looking at the bamboo strip, tends to agree with the viewpoint of the commentary.

金木相見在上，含 **When metal and wood see each other on top it is cloudy.** For *Yin* 含 refer to Section 24, “Chart of the Trigram Positions”. ZHEN (LAI) and XUN are wood in the East and belong to the element wood. DUI is in the west and belongs to the metal element. This hexagram example has upper trigrams divided into XUN and DUI, which is “metal and wood seeing each other.” *Yin* is dark with clouds covering the sun and a dark, cloudy sky.

水火相見在下，風：If water and fire meet each other below, there is wind. In this hexagram example the lower trigram on the left is LAO, and on the right is GEN. LAO dwells in the south and belongs to the element fire. GEN dwells in the northeast direction and belongs to the element water, so there is water and fire seeing each other.

Section 12, Son or Daughter 男女

8. 凡男，上去二，下去一，中男乃男，女乃女。

For a male, take away two from above and take away one from below. If [the nuclear trigram] is the middle son, then it will be a son. If it is a daughter, then it will be a daughter.

Comments:

上去二，下去一：Above take away two lines, and below take away one line. That is to say you only take the second, third, and fourth lines (figuring from the bottom upward). This is like the nuclear trigram in the *Zhouyi*.

中男乃男，女乃女：If the trigram formed by the second, third, and fourth line on both sides [of the hexagram pair] is the middle male, then you will give birth to a son. If it is a middle female, then you will give birth to a daughter.

Section 13, Travel 行

9. 凡行，數出述；數內復。

As for travel, if the number goes out, then you are on your way; if the number goes in, then you return.

Comments:

數出，數內：According to Section 20, “Charts of the Four Positions”, the upper left is outside and going out. The lower left is inside. If the number goes out, that indicates the upper left has KUN (KUN is multitude and number). Or the DN 9 and 8 appear, and that is numbers going out. If KUN or 9 and 8 DN are in the lower right, that is numbers going in. Also QIAN is few and alone. QIAN on the inside is “alone inside” and correlates with the number going out.

述：遂 *Shu* is *sui*. The number goes out and progresses. If you have the image of a number going out, then you go out traveling and smoothly achieve your goal.

復：*Fu* is the return home or go back. The number goes in and returns. If you have the omen of a number going in, then going out traveling can not succeed. Perhaps you get half way and turn back and start over again.

Section 14, Divining about a Husband or a Woman 貞丈夫女子

凡貞丈夫，月夕，軌之卒乃屯吉。亡嘗夏秋冬。

For divining about a husband, if the moon is waning, and there is gathering of QIAN, then there is all fortune regardless of Spring, Summer, Fall, or Winter.

凡貞女子，月朝，坤之卒乃吉。亡嘗夏秋冬。

For divining about a woman, if the moon is waxing, and there is gathering of KUN, then there is fortune regardless of Spring, Summer, Fall, or Winter.

Comments:

Whenever inquiring by divination about a man, if you are asking in the last decan of a month, and encounter QIAN trigrams gathering – that is, two or more QIAN trigrams appearing, then that is very auspicious [for obtaining a husband] regardless of the season.

Whenever you are inquiring about a woman, if you are asking in the first decan of a month, and encounter a gathering of KUN trigrams – that is, two or more KUN trigrams appearing, that is auspicious regardless of the season.

貞 *Zhen* is to ask. The *Shuowen* says, “*zhen* is to ask by divination. It derives from *bu* 卜 (the tortoise oracle sign) with *bei* 貝 (the cowry sign) as a gift.” [The cowry was an ancient form of money. However, in this character the lower portion may represent a container for holding bamboo divination strips 籤 and the upper portion is then the strips.]



月夕月朝：Waning of the moon and waxing of the moon. Waxing (morning) and waning [evening] of the moon means early and late. The waning of the moon is the evening of a month and is the last decan. The waxing of the moon is the morning of the month and is the first decan.

屯：通純。 *Zhun* equates with *chun* (pure) [and often can be rendered as "all"].

卒：通萃 *Zu* equates with *tsui* (gathering). The gathering of QIAN, is the coming together of QIAN [trigrams]. KUN's gathering is the coming together of KUN [trigrams]. Looking over all the hexagram examples, where there are two or three QIAN trigrams, this generates the image of QIAN trigrams gathering. Or if there are three KUN trigrams, that is the image of KUN trigrams congregating.

亡嘗夏秋冬：“Not Spring, Summer, Fall, or Winter” means regardless of, that is, no matter whether it is Spring, Summer, Fall, or Winter season. That tells us you only need to see whether there are QIAN or KUN trigrams gathering. According to Section 21, “Fortunes and Misfortunes of the Four Seasons”, the fortune or misfortune augured by the six trigrams LAI (ZHEN), XUN, LAO (KAN), DUI, LUO (LI) and GEN all change during the four different seasons. The two trigrams QIAN and KUN then do not receive any influence from the four seasons.

[In the first series of four unusual hexagram pairs that are interpreted as auspicious for obtaining a husband, DN 9 or 8 in the top line of each trigram of an initial hexagram turns into a 9 in the outcome hexagram and the resulting hexagram becomes QIAN, the symbol of the paterfamilias, and therefore the sign of a husband. Jack assumes a rule that when 8 changes it always becomes 9. However, the only examples in which that happens are in the group dealing with finding a husband. It may be that there is a special rule for this special case that forces 8's to become 9's if they are at the top of a hexagram and if that change gives a QIAN hexagram as the overall outcome. The second series of four pairs of hexagrams appears, based on the text, to be concerned with obtaining a woman as a wife or a concubine. These hexagrams have a preponderance of the KUN trigram. Only the initial hexagram of the last pair has one 9 DN, but that changes to a 6, resulting in a KUN trigram within a KUN outcome hexagram, which is a good sign for a wife and a mother. The changes in that series are all “normal”.]

Sections 15-17



Section 15, Small Attainments 小得

1. 凡少得，乃得之。 For small attainments, you attain them.
2. 凡少得，乃得之。 For small attainments, you attain them.
3. 參同一，乃得之。 When 3 are companions with 1, then you attain it.
4. 邦去政已，於公利貧。 When you have lost your country and the government is finished, as for you, it benefits to be poor.

Comments:

Shao de 少得 (few attainments) is *xiao de* 「小得」 (small attainments). You get something small [or you get a little bit of what you want]. The trigram imagery is that the upper left and the lower right simultaneously manifest two LI trigrams. Here two LI trigrams appear in the two hexagram examples [first and second pairs of hexagrams]. In the previous section (Divining about Husband or a Woman) we have QIAN gathering (two or three QIAN trigrams appearing at the same time) or KUN gathering (two or three KUN trigrams appearing at the same time) constituting an auspicious outcome. But in the next example [of this section] with three as companions to one, we have three ZHEN trigrams appearing at the same time and “then you get it”. From this we can deduce that here the two hexagram examples of “small attainment” refer to trigrams other than the two trigrams QIAN and KUN. When two or three of a trigram appear, that can be said to “attain” and is not just limited to trigram LI. [The three ZHEN trigrams may suggest multiple attempts, and the KAN trigram suggests following through on the intention. This approach usually results in some achievements. Notice that the outcome hexagram of the first two pairs also happens in each case to be *Jiji*, 既濟 After Completion, which also suggests that something has been accomplished.]

三同一 Three are companions to one: The trigram imagery is three ZHEN trigrams and one KAN trigram. Three being companions to one is the image of attainment. [See my comments in the previous paragraph about multiple attempts and follow through.]

邦去政已，於公利貧： *Bang qu* 邦去 means one has lost his nation. As for *zheng yi* 政已, *yi* is to stop. *Zheng yi* indicates that one has lost the governing power. *Gung* 公 indicates the inquirer. [I translate it here as “you”. It may be a term of respect, but could also refer to one who was the former duke of a failed dukedom – an all too common occurrence during the Warring States period.] Pin 貧 equates with fen 分. Since the inquirer has lost his country and his political power, it is appropriate to divide up his estate 宗室. The grammar of this hexagram example is different from all the rest of the QHJ and seems to be a record of an actual divination. [It is an interesting viewpoint to realize that a person who views himself as living in poverty actually might think of himself as one who has failed in business and thereby parceled out his fortune to others. Perhaps it is a bit positive to think of a poor man as one who has generously decided to share all his wealth with other people.]

Section 16, Limiting Warfare

5. 凡是，內勝外。 In such cases the inner overcomes the outer.

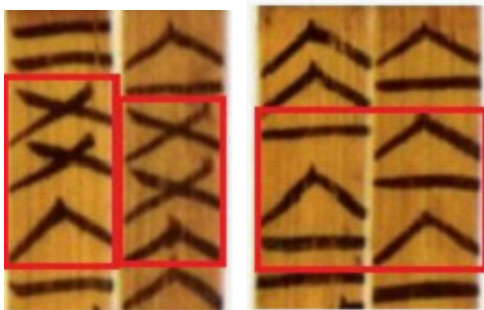
6. 凡是，外勝內。 In such cases the outer overcomes the inner.

Comments:

內勝外 *Nei sheng wai*: The symbol "—" is actually a replacement for DN 7 (七). Thus the DNs of the two hexagrams from top to bottom are in order as 4, 5, 6, 7, 8, 9. The six DNs from outside to inside are in a sequentially increasing numerical order, constituting inner overcomes outer. If I inquire about going to war, inner is my side, and outer is the enemy. When inner overcomes outer, my side wins.

外勝內 *Wai sheng nei*: The DNs of the two hexagrams are in sequence from top to bottom as 9, 8, 7, 6, 5, 4. The six DNs from outside to inside are in decreasing order, constituting outer overcomes inner. If I inquire about going to war, inner is my side, and outer is the enemy. When outer overcomes inner, then the enemy beats me, and is the omen of losing the war.

[These two examples are extremely rare outcomes, because the probability of 4 and 9 is very low to begin with, and the probability of a straight sequence of six in a row is even rarer. Furthermore, in this unusual situation none of the lines change, violating the usual protocol that the outcome hexagram is always only 6's and 7's. In such a rare initial hexagram the rule may be that no changes are allowed. Other divination outcomes about warfare may produce less clearcut interpretations. We notice another exception in the examples of divining about a husband (Section 14). In that series of unusual hexagram pairs, DN 9 or 8 in the top line of each trigram of an initial hexagram turns into or remains a 9 in the outcome hexagram and the resultant hexagram becomes QIAN, the symbol of the paterfamilias and therefore the sign of a husband. See my discussion of this situation, study the examples, and decide what you think.)

Section 17, Success

The Same

Not the Same

7. 凡成同乃成。As for Success, if they are the same, there is success.]

8. 不同，乃不成。If they are not the same, then there is not success.

Comments:

If in the two sides [of the hexagram pair] the nuclear trigram is the same [from below upward 655 = 655], then the business will be successful. If the trigram images in the two sides are exactly opposite [767 → 676], they are not the same, and the business will not be successful. [If they just change, but are not exactly opposite, perhaps the business may be partially successful. More examples would help here.]

同與不同 [Same and not same]: What we see here is a nuclear trigram. In the divination of Section 12, “Man and Woman” it says “Remove the top two and remove the bottom one.” If it is the middle son then it is a man, if a daughter, then a daughter. This trigram image after removing the top two and removing the bottom one is about removing two lines at the top and one line at the bottom [of the hexagram]. It is just the trigram image of three lines at the 4th, 5th, and 6th [position] (figured from below upwards). [I think Jack means the 3rd, 4th, and 5th lines.] This trigram example focuses on the image of the nuclear trigram. If the trigram images on both sides are the same, then it is “same”. If they are completely opposite, then it is “not same” (as in the two small inserts) [Being completely opposite is an extreme form of “not same”. [One might hazard to guess that if the nuclear trigram is merely different, but not completely different, then one might have partial success.]

**Sections 18 and 19,
Intended Business and Military Expeditions**



Section 18, Intended Business

凡簪志事，而見當日奴當辰，乃曰速，疾亦然。五日為徠，乃中期。

When divining Intended Business and you see that the very day or the Earthly Branch appears, then it will move quickly. It is thus also for illness [or urgent affairs]. If it comes [LAI may be the trigram ZHEN] on the fifth day, then it will take a moderate amount of time.

Comments:

志事 *zhishi* Intended affairs are things that you wish to complete, such as decisions and strategies. We can understand why this is in the same section as Military Expeditions. Intended business is not just indicating general things we want to get done, but means really big and important strategies, decisions, and resolutions.

見當日奴當辰，乃曰速，疾亦然 is the same as 見當日如當辰, where *ru* 如 has the sense of *huo* 「或」 [or]. *Dang* 當 is to match. When you see that the *ganzhi* 干支 for the very day of divination matches the Earthly Branch (*chen* 辰) that appears with the trigram image, then it can rapidly be completed. If asking about an illness, it is the same, and can very quickly be healed.

五日為徠，乃中期: If within five days there occurs a trigram image with a matching Earthly Branch that is called LAI [trigram ZHEN], then it will work out in the future, and may within an expected number of days (medium period) be accomplished.

Section 19, Intended Business and Military Expeditions

凡籌志事，而見同次於四立之中，乃曰爭之，且相亞也。奴筮軍旅，乃曰不禾，且不相用命。

Whenever there is Intended Business and you see the same sequence in the midst of the four positions, then it means to argue it, and moreover there is mutual dislike. If you are divining about a Military Expedition, then it is not peaceful, and moreover it is not a coordinated use of Destiny.

[*Ya* 亞 is shorthand for *wu* 惡, and means dislike.]

Comments:

同次於四立之中：「*Sili* 四立 is *siwei* 「四位」 [4 positions]. *Ci* 次 is sequence. “The same sequence in the four positions”. This means that the trigram images in the four positions each follow their positions according to father and mother, youngest son and youngest daughter, middle son and middle daughter, eldest son and eldest daughter. Putting it concretely, it is as in the following chart.

中男中女		乾坤父母
———		———
長男長女		少男少女

☰		☷
---	--	---

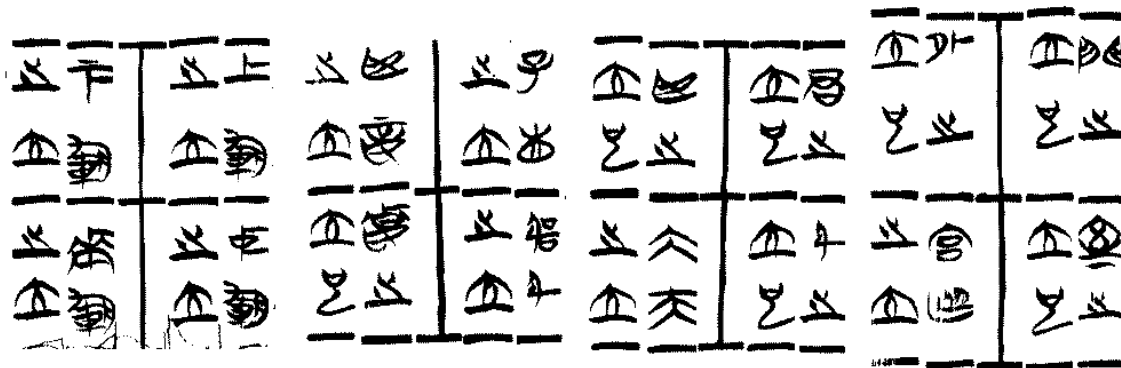
☷☰ | ☱☲ In these two pairs of hexagram examples the first example on the upper right is KUN (mother). The lower right is GEN, the youngest son. The upper left is LUO (LI, middle daughter). The lower left is ZHEN (oldest son) which matches the arrangement

of the above four positions. You have the trigram imagery for “the same sequence in the four positions”. The second example hexagram pair on the upper right is QIAN (father), lower right is DUI (youngest daughter), the upper right is LAO (KAN, the middle son), and the lower left is XUN (the eldest daughter), and also matches this trigram imagery.

The editor guesses that “same sequence” indicates it is the same second line (同次 *tongci*). The meaning of “Same sequence in the four positions” is that in the four positions all [the trigrams] have the same second line, like in the example of the first pair of hexagrams, the second line [of each trigram] is 6, and in the example of the second pair of hexagrams the second line is 7 [for each trigram]. Although this explanation fits the literal words, but the use of the chart of the “four positions” has its inner, outer, above, and below content. This explanation does not take into consideration the meaning of the inner and outer, higher and lower seniority positions. And when we really examine these two hexagram [pair] examples, it is not just that the second line DN [of the component trigrams] are the same, the older and younger, higher and lower seniority is also according to the four position arrangement. As for the four positions, one may refer to the “Four Positions Chart” in the next section.

乃曰爭之，且相亞也。奴筮軍旅，乃曰不禾，且不相用命：”Same sequence in the four positions” seems to be a trigram imagery that will bring on an argument. If the divination inquiry is a business you want to be accomplished, then you will argue with others. So it says, “Argue it”, [“Contest it.”] Moreover you will have enmity between you and others. If the divination inquiry is about the business of a military expedition, then you will have not only a multitude unable to agree, you will also have a situation of military commands unable to be carried out. In the QHJ stalk divination method it seems there is also the situation that “exchange is auspicious”. For example, in Section 5: “Arrival. If the four correct trigrams appear, then there will be arrival. As for the rest, if there is easy direction, then he also arrives. If on that very day it does not easily portend, then confused information is not arriving. ” One asks will the coming person arrive? If the result is that the four corner trigrams appear, and if their positions in the four positions fit the four corners, then it is “not an easy direction”, and then the coming person will not arrive. On the other hand, if the two trigrams at opposite corners exchange places, that is an “easy direction”, so the coming person will arrive. And here the same sequence in the four positions condition has some similarity to “not an easy direction”, and oppositely is the image of human affairs not at peace, having arguments that exchange ill will and are unable to communicate.

Section 20: Chart of the Four Positions



下軍之立 | 上軍之立

臣妾之立 | 子嘗之立

次軍之立 | 中軍之立

妻之立也 | 躬身之立

臣之立也 | 君之立也

外之立也 | 門之立也

大夫之立 | 身之立也

宮廷之立 | 室之立也

[Each Item mentioned is “established” 立 in the given position 位.]

Lower Army 2 nd Army	Upper Army Middle Army	Official Concubine Wife	Son Surname Self
Official High Official	Ruler Own Career	Outside World Palace	Gate Chamber

Comments:

立=位。嘗=姓。 [Li = Wei. Sheng = Xing]

Zi Sheng zhi li 子嘗之立: “Position of Son and Surname”. **Book of Rites**, “Ceng-zi Asks”: “Son and Surname are established in the East.” Zheng Kang-cheng’s 鄭康成 commentary says, “Son and surname means the crowd of sons and grandsons.” Observe that “Middle Army” pairs with “Upper Army” and “Own Career” pairs with “Ruler”. The upper right position must belong to the most respected position. Look again at “Self” paired with “Son and Surname”. It seems unlogical. [Note by translator: It was a traditional Chinese value to believe that the quality of the sons and the clan as a whole reflected the higher, expanded value of the individual member of the clan – even to the extent that punishments for serious misdeeds often were also carried out on members of the clan.]

In the QHJ each group of hexagrams is made up from two hexagrams, and there is a set of four trigrams. The four trigram sets are divided into four image-determined positions that are called the “Four Positions”. Regarding the four positions right and below constitute inner, self, and ruler. Left and above constitute outer, other, and guest. Right and above constitutes respect and nobility. Left and below constitutes inferiority and lower class. [Translator’s note: The last remark does not seem to follow the categories given in the text very well. A wife is higher than a concubine, and a high official (*dai-fu*) is higher than an ordinary official (*chen*).]

There are quite a few examples of the use of “Four Positions” in the QHJ. For example, “number goes out”, “number goes in”, put the number (Kun is either 9 or 8 divining number) outside (upper left) or inside (lower right) to decide whether a situation will succeed or not.

For example:

- Section 4: Whenever there is *Bian* [Excitation], and the number goes out, then he is sent out [on a mission]. Whenever there is *Bian*, and the number goes in, then he returns. [Translator’s note: Out and in may refer to the location in the four positions.]
- Section 7: Whenever there is *Chou* [Enmity], there are three men and the same woman. The woman is in the position above regret. The wife and husband meet with Enmity. Lesser lines are Enmity. If the number goes out, then there is also Enmity.
- Section 11: Whenever there is Rain, then the sun is below, and the number goes in, that is Rain. When the sun is above and the number goes out, then there is Clear [weather].
- Section 13: Whenever there is Travel, and the number goes out, one is sent away [on business]. If the number goes in, one returns.
- Section 23: If there is business abroad, and the number goes out, then there is Results. If there is business within, and the number goes in, then there also are Results.
- Section 16: “Inside overcomes Outside”, so that is making use of the four positions in relation to in and out.
- Section 19: “Whenever divining about intentions and you see the same occurrence in the four positions, then there is conflict, and moreover there is mutual dislike. For a slave to divine a military excursion, that is said to be not profitable, and moreover it is not an appropriate destiny.” Take the four positions to establish the relative positions of Qian and Kun as the father and mother, the lower son and lower daughter, the eldest son and eldest daughter, and the middle son and middle daughter. If the sequence of the four positions is the same, then

there will be competition and moreover mutual dislike toward others.

Section 21: Fortune and Misfortune in the Four Seasons

竹簡上的文字，為古文字，內容涉及戰國時期秦國的歷史事件。竹簡共計十支，每支刻有文字，內容包括對秦國政治、軍事及外交的記載。文字清晰，刻痕深，為研究秦代文字及歷史的重要實物。

春：徠巽大吉。發少吉。艮羅大凶。兌少凶。

夏：發大吉。徠巽少吉。艮羅少凶。兌大凶。

秋：兌大吉。艮羅少吉。發大凶。〔徠巽少凶。〕

冬：艮羅大吉。兌少吉。徠巽大凶。〔發少凶。〕

Spring: ZHEN and XUN are greater fortune. KAN is lesser fortune. GEN and LI are greater misfortune, and DUI is lesser misfortune.

Summer: KAN is greater fortune. ZHEN and XUN are lesser fortune. GEN and LI are lesser misfortune, and DUI is greater misfortune.

Fall: DUI is greater fortune. GEN and LI are lesser fortune. KAN is greater misfortune. [ZHEN and XUN are lesser misfortune.]

Winter: GEN and LI are greater fortune. DUI is lesser Fortune. ZHEN and XUN are greater misfortune. [KAN is lesser misfortune.]

凡簪，志事及軍旅，乃惟兇之所集，於四立是視，乃以名兇。

In any divination if the intent is a military excursion, then it will only accumulate misfortune. Looking from the four [cardinal] positions, it is fundamental misfortune for a reputation.

Comments:

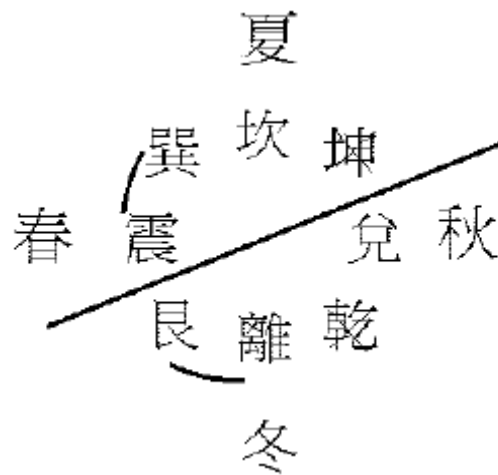
春=春。徠=震。發=坎。羅=離。簪=筮。少=小。

The document text in brackets is lacking in the bamboo strips, and the editor added it by deduction.

Hexagram Lai 徠 is Zhen. The original character has *lai* on top and *zhi* below. 上來下止. Because in the oracle bone characters 止、辵、彳 used as radicals are often not distinguished, so this writer will decipher the character as 徠, and also it can be written as 速, which are variants of 來. **The Explanation of Words** *Shuowen* 說文: Lai was taken as an auspicious grain 瑞麥來麩 by the Zhou [people]. One “*lai*” and two “seams” 一來二縫. It resembles the shape of *mangsu* 芒束 and “comes” from Heaven. Thus it became the “*lai*” of coming”. Lai is a kind of grain that represents auspiciousness and was seen to have been a gift of fortune coming from Heaven. In the *Guicangyi* [GCY] trigram ZHEN was drawn as 釐. The *Shuowen* says, “Li 釐 is household fortune.” The oracle bone [form] of the character 釐 uses the hand striking grain to pray for fortune. In the

Chart of Trigram Positions *Gua-wei-tu* 卦位圖 it is drawn as 農. “The Thunderer (Si-lei 司農) was anciently called 農. Thunder 農 is the dynamic interaction of *yin* and *yang*, and leads to the birth and growth of all things. So ZHEN is motion and the image of return to life. Also ZHEN’s position is in the East, and it belongs to the wood element. Spring is good fortune and is the host of life.

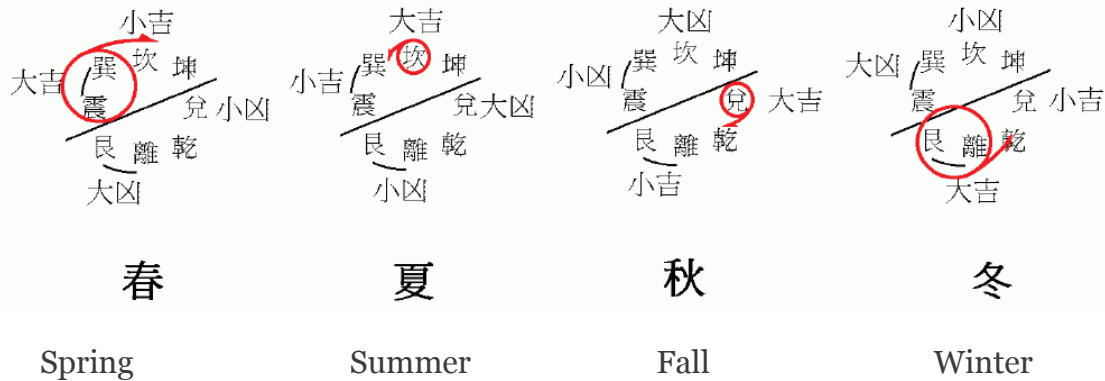
If we take a look at it in combination with “Chart of the Positions of the *Gua*” (*Gua-wei-tu*) we find that the fortunes and misfortunes of the four seasons are decided by the value of the seasons of each trigram. For example, ZHEN and XUN belong to the season of Spring and are greater fortune in Spring season. From this the chart of fortunes and misfortunes we can extract the following rules:



1. The XUN and LAI (ZHEN) trigrams form a group that is positioned in the Southeast. The GEN and LUO (LI) trigrams form a group that is positioned in the Northeast. They have the same fortune and misfortune [but reversed].
2. QIAN and KUN do not need fortune or misfortune.
3. The four seasons also can be divided into Spring and Summer half a year and Fall and Winter half a year (see the chart below). The three trigrams ZHEN, XUN, and LAO (KAN) of the two seasons of Spring and Summer have the same fortune and misfortune. The difference is only greater fortune or lesser fortune or greater misfortune and lesser misfortune. DUI, LUO (LI), and GEN are also like that during Fall and Winter. From Spring to Summer is the season when the weather goes from warm to hot. Fall and Winter are cool changing to severe cold. Both are just a kind of “quantitative change”. However, from Summer to Fall and from Winter to Spring is a kind of “qualitative change” of hot becoming cool and cold becoming warm.
4. The method of determining fortune and misfortune is first to find the value trigram for a particular season, and then follow clockwise or counter-clockwise according to the sequence to give greater fortune,

lesser fortune, lesser misfortune, and greater misfortune. For example, Spring season is ZHEN and XUN; ZHEN and XUN are greater fortune. KAN that has the same quality as them is lesser fortune. Continuing on down clockwise DUI is lesser misfortune. GEN and LI are greater misfortune. For Winter season start with GEN and LI as greater fortune. DUI on the same side is lesser fortune. Continuing on counter-clockwise KAN is lesser misfortune, while ZHEN and XUN are greater misfortune.

A concrete diagram is like the following chart:



凡籌志事及軍旅，乃惟兇之所集，於四立是視，乃以名示兇：

As for any divination questions about affairs pertaining to military excursions, regarding the accumulation of misfortune images you must look at the Four [Cardinal] Positions [Section 20 above]. The four positions are very inauspicious when they are in misfortune. In the four positions find what corresponds. For the example of military excursions, left above is the lower military, left below is the second-level military, and right above is the higher military, and right below is the middle military. If you divine in the Spring, then in the four positions, if you have GEN and LI, that is greater misfortune, and if you have DUI, that is lesser misfortune. For example, if the middle military's position is GEN, then the middle military has greater misfortune. Here we are not speaking of images of "fortune", and furthermore are saying, "only misfortune is accumulated". It is rather interesting here to wonder whether this is the saying of Lao-zi that "Weapons are instruments of bad luck." Whenever asking about military excursions, we only see images of misfortune. Perhaps can we expand the explanation to be for fortunate images and then look at whether in the four positions you have fortunate trigrams?

[Translator's note: I tend to agree with the ancient author who seems to have noticed that any time the military goes into action there is misfortune on all sides, even though one side may seem to "win".]

Section 22: QIAN and KUN Circulating

凡軌，月夕吉，坤，月朝吉。坤，晦之日逆軌以長巽。內月五日豫巽。軌坤長艮，旬，軌坤乃各返元所。

Comments:

In all cases QIAN during the last decan 旬 of a lunar month is auspicious, and KUN during the first decan 旬 of a lunar month is auspicious. 軌 is QIAN. *Zhao-xi* 朝夕 is early and late [morning and evening]. When the moon is "morning" it is the start of a month and indicates the first decan 旬. When the moon is "evening", it is the last period of the month, which is the last decan. Section 3 "Progress" [says], "As for [business-oriented] Entertainment [for progress in negotiations] whenever the month is early and pure mother; then have a banquet." 「凡宮，月朝屯牝，乃卿」 *Zhun pin* is *chun mu*, pure mother (屯牝即純母). "Whenever the month is late and pure father, then also have a banquet." 「月夕屯戊，乃亦卿」 I suspect that 戊 *wu* is *mu* 牡. *Zhun mu* 屯牡 is *chun fu* 純父 [pure father]. *Pin mu* 牝牡 is mother and father, female and male. *Zhun* is *chun*, whole, [all, pure.]



晦之日逆軌以長巽，內月五日豫巽：

In the lunar calendar on the last day of each month KUN meets with QIAN to generate XUN. Going five days later into the next month (the fifth day of the lunar calendar) XUN grows strong and big. *Hui* 晦, the last day of the lunar month, is the day before *shuo ri* 朔日 [first day of the lunar month], the day when the moon is darkest and can not be seen. *Ni* 逆 is *ying* 迎, to meet. *Nei* 內 means to enter, and is a variant for *ru* 入. *Yu* 豫 is *yu* 裕 ample, expand. This extends to fullness and strength.

軌坤長艮，旬，軌坤乃各返元所：

QIAN and KUN give birth to and raise GEN. Ten days later QIAN and KUN each returns to its original place. The previous passage says, "KUN meets QIAN to raise

XUN." Five days later it allows the trigram XUN to grow big. Arguing from this the raising of GEN also is five days, for a total of ten days. Ten days is a *xun* 旬 decan.

What this passage says is a bit like the *Zhouyi* theory of *gua-qi* 卦氣 [hexagram energy], which takes the mixture of KUN energy and the QIAN energy and increases it to explain how "KUN is auspicious in the morning of the month", because the first decan is properly the process of the energy of KUN "meeting QIAN and raising XUN." This process begins before the start of each month, which is the last day of the previous month. Five days makes a segment. The first five days raise XUN, and another five days raises GEN. In another five days "QIAN and KUN each returns to its place." Since the first decan belongs to KUN's auspicious days, then the last decan should go to QIAN. What is worth savoring is that here it only discusses KUN's meeting QIAN to raise XUN, and it does not have an explanation about QIAN meeting with KUN. Logically this maybe begins from the *wang* 望 day, which is the time when the moon is full.

In Section 24 (Chart of Trigram Positions) there is an explanation regarding how to set up the "Four Cardinal Ones". However, how to set up the four corner ones is still a mystery. In the *Yi-wei QIAN-KUN zuo-du, Li QIAN, KUN, XUN, GEN si men* 易緯乾坤鑿度·立乾坤巽艮四門 it says, "QIAN is the gate of Heaven. . . . The gate of Heaven opens original energy. The **Changes** begin at QIAN." "KUN is the gate of Man The myriad gates begin with the benefit of Earth, so it is called the gate of Man." "XUN is the gate of Wind and also the door of Earth. . . . Wind is for sex. The sage dwells between Heaven and Earth. Sex is the path of managing *yin* and *yang*. . . . It circulates the original energy of Heaven and Earth. When Heaven and Earth do not intercourse, the myriad things do not get nourished." "GEN is the dark gate of Ghosts. . . . The birth of things is in the darkness. The arising of energy is in hidden shadow. The multitude of things return to GEN. GEN is stopping." "The tribe of Bao Xi drew the four images. The set up the four corners to determine the multitude of things. Opening the gate of Birth, then they established the Four Cardinals. The Four Cardinal Ones are (1) the Determination of Energy, (2) the emerging and submerging of sun and moon, (3) the interaction of *yin* and *yang*, and (4) The virtue power of Heaven and Earth becoming correct [cardinal]." XUN is "the door of Earth". "The path of managing *yin* and *yang*", "circulating the original energy of Heaven and Earth", and "KUN meets QIAN to raise XUN". These principles seem to be able to mutually support.

Section 23: Results [Guo 果]

凡果，大事歲在前，果。中事月在前，果。少事日乃前，果。汧余侶穆，果。奴剗奴肴上下上下（或「上上下下」）同狀，果。外事數而出乃果。內事數內亦果。

As for results, for big business, when facing the period of a year, there are results. For medium business, when facing the period of a month, there are results. For small business, when facing the period of a day, there are results. As when trigrams or as when lines alternate above and below (or alternate in pairs) in a companion arrangement, there

are results. When there is a number for business going out and one goes out, there are results. When the number is for inner business and one stays within, there are also results.

Comments:

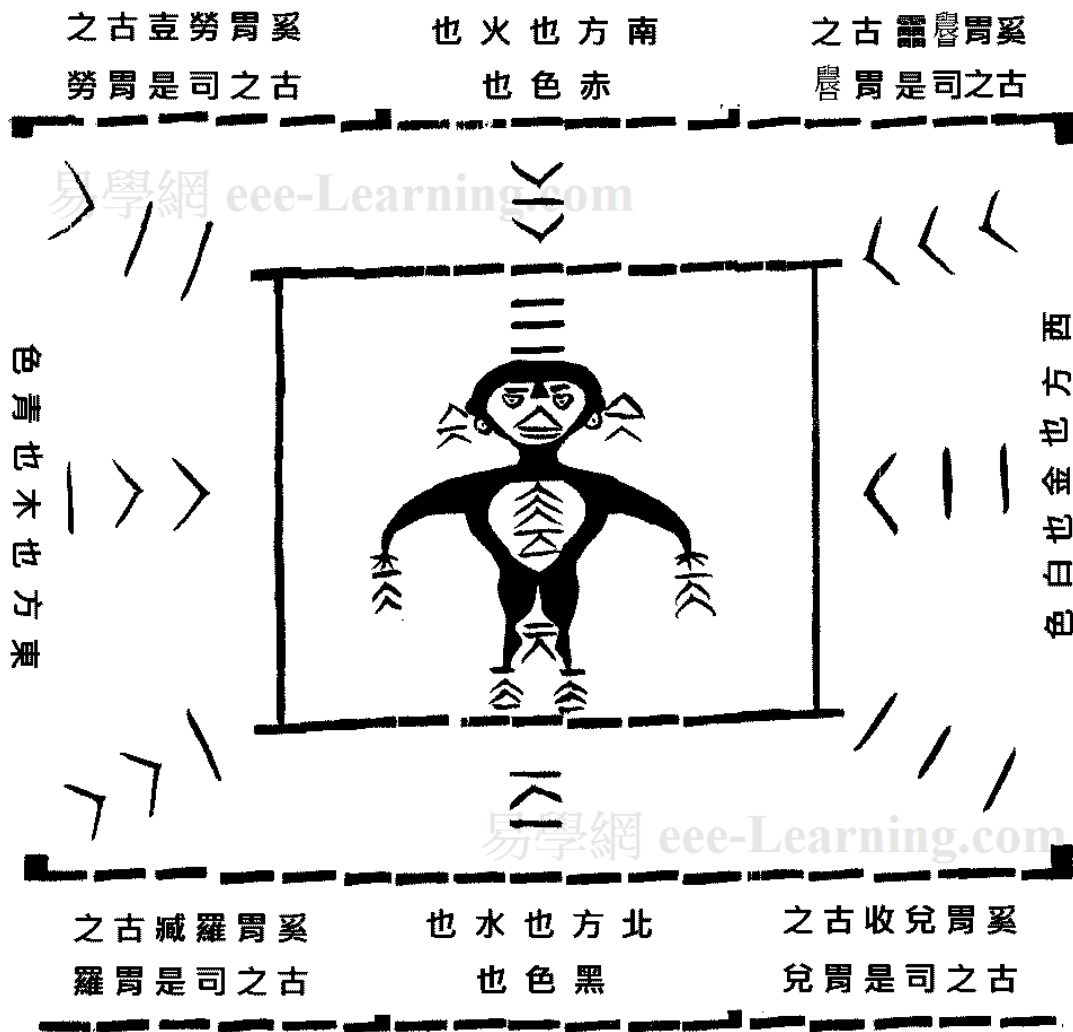
Guo is fruits, results, and indicates the success of an affair.

大事，歲在前，果。中事，月在前，果。少事，日乃前，果：

This passage considers whether in the hexagram imagery there appears the *ganzhi* 干支 of a year, month, and/or day to decide whether a large, medium, or small business can succeed. For large business look for the *ganzhi* for that year. For medium business look for the *ganzhi* of that month. For small business then look for the *ganzhi* of that day. "In front" possibly indicates the external trigram. If the external trigram has the corresponding year, month, and day *ganzhi* (i.e., the date) representing [the upcoming period of time], that respectively tells us whether large, medium, or small affairs will succeed. We should be able to extend this method of divination to inquiries about long-range business, medium range business, and short-range business.

Section 24, Chart of the Trigram Positions, Human Body Chart





【左】 東方也，木也，青色。 Left is East, Wood, Green Color.

【上中】 南方也，火也，赤色也。 Upper Middle is South, Fire, Red Color.

【右】 西方也，金也，白色。 Right is West, Metal, White Color.

【下中】 北方也，水也，黑色也。 Lower Middle is North, Water, Black Color.

【上右】 奚古胃之農，司農，是古胃之農。

【上左】 奚古胃之農，司農，是古胃之農。

【下右】 奚古胃之兌，司收，是古胃之兌。

【下左】 奚古胃之羅，司減，是古胃之羅。

Upper Right: Why do we call it ZHEN 震? It manages thunder 雷, so we call it ZHEN 震 [dawn, wakeup call; possibly planting time, the hands on top using an primitive planting stick to ram holes in the ground for seeds].

Upper Left: Why do we call it LAO 耄? It manages grain 豆, so we call it LAO 耄 [toil].

Lower Right: Why do we call it DUI? It manages the harvest 收, so we call it DUI.

Lower Left: Why do we call it LUO? It manages storage 臧, so we call it LUO.

Comments:

* 古 = 故。胃 = 謂。耄 = 坎。羅 = 離。Gu = reason. Wei = call or name. LAO = KAN [Toil = Abyss.] LUO = LI. [Bird net = bird cage]. Xigu 奚古 is “what reason”, “why”. Shi-gu 是古 is “therefore”.

* The □ and 日 under 耄 and 耄 are extranumerary components. In the QHJ there are many characters that have an extra “mouth” □ under them. For example, instead of *chen* 辰 they write *chen* 辰 on top and *ri* 日 underneath. For shi 筮 they write 筮. The editor of the QHJ deciphers the two characters 耄 and 耄 as ZHEN 震. These two characters really are equivalent to the modern ZHEN trigram [name], but as characters perhaps can be deciphered as *nong* “農” (agriculture), because their calligraphy is very similar to *nong* written in *xiaozhuan* 小篆 style. The difference is that in the middle of the top part one is from 囟 and the other is from |. They are also a bit like *chen* 晨 [dawn], the difference being the lack of |. [Translator’s note: perhaps there is ancient word play here.]

* The exterior trigram images are to be viewed from the outside inward. The upper line is on the inside, and the lower line is on the outside. This eight trigram position chart is similar to the modern received “after heaven” eight trigram diagram. However, the positions of trigrams KAN (LAO) and LI (LUO) are reversed. The modern received “after heaven” eight trigrams have LI in the South (above) and KAN in the North (below). This chart has LUO in the North and LAO in the South.

* 豆 : The original character is *mu* 木 [tree] above and *dou* 豆 [bean or cup] below. The editor deciphers it as 「對」 same as 「樹」 [tree]. In the ancient characters the two radicals 「屮」 (grass) on top and the *mu* 木 [tree] radical on top were used interchangeably. Thus this character is 「豆」 (and also can be written 「豈」). It is the same as *mu* 木 [tree] above and *dou* 豆 [bean or cup] below. 豆 is also an ancient character for *gu* 鼓 (drum). Its possible alternate loan

forms are 鼓、封、豎、樹. [Translator's note: I suspect this character is a simplified alternate for *gu* 穀 (grain). The notes about drums sound pretty far-fetched and would seem to go better with the thunder of ZHEN.]

* East, Wood, Green Color: Left is the East direction. It belongs to the element wood. LAI (ZHEN) is in the East, so ZHEN belongs to the wood element. XUN placed in the Southeast direction likewise belongs to wood. Thus in the “Fortunes and Misfortunes of the Four Seasons” XUN and LAI are a pair with the same Fortunes and the same Misfortunes. Section 11, “Rain and Drought” says, “When metal and wood meet each other above, it is cloudy. This trigram imagery is XUN trigram and DUI trigram on top. DUI is metal and XUN is wood, so “metal and wood meet each other on top.”

* South, Fire, Red Color: Above is South and belongs to the fire element. In the QHJ LAO (KAN) is South, which is the opposite of the modern received "after heaven" eight trigram chart in which LI is South and KAN is North. “The Commentary Explaining the Trigrams” (*Zhouyi, Shuoguzhuan* 說卦傳 [14]) says, “KAN is red.” Perhaps we have here a remnant of this old eight trigram chart. [Translator's note: It is true that this phrase in the received *Zhouyi* text seems to conflict with the tradition that KAN is black. However, it comes right after identifying KAN with blood, which is famously red in color, and in this light stands as a reasonable exception that also shows the deep inner connection between KAN and LI. LI is the heart, which is red and pumps the blood, which is also red. KAN removes excess fluids from the blood and cells via the kidneys, which are KAN organs and perhaps reasonably associated with black. I will hold my overall comments on the puzzling discrepancies between the QHJ trigram charts and the received tradition trigram charts until the end of this section.]

* West, Metal, White Color: The right is the West and belongs to the element Metal. DUI trigram is in the West. Thus DUI belongs to metal.

* North, Water, Black Color: Below is North and belongs to the element Water. The QHJ LUO (LI) is in the North, which is opposite to the modern received "after heaven" trigram chart that has LI in the South and KAN in the North. The Commentary Explaining the Trigrams” (*Zhouyi, Shuoguzhuan* 說卦傳) says, “LI is a tortoise”. The tortoise is *xuanwu* 玄武 which belongs in the North. Perhaps this is also a remnant of the ancient eight trigram chart. Trigram GEN, which is placed in the Northeast very close to LI, is also considered a northern trigram [northeast]. In “The Fortunes and Misfortunes of the Four Seasons” it shares the same fortunes and misfortunes as KAN. [Translator's note: Jack here makes an unconscious slip and writes KAN instead of LI. In the “Four Seasons” section GEN and LUO always share the same auguries. For example, 冬：艮羅大吉。In Winter GEN and LUO have greater fortune.]

* Why do we call it ZHEN 震? It manages thunder 雷, so we call it ZHEN 震. Why must it be called 震? It handles thunder, and thunder allows the *yin* and *yang* to interact dynamically so that all things can manifest and grow. Thus it is called 震.

* 震 is trigram ZHEN 震, but the character resembles a variant of *nong* (farming) or *chen* (dawn). In “The Fortunes and Misfortunes of the Four Seasons” it is written LAI 「徠」 (徠) which is a variant of 「來」 *lai* (to come). The *Shuowen* says, “*Lai* is an auspicious grain (*ruimai*) 瑞麥 *laimou* 來麩 received by the Zhou [people]. It came with a double seam and had the shape of a thorny wild grass. It came from Heaven, so it has the *lai* of coming.” “*Lai*” is a kind of grain that represents felicity and was considered a fortunate gift coming from Heaven. The ZHEN trigram in the GCY is written “LI” 「釐」. The *Shuowen* says, “LI 釐 is family fortune.” The oracle bone version of LI 釐 is using a hand to beat grain in order to pray for good fortune. The original character *lei* 「雷」 in the bamboo strips document has four *tian* 田 under it and is the same as the *lei* with three *tian* under it, and is just a variant of *lei* 雷. The *Shuowen* says, “*Lei* 雷, is *yin* and *yang* stirring up thunder and rain to give birth to things.” Duan’s commentary says, 薄音博·迫也 “*Bo* sounds as *bo*, and is to force. *Yin* and *yang* force into motion, and that is called *lei* (thunder). The patterns under the forced motion are so-called cyclonic whirls, and thus cyclically manifest all things.” In conclusion ZHEN trigram is in charge of thunder, motion, birth, and growth. Thus its position is in the East and it symbolizes Spring during which all things are born and grow.

* Why do we call it LAO 耄? It manages grain 豆, so we call it LAO 耄 [toil]. Why is it called LAO? It manages *gu* 鼓 (drum) and encourages 鼓舞 all things, so it is called LAO. [Translator’s note: I think this character may be a simplified variant for *gu* 穀 (grain).] LAO 「耄」 is the modern KAN trigram. The GCY writes it as 「羸」. The *Shuoguanzhuan* says, “LAO in KAN.” And “LAO is a trigram, and is where all things return. So it says LAO at KAN.” The *Shuowen* says, “*Lao* 勞 is severe, (strenuous); from 力 (effort) and a reduced form of 勞.” LAO is to use effort, as if working hard. 耄 in the bamboo strips is mu 木 above and dou 豆 below. The editor deciphers it to be gu 「尙」, which is equivalent to shu 「樹」 "tree". The author believes that this character should be deciphered as 「耄」. In the oracle bones or the zhou 籀 text 「屮」 (艸) [grass] radical and the 木 tree radical are often not distinguished. Thus this character can be deciphered as 耄. The *Shuowen* says, 耄 is to set up and see above.” Duan Yü-cai comments: “We call any musical instrument that has emptiness and is set vertically so that its top emerges and can be seen.” 耄 is a musical instrument that is set up on a stand like a drum 鼓. 耄 may also be interchangeable as 鼓 or 尙. 耄 maybe takes the what emerges from the musical instrument to describe the abundance of all things, or perhaps explains the drum explanation as “drumming and dancing” and “drumming up” (encouraging and inciting). In Spring season all things are born and grow. In Summer season then all things are enthused into an appearance of abundance. From Spring to Summer is the process of all things going from birth and growth

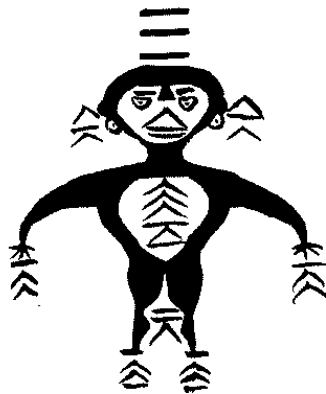
to abundant prosperity. In “The Fortunes and Misfortunes of the Four Seasons” Spring and Summer are classed as the same fortunes or misfortunes. Why is the LAO trigram called the LAO trigram? Because of the effort to allow all things become robust and prosperous, so it is called LAO [effort]. With respect to the direction it is to the South, and governs enthusiasm, motivation, and abundance. [Translator's note: I am not convinced by Jack's drum interpretation. I suspect that 壹 short for 討 short for 樹 makes sense, considering that the tree radical is in the bamboo document 木 on this character and summer is the time when the plants grow to maturity. Also the agrarian cycle seems to predominate this trigram cycle as it does in the received version. There will be much to argue about regarding the flipflop of KAN and LI in the "King Wen" cycle of trigrams brought up by this newly recovered document. This KAN-LI reversal throws a monkey wrench into several thousand years of Chinese medicine and who knows what else.]

* Why do we call it DUI? It manages the harvest 收, so we call it DUI. Why is it called DUI? It manages the harvest, so it is called DUI. DUI 兌 here is explained as *yue* 「悅」 [happy, satisfied]. The *Shuowen* says, “DUI is *yue* 說.” Duan Yu-cai comments, “*Yue* 說 is our modern character 悅. Its meaning is apparent and easy.” DUI belongs to Fall, and Fall is harvest season, and the season for enjoying successes, so it represents happiness.

* Why do we call it LUO? It manages storage 臧, so we call it LUO. Why is it called LUO? It manages receipt into storage, so it is called LUO. The character 臧 means to put into storage 收藏 for safe keeping. Since Winter is the season for storing what was harvested in Fall, it is also the Winter hibernation of all things. It is the time for safe keeping to give life a rest. LUO is originally a bird net [a net for catching birds] and interchanges with LI. In the Silk manuscript it is also written LUO. Yangzi 揚子 [揚雄 (53 BC —公元 18 AD) , author of China's first book on local dialects: *Yóu xuān shǐzhě juédài yǔ shì bié guó fāngyán* 輶軒使者絕代語釋別國方言 "Local speeches of other countries in times immemorial explained by the Light-Carriage Messenger," which alludes to a Zhou dynasty tradition of imperial emissaries who made annual surveys of regional vocabulary throughout China. Yang's preface explains that he spent 27 years collating and editing the *Fangyan*, which has some 9000 characters in 13 chapters (卷). (from *Wikipedia* entry on *Fangyan*)] in his *Fangyan* says, “LI is called LUO, and LUO is called LI.” The ancient character for LI is also a bird net and has the additional sense of capturing. LUO here has extended meanings of a net, inclusiveness, or collecting. According to “The Fortunes and Misfortunes of the Four Seasons” the QHJ considers Spring and Summer to be seasons of the same quality, to be the process that makes things live and grow to abundance. Fall and Winter then are also seasons with the same quality, which is the season to take things from harvested success into storage. It is also the time for all things to hibernate and nurture with rest.

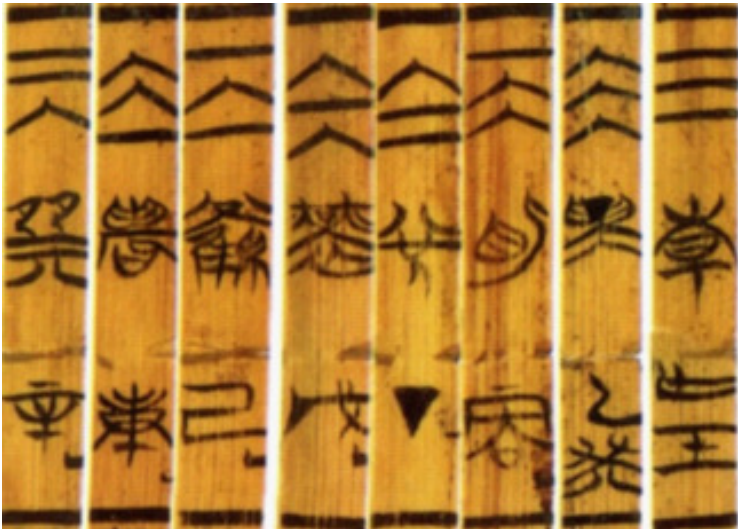
* Why are the two trigrams KAN and LI (LAO and LUO) in the chart of trigram positions opposite from their positions in the modern "after heaven" eight trigram chart? The reason is very simple: because this is arranged based on a different philosophical thought. The modern "after heaven" eight trigram chart is from after the time Five Element ideas entered into study of the **Changes**, and put the Eight Trigrams in a comparative arrangement with the Five Elements. Then they went on to make the arrangement according to the directions that belong to the Five Elements. However, the QHJ Chart of Directions, although it includes the Five Element ideas, and furthermore in the explanation of the directions and seasons made use of the Five Elements, nevertheless it did not put the Eight Trigrams in a comparative arrangement to the Five Elements. Or we can say, the combining with the Five Elements is not yet fully matured. Therefore, this chart of positions can be viewed as a preliminary combining stage of the **Changes** and the Five Elements. From the above explanation we can see clearly that the four Cardinal Trigrams completely accord with the ancient agricultural rhythm and is arranged for the four season cycle of bringing about the life and growth of things. It is laid out according to the seasonal activities of Spring birth, Summer growth, Fall harvest, and Winter storage. We also can see that the Eight Trigrams in ancient times were the tightly interwoven symbolic icons of the daily life of ancient people.

[Translator's Comments: I think Jack is generally on the right track here. During the Warring States period the Chinese were still in the process of integrating the **Changes** into their system of correlations. The whole business did not really get worked out until the Han dynasty, and even then things never fit perfectly. We do not yet have enough information to determine how the process of assigning the positions of KAN and LI was decided. The use of LAO 勞 with KAN in the received text *shuoguzhuan* suggests the idea of hard toil in the hot sun. Although the trigram KAN came to be associated with water, that may have to do with the digging of irrigation channels to flood rice paddies. The theory that fish nets were invented from the image of LI (*Xici* B2) suggest the tag LUO 羅. The weaving and repairing of fishing (and fowling) nets would usually take place during the winter months when people stayed indoors and worked at useful crafts. I suspect the assignment of trigrams to seasons is somewhat arbitrary since the trigrams apply at any scale and to any system and are extremely general symbols that are really just human imagination applied to arbitrarily notated binary numbers. We have learned this lesson in our brave new world of cybernetics and computers.]



The Human Body Chart: This chart takes GAN 乾 (QIAN 乾) as the head, LAO (KAN) as the ears, DUI as mouth, KUN as the chest, LUO (LI) as the belly, GEN as hands, XUN as the thighs, and ZHEN as the feet. Among these assignments KUN trigram perhaps can be understood in an expanded sense to indicate the belly surface 「腹面」 of the human body – that is, it includes the chest and belly portion. LI is then only the belly portion in the narrow sense. This chart then for the most part accords with what is said in the *Shuoguzhuan*: “QIAN is head, KUN is belly, ZHEN is feet, XUN is thighs, KAN is ears, LI is eyes, GEN is hands, and DUI is mouth.” The divergence is only in “LI is eyes”. But in the *Shuoguzhuan* it also has LI as “a big belly”. . . . [Translator’s note: Jack’s comments on the Human Body Chart at this point trail off into a series of dots. I guess he means that this is still a loose area, because LI is already anomalous in the “after heaven” arrangement of QHJ. Maybe some comments are missing. KUN as the mother placed over the chest might do well as the heart (and breasts?), and then LI is the big belly, perhaps also suggesting the idea of pregnancy.]

Section 25, The Heavenly Stems and the Trigrams



天干與卦 The Heavenly Stems and the Trigrams

乾甲壬	QIAN:	<i>jia, ren</i>
坤乙癸	KUN:	<i>yi, kui</i>
艮丙	GEN:	<i>bing</i>
兌丁	DUI:	<i>ding</i>
癸戊	LAO:	<i>wu</i>
羅己	LUO:	<i>ji</i>

震庚	ZHEN:	<i>geng</i>
巽辛	XUN:	<i>xin</i>

The origins of China's use of the Heavenly Stems and Earthly Branches method (abbreviated as stems and branches *ganzhi* 干支) to track days began very early. At least we can trace it back to the Shang dynasty. The fact is we can see the use of the *ganzhi* in the oracle bone texts.

Regarding the relationship in the QHJ between the hexagram lines and the *ganzhi*, in addition to this section (The Heavenly Stems and the Trigrams), there is also Section 27 "The Earthly Branches and the Trigrams" as well as Section 28, "The Earthly Branches and the Lines".

This clearly is all connected to divination about time. As for the divination method for "time" in the bamboo strips, there are also many place that mention it:

- Section 9: As for blame
- Section 10: As for healing
- Section 11: As for rain,
- Section 18: As for divining about intentions,
- Section 23: As for results,

Here the question is, in the images of the trigrams or the images of the lines, how do we see the *ganzhi*? There are no concrete examples from which to know.

However, regarding this chart one point worth mentioning is that the correlation of the Heavenly Stems with the trigrams completely agrees with Jing Fang's 京房 *Na-jia* 納甲. His *Na-jia* is according to father and mother (QIAN and KUN), youngest son and youngest daughter (GEN and DUI), middle son and middle daughter (KAN and LI), eldest son and eldest daughter (ZHEN and XUN), and the father and mother (QIAN and KUN) -- distributing among them *jia, yi, bing, ding, wu, ji, geng, xin, ren, and kui* [in order with *ren* and *kui* wrapping back around to QIAN and KUN.]

Another point worthy of attention is that in the *Zhouyi* there are [the statements] "Before *jia* three days, after *jia* three days" and "before *geng* three days, after *geng* three days." Other than this there are no trigram images related to dates. From these two examples it seems to reveal that with regard to divination decisions about dates the *Zhouyi* seems to only take the Heavenly Stems and does not use the Earthly Branches. Whether it is like this in the QHJ, we do not know.

Section 26, "Spiritual Tendencies" Sui 祟

[This section of the QHJ document that deals with "Spiritual Tendencies" is very important for understanding the divination method as well as the way trigrams and

hexagrams were interpreted in this previously lost “Guicangyi” (GCY) tradition that we have now fortuitously begun to recover. The DNs 4, 5, 8, and 9 are the less probable outcomes of the stalk sorting process (6 and 7 being the most probable: 20 out of 32, or 62.5%). In this tradition the less probable DNs therefore represented the possibility of “negative” situations including death as an extreme case. Of course, death is not really a negative situation. Because it is a natural part of life and does not require divination, it is inevitable for anyone enjoying a physical body. However, human life being what it is, people by instinct have a strong bias to life and against death. Hence, most people resist the possibility of things happening that would threaten an ongoing healthy and prosperous life. Nevertheless, it is just such problems in life that inspire people to consult the stalks. So there is a wonderful irony in the whole notion of divination. This section gives us lots of clues to understanding how people in the Warring States period -- a time when continuance of life, health, and prosperity was often not so certain, interpreted the occurrence of DNs 4, 5, 8, and 9. Four of the six DNs tended to be taken as negative. Yet, the pairing of the initial and outcome hexagrams indicates that negative influences often tended to get worked out so that there was a return to stability. The negative DNs almost always stabilized into 6’s or 7’s in the outcome hexagram, suggesting that a person usually could find ways to handle a problematic situation. (Assuming we are interpreting the reading of hexagram pairs correctly!) The example pairs also show that initial lines tended to change with high frequency between *yin* and *yang* (even and odd) during the shift from initial to outcome hexagrams. So the determination of which lines changed was by a different method than the determination of the initial hexagram’s DNs. At the end of the document in the very last line of the work is a major clue as to how the diviner decided which lines would change. Although he does not mention this clue, Jack has presented an excellent initial theory about this determination in his article “Resolving the Mystery of the Numerical Hexagrams in the Qinghuajian ‘Divination Method’” *Qinghuajian “Shifa” shuzigua jiemi* 清華簡《筮法》數字卦解密(<http://www.eee-learning.com/article/3650>). I have translated much of that article in the context of my own article in English that comments on Jack’s theory and makes further suggestions and begins the process of exploring possible links between the QHJ materials and the game and divination phenomenon called *Liubo* that also developed during the Warring States period: *A Theory of the Qinghuajian (V.4) “Divination Method”*, which is included after my translation and comments on the Jack’s discussion of the QHJ volume 4 document as the remainder of this book.]



軌崇：屯五滅宗，九乃山。肴乃父之不葬死。莫，屯乃室，中乃父。

坤崇：門行，屯乃母，八乃奴，以死，乃西祭。四乃縊者。

艮崇：隸，九乃虞，五乃槐^馘。

兌崇：女子大面端齣死。長女為妾而死。

巽崇：風長殤，五伏劍者。九戊虞，四縊者。一四一五，乃辜者。

羅崇：熱溺者。四縊者。一四一五，長女殤。二五夾四。辜者。

震崇：日出，東方，食日，監天。昃日天，莫日，雨市。五乃狂者，九乃戶。

巽崇：字殤。五八乃巫。九粒茲子。四非狂乃縊者。

夫天之道，男勝女，眾勝寡。

Comments

Sui 崇: The *Shuowen* says, “it is a spiritual disaster; from *shi* 示 and from *chu* 出.” Duan Yu-cai’s commentary says, “**The Phonetic Description of All the Sutras**, *Shi Xuan-ying zhong jing* 釋玄應衆經 says, “It means ghosts and spirits create disasters.”

[Translator’s note: Shi Xuan-ying 釋玄應 was a Tang dynasty monk and a student of Shi Xuan-zang 釋玄奘 who journeyed to India and brought Buddhist texts back to China for translation. Xuan-ying worked on the translation project and wrote a work usually called 玄應《衆經音義》or 一切經音義 that explained the pronunciation of words used in the sutras. On page 517 of the (CBETA) <http://www.cbeta.org> online edition of that work Xuan-ying cites the *Shuowen* definition of *sui* (see above) and then adds 謂鬼神作災禍也. “It means ghosts and spirits creating a disaster.” The *Shuowen* does not mention ghosts. Interestingly, Xuan-ying also cites the *Guicang* on the word *sui*: “歸藏云崇在司命也. *Guicang* says, “*sui* is in charge of destiny.” This tells us *sui* was a technical term in the *Guicang* tradition and had to do with managing one’s destiny. Most of the *sui* influences involve events that most people consider very negative and do not wish to happen. It is important to be aware that such negative events are outward expressions in the environment of an individual’s own thoughts and actions. The “spirits” are merely the mechanism that extends 出 and exhibits 示 the influence of a person’s behavior to the external world. The word 示 is originally the placing of an offering on an altar or dolmen. This is a symbolic ritual physical manifestation of a spiritual intent and becomes the semantic root for the whole class of words related to spiritual and religious ideas. The reality is that every thought, word, and action is an expression of our local individual consciousness as it shapes our physical world. In that sense it is a *shi* 示 offering. The individual then physically experiences the full value of that “offering” and may find that it does not fit his idea of what he prefers. Then it gets labeled as “negative” or evil, which does no more than express the inner conflict of the person’s own unaligned intentions. Awareness of this principle is vital to understanding how the QHJ (GCY) divination system worked. The proper purpose of divination was to help a person see areas where problems were caused by conflicted thoughts and actions so that

the person could manage life more effectively. This section of the QHJ is long and complex. It provides detailed information about the interpretations of the DNs 4, 5, 8, and 9. The GCY system did not primarily emphasize the numerical value of the DN as a determinant of change. All DNs in initial hexagrams could change under appropriate circumstances. The DNs 4, 5, 8, and 9 were less probable, and usually changed into a 6 or a 7. Negative events tend to be chaotic, stressful, and rapidly evolving. Thus they are less stable and tend to shift into a more probable state such as 6 or 7. Thus 4, 5, 8, and 9 in an initial hexagram tended to be interpreted as tendencies to negativity. Usually they passed into a more stable condition (6 or 7), but in certain cases they would continue into the outcome hexagram. The calligraphy of the character deciphered as 崇 is simplified on the bamboo strips so that it looks very much like 米 and might actually be a simplified form of 迷 mi (confused, lost, unable to decide) to describe DNs 4, 5, 8, and 9 that have wandered off the Path of the Mean (6 and 7). I will usually call *sui* by its own tag (*sui*) throughout this discussion, but also sometimes translate it as mischief when it specifically refers to the influence of a specific “spirit”. The reader has to understand that the mischief is really done by each person to himself or herself, and the spirits are externalized projections of unaligned beliefs, good ones being desirable beliefs and bad ones being undesirable beliefs about and interpretations of life experiences.]

The examples in this section are about using the Eight Trigrams to divine what kind of ghost or spirit is causing a negative influence or what kind of disaster might a ghost or spirit be about to bring down on us. These inauspicious images are also what Spirits give to the diviner of stalks as a punishment [for the diviner’s own negative and conflicted thoughts and actions that are unaligned with the smooth flow of nature]. In the document there are many other places that may relate to the Zhou dynasty Seven [Household] Spirits [door 門神, window 窗神, foundation or room center 中霽神 *zhongliushen*, stove 灶神, pathway 行神, bathroom 廁所神, and bed 床母神] – [for the emperor there were] mountain spirits (山厲 or 龍神), rooms (地基主中霽神 *dijizhu zhongliushen*), National Gates (國門) [a *guomen* may be the entrance to a large city state – see more details below], national roadways (國行), and windows [窗神]. Zheng Xuan’s commentary says, “Small spirits live among people and are in charge of observing small errors about which they make contingent reports.” Therefore “Spiritual Tendencies” discusses how to divine about those little spirits that live among people and cause spiritual tendencies.

QIAN’s Sui

軟崇：屯五滅宗，九乃山。肴乃父之不葬死。莫，屯乃室，中乃父。

QIAN’s Sui: All 5’s [in a trigram] wipes out the clan, and 9 is a mountain. If the lines are mixed, then the father will die unburied. In evening, if pure, then family. Middle is then the father.

The image of evil influence for QIAN trigram is that if all three lines are 5, then it will wipe out the clan. If a 9 appears, then the creator of evil influence is the

mountain spirit, and it is appropriate to make a sacrifice to the mountain spirit. If it is 9 and 5 mixed, then the father will die and be without a place of burial. If the divination inquiry is at night and the DNs are pure (for example all 5, all 7, or all 9), that represents the family members (or that the creator of evil influence is within the family). The middle line represents the father.

屯五滅宗: *zhun* 屯 = *chun* 純 [pure, all]. If all 5's then clan wiped out. The editor punctuates it as “All and 5, wipes out the clan.” He explains “pure” as all three lines are “1” (i.e. 7), and he believes that if all three lines are 1 or have a 5, then the clan will be wiped out. After detailed analysis of this viewpoint one will discover that it is not reasonable. The QHJ divination method regarding divination decisions usually relates to the DNs. Here the only DNs mentioned are 9 and 5, but there is no mention of 1 (7). If we read again Section 29, “Omens of the Lines”, we can discover that the DNs 1 and 6 are never used. Only 4, 5, 8, and 9 are used. Therefore, the two numbers other than (1) that are discussed in [the passage on] the spiritual tendencies for QIAN are the symbolic meanings of 5 and 9 appearing in the QIAN trigram. If they are all 5, this is the image of the clan wiped out, because “If all, then the family”. If the DNs are “pure”, then they are all three the same number, such as 555 or 999 which indicates “family members (*shi* 室 is household). The DN 5 may be the image of death. Therefore when the omen of a trigram with all 5's appears, that is an omen for wiping out of the clan. [In traditional China responsibility was extended from the individual to include the clan, so if a family member committed some socially unacceptable act, the whole family up to 9 generations could be held responsible and punished even with the death penalty. One reason for this was to avoid the possibility of a vendetta of vengeance carried on by survivors. The intention was that family members would feel “responsible” to put pressure on each other to stay in line with social and political norms. The general result was a fear-based political system. Changing lines from the initial to the outcome hexagrams may afford the possibility of mitigating the circumstances. In any case all members of a clan eventually die, it just depends on what the circumstances may be.]

九乃山: If a 9 appears in the DNs, then the negative influence is from a mountain spirit, and it is appropriate to sacrifice to the mountain spirit (*Liji* 厲祭). **The Record of Rites** *Liji, jitong* 禮記·祭統 on the subject of the “Seven Venerable Spirits” (七祀 *qisi*), Zheng Xuan commentary says, “For mountains it is the Li 厲.” In this section the Seven Spirits are discussed. Therefore we deduce that “mountain” indicates the *Li* of the Seven Venerable Spirits, which is to make sacrifice to the mountain spirit.

肴乃父之不葬死: *yao* 肴 equates with *xiao* 淆 and means mixed or confused. It indicates that the DNs are a mixture of 9 and 5. When the DNs 5 and 9 appear, it is always an inauspicious sign; 5 is death, and 9 is the mountain spirit making mischief. When 9 and 5 appear at the same time mixed together, then it is the image of the father dying with no place for burial.

莫，屯乃室，中乃父：Mu 莫 is mu 暮, night and indicates asking the stalks at night. Shi 室 has two meanings. One indicates a household or family members; the

other indicates the interior of a room. 屯乃室 is 純乃室. The meaning indicates that if the DNs are all alike, that indicates a sign that the whole family or family members has a calamity. Or it indicates that a ghost or spirit within the house (inside the rooms) is making mischief. Because the DNs are all identical and represent the family members, and 5 is the sign of death, therefore all 5's is an image of the clan being wiped out. The meaning of 中乃父 indicates the sense of mixture in it or indicates the sense of being in the middle. If the DNs are not all identical but merely appear in among the numbers, then what it symbolizes is that the misfortune should only be for the father alone, because QIAN is the father. The editor reads this passage as “莫，屯乃室中，乃父. He takes it that 屯 is a pure trigram with all three lines 1 [that is, 7]. “Within the room” is the *zhongliu* 中霽 among the 5 *si* 祀, and is the chief spirit of the household. Because further on under 「坤崇」 there is “Gate and Pathway”, which is the National Gate and National Road, that viewpoint also is worth a reference, but the style of its reading method is not very natural. The two characters 乃父 are also hard to explain. The 「厲」 ("mountain") of the first part and the “room” *zhongliu* (中霽), gate (國門), and pathway (國行), as well as the later passage that says “window” all belongs to the seven [household] spirits of Zhou times or the five [household] spirits of Yin-Shang [times] (window is not in the five spirits). [*li* 厲 usually means fierce or severe and derives from the sting of a scorpion together with a block of stone, suggesting a whetstone 礪石 or sharpening a tool. By extension it comes to mean danger or trouble. This character also can represent the ghost (i.e., a hurtful memory) of an ancestor who died under unfortunate circumstances and sometimes is considered an "evil" ghost.] Matching the “Trigram Position Chart” to the “Four Positions Chart”, QIAN's position is in the place of the “room”. Thus QIAN's *sui* management in the room is to sacrifice to the spirit within the room [the chief household spirit].

KUN's Sui

坤崇：門行，屯乃母，八乃奴，以死，乃西祭。四乃縊者。

Trigram KUN's image of spiritual tendencies is related to the ghosts and spirits of gates (National Gates [border gates] or City Gates) and roads. If the DNs are all the same [6], then the spiritual tendency is in the mother. If you have 8, then the mischief is with a servant, but you can still die from this, so it is appropriate to make a ritual offering to the west. If the DN 4 appears, then it governs death by hanging [or strangulation].

門行：A ritual offering to the spirit of a National Gate [Border Entry Point] (City Gate) and/or a ritual offering to the spirit of a roadway. If there is the sign of KUN mischief (a ghost or spirit inciting a disaster), you can carry out an offering to the gate or roadway. The **Record of Rites**, [chapter 23] “Method of Making Offerings” says [I follow Legge's translation here with my clarifications in brackets]: “The king, for all the people, appointed (seven altars for) the seven sacrifices:--one to the superintendent of the lot [destiny]; one in the central court [中霽], (for the admission of light and the rain from the roofs); one at the gates of the city wall; one in the roads leading from the city; one for the [泰厲] discontented ghosts of kings

who had died without posterity; one for the guardian of the door [戶 = door or window]; and one for the guardian of the furnace [竈 zao is also the kitchen stove as well as heating appliance]. He also had seven corresponding altars for himself.

"A feudal prince, for his state, appointed (five altars for) the five sacrifices:--one for the superintendent of the lot; one in the central court, for the admission of light and rain; one at the gates of the city wall; one in the roads leading from the city; one for the discontented ghosts of princes [公厲] who had died without posterity. He also had five corresponding altars for himself.

A great officer appointed (three altars for) the three sacrifices:--one for the discontented ghosts of his predecessors who had died without posterity [族厲]; one at the gates of his city; and one on the roads leading from it."

Zheng Kang-cheng 鄭康成 [i.e., 鄭玄] comments on the Seven Sacrifices: "This is not for the Great Spirit to which one prays for a response regarding a great business. Minor spirits live among the people and are in charge of observing small mistakes about which they make contingent reports." He also cites the *Ming-Tang Yue-ling* 明堂月令 [Monthly Regulations for the Chamber of Light]: "In Spring the offering is to the window, commemorating the spleen; in Summer the offering is to the stove, commemorating the lungs; in the center the offering is to the *zhongliu*, commemorating the heart; in Fall the offering is to the doorway [gate], commemorating the liver; and in the Winter the offering is to the roadway, commemorating the kidneys." According to the "Trigram Position Chart" center is KUN. It dwells in the Southwest and is offered westward. We take the KUN trigram's Southwest [position] in the Trigram Position Chart and see how it matches to the Four Positions Chart. KUN is "the position of the gate", so the offering is to the spirit of the National Gate.

屯乃母，八乃奴，以死，乃西祭: If you encounter an omen of all identical DNs, then the inauspicious prognostication is for the mother. [The text does not say "inauspicious", only that it is for the mother. It depends on the DN.] If the DN 8 appears, the misfortune is in the servant. This is an omen of death. You can resolve it by making a westward offering. The westward offering as mentioned before, is for gates and roadways. The travel *xing* 行 offering is to state roads. Kong Ying-da comments: "So-called state roads are roadway spirits to the west outside state gates." The editor believes that "pure" means the image of all 6's. 「八乃奴以死」 means that the man is *nu* 奴 (*ru* 汝) [you] and you are the one to die. This explanation is rather strange. [A 4 or an 8 would be inauspicious, and all 4's or all 8's would be very inauspicious.]

四乃縊者: If the DN 4 appears, then it is an omen of death by hanging. Another possible explanation is that perhaps 縊 [hanging] is a writing for 「益」 [increase], but KUN's *sui* is more serious. In the LAO *sui* and the LUO *sui* they have "4 is a hanged one". Clearly the DN 4 is an omen of hanging.

GEN's Sui

艮崇：隸，九乃虜，五乃槐、馘。

隸：通隸，僕人、僕隸。Li [scribe = a hand grasping a writing brush] equates with 隸 [a scribe or subordinate]. It is a servant or amanuensis, and indicates that when one gets GEN trigram, the *sui* is an amanuensis. The editor believes that 隸 equates with 殛 *yi*, sometimes written 殛 *si*. The *Shuowen* says, “*Yi* 殛 is 瘞 *yi*, [to bury, forfeit, sacrifice, or surrender]. Duan’s commentary, says, “瘞 is 幽薶 *youmai* [to bury in a secluded place?]”. **The Rites for Burying a Scholar**, *Shisangli* 士喪禮 has “to dig and bury” 「掘殛」. The commentary says, “*yi* 殛 is a trench for burying a coffin. Coffins in a trench for collecting corpses there is what is called a funeral. Burial trenches are what are used at funerals, so that character is a secondary component of a funeral.”

九乃虜: If the DN number 9 appears, then the mischief is caused by a big pig. *Ju* 虜 is a big pig. The *Shuowen* says, “It fights tangling its tusks, from *shi* 豕 and *hu* 虜 [contraction of *hu* 虎] a boar and a tiger, i.e., the tangled tussling of a boar and a tiger. It is read like *ji* 薶 in *jirucao*. Sima Xiangru 司馬香如 says, “*Ju* is a kind of huge 封 hog. One saying is that it is a tiger with two feet upraised.” *Hu* 虜 is the tiger’s stripe, and anything with tiger stripes is from the *hu* 虜 radical. From this we can deduce that a *ju* is a pig with tiger stripes or it is a fierce boar. *Feng* 封 is big, so a *fengju* is a big pig, and the sense is a fierce and large pig [boar].

Ba 馘 equates with *ba* 魃 and is a drought demon *han-gui* 旱鬼. The *Odes*, [*Daya*, Decade of Tang], *Yunhan* 雲漢, “The drought is too great, mountains are bald and rivers are dry. Drought demons torture us, like a blazing inferno. My heart fears this heat, and is smoked up with worries.” The *Zhengyi* [edition] explains, “A *ba* is a drought spirit.” The commentary says, “Since the drought has harmed the mountains and streams, its vapors spawn drought demons that increase the damage. The grasses and trees are dried to a crisp, like seeing torches.” The Rites of Zhou [*Zhouli*] has “the tribe of red *Ba*”, otherwise written as “the red drought demon tribe”. [*Shuowen* says,] “The Red *Ba* tribe [fire ants?] is in charge of getting rid of pests in walls and rooms. Use charred clams to attack them, and spray [lime?] powder to poison them.” The commentary says, “The red *Ba* tribe in in charge of getting rid of bugs and pests from buried things. Now we do not indicate the pest’s name, we straight out call it, stuff to “rid the walls and rooms”. Because the pests are buried and not seen by people, so we don’t indicate the bug, but just the place where they hide in the wall or room.”

五乃槐、馘：If the DN 5 appears, then the love tree and a drought demon are causing the mischief. [I guess this is the drought of unrequited love – a fairly poetic description.]

DUI's Sui

兌崇：女子大面、端，虢死，長女為妾而死。

女子大面、端，虢死：If a woman has a big face and a big forehead, it scares to death. *Mian* 面 is face. The face is large. *Duan* 端 equates with *duan* 耑 and is a forehead. The *Shuowen*: “Duan is the front top part 題 of something just born. The upper image generates a shape, and the lower image is its root.” Duan’s commentary says, “The *ti* 題 is the forehead. In the human body the forehead gathers at the top. The part of something that is first seen is the forehead. The ancient *faduan* 發端 character was written like this, but now *duan* 端 is popular and 耑 is abandoned, but we often use 耑 for 專. The *Zhouli* says, “*Qingshi jixia* 磬氏已下, then rub its *duan*” [?] is *duan*’s original meaning. *Xi* 虢 is the appearance of fear; 虢死 is scared to death.

長女為妾而死。The oldest daughter becomes a concubine and dies.

[It is unfortunate that the author does not give us any clues about the interpretation of DNs 4, 5, 8, and 9 with regard to the lines of this trigram. It is also interesting that the text here seems to refer to the oldest daughter, but the trigram is about the youngest daughter. The notes on this trigram are far too brief and cryptic to get a clear idea.]

LAO's Sui

癸崇：風，長殤，五伏劍者。九戊虞，四縊者。一四一五，乃辜者。

風，長殤，五伏劍者：The trigram LAO has Feng Bo 風伯 [Lord of Wind] as the chief cause of mischief. There is the omen of long-lasting mourning. If the DN 5 appears, then there is the omen of death by ambushing swords. Wind, indicates that wind is making mischief. It may indicate Feng Bo, juxtaposing with Rain Army 「雨市」 (雨師) under ZHEN *sui*. Long lasting mourning: when someone dies at 16-19 years old before reaching the age of maturity, he has a long-lasting mourning. This does not discuss men and women. The editor explains “long lasting mourning” as “an elder son mourning”, which is not correct. One who dies before coming of age has a “mourning”. Furthermore they take the size of the age at death to divide into long mourning, medium mourning, and lower mourning which is mourning without mourning clothes. One who is already almost of age and dies has a long mourning. One whose age is slightly less has a “medium mourning”. One who is even smaller has a small mourning. An infant is unaccountable for a mourning and no mourning clothes are worn. The **Record of Rites** [*Liji, Tan-gong*] says, “The people of Zhou buried those who died between 16 and 19 in the [inner and outer] coffins of Yin; those who died between 12 and 15 or between 8 and 11 in the brick enclosures of Xia; and those who died (still younger), for whom no mourning is worn, in the earthenware enclosures of the time of the lord of Yu. [*Liji* translation following Legge]. The *Yin-yi* 音義 says, “From 16 to 19 is a long-

lasting mourning. From 12 to 15 is a medium mourning. From 8 years to 11 is a lower mourning. For anyone 7 years or younger there is no mourning clothes. For one who lived less than three months there is no mourning.” The *Shuowen* says, “*Shang* 殤 is mourning [for a minor]. A person who dies at from 19 to 16 has a long such mourning. He who dies at from 15 to 12 has a medium such mourning, and he who dies at from 11 to 8 years has a lower such mourning. “ Duan, commentary says, “See the chapter on “Funereal Garments”. Zheng [Xuan] says, “a male or female who dies before cap and pins can have a minor mourning.”

九戊虞：If the DN 9 appears, this is a male 戊 large domesticated 種 pig spirit making mischief. I suspect that *wu* 戊 is *mu* 牡, the male sex. We should take *zhong* 種 to be a domesticated male, like a *zhongma*, *zhongniu*, *zhongzhu* [domesticated stallion, domesticated bull, or domesticated boar]. In Section 3, “Progress” there are the parallel phrases: “If early in the month is all female 牝, then banquet.” And “If late in the month is all *wu* 戊, then also banquet.” From this we deduce that “all female” and “all *wu*” implies all female and all male 牡. *Ju* is a large and fierce pig. In GEN’s *sui* there also is “If 9, then fierce pig” 九乃虞. *Hu* is the tiger’s stripes. Anything that has tiger-like stripes is described by *hu* 虎. *Hu* also represents fierce. From this we can deduce that the pig is a fierce pig with tiger stripes.

四縊者：If the DN 4 appears, then it has the omen of death by hanging. KUN’s *sui* has “Four is then one who is hanged.” LUO’s *sui* also has “Four is a hanged one.” Four is the omen of death by hanging.

一四一五，乃辜者：If the DN appears as one 4 and one 5, this is a criminal. *Gu* 辜 is *zui* 「罪」 [a crime] or something blameworthy. *Gu* in the original [bamboo strip] text is written “*dai gu*” 歹占. [Jack writes “*dai zhan* 占”, but from the bamboo strip the character looks to me like *gu* 古. So the left side is the radical for “bad”, and the right side is the phonetic component *gu*. The modern character also has the phonetic *gu*.] The *Shuowen* says, “*gu* 辜 is *zui* 辜.” “The ancient form of *gu* was from *si* 死 [death].” [Note the *dai* 歹 radical in *si* 死 indicating that people feel death is bad.] *Zui* 辜 is a variant of *zui* 罪. Duan’s commentary says, “Note: *Gu* was originally a very severe crime. By extension any *zui* [wrongdoing] is called *gu*.” So 4 is an omen of hanging, and 5 is an omen of death (QIAN’s *sui* has “All 5’s wipes out the clan.” So one 4 and one 5 is an omen of wrongdoing. In LUO’s *sui* “two 5’s sandwiching a 4 is a criminal.” [The use of the number “1” as a numeral in a sentence (弑) of the text is written completely different from the “1” that is used as a DN (一) and really is a shorthand form of 7 (七). In the text the number 1 is written in the formal orthography (弑).]

LUO's Sui

羅崇：熱溺者，四縊者。一四一五，長女殤。二五夾四，辜者。

熱溺者，四縊者：Fire and water make mischief. Someone is either burned to death or drowned to death. The DN 4 is death by hanging.

一四一五，長女殤：If a DN of one 4 or one 5 appears, then there is an older daughter who is not yet mature and dies. The longer mourning for a minor who dies is 16 to 19 years. An older daughter mourning is for an older daughter who dies before reaching her majority.

二五夾四，辜者：Two 5's sandwiching a 4 is a trigram generated from "545". This is an omen of wrongdoing.

ZHEN's Sui

震崇：日出，東方。食日，監天。昃日，天莫日，雨帀。五乃狂者，九乃戶。

日出，東方：If you inquire of the stalks at dawn, then this is the East Direction spirit making mischief. Dawn is the time of morning. It is about at the time of 卯 *mao* [between 5 and 7 a.m.] You may refer to "Chart of the Sun Moving through 12 Positions" [<http://www.eee-learning.com/book/2543>].

食日，監天：If you are inquiring of the stalks after an eclipse 食日, then there is a cloud vapor covering the sun [spirit] causing mischief. For an eclipse, during the eclipse is equivalent to the *chen* 辰 period [between 7 and 9 a.m.] of a day. You may refer to "Chart of the Sun Moving through 12 Positions" [<http://www.eee-learning.com/book/2543>]. Supervisor of the Sky 監天 [jiantian] is cloudy vapors covering the sun and the area surrounding the sun produces a crown-like halo. The **Rites of Zhou** [Spring Offices 春官·眡祲] says, "The One Who Watches for Negative Influences [Shijin 眡祲] is in charge of the method of the Ten Luminosities to observe good or bad omens, in order to ascertain what is auspicious or inauspicious."

1 is *jin* 祲 [conflicting *yin* and *yang*]; 2 is *xiang* 象, omens [such as a red bird]; 3 is *xi* 釳 [the vapors around the edge of the sun glittering brightly]; 4 is *jian* 監 [the clouds and vapors draw near the sun]; 5 is *an* 闇 [darkening during a solar eclipse]; 6 is *meng* 瞢 [sun and moon obscured, giving no light]; 7 is *mi* 彌 [a white rainbow confuses the sky]; 8 is *xu* 敘 [a strange sequence of clouds, like a mountain above the sun]; 9 is *ji* 濟 [rising vapors]; 10 is *xiang* 想 [a bright light with mixed vapors that seem to make shapes]. Zheng's commentary says "*jian* is clouds and vapors drawing near the sun." "*Jian* is jade ornaments on a crown."

昃日，天莫日，雨帀：If you are inquiring of the stalks at sunset or ask the stalks when the sky is already dark, [and inauspicious DNs appear,] then it is the Rain Army [spirit]

making mischief. The *Shuowen* says, “Ze 昃 [sunset] is when the sun is in the west. It is to one side.” After noontime the sun is slanted to one side and that is a setting sun. *Mo* 莫 is *mu* 暮 evening when the sky is dark. 「天莫日」 is when the sky is dark. 雨市 is 雨師. 市 is the ancient character for 師.

五乃狂者，九乃戶：[If 5, then a crazy one. If 9, then window/door.] If the DN 5 appears, that is an omen of insanity. If DN 9 appears, then it is the door and window spirit making mischief and it is appropriate to make an offering to the door and window spirit. *Hu* 戶 originally refers to a single-leaf door and is different from *men* 門, the double-leafed door. In ancient times they believed that in life ghosts and spirits were everywhere. The gates, doors and windows of a home were also like that, so to avoid these spirits from making mischief, there were offerings for the gate and offerings for the doors and windows. Gates and doors/windows were both part of the Seven Offerings. “The Monthly Ordinances for the Bright Hall” 明堂月令 says, “In Spring one makes offerings to the doors and windows, and spleen is primary in the offering.” ZHEN is in the East and belongs to Spring.

XUN’s Sui

巽崇：字殤，五八乃巫。九粒茲子，四非狂乃縊者。

字殤：To give birth to a son and mourn [a stillborn]. *Zi* 字 is to give birth, nurture, to produce a son. The *Shuowen* says, “*Zi* 字 is to suckle.” Duan comments: “When humans and birds give birth to offspring it is called suckling. For animals it is called calving.”

五八乃巫：If the DNs 5 and 8 appear, then it is sorcery making mischief.

九粒茲子：If the DN 9 appears, then it is a Lamu 粒木 [plant fracturing spirit] making mischief. *Zizi* 茲子 has a calamity. The editor believes that *zizi* perhaps is 孳子 [nurturing a child?]. It is not clear what it means. The *Shuowen* says, “Plants in abundance, from *cao* 艸 [grass] plus the simplified *zi* 茲 as a phonetic.” Duan comments: “The Odes, *Xiaoya* [常棣] says “兄也永歎 *Xiong ye yong tan* [They just let out long sighs.] Mao says, “*Xiong* 兄 is *zi* 茲.” Mr. Dai 戴 [Dai Zhen 戴震 (1723-1777)] says (*Mao-Zheng Shi Kaozheng* 毛鄭詩考正), “*Zi* 茲 is what is now written as *zi* 滋. The *Shuowen* says under the character *zi* 茲, “Plants much increase. The character *zi* is explained as *yi* 益 [increase]. Wei [韋昭 (204年—273年)] in his comments on the *Guoyu* 國語 says, “*Xiong* 兄 is *yi* 益 [increase]. The sense of the ode is that brothers can not help each other, and so in vain they just go on with long sighs.” Note: In [Odes] *Daya*, [大雅 *Zhaomin* 召旻] has 職兄斯引 [This situation keeps on extending] and the commentary says that *xiong* 兄 is *zi* 茲. [Just to add another wrinkle, I have an edition of the Odes that says the character 兄 in these places is to be read as *kuang* 況. In the first case it means something like “and moreover” 況且. In the second case it probably means something like “situation”

情況。 In any case the gist of the ode is clear. As for how to translate the QHJ phrase, I tentatively suggest something like this: If DN 9 appears, it is a fracturing spirit 粒 causing injury to this child 茲子。 The character *zi* most commonly just means “this”. A 9 is a La spirit on/in this child.]

四非狂乃縊者： If the DN 4 appears, if it is not madness, then it is death by hanging. Since 4 is the omen of death by hanging [execution or more likely suicide], among the *sui* there are numerous places that take 4 as the omen of death. KUN’s *sui* has “4 , then hanging” , and LAO’s *sui* and LUO’s *sui* both have “4 is the hanged one”.

夫天之道，男勝女，眾勝寡。

The way of heaven is that male overcomes female, and the multitude overcomes the individual. [In the *Zhouyi Xici* B4 analysis of trigrams the fewest lines dominate. The QHJ viewpoint is that of raw forceful power.]

Section 27, “The Earthly Branches and the Trigrams”



The Earthly Branches and the Trigrams

ZHEN:	<i>zi</i>	<i>wu</i>
XUN:	<i>chou</i>	<i>wei</i>
LAO:	<i>yin</i>	<i>shen</i>
LUO:	<i>mao</i>	<i>you</i>
GEN:	<i>chen</i>	<i>xu</i>
DUI:	<i>si</i>	<i>hai</i>

QIAN and KUN among the eight canonical trigrams have a special meaning. In “The Heavenly Stems and the Trigrams” QIAN is *jia* and *ren*, while KUN is *yi* and *kui*. The

other trigrams all only stand for a single Heavenly Stem. In the Earthly Branches QIAN and KUN are not included. The other six trigrams each receive two Earthly Branches.

Section 28, The Earthly Branches and the Lines



9:	<i>zi</i>	<i>wu</i>
8:	<i>chou</i>	<i>wei</i>
7:	<i>yin</i>	<i>shen</i>
6:	<i>mao</i>	<i>you</i>
5:	<i>chen</i>	<i>xu</i>
4:	<i>si</i>	<i>hai</i>

In the QHJ there are six special DNs (divination numbers): 1, 4, 5, 6, 8, and 9.

Among these DNs 1 and 6 have special meaning. In the section on line images [Section 29] only the four DNs 4, 5, 8, and 9 have images. From the section on “Spiritual Tendencies” [26] we can also see this kind of principle.

Aside from this, 1 clearly does not stand for “1” as in 1, 2, 3, 4, but is “7”. We know so from this table and from the assignment of trigram images for the phrases “Inner overcomes outer” and “Outer overcomes inner” in Section 16, “Limiting Warfare”.

However, in this table we have an example with the all six DNs fully applied. If we take the 12 Earthly Branches and distribute them to the DNs, the six DNs fully used actually make a comparatively good method of nicknaming them. If you only use 4 DNs, then each DN must have 3 Earthly Branches distributed to it and the divination results are a bit too crude.

Section 29, Omens of the Lines



凡肴象，八為風，為水，為言，為飛鳥，為腫脹，為魚，為權迴，在上為醪，下為汰。

As for the omens of the lines, 8 is wind, water, words, flying birds, swelling growths, fish, and can-like containers. In upper position it is mash, in lower position it is a wash.

五象為天，為日，為貴人，為兵，為血，為車，為方，為憂、懼，為<言癸>。

The omens of 5 are heaven, the sun, a noble, a soldier, blood, vehicle, direction, concern, fear, and (words of disagreement).

九象為大獸，為木，為備戒，為首，為足，為它，為它，為曲，為玦，為弓，琥、璜。

The omens of 9 are a big animal, a tree, equipment, head, foot, snake, [erroneous repetition of snake], bent, slotted, bow, hu, and huang.

四之象為地，為圓，為豉，為耳，為環，為腫，為雪，為露，為霰。

The omens of 4 are earth, round, drum, ear, ring, swollen, snow, dew, and sleet.

凡肴，奴大奴少，作於上，外又吝。作於下，內又吝。上下皆作，邦有兵命，薦怪，風雨，日月又此。

As for the lines, whether big or small -- when written above, outside has a need of caution. When written below, inside has a need of caution. If they appear above and below, the country has a command to arms, a fire disaster, wind and rain disasters, solar or lunar eclipse.

Comments:

肴 = 爻 *yao* [line of hexagram]. The images of the lines speak of the symbolic meanings that the DNs represent. The style of writing is quite similar to that of the Comments on the Trigrams *Shuoguzhuan* [in the *Zhouyi*]. Comparatively speaking the *Zhouyi* abandoned the DNs and emphasized the images of the trigrams. In the QHJ the omens of the lines of the DNs and the eight trigram images of the trigrams are operating together, however the meanings of the line omens are more important. Another major difference from the *Zhouyi* is that the *Zhouyi* divination method gets the DNs 6, 7, 8, and 9, and then brings ☯ to replace 9. In [the method] they only use the two DNs 9 (1) and 6, and they use them to symbolize *yin* and *yang* [in changing mode]. The QHJ is the opposite. In addition to the “1” standing for “7” and not being “9” they use the DNs 4, 5, 8, and 9, but they do not use 1 and 6. The images of lines discussed in this section only explain 4, 5, 8, and 9, and in the section on “*Sui* (Negative Influences)” it is the same, just discussing the images of evil spirits for the four DNs 4, 5, 8, and 9, with no mention of the line images for 1 and 6. The 1 and 6 are only used for presenting and representing the 8 trigrams. This clearly suggests they (1 and 6)

are used for representing odd and even or *yin* and *yang* and are not being used for making DNs. [I think what Jack means is that the function of the QHJ DNs is very different from that of the Zhouyi DNs. The former mainly uses 4, 5, 8, and 9 to point out problems.]

From the meanings symbolized by the four DNs it seems we can see the evolutionary process of the divination method from the Shang dynasty emphasis on prognosticating from numbers to the Zhou dynasty prognosticating from the trigrams. The meanings symbolized by these DNs seem to be the precursors of taking the imagery from the eight trigrams.

Quan-tong 權通: 通 was originally written with the 辵 radical. The document editors guess that it is 「罐筒」 *guan-tong* [a can-like container].

在上為醪，下為汰：8 on top is unfiltered cloudy wine. If it is on the bottom, then it is already filtered clear wine. The *Shuowen* says, “Lao 醪 is wine with liquid and mash.” *Tai* 汰 means [the dregs] are filtered out.

「五象為天...為方」「四之象為地，為圓」：Here “heaven is square and earth is round” is exactly the opposite from our “heaven is round and earth is square” of today. The *Shuoguzhuan* “QIAN is heaven, round” is also in line with “heaven is round and earth is square.”

它：蛇。Ta is she [snake]. *Shuowen* says, “Is is an “insect”, from insect, but long. Its shape is a wavy tail.. In ancient times [people] lived in the grass and feared it, so they would greet each other, “It is not that 它!” [i.e., a snake]. Anything that belonged to the class of “that” was from that 它.” “That” is just a snake. In ancient times people feared snakes, and when they went out, they were afraid to be bitten by a snake, so they would greet each other saying “Ah, you’re not that” as a way of greeting and expression that all is well.

壹：鼓。Gu is a drum. The *Shuowen* says, 壹 is to set up and see above.” Duan Yü-cai comments: “We call any musical instrument that has emptiness and is set vertically so that its top emerges and can be seen.” 壹 is a musical instrument that is set up on a stand like a drum 鼓. 壹 may also be interchangeable as 鼓 or 討.

霰：San is a blizzard, a big snowstorm. [Snow has already been mentioned, so perhaps “sleet” is a better definition.” In any case it is not a kind of weather that would deter a mailman, but could be a good bit uncomfortable.]

凡肴，奴大奴少，作於上，外又吝。作於下，內又吝。上下皆作，邦有兵命，鷹怪，風雨，日月又此：As for the lines, whether big or small -- when written above, outside has a need of caution. When written below, inside has a need of caution. If they

appear above and below, the country has the destiny of soldiering, a fire disaster, wind and rain disasters, solar or lunar eclipse.

奴 means 如 ru [if] , 或 , 或者 huò [either, or; perhaps].

又 you is the ancient writing of 「有」 you .

吝 : *lin* is to dislike and avoid, the same as the *Zhouyi* term *lin* in regret and avoid, and means there might be a disaster [so be careful to avoid it].

作於上、作於下、上下皆作 : 作 *zuo* should indicate that a DN appears, which is to say the DNs such as 4, 5, 8, and 9 activate. This is similar to what is discussed in the section on “Spiritual Tendencies”.

兵命 : *Bingming*. *Bing* is armaments. *Ming* is a command. *Bingming* is a command to arms, which suggests that the domestic situation is one of unrest. There are armaments and military affairs. The meaning is civil war.

鷹怪 *zhiguai* : The editor believes that *zhi* 鷹 interchanges with *xian* 燹, and 燹 is a conflagration. A conflagration monster is a fiery disaster.

日月又此 : The editors believe *ci* 此 is *shi* 食. 日月有食 is a solar eclipse or a lunar eclipse.



huang

Section 30, The 17 Destinies

凡十七命：曰果、曰至、曰高、曰死生、曰見、曰瘳、曰咎，曰男女、曰雨、曰取妻、曰戰、曰成、曰行、曰讎、曰旱 (齊)、曰崇。

The 17 Destinies are: Results, Arrival, Progress, Death and Life, Meetings, Healing, Blame, Male or Female [Births], Rainy [Weather], Marriage [Taking a Wife], War, Success, Travel, Negotiations, Dry [Clear Weather], and Spiritual Tendencies.

凡是，各當其卦，乃力占之。占之必力，卦乃不忒。

Each of these [divination topics] takes its [basic] hexagram (*kui* = *gua* 卦= 卦) [as its reading for the moment], and then you prognosticate from its "tubed" (*le*) [remainder sticks to get the changing hexagram], so the [basic] hexagram does not overbalance [the reading].

Comments:

高=享。卦=卦。力=扌。Xiang 高 is *xiang* 享 (to entertain with a banquet), [but here I think it takes a more general idea of developing a project or a negotiation, for which holding a dinner is an excellent procedure, taking *xiang* 享 as including the sense of *heng* 亨.] *Kui* [scraping] is *gua*. [*Kui* was probably a dialect pronunciation of *gua*. Actually, the old plastron divinations involved scraping an indentation in the plastron prior to the application of heat. This facilitated the cracking, but also could be skillfully done so as to guide the direction of the crack and thus skew the reading in a particular direction – a good reason for eventually shifting from plastronomy to the more certainly random tossing of milfoil stalks, bamboo strips, or other thin rods of plant material. The *gua* meant here is the basic hexagram that emerges from the first set of six DN's.] *Li* 力 is shorthand for *le* 扌] This strange character happens to be the technical term for the tube into which one deposited the “remainder” sticks after the sorting by fours was done. This piece of information unwraps for us a big mystery about the casting of milfoil to obtain hexagrams, and it supports the hypothesis of Frank that the “remainder” stalks after the sorting were used to determine whether a DN changed. This was necessary because in the old method the DN number itself did not tell you whether the hexagram lines changed or not. Later when the diviners began to use only the DN's 6, 7, 8, and 9, the system became much simpler. DN's 6 and 9 changed a line, and DN's 7 and 8 gave stable lines. I find it hard to imagine holding three or four sets of “remainders” between the fingers while also sorting the two bunches of sticks into little piles. The later system had only three sortings instead of five. But I still believe using bamboo tubes is a much simpler, relaxed, and more elegant way to divine, ☰ a process that should not be at all stressful.]

「命」 means to raise an inquiry or question. The *Rites of Zhou (Zhouli)* says, “For national affairs use the Eight Destinies of the tortoise [plastron]: first is military campaigns, second is signs, third is gifting, fourth is plans, fifth is results, sixth is arrivals, seventh is rain [weather], and eighth is health. This speaks of when you divine

concerning great affairs of state; there will be eight kinds of questions: military affairs, omen signs, gifts, plans, results, arrivals, rain, and health.

Zheng Sinong 鄭司農 says, “A military campaign is attacking of others. Omens are things that speak of disastrous changes, such as what the significance of a flock of red birds might be. The *Yi* says “the sky exhibits signs that manifest fortune and misfortune,” and the *Chunqiu* says, “Heaven’s affairs are constant signs” are all what this means. “Gifting” means to give a person something. Making plans means negotiations. Results means whether a business will succeed or not. Arrival means whether [someone] will arrive or not. Rain means whether it will rain or not. Health means whether an illness will heal or not.

According to Zheng Si-nong’s description, *zheng* 征 is about problems of military expeditions; *xiang* 象 is unusual signs that portend disastrous changes or signs in the sky; *yu* 與 is gifting; *mou* 謀 is planning discussions and decision making; *guo* 果 is whether a business will succeed or not; *zhi* 至 is whether someone coming will or will not arrive; *yu* 雨 is whether or not it will rain; *chou* 瘳 [= *liao* 療?] is whether or not an illness will heal.

The *Zhouli* only speaks of Eight Destinies, and moreover they are under the rubric of the plastron divination method and not under the rubric of the stalk divination method. However, it is clear that the stalk method is also similar to the fixed inquiry topics of the Eight Destinies.

The *Zhouli* says, “In any Great Affairs of State, first use the milfoil, then use the plastron.” Zheng Xuan says, “When divining, first do the stalks, because the process is gradual. In the case where the stalks are inauspicious, then stop and do not use the plastron.” The above “Eight Destinies” all belong to the class of Great Affairs of a Nation, so before making a divination by plastron, you must always first ask the stalks. Therefore these “Eight Destinies are great, and important questions that belong in the stalk method. The rest of the questions about “Destiny” are small inquiries, and are classed in the “Nine Stalk Auguries”.

Kong Ying-da 孔穎達 comments, saying, “We say these eight are all Great Affairs, and other than these eight are just small affairs that belong in the Nine Stalk Auguries. In that case, when they say for great matters use plastron and for small matters use stalks, but since they also say use the stalks for great matters, then for any great affair first use the stalks and then the plastron. So for both use the stalks.”

What is striking is that the Nine Auguries by Stalk plus the Eight Destinies exactly equals 17. The *Zhouli*: “The Stalk Master handles the three [traditions of] **Changes** [divination] to thereby distinguish the names of the Nine Stalk Auguries. First is the *Lianshan* 連山, second is the *Guicang* 歸藏, third is the *Zhouyi* 周易. The names of the Nine Stalk Augurers are first Wizard *Geng* 更, second Wizard *Xian* 咸, third Wizard *Shi* 式, fourth Wizard *Mu* 目, fifth Wizard *Yi*

易, sixth Wizard *Bi* 比, seventh Wizard *Ci* 祠, eighth Wizard *Can* 參, and ninth Wizard *Huan* 環 in order to distinguish fortune and misfortune.

Here Wizard (*Wu* 巫) equates with *shi* 筮. Zheng Xuan 鄭玄 says, “These nine “Wizards” should all be read *shi* 筮 (stalk divination). It is a mistaken character. [*Wu* is shorthand for Stalk Augury. A master of this technology came to be known as a Wizard or Shaman. So the 9 Auguries are really 9 different styles by which an Augurer reads the stalks.]

As for these Nine Stalk Auguries Zheng Xuan explains, “*Geng* means to move a capital city. *Xian* 咸 is like *xian* 僉 and means to divine whether the hearts of the multitude will like something or not. *Shi* means to divine the method of doing something. *Mu* means that affairs are many, so what is appropriate is to divine the most important ones. *Yi* means that what the multitude of people do not articulate, the divination can make it easier [to understand]. *Bi* means that the divination is to be compared with [intent of] the people. *Ci* means the divination is a sacrifice for the day. *Can* means the divination is [a reference] assistive to royal decision. *Huan* [full circle] means whether the divination can result in a learning experience.

Taking together the above Eight Destinies and Nine Stalk Methods, the Eight Destinies being “Command Topics” [topics on which royal decisions must be made] and the 17 Destinies [or Command Topics] are rather similar, but are quite different from the Nine Stalk Auguries [which are really guidelines to consider when reading the stalks].

What follows are the Destiny Topics in the QHJ: 死生、得、膏、卞、至、娶妻、讎、見、咎、瘳、雨旱、男女、行、貞丈夫女子、小得、節戰、成、志事、軍旅、果、崇。 Death and Life, Attainment, Progress (Banquets), Excitation, Arrival, Marriage [Taking a Wife], Enmity [Negotiations], Meetings, Blame, Health, Rain and Drought, Male or Female [Prospective Children], Travel, Divining Prospective Family Members [Husband, Woman], Small Attainments, Limiting Warfare, Success, Business Intentions, Military Expeditions, Results, and Spiritual Tendencies [Negative Situations].

These Topics of Destiny by and large agree with the 17 Destinies [discussed in this section], but some of the Topics of Destiny are clearly redundant. For example “Small Attainments” should be classed under “Attainments”.

Han 旱 written in the original text as 「𠄎」 is glossed as *han* 旱 [drought]. However, the editor at the same time in his commentary points out that it could be a simplified character for *qi* 「齊」. *Qi* 齊 equates with *qi* 霽, which means the rain has stopped.

凡是，各當其剗，乃力占之。占之必力，剗乃不忒： All these Topics of Destiny are variously appropriate for the trigram images that appear. You must “remainder” the stalks and then decide on the interpretation. When reading the stalks you definitely must figure the remainder stalks to calculate the hexagrams. This way you will not make mistakes. *Kui* is the same as *gua* [trigrams]. *Li* 力 is

le 扌 and indicates the sorting of stalks. This bamboo strip book belongs to the Stalk Reading Method. The Stalk Method requires sorting stalks to find a number to calculate the hexagram. Divining [*zhan* 占] is observing the auguries of the images, which is reading, interpreting, and judging the auspicious or inauspicious nature of the images of the trigrams and the omens of the lines. *Te* 忒 is a mistake. [Translator's note: The character is a compound ideograph that consists of the heart radical and *yi* 弋 a glyph that is supposed to represent a small arrow for hunting birds that has a string attached so you can reel it back in once it is shot. The more precise meaning of the “mistake” of *te* is bias or imbalance. It is used sometimes for fair trades that result in a win-win outcome. It relates semantically to the character *te* 特 (glossed as only, special), which is a later form and may represent someone controlling a cow or bull with a halter or hobble (牛 cow 寺 a hand controlling a foot. In ancient times it came to be used as a title for an official of the high court. Later it was used as a term for Buddhist monasteries, because the monks were (voluntarily of course) subject to many behavioral regulations that “reined them in”. There is a famous set of wood cuts describing pictorially the process of self cultivation as a process of capturing, subduing, and training a wild bull. The purpose was to rein in excesses with fair judgments to restore balance in society. Here it simply means that the reading ties together the images of the two hexagrams in a balanced, interactive way – a feature that is remarkable about the entire book’s discussions of how to interpret hexagrams. I explain this more in my comments that follow.]

[In commenting on this final brief paragraph of the book the QHJ editor and Jack both fail to distinguish the subtle point that the unknown author of the QHJ book makes here to summarize the entire process that he describes in the book. The examples he gives us show that the method of manipulating the stalks almost always led to a pair of hexagrams. This final statement gives us a clue as to how the diviner calculated the two hexagrams and the importance of attaching equal value to each member of the pair. The first hexagram represents the topic inquired about, and the second hexagram suggests how the situation is tending to evolve in the future. The situation and its evolution are intimately intertwined, and understanding each separately and how they mutually interact among their trigrams and lines suggests ways to handle the situation.]

[Each line had to be calculated from a sorting of the stalks. After each sorting, leftover stalks were set aside. After all the sortings the number of piles in the final set of sorted piles told you the DN for the line you were calculating. The *le* remainder stalks that you had set aside, told you whether the line changed or not. Since this method almost always resulted in a change of the hexagram, that resultant hexagram was very important and required a separate calculation from the final *le* results from each series of sortings to generate a line. That told you whether the line changed or not. Jack’s “reverse engineered” reconstruction of how the sorting of piles and counting of the *le* was done is an excellent demonstration of the idea behind the QHJ document. What we need now is a

better understanding of how the various DNs were interpreted by a skilled reader of the stalks and their resultant numerical hexagrams.]

All in all I consider the QHJ book on the “GCY” method of divination by stalks to be a remarkably well written, well preserved, and coherent document. It is a major breakthrough in our understanding of how the divination of the Changes by stalks evolved in pre-Qin China. Hopefully future archaeological studies will clear up remaining questions and add to our understanding of this remarkable cultural manifestation that is so rich in artistic, literary, and scientific beauty.

Appendix: A Chart of the Hexagrams



[Photographs of the Hexagram Chart Strips under UV and normal lighting]



[Sketch of the Hexagram Chart Strips]

QINGHUAJIAN "HEXAGRAM [CHART]": A DETAILED EXPLANATION

[This is a document written on bamboo strips that apparently was appended to or stored by the unknown owner together with the longer QHJ document that discusses and ancient divination method and interpretation of lines, trigrams, and hexagrams. It might as well be considered an appendix to the main QHJ document on the "GCY" system.]

☰少管	☱少又	☵般	☳泰	☰大臧	☲缺	☰大管	☳罍	
☱觀	☱巖	☳萃	☱謙	☱介	☲缺	☱僕	☳效	
☱嗣	☱遊	☳慈	☱濫	☱少進	☲缺	☱敵	☳飢	
☱中	☱憊	☳困	☱市	☱避妹	☲缺	☱隴	☳訟	
☱惑	☱遠	☳械	☱亡月	☱繼	☲缺	☱赫	☳同人	
☱噓	☱鑿	☳懸	☱復	☱鄂	☲缺	☱顛	☳亡孟	
☱棒	☱鼎	☵飛	☱控	☱悉	☲缺	☱蔽	☳蘇	

Explanation of the Hexagram Sequence

The "Biegua" Chart originally had eight bamboo strips, and each strip was a Trigram House, so the eight strips were [a permutation of] the eight trigrams. However, one strip for LAO was missing. LAO 勞 can be written *lao* 勞 and is our modern KAN trigram.

The origin of the Chinese name of this article "*Biegua*" 別卦 comes from the editor based on the record in the *Zhouli Tai-bu* 周禮太卜: "Managing the method of the three Yi, the first is called *Lianshan* [Mountain Range], the second is called *Guicang* [Return to Storage], and the third is called *Zhouyi* [Complete Changes or The Changes of Zhou]. There are eight **primary** trigrams [*jinggua* 經卦], and there are sixty-four **derivative** hexagrams [*biegua* 別卦]. [The words primary and derivative are usually not necessary in English since "trigram" and "hexagram" already does the job. Chinese often use the word *gua* indiscriminately for both graphics, so we must tell from context which is meant. However, here the trigram determines a Household or Family of hexagrams.] The "*jinggua*" [primary trigrams] are like the principle Eight Houses in Jing Fang's Eight House Changes. The difference is that the *jinggua* are determined by the top part, or upper trigram [in the Jing Fang system]. For example, when the upper trigram is QIAN, then a hexagram belongs to the QIAN *jinggua* [belongs to the House of QIAN]. If the upper trigram is LUO (LI), then it is a LUO *Jinggua* [i.e., belongs to the House of LUO]. What are called *biegua* then are from *jinggua* [trigrams] further extrapolated out [by combining them in pairs] into hexagrams, which are the sixty-four hexagrams.

The sequence of the Eight Trigrams is QIAN 乾 (乾), GEN 艮, LAO 勞 (KAN 坎), LAI 徠 (ZHEN 震), KUN 與 (坤), DUI 兌, LUO 羅 (LI 離), and XUN 巽. This sequential arrangement is also the sequence of father, youngest son, middle son, oldest son; mother, youngest daughter, middle daughter, and oldest daughter. [See Section 26 in the QHJ “Divination Method” document for comparison.]

The QHJ Hexagram Chart Arrangement

Every primary trigram’s arrangement in sequence is according to the **LOWER TRIGRAM** in the sequence 乾與 (乾坤)、艮兌、勞羅 (坎離)、徠巽 (震巽). However, we must move the primary trigram [doubled] to the [top of the column as] head of the Household. That is, in the sequence of father or mother, younger son or younger daughter, middle son or middle daughter, older son or older daughter. The difference in the sequence with the jinggua as the top trigram is that one is taking matching male and female paired and the other is taking the males and females as separated into two groups.

For example, in the GEN jinggua the Eight Trigram sequence is GEN 艮 (GEN above and GEN below), Dadu 大簣 (Dachu 大畜: GEN above, QIAN below), Pu 僕 (Bo 剝: GEN above, KUN below), Ding? 鼎 (Sun 損: GEN above, DUI below), Mang 蒙 (Meng 蒙: GEN above, KAN below), Bi 贲 (Bi 贲: GEN above, LI below), Yi 頤 (Yi 頤: GEN above, ZHEN below), Gu 蠱 (Gu 蠱: GEN above, XUN below). The upper trigram is always GEN, and the lower trigram sequence is always QIAN-KUN, (GEN)-DUI, KAN-LI, ZHEN-XUN. Because this is the GEN *jinggua*, so hexagram GEN is placed at the top of the Household. The other trigrams also follow the sequence of QIAN, KUN and the six children.

The QHJ “*Biegua*” sequence of hexagrams is in exact agreement with the unearthed silk manuscript of Mawangdui and also matches the record in the **Rites of Zhou**: “Its Primary Trigrams are altogether 8, and its Derivative Hexagrams are altogether 64.” [Albeit that record is a bit vague on the details. . . .] Putting this together we are almost certain that this is in accord with the sequence arrangement of the older method. After comparison the hexagram sequence that we see in the current edition of the *Zhouyi* must be of later origin. Perhaps it was a newly edited sequence by the Han Confucian scholars, in which case we can deduce that the “Commentary on the Sequence of Hexagrams” (*Xuguazhuan* 序卦傳) was not written by Confucius. [Translator’s note: The style alone of that document would seem to preclude Confucius from having anything to do with it.]

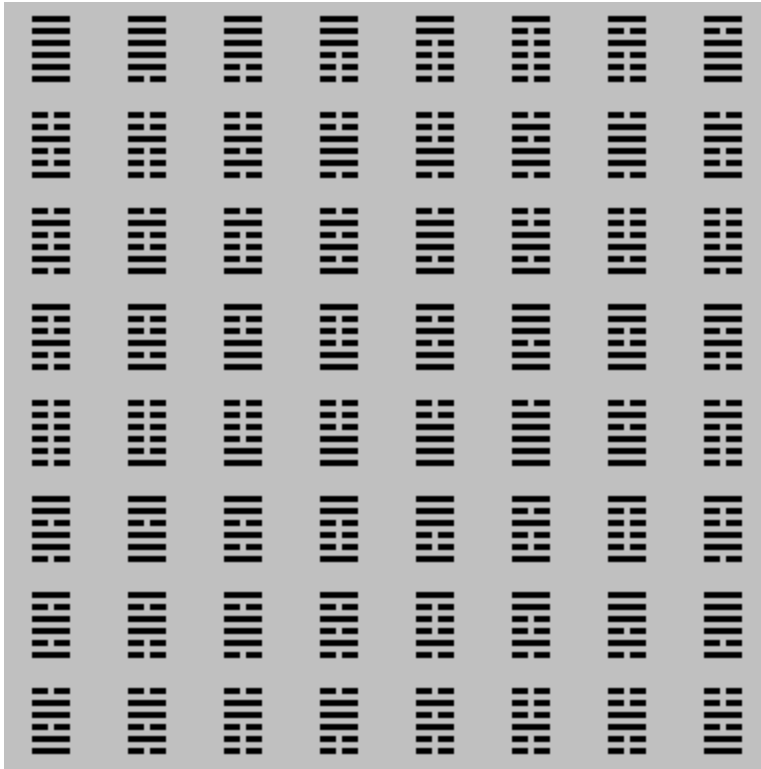
However, as we have seen in the above chart and in comparing with the silk manuscript, the QHJ only uses a simplified chart method to display the sequence. In the *biegua* chart they do not draw out the complete image of the hexagram. Moreover, the head *jinggua* hexagram is left out. However, we can deduce that the sequence of the 7 hexagrams is exactly minus the *jinggua* set of QIAN-KUN, GEN-DUI, KAN-LI, and ZHEN-XUN, and

the trigram images only draw out what represents the *jinggua* to which the set belongs. So its sequence is exactly the same as that of the silk manuscript.

Therefore, we can take the above simplified chart and completely display it in the following chart:

巽經	羅經	兌經	與經	徠經	勞經	艮經	軌經
巽	羅	兌	與	徠	勞	艮	軌
少管	少又	般	泰	大藏	需	大管	畺
觀	謹	翠	謙	介	比	僕	敎
漸	遊	愍	謹	少進	蹇	歉	頤
中	慙	困	市	遁妹	節	愷	訟
睿	遷	械	亡月	纏	既濟	赫	同人
嚏	雙	懇	復	鄂	屯	顛	亡孟
犇	鼎	進	擇	怨	井	蔽	蠱

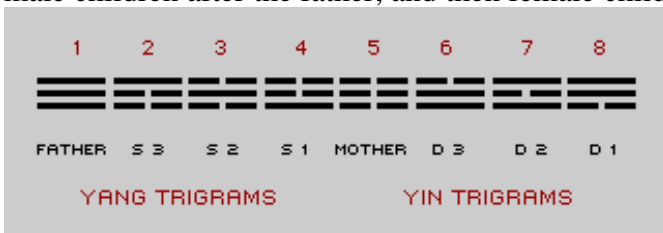
For the time being I will skip Jack’s detailed discussion of the various names of the hexagrams. You can study them on the charts above and in the photographs. To see the other names of the hexagrams that have been unearthed in the past few decades or collected from China’s vast repository of records and writings, get a copy of Shaughnessy’s book (**Unearthing the Changes: Recently Discovered Manuscripts of the *Yijing* and Related Texts**) and go at it.



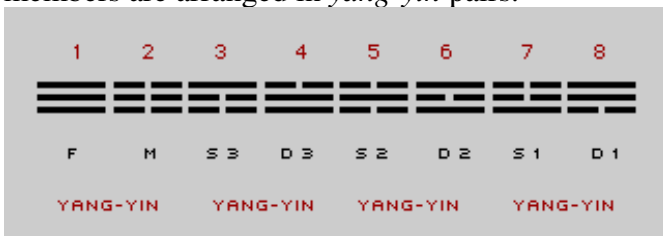
Jing Fang's Arrangement According to Eight Houses

Read from left to right, and top down. The *Jinggua* are in the left column. The sequence of Houses here is QIAN, ZHEN, KAN, GEN, KUN, XUN, LI, DUI. The columns from left to right are labeled as the House, 1st through 5th generations, then Wandering Soul and Returning Soul (*you hun* 遊魂 and *gui hun* 歸魂).

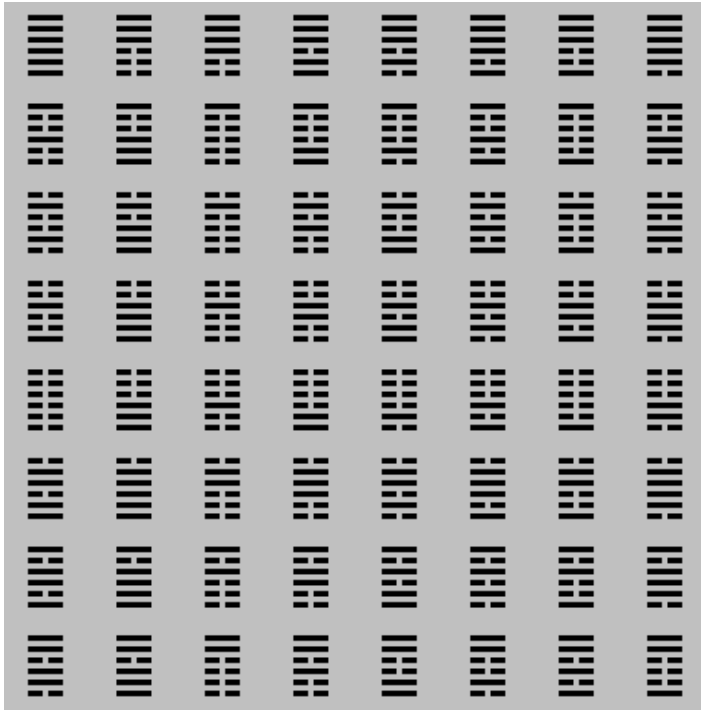
The upper trigram in the Mawangdui hexagram sequence is similar to the *Shuo-gua* text on the family members, but the order of the children is listed from youngest to eldest, male children after the father, and then female children after the mother.



The lower trigram follows the same order as the upper trigram except the family members are arranged in *yang-yin* pairs.



The Mawangdui Arrangement agrees with the QHJ arrangement that I placed below it for comparison. The Houses are arranged from top to bottom and left to right, with the Head of the House in the leftmost column. The upper trigram is always the House trigram. However, after the first House, the second column lower trigram is always QIAN. Then the sequence for lower trigrams is followed, skipping the House Trigram that has already appeared as the Head of the House.



巽經	羅經	兌經	與經	徠經	勞經	艮經	軌經
巽	羅	兌	與	徠	勞	艮	軌
少管	少又	般	泰	大藏	需	大管	暘
觀	翹	萃	謙	介	比	僕	啟
漸	遊	蹇	謙	少進	蹇	漸	頤
中	僊	困	市	通妹	節	僉	訟
容	遷	械	亡月	纏	既濟	巽	同人
嚏	雙	懇	復	鄂	屯	頤	亡孟
萃	鼎	進	擇	悉	井	蔽	巽

The charts with gray background are from www.biroco.com/yijing/sequence.htm. This **biroco** website contains a wonderful collection of hexagram charts, both with the hexagram notation and with the received text sequence numbers for ease of looking up the hexagrams and comparing the sequences.

Conclusions about the QHJ Appended Hexagram Chart

In conclusion we can summarize the findings regarding the hexagram sequence from our study thus far of the QHJ appended bamboo strip chart of the hexagrams by saying we have at least one win and one loss. And perhaps we can turn the loss into a win. The win is that we find our newly unearthed hexagram sequence matches the Mawangdui silk manuscript and is in the same class as the Jing Fang arrangement of hexagrams by Houses. (We should note that the QHJ hexagram chart strips are not numbered, so the order of the strips is debatable although the order of the hexagrams in the columns is quite clear.) This proves conclusively that before the Han there was no standard sequence of hexagrams. Furthermore, the sequence in the received version is probably a late concoction from the Han period, although there is no way to say for sure since absence of evidence is not evidence of absence. Moreover, even late provenance of the received sequence is not to denigrate it in any way. The Mawangdui and QHJ sequence has the virtue of scientific orderliness combined with Confucian emphasis on the value of the family, whereas the received sequence is much less orderly (at least on the surface) and embodies a much more complex system of ideas which I discuss elsewhere. (See my own work on the subject and that of Qing scholar, Wang Zhao-zung 王肇宗 [周易序卦圖].) The received traditional sequence with its pairs of hexagrams is extremely fascinating, but it is nice to know the Pre-Qin Chinese had already organized the hexagram sequence logically and aesthetically.

The loss is apparent from just glancing over the brief QHJ hexagram chart that includes seven out of an original eight strips, with the lost strip nicely surviving by reconstruction due to the orderly system. By comparing it with the received text, the *Shangbojian*, *Fuyangjian*, Mawangdui silk manuscript, and various other bits of restored material about the **Changes**, we find that the lack of a unified script during the late Zhou Warring States period was a serious obstacle to the advancement of science, education, and social stability. In terms of the set of 64 hexagrams, we have in many cases multiple tags for individual hexagrams. This forms a jumble of possible meanings, many of which probably were often just borrowed characters to represent the sound of a tag that someone else had used. Nevertheless it becomes hard to really know for sure. One begins to doubt whether ordinary people in those times had any clear idea what the hexagram tags really meant.

The good news in all of this is that it forces us to go back to the fundamental numerical and graphical constructions of the trigrams and hexagrams to formulate our own symbolic vocabulary for what these mathematical abstractions really meant. Their small aggregate number combined with their vast and universal application at all levels of reality means that we are really hard pressed to come up with a truly all-embracing tag

for any given graphic or numeric sequence. So we might as well use as our everyday conventional tags, the received tradition of tags that are the results of tremendous amounts of scholarly brainpower. That way we can communicate with an understanding that these tags are fairly arbitrary. Beyond that we can develop a system of interpretation using the received tradition, the *Guei-gu-zi* 鬼谷子 divination method, the method in the QHJ, or any other that we learn, recover, or devise on our own.

At the same time it is advisable to continue archaeology, handsomely rewarding those who call in the experts to deal with new finds without disturbing them so that we may obtain the most information possible from each dig. It is truly a shame that people who ransack ancient sites for items to sell on the black market do not realize they are often destroying much of the value of what they find, and that value is vitally relevant to staying in touch with their own ancestors and their own civilizations.