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| 6 | | H | T | T | | 3 | 2 | 2 | | 7 |
| 5 | | T | T | T | | 2 | 2 | 2 | | 6 |
| 4 | | T | T | T | | 2 | 2 | 2 | | 6 |
| | | | | | | | | | | |
| 3 | | H | T | T | | 3 | 2 | 2 | | 7 |
| 2 | | H | H | T | | 3 | 3 | 2 | | 8 |
| 1 | | H | H | H | | 3 | 3 | 3 | | 9 |

HEXAGRAM 22 – Pi - Grace

Above KEN KEEPING STILL, MOUNTAIN
Below Li THE CLINGING, FIRE

This hexagram shows a **fire** that

- **breaks out** of the secret depths of the earth and, blazing up,
- **illuminates and beautifies** the mountain, the heavenly heights.
- Grace - beauty of form - is **necessary** in any union if
 - it is to be
 - well ordered and pleasing
 - rather than
 - disordered and chaotic.

THE JUDGMENT

GRACE has success.
In small matters
It is favorable to undertake something.

Grace brings success.

However,

- it is not the essential or fundamental thing;
- it is only the ornament and must therefore be used
 - sparingly and
 - only in little things.

1. In the lower trigram of fire
a yielding line

- comes between two strong lines and
 - makes them beautiful,
- but
- the strong lines are the essential content and
 - the weak line is the beautifying form.

2. In the upper trigram of the mountain,
the strong line

- takes the lead, so that here again
- the strong element must be regarded as the decisive factor.

3. In nature we see in the sky the strong light of the sun;

the life of the world depends on it.

But this strong, essential thing is

- changed and
- given pleasing variety by the moon and the stars.

4. In human affairs,

aesthetic form comes into being when

traditions exist that, strong and abiding like mountains, are made pleasing by a lucid beauty.

5. By contemplating the forms existing in the heavens

we come to understand time and its changing demands.

6. Through contemplation of the forms existing in human society

it becomes possible to shape the world. 1

THE IMAGE

Fire at the foot of the mountain: The image of GRACE.

Thus does

- the superior man proceed When clearing up current affairs.

But

- he dare not decide controversial issues in this way.

- The fire, whose light illuminates the mountain and makes it pleasing,

◦ does not shine far;

in the same way,

- beautiful form suffices to brighten and to throw light upon matters of lesser moment,

◦ but important questions cannot be decided in this way.

They require greater earnestness.

THE LINES

Nine at the beginning means:

He

- lends grace to his toes,
- leaves the carriage, and
- walks.

A beginner in a subordinate place must take upon himself the labor of advancing.

- There might be an opportunity of surreptitiously easing the way - symbolized by the carriage - but
 - a self-contained man scorns help gained in a dubious fashion.
- He thinks it more graceful
 - to go on foot than
 - to drive in a carriage under false pretenses.

Six in the fourth place means:

Grace or simplicity?

A white horse comes as if on wings.

- He is not a robber,
- He will woo at the right time.

An individual is in a situation in which doubts arise as to which is better –

- to pursue the grace of external brilliance, or
- to return to simplicity.

The doubt itself implies the answer.

- Confirmation comes from the outside;
- it comes like a white winged horse.

The white color indicates simplicity.

At first

- it may be disappointing to renounce comforts that might have been obtained, yet

- one finds peace of mind in a true relationship with the friend who courts him.

The winged horse is the symbol of the thoughts that transcend all limits of space and time.

Six in the fifth place means:

Grace in hills and gardens.

The roll of silk is meager and small.

Humiliation, but in the end good fortune.

A man withdraws from contact with people of the lowlands, who seek nothing but magnificence and luxury, into the solitude of the heights.

There

he finds an individual to look up to, whom

he would like to have as a friend.
But the gifts he has to offer are poor and few,
so that he feels ashamed.
However,
it is not the material gifts that count, but
sincerity of feeling
and so all goes well in the end.

MOVING HEXAGRAM

HEXAGRAM 33 – Tun - Retreat

Above CHIEN THE CREATIVE, HEAVEN
Below KEN KEEPING STILL, MOUNTAIN

The power of the dark is ascending.
The light retreats to security, so that
the dark cannot encroach upon it.
This retreat is a matter

- not of man's will
- but of natural law.

Therefore in this case withdrawal is proper;
it is the correct way to behave
in order not to exhaust one's forces. 1

In the calendar this hexagram is linked with the sixth month (July-August), in which
the forces of winter are already showing their influence.

THE JUDGMENT

RETREAT. Success.
In what is small, perseverance furthers.

Conditions are such that the hostile forces favored by the time are advancing.
In this case

- retreat is the right course, and
 - it is through retreat that success is achieved.
- But success consists in being able to carry out the retreat correctly.
Retreat is not to be confused with flight.
- Flight means saving oneself under any circumstances whereas
 - retreat is a sign of strength.

We must be careful not to miss the right moment while
we are in full possession of power and position.
Then we shall be able

- to **interpret** the signs of the time
 - before it is too late and
- to **prepare** for provisional retreat
 - instead of being drawn into a desperate life-and-death struggle.

Thus

- we **do not** simply abandon the field to the opponent;
- we **make** it difficult for him to advance
 - by showing **perseverance** in single acts of resistance.

In this way

we **prepare**, while retreating, for the counter - movement.

Understanding the laws of a constructive retreat of this sort is not easy.

The **meaning** that lies hidden in such a time is important.

THE IMAGE

Mountain under heaven: the image of RETREAT.

Thus the superior man

keeps the inferior man at a distance,

Not angrily but with reserve.

The mountain **rises up** under heaven, but owing to its nature it finally **comes to** a stop.

Heaven on the other hand

- **retreats upward** before it into the distance and
- **remains** out of reach.

This **symbolizes** the behavior of the superior man toward a climbing inferior; he **retreats** into his own thoughts as the inferior man comes forward.

He **does not** hate him,

for hatred **is** a form of subjective involvement

by which we are **bound** to the hated object.

The superior man shows **strength** (heaven) in that he brings the inferior man to a **standstill** (mountain) by his dignified **reserve**.