

The Complete Book of Changes: 周易 Translation

with

A Commentary on the Evolution of Consciousness

**by
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The Wen-yen (Discussion of the Patterns)



A Delta Point Book

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Discussion of the Patterns

文言

1.01. **The Discussion of the Patterns (Wen2-yen2) says: Origination is the growth of the good. Progress is the aggregation of excellence. Benefit is the harmony of what is right. Integration is the operation of the business.**

文言曰：「元者，善之長也，亨者，嘉之會也，利者，義之和也，貞者，事之幹也。」

The “Discussion of Patterns” (文言) is a collection of commentaries on the first and second hexagrams of the **Book of Changes**. Some of these comments may be by the same author[s] who wrote comments that appear scattered through the Appendices, and in the Miscellaneous Comments on Hexagrams. Origination begins at Source and develops as a creation. Every creation begins as something good. As it develops, it accumulates more and more excellent qualities and components. When the various components fit together harmoniously and function as intended, they bring benefit. There is a main trunk that supports the whole structure of a tree and all its various operations. Any creation has a similar main operational structure. This integrates the creation into wholeness and connects it back to its root in Source. The word “*gan3*” literally is a tree trunk, but it also means to perform work.

1.02. **The Wizard embodies compassion sufficient to nurture people. He accumulates excellence sufficient to accord with the rites. He benefits things sufficiently to harmonize with what is right. He integrates sufficiently to get the job done.**

君子體仁，足以長人；嘉會，足以合禮；利物，足以和義；貞固，足以幹事。

The embodiment of compassion is the key to the Wizard’s existence. Source creates and cherishes whatever it creates or interacts with. Progress is a process of accumulation until a creation becomes a “reality”. The word “rite” refers to the protocol by which a person interacts with his creations. Once a creation becomes a reality, it seems to take on an existence of its own separate from its creator. The relationship between creator and creation is governed by a ritual. The key to ritual is an attitude of respect and appreciation of the creation for what it is, just as it is, without adding any judgments about it. Every creation has an intended purpose. The main purpose is to be experienced by the creator as intended. This results in the benefit. When various creations can be experienced without interfering with each other, they are harmonious and the experiential benefit is maximal. When a tree’s

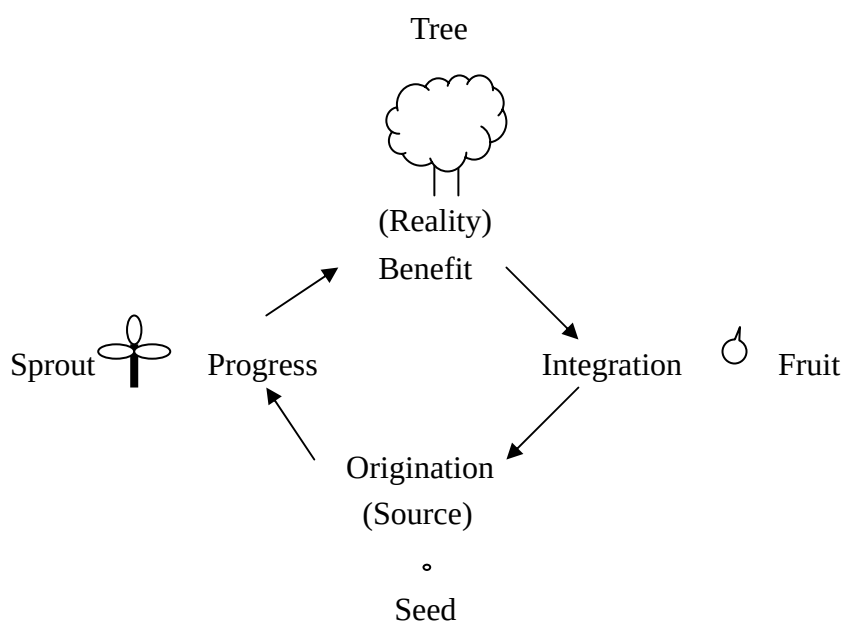
trunk is firmly rooted in the soil from which it grows, it is solidly integrated. When a creation is fully experienced from the intention with which it was created, then it becomes firmly anchored in its Source. Thus integrated, the creation is eternally stable. The Wizard can activate or deactivate it whenever he wishes, and he does not have to expend energy supporting it. His attention is free to enjoy that creation or any other creation.

1.03. The Wizard expresses these four powers. Thus, it says: “The Creative Will is Originative, Progressive, Beneficial, and Integrative.”

君子行此四德，故曰：乾：元亨利貞。」

The Wizard is a living embodiment of the Creative Will. He expresses that Will in the four major phases of the creation cycle: Source, Progress, Benefit, and Integration. Creation begins from no creation. There is only an undefined possibility. The Creative Will defines a creation and thus becomes its Creative Source. If the Wizard decides to develop the creation, he adds intensity to the creation by putting more attention on it, and adding attractive features to it until it becomes a reality. This is Progress. The culmination of Progress is that the creation exists with its own independent reality, as if separate from its Creator. At this stage it can express its Benefit. The creator must experience the Benefit of the creation by accepting it in the full value for which it was created. Then the creation integrates back with its Creator and becomes one of the endlessly many possible undefined creations available from Source. It becomes undefined, because once the Creator reintegrates the creation at Source, his attention is completely free. He can redefine the creation or define any other creation he wishes to experience.

The Cycle of Creation



1.04. Nine in the first position says: “A hidden [Creative] Dragon is of no use.” What does this mean?

The Master said, “He has a dragon’s power, but is hidden. He does not show his changes in the world. He does not achieve any fame. He retreats from the world and does not feel suppressed. He is not recognized as right, but does not feel suppressed. He does what he enjoys and avoids what bothers him. Truly, he can not be displaced, for he is a creative dragon.

初九曰：「潛龍勿用。」何謂也？

子曰：「龍德而隱者也。不易乎世，不成乎名；遯世無悶，不見是而無悶；

樂則行之，憂則違之；確乎其不可拔，乾龍也。」

The Master takes the viewpoint that line one represents a Wizard whose creative abilities go unrecognized by the world, but he is not bothered by this. He enjoys his life, and is certain in his own creative abilities. Another interpretation is that the person in this position is unaware of his own creative potential.

1.05. Nine in the second position says: “To see the [Creative] dragon in the field, it is beneficial to see the Master.”

The Master said, “He has the dragon’s power and is central and correct. He has the trustworthiness of the mean (moderation) in speech, and he has attention to the mean in his behavior. He sets aside bias and maintains his honesty. He is skilled in the ways of the world, but does not boast. His power is broad and transformative. When the Book of Changes says, ‘To see the [Creative] dragon in the field, it is beneficial to see the Master,’ this is the power of a Wizard.”

九二曰：「見龍在田，利見大人。」何謂也？

子曰：「龍德而正中者也。庸言之信，庸行之謹，閑邪存其誠，善世而不伐，德博而化。易曰：「見龍在田，利見大人。」君德也。」

Line two is about meditation. The Master sees the potential of the Wizard as soon as he is able to correctly center himself and helps him achieve unbiased honesty.

1.06. Nine in the third position says: “A Wizard is constantly Creative all day; but, in the evening, if he carefully disciplines [himself with rest, there will be] no blame [in his practice.]” What does this mean?

The Master said, “The Wizard advances his power and cultivates his enterprise. Loyalty and trustworthiness are the means to advance one’s power. Cultivation of rhetoric to establish one’s honesty is the means to dwell in one’s enterprise. If one knows how far his knowledge can reach and takes it there, he has just about got it. If he knows when to stop and stops, then he can live in the right

manner. Therefore, if he lives in a high position, he is not proud. If he is in a low position, he is not worried. Thus, he is constantly Creative, and is careful at the appropriate time. Although he may encounter danger, he is without blame.”

九三曰：「君子終日乾乾，夕惕，若厲，无咎。」何謂也？

子曰：「君子進德修業，忠信，所以進德也。修辭立其誠，所以居業也。知至至之，可與幾也。知終終之，可與存義也。是故，居上位而不驕，在下位而不憂。故乾乾因其時而惕，雖危而无咎矣。」

The Master's comments elaborate on the practice of managing the Creative Will. Power is his ability to express his Creative Will. His proper enterprise is his Life Mission. The comment about extending knowledge comes from the **Great Learning**.

1.07. Nine in the fourth position says: “Sometimes [the Creative Will leaps] while still in the depths. [Such low-flying leaps, or hops, bring] no blame.” What does this mean?

The Master said, “When there is no standard for above and below, this is not acting with bias. When there is no fixed period for advance or retreat, this is not leaving the masses. The Wizard desires [only] to advance his power and cultivate his enterprise in a timely way. Thus he is blameless.

九四：「或躍在淵，无咎。」何謂也？

子曰：「上下无常，非爲邪也。進退无恆，非離群也。君子進德修業，欲及時也，故无咎。」

Line four is about a person whose Creative Will is established. Status is not important, nor is the pace of his progress. He has inner certainty about the effectiveness of his Creative Will. Whatever happens, he is dedicated to the welfare of the mass consciousness and only wants his Mission to unfold with its own proper timing.

1.08. Nine in the fifth position says, “When [the Creative] dragon is flying in the heavens, it is beneficial to see the great man.” What does this mean?

The Master said, “Those with the same sound echo back and forth. Those with the same breath seek from each other. Where water flows there is wetness. Where fire burns there is dryness. The clouds follow the dragon, and the wind follows the tiger. When a Sage creates, everything looks on. Those rooted in heaven are close to high things. Those rooted in earth are close to low things. And each follows its own type.

九五曰：「飛龍在天，利見大人。」何謂也？

子曰：「同聲相應，同氣相求；水流濕，火就燥；雲從龍，風從虎。聖人作，而萬物睹，本乎天者親上，本乎地者親下，則各從其類也。」

This section is the Master's poetic description of the Creative Dragon who manifests his full Creative Will.

1.09. Nine in the top position says: "An arrogant [Creative] dragon will have regret." What does this mean?

The Master said, "When you are noble but without the position, or when you are lofty [in status] but without the [support of the] people, or when worthies are below and you do not assist them – then whatever you do, you will have regret."

上九曰：「亢龍有悔。」何謂也？

子曰：「貴而无位，高而无民，賢人在下而无輔，是以動而有悔也。」

The Master again simply amplifies and clarifies the text on the line in its negative interpretation. Arrogant people in high positions alienate themselves from the people and have cause for regret in the long run.

1.10. The Creative Dragon is of no use, because he is too low. The Dragon appearing in the field means a temporary shelter. Constantly Creative all day long is to do business. Leaping in the depths is testing oneself. The Dragon flying in heaven is governing from above. The arrogant Dragon having regret is the catastrophe of exhaustion. The use of [all] nines as Creative Source is the governing of the world.

乾龍勿用，下也。見龍在田，時舍也。終日乾乾，行事也。或躍在淵，自試也。飛龍在天，上治也。亢龍有悔，窮之災也。乾元用九，天下治也。

In this section the author, perhaps different from the previous author, makes very brief comments on each of the six lines of Creativity. They are all pretty self evident. Farmers in China sometimes build temporary shelters out in the fields that are distant from home so they can take breaks, eat meals, and nap away from the hot sun or take shelter from storms. Here the "temporary shelter" suggests a secluded "retreat" that can be used for meditation. When the Creative Dragon is "in the field", it also means he is not employed at a center of power, but lives and works in a rural area. The "use of all nines" refers to the possibility of all six lines getting the value of nine and then transforming into the complementary hexagram Receptive Awareness (2). The yin lines represent the people and the world. Therefore, when all six lines of the Creative Will change, it is like the creation of World Peace, or at least a world government that truly represents the will of the people. Each person is a Creative Dragon. When everyone works together, we get a harmonious world.

1.11. The Creative Dragon is not used, because the yang energy is hidden potential. The Dragon appears in the field, because the world is [becoming] civilized. He is constantly creative all day, because he moves in accord with the times. He leaps in the depth, because the way of the Creative Will is now in a major transition. The Dragon flies in heaven, because his position is in the power of heaven. The arrogant Dragon has regret, because he and his epoch have both reached their limit. The Creative Source uses [all] nines, and then heaven's paradigm manifests.

乾龍勿用，陽氣潛藏。見龍在田，天下文明。終日乾乾，與時偕行。或躍在淵，乾道乃革。飛龍在天，乃位乎天德。亢龍有悔，與時偕極。乾元用九，乃見天則。 This is another set of brief comments on the six lines of Creative Will. This layer of comments may come from yet a different author. The comments are too brief to provide a lot of insight, but are interesting as providing additional early viewpoints.

1.12. The Creative Source is something that begins and progresses. Benefit and integration are the nature and circumstances. A Creative beginning can bring a beautiful benefit to benefit the world. There is no need to talk about what it benefits. It is great! Indeed it is great! It is hard and strong, central and correct. It is pure essence.

乾元者，始而亨者也。利貞者，性情也。乾始能以美利利天下，不言所利。大矣哉！大哉乾乎！剛健中正，純粹精也。

This section elaborates on the Tuan commentary. The nature of a creation is to bestow a benefit. The integration proceeds according to the circumstances of the particular creation, so the experiences will vary from creation to creation. The author points out that Creativity is not just something for oneself, but can be a great gift to the world, benefiting all mankind and the whole planet. Talking about the benefit turns it into a commercial. The great benefit is inherent in the truly Creative process. There is a sexual innuendo in the last two sentences that compares the Creative process to the impregnating of a woman with pure and powerful sperm that will produce excellent offspring.

1.13. The development of the six lines is the condition of sideways shifting. This is like mounting [a chariot drawn by] six dragons in a timely manner to ride to heaven. The clouds move and bestow the rain bringing peace to the world. The Wizard uses the achievement of power as his activity, and it is the activity that can be seen every day.

六爻發揮，旁通情也。時乘六龍以御天也。雲行雨施，天下平也。君子以成德爲行，日可見之行也。

When the lines develop, they can only change from yang into yin, since they all start out as yang lines. When the lines shift, the hexagram shifts into a different hexagram. This is a “sideways cycle”, because the hexagram never really goes anywhere. It simply shifts identity from one hexagram to another like the shifting images on a television screen. When all six lines change together we get a perfect sideways shift to the complementary opposite hexagram. All creations must occur within the framework of the changes. If you go beyond the hexagram, which is the symbol for a change that we use, then you are in a transcendental realm that is beyond the changes. The point of studying the patterns of change is to learn how to “ride” them to heaven. This means that the goal is to transform the planet into a condition of heaven on earth. The “clouds and rain” represent the natural process of the weather. However, this expression is also a euphemism for sexual intercourse. Ecstatic sex is another method for attaining world peace. The ancient Chinese here subtly promote the idea: Make love, not war. The Wizard works on unfolding his Creative Will in everything that he does, and it can be seen in every detail of his daily life.

1.14. The word “submerged” means that he is hidden and not yet visible. His journey is not yet accomplished. Thus, the Wizard is not used. The Wizard studies and accumulates what [he learns], asks questions and discusses them. He lives with a broad-minded attitude and expresses compassion in his actions.

潛之爲言也，隱而未見，行未成，是以君子弗用也。君子學以聚之，問以辯之，寬以居之，仁以行之。

The next few paragraphs are yet another commentary on the line texts of the first hexagram. The word that I explain as “hidden” in my translation literally means “submerged”. This commentator tells us that it means the Creative Dragon is hidden in the subconscious of the person. A person may not even recognize his own Creative potential, and then, usually, others also will fail to recognize it. However, you can tell from the symptoms described here: – studious, curious, open-minded, and compassionate – that his Creative potential is awakening.

1.15. The Book of Changes says, “To see the [Creative] Dragon in the field, it benefits to see the great man.” This is the power of a sovereign.

易曰：「見龍在田，利見大人。」君德也。

A true “sovereign” recognizes latent talent and gives it a wake-up call. This is the power of a Master to awaken Creativity in a student.

1.16. He redoubles the hardness, but is not centered. He is not in heaven above, and he is not in the field below. Therefore, he is constantly Creative and cautious to follow the times. Although there is danger, there is no blame.

九三，重剛而不中，上不在天，下不在田。故乾乾因其時而惕，雖危无咎矣。

Line three is a hard line on the hard central line. Both trigrams are completely made of hard yang lines. However, line three is still in the inner trigram, but has moved above the “field” of line two. Thus, he is not in heaven and not on earth, and in an unstable condition. This is appropriate, because he must practice using his Creativity to handle such unstable situations. This is a learning experience.

1.17. He redoubles the hardness, but is not centered. He is not in heaven above, and he is not in the field below. Thus, there is “sometimes”. “Sometimes” means doubt, so he is blameless.

九四，重剛而不中，上不在天，下不在田，中不在人，故或之。或之者，疑之也，故无咎。

Line four is similar to line three. The person here has moved upward, but is not yet in the center of the upper trigram. That is when he can fly in heaven. Here he only leaps in the depths, testing himself and learning how to fly. He does not have the full confidence to fly high yet, and this is appropriate at stage four, so there is no blame. He has confidence on the ground, so he starts to leave the ground and leap or hop about into flight. That is why he is not on the ground below. Heaven refers to line five, and the field is in line two. Some Tibetan and Western yogis practice yogic flying techniques where they hop about on thick foam pads in lotus posture. This line describes their situation. They are not on the ground, but they are not really flying yet.

1.18. The Great Man is one who combines his power with heaven and earth. He is one who combines his brightness with the sun and the moon. He is one who combines his sequence [of actions] with the four seasons. He is one who combines his well-being and misfortune with ghosts and spirits. He is Before Heaven, and Heaven does not abandon him. He is After Heaven, and supports the seasons of Heaven. If Heaven does not abandon him, how much less should mankind, and how much less should the ghosts and spirits.

夫大人者，與天地合其德，與日月合其明，與四時合其序，與鬼神合其吉凶。先天而天弗違，後天而奉天時。天且弗違，而況於人乎？況於鬼神乎？

This passage comments on line five of Creativity. Here the Creative Dragon becomes a Great Man. He flies in Heaven and governs the earth. His enlightened intelligence matches that of sun and moon. Ghosts and spirits represent the nonphysical aspect of life. This is subjective. Like everyone, he shares the physical and spiritual ups and downs of mass consciousness on the level of ghost and spirit. However, he also transcends this level. Before Heaven is reference to the Before Heaven Arrangement of trigrams. This is a stable archetypal structure that exists on all levels of creation. It arises from the Plane of Man and structures the Plane of Heaven. Thus Heaven can not abandon him, because he is prior to Heaven. The After Heaven expression refers to King Wen's Arrangement of trigrams. This describes the cyclic flow of energy on the Plane of Earth. He flows with these flows and works with them to achieve his results. All creations in the Planes of Heaven and Earth, including all people and spiritual beings, cooperate with him whether they know it consciously or not.

1.19. The word “arrogant” means someone knows how to advance, but does not know how to retreat. He knows how to survive, but not how to die. He knows how to obtain, but not how to lose. Is such a person a Sage? One who knows advance and retreat, survival and death, but does not lose his correct [attitude] – now that is a Sage!

亢之爲言也，知進而不知退，知存而不知亡，知得而不知喪。其唯聖人乎？
知進退存亡，而不失其正者，其爲聖人乎！

This passage comments on line six of Creative Will. The text on the line emphasizes the negative aspect, so the commentator first elaborates a bit on the problem of arrogance and then suggests that a Sage takes a different viewpoint on line six. Line six marks the extreme point of a hexagram situation. Thus, it tends to polarize either into a very negative result that sends a person back down to line one to start over again, or into a very positive result that indicates a person is ready to graduate from the ever-changing world to the eternal world of immortal Sages, and Avatars. These characters play with the changes, but live beyond them in the transcendental world of the Change Maker, the true Creative Will that plays forever within Undefined Receptive Awareness, shifting and changing in an endless dance.

2.01. The Discussion of Patterns says: “The Receptive Awareness is perfectly soft, but when it moves, it is hard. When it is perfectly quiet, its power is “square”. After it finds a Master, it has standards. It contains all things and transforms light. Indeed the way of the Receptive Awareness is to accord. It

supports Heaven and moves with the seasons.

文言曰：坤至柔，而動也剛，至靜而德方，後得主而有常，含萬物而化光。坤其道順乎？承天而時行。

The second portion of the “Wen-yen” (“Discussion of Patterns”) contains some comments on the hexagram Receptive Awareness (2). It first points out how the Receptivity of undefined Awareness is so perfectly soft that it will accept any definition you put on it. However, once it goes into motion, you get hard, solid matter. This hardness is a sign of resistance that someone has toward the creation. One interesting property of matter is that it jiggles all the time. If you quiet it down by cooling, it crystallizes into little angular structures such as tetrahedra, cubes, octahedra, and so on. The word “square” is a general term used to describe these crystalline structures. Essentially the Receptive Awareness has no agenda or special properties. Therefore, it requires the Will to decide on some standards for it. Whatever the Creative Will decides, the Receptive Awareness will Receptively adopt. This is a powerful concept, because it means that Mastery of the Creative Will allows a Wizard to shape his material reality any way he chooses. The commentator suggests that everything in the universe is made from configurations of “light”. Modern physics bears this out. Light is the objective term for what we might call subjectively “Awareness”. Enlightenment is the integration of Light and Awareness, the recognition that they are not different. The Plane of Earth is the expressed physical form of the Receptive Awareness. It accords with the beliefs a person has in his mental Plane of Heaven and flows in cycles that generate the “four seasons” of creation: Origination, Progress, Benefit, and Integration.

2.02. A family that accumulates good deeds must have an excess of celebration. A family that accumulates bad deeds must have an excess of disasters. When a minister kills his sovereign, or when a son kills his father, these events are not the result of a single morning and a single evening. They come from a gradual [accumulation of events], and from discussions that were not discussed earlier. The Book of Changes says, “When he treads on frost, hard ice will arrive [shortly].” This probably was speaking of smooth accord.

積善之家，必有餘慶；積不善之家，必有餘殃。臣弑其君，子弑其父，非一朝一夕之故，其所由來者漸矣，由辯之不早辯也。易曰：「履霜堅冰至。」蓋言順也。

This passage discusses the text on line one of Receptive Awareness. When you see a sudden transition, it appears to be sudden because you have not observed the preliminary stages by which the energy flows along smoothly toward the “sudden” transition. Murder is a shocking sudden development, but it does not come out of nowhere. A stressful relationship builds up over time. If people paid attention to

such things and had a timely discussion to clear the air and create a win-win situation, things would not get to the point of violent anti-social behavior. Winter does not suddenly happen overnight, but builds up over a period of several months.

2.03. He straightens out his correctness, and squares off his justice. A Wizard uses respect to straighten his internal world, and uses justice to square his external world. If he establishes respect and justice, then his power will not be isolated. “When he is straight, directional, and expansive, everything spontaneously benefits.” Then there is no doubt about what he is doing.

直其正也，方其義也。君子敬以直內，義以方外，敬義立，而德不孤。「直，方，大，不習无不利」；則不疑其所行也。

”Straight” here has the sense of being straightforward rather than devious. “Directional” or “squared” means that you know where someone or something is going. If you see an inlaid floor with square tiles, you can predict how the pattern will evolve across the whole floor just by seeing a few tiles. Crystal structures are predictable arrays of structure. By “expansive” the text suggests that crystals can “grow” simply by repeating the basic crystal structure over and over. A microscopic seed crystal can grow into a giant crystal, all by simply following a simple rule over and over. This is how nature “spontaneously” can accumulate huge galactic structures. All phenomena arise from a few simple procedures that just keep on going once they are set in motion.

2.04. Although the yin has beauty, it is held within to pursue the king’s business. He does not dare complete [his own affairs, because this is] the way of earth, the way of the wife, and the way of the assistant. The way of earth does not complete [its own affairs], but has a vicarious finality.

陰雖有美，含之；以從王事，弗敢成也。地道也，妻道也，臣道也。地道无成，而代有終也。

This passage comments on line three of Receptive Awareness and describes the way yin-type energy operates. It is very beautiful, but does not act as the leader. It prefers to be the follower who works for a leader as an official, a wife, or an assistant. The goal is to gain fulfillment vicariously by helping to fulfill the goal of the leader. This is the principle of the Shakti energy. It supports the Creative energy of the Shiva-Will and makes success possible. Without the cooperative partnership of Shakti, the Creative Shiva energy has no material with which to actualize his creations. This is the value of Receptive energy in the active world.

2.05. When Heaven and Earth transform, the vegetation flourishes. When

Heaven and Earth are closed, the worthies retire. The Book of Changes says, “a tied pouch has neither blame nor praise.” Probably this speaks of being discreet.

天地變化，草木蕃；天地閉，賢人隱。易曰：「括囊；无咎，无譽。」蓋言謹也。 This passage discusses the text on line four of Receptive Awareness. The tied pouch is the closing of Heaven and Earth. When things close up, worthy people go into retirement and shut their mouths to maintain discretion in a time when speaking out could be risky. Line four is the line of a worthy person who is stable in his own life, but not in a position of leadership or recognition. When the yin energy predominates, at times it is best to keep a low profile. A worthy at line four does not yet have the Mastery to move effectively when the yin energy is dominating. An advanced Master can handle yin energy, and it will do his bidding. To him it is all just another form of light.

2.06. When a Wizard has the yellow center, he fully understands the cyclical principle and places himself in the correct position. Beauty is in its center, and it expands to the four limbs and activates in enterprise as the perfection of beauty.

君子黃中通理，正位居體，美在其中，而暢於四支，發於事業，美之至也。

This passage comments on the fifth line of Receptive Awareness. The Wizard finds the center of the outer trigram. This represents his ability to find the Golden Mean in whatever he does. He effortlessly positions himself in the correct place so that he is always at the hub of the cycle of creation. From there he sees his creations in all their cosmic golden glory and handles the four “limbs” of the creation cycle as if moving his own arms and legs. These are the four cardinal directions – indicating everywhere – and the four seasons – indicating all times. He actualizes his Life Mission as a perfection of beauty for the benefit of the whole earth and its people (KUN).

2.07. When yin doubts yang, there must be a battle. Because he dislikes not being yang, so then he is called a “dragon”. However, because he has not left his class, so then it refers to “blood” there. The subtle (black) and the yellow are the mixing of Heaven and Earth. Heaven is subtle (black) and Earth is yellow.

陰疑於陽，必戰。爲其嫌於无陽也，故稱龍焉。猶未離其類也，故稱血焉。夫玄黃者，天地之雜也，天玄而地黃。

This passage discusses the text on line six of Receptive Awareness. The nature of yin is to be passive and Receptive to whatever the Creative Will decides. However,

when the Receptive Awareness has already taken a defined form as a material phenomenon under Will's direction, it may seem to resist a new definition imposed by the Creative Will that does not accord with its current form of expression. This generates the illusion of conflict. The yin creation will resist the new yang creation and the two will seem to be in a state of battle. In ancient Egypt this became the myth of the battle between Horus and Set. The prior yin phenomenon becomes a dragon because it maintains the Creative Will energy that defined it previously. It glows with the golden light given to it by that energy. The newly imposed definition from Creative Will takes the role of the black dragon and tries to impose itself over the golden dragon. The assignment of colors is a bit arbitrary, and in another text (Commentary on the Trigrams) KUN is assigned the color black, at least when it represents earth. The "blood" of each dragon has the color associated with that dragon. In the battle between Horus and Set, both parties are injured to the point where they bleed. However, there is no mention in the myth of the color of the blood, although Horus has the ability to transform into a hawk of gold. The word "xuan2" 玄 also means subtle as well as black. This suggests that both dragons are of gold, but one is just much subtler than the other. Heaven, the mental world, seems subtler than Earth, the physical world. In comparison it seems "black" against the golden glow of sunlight. When you close your eyes, you shift from attention on the physical world to more attention on the mental world. The physical world darkens and the illusion of objects decreases. The field of vision when the eyes are closed seems at first glance to be "black" and "dark". However, if you put your attention on that dark field, you will soon discover that it is also full of light, but that the light of this field is softer and more subtle than the light of day with the eyes open.