

☰ 中孚 #61 – Faith from Within/*Zhongfu*

**FAITH FROM WITHIN. Balloonfish—good fortune. It furthers one to cross the great water. Constancy furthers.**

中孚：豚魚，吉，利涉大川，利貞。

“**Judgment Treatise**”: **FAITH FROM WITHIN (*Zhongfu*)**. The yielding are within and the firm occupies the center, joyous and adaptable. With good faith the governance of the state is transformed. “*Balloonfish—good fortune.*” Trust extends even to balloonfish. “*It furthers one to cross the great water.*” One rides the hollowness of the boat. Constancy will further the man who has faith within, for he is thus in accord with heaven.

象曰：中孚，柔在內而剛得中。說而巽，孚，乃化邦也。豚魚吉，信及豚魚也。利涉大川，乘木舟虛也。中孚以利貞，乃應乎天也。

Balloonfish know when the wind will come; cranes know when the night is halfway through; roosters know when dawn will come. All these are animals that can be trusted [for what they know]. Thus the imagery of Faith from Within is based on them. If balloonfish greet the wind, then wind will come without fail. Thus the word trust is used. “Trust extends to the balloonfish” means that one’s trustworthiness is equal to that of the balloonfish. [\*See Note 1.]

“**Image**”: Wind over marsh: the image of Faith from Within. Thus the superior man discusses lawsuits and delays executions.

象曰：澤上有風，中孚。君子以議獄緩死。

If the one who deals out punishments has a trace of doubt in his heart, or if the person being punished has a trace of grievance in his heart [over injustice], then this is not Faith from Within.

**First Yang**: A warden brings good fortune. If there is an ulterior motive, things will not be swallow-like. / ‘**Image**’: *A warden brings good fortune* in First Yang—his will has not yet altered.

初九：虞吉，有它不燕。/ 象曰：初九虞吉，志未變也。

The *li* trigram is associated with flying birds. Zhu Xi says that the hexagram Faith from Within is the fire trigram writ large; thus most of the lines base their images on birds. The 虞 *yu* [“warden”] in Line One is like the same word in Line Three of #3: “pursuing a deer without a warden.” [\*See Note 2.] A warden is someone who protects the birds and beasts of the wilderness while they are rearing their young. “A warden brings good fortune” means that Line One is proximal to Two, who brings good fortune like the warden of the marshes who protects birds and beasts as they rear their young. This line goes forth to resonate with Four. The line puts it this way: “if there is an ulterior motive, things will not be swallow-like.” [\*See Note 3.] “Not swallow-like” is like saying not 乳 *ru* [“reproducing”]. In ancient times the swallow was called the mystery bird, and it was also called the 乙 *yi*. Its coming was a sign of brooding, raising young ones, and reproduction in general. At the vernal equinox, an offering was made to the child-bringing deity to pray for a child. Even now in Hubei and Hunan there is a custom: when a swallow flies into a house, people toss chopsticks toward it in hopes they will have a child. The birthing of young, whether by people or birds, is described in dialect as 乳 *ru* [lactating/reproducing]. The character 乳 *ru* is composed of 孚 *fu* and 乙 *yi*. [\*See Note 4.] This line’s resonance with Four is not swallow-like, despite their complementarity, because Four is breaking away from its kind and heading upward.

**Second Yang:** A calling crane is in the shade. Its young one answers it. I have a good goblet. Together we will drain it. / **'Image':** *Its young one answers it*—a wish from the bottom of the heart.

九二：鳴鶴在陰，其子和之，我有好爵，吾與爾靡之。/ 象曰：其子和之，中心愿也。

The two yins in the middle are like bird eggs. Lines Two and Five are like birds brooding on their eggs. Thus they use the words 靡 *mi* and 孳 *luan*, both of which are images of staying close to a nest. 靡 *mi* can mean “hold in place,” as in the compound 羈縻 *ji-mi*. The word 爵 *jue* can mean a chick or fledgling. [\*See Note 5.]

**Third Yin:** He finds an adversary. Perhaps he beats the drum, perhaps his energy flags; perhaps he weeps, perhaps he sings. / **'Image':** Perhaps he beats the drum, perhaps his energy flags—the position is not suitable.

六三：得敵，或鼓或罷，或泣或歌。/ 象曰：可鼓或罷，位不當也。

Lines Three and Four are both yin, yielding lines, but their intentions are in contrast. Thus this line uses the word “adversary.” Three is the presiding line of the inner trigram; Four is the presiding line of the outer trigram. Line Four is correctly placed and has a bond of faith with Five above. Line Three wants to advance, but is blocked by Four. Thus Three exhibits such an unsettled state.

**Fourth Yin:** The moon nearly at the full. The lone horse runs astray. No blame. / **'Image':** *The lone horse runs astray*—breaking away from its kind to go upward.

六四：月幾望，馬匹亡，无咎。/ 象曰：馬匹亡，絕類上也。

Line One is tied to Two and does not respond to Four. Thus the lone horse runs off. “Breaking away from its kind” is an explanation of “the lone horse runs off.” It breaks away from its kind and goes upward: that is, it follows after Five. In #2 Kun, losing one’s companions brings good fortune. In Inner Faith, breaking away from one’s kind is without blame.

The phrase “nearly full,” as used in #9.6, indicates misfortune due to being opposed to yang. In #54.5 it indicates good fortune due to a response to yang. In Line Four of Faith from Within, it indicates blamelessness due to following after yang.

**Fifth Yang:** [A bond of] good faith like clasped hands. No blame. / **'Image':** *Good faith like clasped hands*—the position is correct and fitting.

九五：有孚攣如，无咎。/ 象曰：有孚攣如，位正當也。

Line Five is firm, central and correct in its honored place. It presides over [this time of] faith. Together with Two it makes a unity that encloses the two yins and constitutes Inner Faith. This faith from within is tightly linked like the image of clasped hands. This is what the ‘Judgment Treatise’ describes as “the firm finds its center; joy leading to adaptability.” Thus it is without blame.

**Top Yang:** Sound of the feathered one mounts to heaven. Constancy faces misfortune. / **'Image':** *Sound of the feathered one mounts to heaven*—how can this last long?

上九：翰音登于天，貞凶。/ 象曰：翰音登于天，何可長也。

Before a rooster crows, it always ruffles its feathers, thus this line speaks of “the sound of the feathered one.” The line says, “the sound of the feathered one rises to heaven.” Wang Bi’s comment on this is that the sound goes high but the bird does not follow it. The image of the rooster is associated with the *xun* trigram. Being at the limit of *xun* and at the top of the hexagram is an image of rising to the sky.

The reason that Faith from Within symbolizes faith is its space in the center. If not for this space, a person's heart would be too preoccupied with schemes to leave time for any bond of faith. The word 孚 *fu* ["faith"] is composed of 爪 *zhua* and 子 *zi* ["offspring"]: that is, a bird sits with its claws over an egg and broods it. In the Faith from Within hexagram the four yangs are outside and the two yins are in the middle. Having substance on the outside and space inside is the image of an egg. Such is the basis for the meaning applied to this hexagram. Confucian scholars are in the habit of explaining sincerity in substantive terms. Only the *Doctrine of the Mean* takes the Way of heaven to be sincerity, and it considers [what operates with] no deliberate notion and no forced effort to be the Way of heaven. When deliberate notions are not applied, when elaborations fall away, then the space is optimally open. If there is open space there is sincerity. This is especially evident in the structure of the hexagram. What a fine conception!

In Emperor Gao's discourse on sincerity, he said that when sincerity is embodied there is nothing above it, and one who adheres to it acts by non-action. It is like a floating cloud crossing the sky, or a bubble riding on the water's surface. It is like a flicker of lightning that stirs the wind, or like a dream that occurs in sweet slumber. Is this substance after all, or is it open space? How can one put it? A breeze stirs the water's surface and a cicada's reflection is gone in the depths. This is something that is embodied, yet it has no corporeality; it is given form yet it has no form. Who can discern why it is the way it is? Can the insight of mundane scholars reach this level? The title of our Great Ming Dynasty has been explained as referring to the great Way's brightness. Surely these are not empty words!

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1. Jiao Hong is not alone in taking 豚鱼 *tun-yu* to be 河豚 *he-tun* ("balloonfish"). See Ouyi Dashi's *Zhouyi Chanjie*. Balloonfish were thought to be accurate predictors of approaching wind. Li Daoping, in *Zhouyi Jijie Zuanshu*, explains, "...Blowfish lives in lakes and by nature are attracted to wind. When blowfish face eastward, this is a sign that wind will blow from the east; when they face westward, then wind will blow from the west. Boatmen take note of this when waiting for wind. Blowfish form schools of up to one hundred. When a school rises to the surface and submerges again, this is called 'greeting the wind.' When greeting the wind, their backs show above the surface but not their noses. If their noses emerge above the surface, this means that wind will come immediately."

2. This line can also mean "with forethought there will be good fortune."

3. The word 燕 *yan* means "swallow." It is also borrowed phonetically to mean "serene," in which case it is interchangeable with the homophonous word 晏 *yan*. The use of the negative 不 *bu* indicates that 燕 is being used here in an adjectival sense—"not serene." Note that the negative 不 *bu* is not normally used before nouns. Nevertheless, in my translation I try to preserve a metaphorical tie to the noun "swallow."

4. Note: 孚 is interchangeable with 孵 *fu*, meaning to brood, and 乙, as mentioned above, is a dialect term for swallow.

5. 靡 *Mi* in Line 2 is taken by many commentators to mean "drain to the bottom." Jiao Hong believes it can be read as 糜 *mi*, meaning "attach"。 攀 *luan* means "clasped to something."