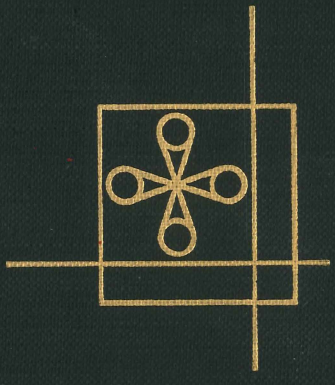
儀禮賢譯解

董作賓題

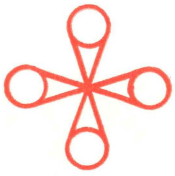


The I Ching or Book of Changes

THE RICHARD WILHELM TRANSLATION

RENDERED INTO ENGLISH BY CARY F. BAYNES

FOREWORD BY C. G. JUNG



VOLUME I

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and restricting the nuisance or danger represented by chance. Theoretical considerations of cause and effect often look pale and dusty in comparison to the practical results of chance. It is all very well to say that the crystal of quartz is a hexagonal prism. The statement is quite true in so far as an ideal crystal is envisaged. But in nature one finds no two crystals exactly alike, although all are unmistakably hexagonal. The actual form, however, seems to appeal more to the Chinese sage than the ideal one. The jumble of natural laws constituting empirical reality holds more significance for him than a causal explanation of events that, moreover, must usually be separated from one another in order to be properly dealt with.

The manner in which the *I Ching* tends to look upon reality seems to disfavor our causalistic procedures. The moment under actual observation appears to the ancient Chinese view more of a chance hit than a clearly defined result of concurring causal chain processes. The matter of interest seems to be the configuration formed by chance events in the moment of observation, and not at all the hypothetical reasons that seemingly account for the coincidence. While the Western mind carefully sifts, weighs, selects, classifies, isolates, the Chinese picture of the moment encompasses everything down to the minutest nonsensical detail, because all of the ingredients make up the observed moment.

Thus it happens that when one throws the three coins, or counts through the forty-nine yarrow stalks, these chance details enter into the picture of the moment of observation and form a part of it—a part that is insignificant to us, yet most meaningful to the Chinese mind. With us it would be a banal and almost meaningless statement (at least on the face of it) to say that whatever happens in a given moment possesses inevitably the quality peculiar to that moment. This is not an abstract argument but a very practical one. There are certain connoisseurs who can tell you merely from the appearance, taste, and behavior of a wine the site of its vineyard and the year of its origin. There are antiquarians who

with almost uncanny accuracy will name the time and place of origin and the maker of an *objet d'art* or piece of furniture on merely looking at it. And there are even astrologers who can tell you, without any previous knowledge of your nativity, what the position of sun and moon was and what zodiacal sign rose above the horizon in the moment of your birth. In the face of such facts, it must be admitted that moments can leave long-lasting traces.

In other words, whoever invented the *I Ching* was convinced that the hexagram worked out in a certain moment coincided with the latter in quality no less than in time. To him the hexagram was the exponent of the moment in which it was cast—even more so than the hours of the clock or the divisions of the calendar could be—inasmuch as the hexagram was understood to be an indicator of the essential situation prevailing in the moment of its origin.

This assumption involves a certain curious principle that I have termed synchronicity, a concept that formulates a point of view diametrically opposed to that of causality. Since the latter is a merely statistical truth and not absolute, it is a sort of working hypothesis of how events evolve one out of another, whereas synchronicity takes the coincidence of events in space and time as meaning something more than mere chance, namely, a peculiar interdependence of objective events among themselves as well as with the subjective (psychic) states of the observer or observers.

The ancient Chinese mind contemplates the cosmos in a way comparable to that of the modern physicist, who cannot deny that his model of the world is a decidedly psychophysical structure. The microphysical event includes the observer just as much as the reality underlying the *I Ching* comprises subjective, i.e., psychic conditions in the totality of the momentary situation. Just as causality describes the sequence of events, so synchronicity to the Chinese mind deals with the coincidence of events. The causal point of view tells us a dramatic story about how *D* came into existence: it took its origin from *C*, which existed before *D*, and *C* in its turn had a father, *B*, etc. The synchronistic view on the other

hand tries to produce an equally meaningful picture of coincidence. How does it happen that *A′*, *B′*, *C′*, *D′*, etc., appear all in the same moment and in the same place? It happens in the first place because the physical events *A′* and *B′* are of the same quality as the psychic events *C′* and *D′*, and further because all are the exponents of one and the same momentary situation. The situation is assumed to represent a legible or understandable picture.

Now the sixty-four hexagrams of the *I Ching* are the instrument by which the meaning of sixty-four different yet typical situations can be determined. These interpretations are equivalent to causal explanations. Causal connection is statistically necessary and can therefore be subjected to experiment. Inasmuch as situations are unique and cannot be repeated, experimenting with synchronicity seems to be impossible under ordinary conditions.[2] In the *I Ching*, the only criterion of the validity of synchronicity is the observer's opinion that the text of the hexagram amounts to a true rendering of his psychic condition. It is assumed that the fall of the coins or the result of the division of the bundle of yarrow stalks is what it necessarily must be in a given "situation," inasmuch as anything happening in that moment belongs to it as an indispensable part of the picture. If a handful of matches is thrown to the floor, they form the pattern characteristic of that moment. But such an obvious truth as this reveals its meaningful nature only if it is possible to read the pattern and to verify its interpretation, partly by the observer's knowledge of the subjective and objective situation, partly by the character of subsequent events. It is obviously not a procedure that appeals to a critical mind used to experimental verification of facts or to factual evidence. But for someone who likes to look at the world at the angle from which ancient China saw it, the *I Ching* may have some attraction.

My argument as outlined above has of course never entered a Chinese mind. On the contrary, according to the old tradition, it is "spiritual agencies," acting in a mysterious way,

[2] Cf. J. B. Rhine, *The Reach of the Mind,* 1947.

that make the yarrow stalks give a meaningful answer.[3] These powers form, as it were, the living soul of the book. As the latter is thus a sort of animated being, the tradition assumes as much as that one can put questions to the *I Ching* and expect to receive intelligent answers. Thus it occurred to me that it might interest the uninitiated reader to see the *I Ching* at work. For this purpose I made an experiment strictly in accordance with the Chinese conception: I personified the book in a sense, asking its judgment about its present situation, i.e., my intention to present it to the Western mind.

Although this procedure is well within the premises of Taoist philosophy, it appears exceedingly odd to us. However, not even the strangeness of insane delusions or of primitive superstition has ever shocked me. I have always tried to remain unbiased and curious—*rerum novarum cupidus*. Why not venture a dialogue with an ancient book that purports to be animated? There can be no harm in it, and the reader may watch a psychological procedure that has been carried out time and again throughout the millennia of Chinese civilization, representing to a Confucius or a Lao-tse both a supreme expression of spiritual authority and a philosophical enigma. I made use of the coin method, and the answer obtained was hexagram 50, Ting, THE CALDRON.

In accordance with the way my question was phrased, the text of the hexagram must be regarded as though the *I Ching* itself were the speaking person. Thus it describes itself as a caldron,[4] that is, as a ritual vessel containing cooked food. Here the food is to be understood as spiritual nourishment. Wilhelm says about this:

> The *ting*, as a utensil pertaining to a refined civilization, suggests the fostering and nourishing of able men, which redounded to the benefit of the state. . . . Here we see civilization as it reaches its culmination in religion. The *ting* serves in offering sacrifice to God. . . . The supreme revelation of God appears in prophets and holy men.

[3] They are *shên*, that is, "spirit-like." "Heaven produced the 'spirit-like things'" (Legge, *op. cit.*, p. 41).

[4] [Chinese *ting*.]

To venerate them is true veneration of God. The will of God, as revealed through them, should be accepted in humility.

Keeping to our hypothesis, we must conclude that the *I Ching* is here testifying concerning itself.

When any of the lines of a given hexagram have the value of six or nine, it means that they are specially emphasized and hence important in the interpretation.[5] In my hexagram the "spiritual agencies" have given the emphasis of a nine to the lines in the second and in the third place. The text says:

Nine in the second place means:
There is food in the *ting*.
My comrades are envious,
But they cannot harm me.
Good fortune.

Thus the *I Ching* says of itself: "I contain (spiritual) nourishment." Since a share in something great always arouses envy, the chorus of the envious [6] is part of the picture. The envious want to rob the *I Ching* of its great possession, that is, they seek to rob it of meaning, or to destroy its meaning. But their enmity is in vain. Its richness of meaning is assured; that is, it is convinced of its positive achievements, which no one can take away. The text continues:

Nine in the third place means:
The handle of the *ting* is altered.
One is impeded in his way of life.
The fat of the pheasant is not eaten.
Once rain falls, remorse is spent.
Good fortune comes in the end.

The handle [German *Griff*] is the part by which the *ting* can be grasped [*gegriffen*]. Thus it signifies the concept [7]

[5] See the explanation of the method in Wilhelm's text, p. 392.

[6] For example, the *invidi* ("the envious") are a constantly recurring image in the old Latin books on alchemy, especially in the *Turba philosophorum* (eleventh or twelfth century).

[7] From the Latin *concipere*, "to take together," e.g., in a vessel: *concipere* derives from *capere*, "to take," "to grasp."

(*Begriff*) one has of the *I Ching* (the *ting*). In the course of time this concept has apparently changed, so that today we can no longer grasp (*begreifen*) the *I Ching*. Thus "one is impeded in his way of life." We are no longer supported by the wise counsel and deep insight of the oracle; therefore we no longer find our way through the mazes of fate and the obscurities of our own natures. The fat of the pheasant, that is, the best and richest part of a good dish, is no longer eaten. But when the thirsty earth finally receives rain again, that is, when this state of want has been overcome, "remorse," that is, sorrow over the loss of wisdom, is ended, and then comes the longed-for opportunity. Wilhelm comments: "This describes a man who, in a highly evolved civilization, finds himself in a place where no one notices or recognizes him. This is a severe block to his effectiveness." The *I Ching* is complaining, as it were, that its excellent qualities go unrecognized and hence lie fallow. It comforts itself with the hope that it is about to regain recognition.

The answer given in these two salient lines to the question I put to the *I Ching* requires no particular subtlety of interpretation, no artifices, no unusual knowledge. Anyone with a little common sense can understand the meaning of the answer; it is the answer of one who has a good opinion of himself, but whose value is neither generally recognized nor even widely known. The answering subject has an interesting notion of itself: it looks upon itself as a vessel in which sacrificial offerings are brought to the gods, ritual food for their nourishment. It conceives of itself as a cult utensil serving to provide spiritual nourishment for the unconscious elements or forces ("spiritual agencies") that have been projected as gods—in other words, to give these forces the attention they need in order to play their part in the life of the individual. Indeed, this is the original meaning of the word *religio*—a careful observation and taking account of (from *relegere* [8]) the numinous.

[8] This is the classical etymology. The derivation of *religio* from *religare*, "binding to," originated with the Church Fathers.

The method of the *I Ching* does indeed take into account the hidden individual quality in things and men, and in one's own unconscious self as well. I have questioned the *I Ching* as one questions a person whom one is about to introduce to friends: one asks whether or not it will be agreeable to him. In answer the *I Ching* tells me of its religious significance, of the fact that at present it is unknown and misjudged, of its hope of being restored to a place of honor—this last obviously with a sidelong glance at my as yet unwritten foreword,[9] and above all at the English translation. This seems a perfectly understandable reaction, such as one could expect also from a person in a similar situation.

But how has this reaction come about? Because I threw three small coins into the air and let them fall, roll, and come to rest, heads up or tails up as the case might be. This odd fact that a reaction that makes sense arises out of a technique seemingly excluding all sense from the outset, is the great achievement of the *I Ching*. The instance I have just given is not unique; meaningful answers are the rule. Western sinologues and distinguished Chinese scholars have been at pains to inform me that the *I Ching* is a collection of obsolete "magic spells." In the course of these conversations my informant has sometimes admitted having consulted the oracle through a fortune teller, usually a Taoist priest. This could be "only nonsense" of course. But oddly enough, the answer received apparently coincided with the questioner's psychological blind spot remarkably well.

I agree with Western thinking that any number of answers to my question were possible, and I certainly cannot assert that another answer would not have been equally significant. However, the answer received was the first and only one; we know nothing of other possible answers. It pleased and satisfied me. To ask the same question a second time would have been tactless and so I did not do it: "the master speaks but once." The heavy-handed pedagogic approach

[9] I made this experiment before I actually wrote the foreword.

that attempts to fit irrational phenomena into a preconceived rational pattern is anathema to me. Indeed, such things as this answer should remain as they were when they first emerged to view, for only then do we know what nature does when left to herself undisturbed by the meddlesomeness of man. One ought not to go to cadavers to study life. Moreover, a repetition of the experiment is impossible, for the simple reason that the original situation cannot be reconstructed. Therefore in each instance there is only a first and single answer.

To return to the hexagram itself. There is nothing strange in the fact that all of Ting, THE CALDRON, amplifies the themes announced by the two salient lines.[10] The first line of the hexagram says:

> A *ting* with legs upturned.
> Furthers removal of stagnating stuff.
> One takes a concubine for the sake of her son.
> No blame.

A *ting* that is turned upside down is not in use. Hence the *I Ching* is like an unused caldron. Turning it over serves to remove stagnating matter, as the line says. Just as a man takes a concubine when his wife has no son, so the *I Ching* is called upon when one sees no other way out. Despite the quasi-legal status of the concubine in China, she is in reality only a somewhat awkward makeshift; so likewise the magic procedure of the oracle is an expedient that may be utilized for a higher purpose. There is no blame, although it is an exceptional recourse.

The second and third lines have already been discussed. The fourth line says:

> The legs of the *ting* are broken.
> The prince's meal is spilled
> And his person is soiled.
> Misfortune.

[10] The Chinese interpret only the changing lines in the hexagram obtained by use of the oracle. I have found all the lines of the hexagram to be relevant in most cases.

Here the *ting* has been put to use, but evidently in a very clumsy manner, that is, the oracle has been abused or misinterpreted. In this way the divine food is lost, and one puts oneself to shame. Legge translates as follows: "Its subject will be made to blush for shame." Abuse of a cult utensil such as the *ting* (i.e., the *I Ching*) is a gross profanation. The *I Ching* is evidently insisting here on its dignity as a ritual vessel and protesting against being profanely used. (by Jung ?)

The fifth line says:

> The *ting* has yellow handles, golden carrying rings.
> Perseverance furthers.

The *I Ching* has, it seems, met with a new, correct (yellow) understanding, that is, a new concept (*Begriff*) by which it can be grasped. This concept is valuable (golden). There is indeed a new edition in English, making the book more accessible to the Western world than before.

The sixth line says:

> The *ting* has rings of jade.
> Great good fortune.
> Nothing that would not act to further.

Jade is distinguished for its beauty and soft sheen. If the carrying rings are of jade, the whole vessel is enhanced in beauty, honor, and value. The *I Ching* expresses itself here as being not only well satisfied but indeed very optimistic. One can only await further events and in the meantime remain content with the pleasant conclusion that the *I Ching* approves of the new edition.

I have shown in this example as objectively as I can how the oracle proceeds in a given case. Of course the procedure varies somewhat according to the way the question is put. If for instance a person finds himself in a confusing situation, he may himself appear in the oracle as the speaker. Or, if the question concerns a relationship with another person, that person may appear as the speaker. However, the identity of the speaker does not depend entirely on the manner in which the question is phrased, inasmuch as our relations with our

fellow beings are not always determined by the latter. Very often our relations depend almost exclusively on our own attitudes, though we may be quite unaware of this fact. Hence, if an individual is unconscious of his role in a relationship, there may be a surprise in store for him; contrary to expectation, he himself may appear as the chief agent, as is sometimes unmistakably indicated by the text. It may also occur that we take a situation too seriously and consider it extremely important, whereas the answer we get on consulting the *I Ching* draws attention to some unsuspected other aspect implicit in the question.

Such instances might at first lead one to think that the oracle is fallacious. Confucius is said to have received only one inappropriate answer, i.e., hexagram 22, GRACE—a thoroughly aesthetic hexagram. This is reminiscent of the advice given to Socrates by his daemon—"You ought to make more music"—whereupon Socrates took to playing the flute. Confucius and Socrates compete for first place as far as reasonableness and a pedagogic attitude to life are concerned; but it is unlikely that either of them occupied himself with "lending grace to the beard on his chin," as the second line of this hexagram advises. Unfortunately, reason and pedagogy often lack charm and grace, and so the oracle may not have been wrong after all.

To come back once more to our hexagram. Though the *I Ching* not only seems to be satisfied with its new edition, but even expresses emphatic optimism, this still does not foretell anything about the effect it will have on the public it is intended to reach. Since we have in our hexagram two yang lines stressed by the numerical value nine, we are in a position to find out what sort of prognosis the *I Ching* makes for itself. Lines designated by a six or a nine have, according to the ancient conception, an inner tension so great as to cause them to change into their opposites, that is, yang into yin, and vice versa. Through this change we obtain in the present instance hexagram 35, Chin, PROGRESS.

The subject of this hexagram is someone who meets with all sorts of vicissitudes of fortune in his climb upward, and

the text describes how he should behave. The *I Ching* is in this same situation: it rises like the sun and declares itself, but it is rebuffed and finds no confidence—it is "progressing, but in sorrow." However, "one obtains great happiness from one's ancestress." Psychology can help us to elucidate this obscure passage. In dreams and fairy tales the grandmother, or ancestress, often represents the unconscious, because the latter in a man contains the feminine component of the psyche. If the *I Ching* is not accepted by the conscious, at least the unconscious meets it halfway, and the *I Ching* is more closely connected with the unconscious than with the rational attitude of consciousness. Since the unconscious is often represented in dreams by a feminine figure, this may be the explanation here. The feminine person might be the translator, who has given the book her maternal care, and this might easily appear to the *I Ching* as a "great happiness." It anticipates general understanding, but is afraid of misuse—"Progress like a hamster." But it is mindful of the admonition, "Take not gain and loss to heart." It remains free of "partisan motives." It does not thrust itself on anyone.

The *I Ching* therefore faces its future on the American book market calmly and expresses itself here just about as any reasonable person would in regard to the fate of so controversial a work. This prediction is so very reasonable and full of common sense that it would be hard to think of a more fitting answer.

All of this happened before I had written the foregoing paragraphs. When I reached this point, I wished to know the attitude of the *I Ching* to the new situation. The state of things had been altered by what I had written, inasmuch as I myself had now entered upon the scene, and I therefore expected to hear something referring to my own action. I must confess that I had not been feeling too happy in the course of writing this foreword, for, as a person with a sense of responsibility toward science, I am not in the habit of asserting something I cannot prove or at least present as acceptable to reason. It is a dubious task indeed to try to introduce

to a critical modern public a collection of archaic "magic spells," with the idea of making them more or less acceptable. I have undertaken it because I myself think that there is more to the ancient Chinese way of thinking than meets the eye. But it is embarrassing to me that I must appeal to the good will and imagination of the reader, inasmuch as I have to take him into the obscurity of an age-old magic ritual. Unfortunately I am only too well aware of the arguments that can be brought against it. We are not even certain that the ship that is to carry us over the unknown seas has not sprung a leak somewhere. May not the old text be corrupt? Is Wilhelm's translation accurate? Are we not self-deluded in our explanations?

The *I Ching* insists upon self-knowledge throughout. The method by which this is to be achieved is open to every kind of misuse, and is therefore not for the frivolous-minded and immature; nor is it for intellectualists and rationalists. It is appropriate only for thoughtful and reflective people who like to think about what they do and what happens to them—a predilection not to be confused with the morbid brooding of the hypochondriac. As I have indicated above, I have no answer to the multitude of problems that arise when we seek to harmonize the oracle of the *I Ching* with our accepted scientific canons. But needless to say, nothing "occult" is to be inferred. My position in these matters is pragmatic, and the great disciplines that have taught me the practical usefulness of this viewpoint are psychotherapy and medical psychology. Probably in no other field do we have to reckon with so many unknown quantities, and nowhere else do we become more accustomed to adopting methods that work even though for a long time we may not know why they work. Unexpected cures may arise from questionable therapies and unexpected failures from allegedly reliable methods. In the exploration of the unconscious we come upon very strange things, from which a rationalist turns away with horror, claiming afterward that he did not see anything. The irrational fullness of life has taught me never to discard anything, even when it goes against all our theories (so short-lived at best) or other-

wise admits of no immediate explanation. It is of course disquieting, and one is not certain whether the compass is pointing true or not; but security, certitude, and peace do not lead to discoveries. It is the same with this Chinese mode of divination. Clearly the method aims at self-knowledge, though at all times it has also been put to superstitious use.

I of course am thoroughly convinced of the value of self-knowledge, but is there any use in recommending such insight, when the wisest of men throughout the ages have preached the need of it without success? Even to the most biased eye it is obvious that this book represents one long admonition to careful scrutiny of one's own character, attitude, and motives. This attitude appeals to me and has induced me to undertake the foreword. Only once before have I expressed myself in regard to the problem of the *I Ching:* this was in a memorial address in tribute to Richard Wilhelm.[11] For the rest I have maintained a discreet silence. It is by no means easy to feel one's way into such a remote and mysterious mentality as that underlying the *I Ching.* One cannot easily disregard such great minds as Confucius and Lao-tse, if one is at all able to appreciate the quality of the thoughts they represent; much less can one overlook the fact that the *I Ching* was their main source of inspiration. I know that previously I would not have dared to express myself so explicitly about so uncertain a matter. I can take this risk because I am now in my eighth decade, and the changing opinions of men scarcely impress me any more; the thoughts of the old masters are of greater value to me than the philosophical prejudices of the Western mind.

I do not like to burden my reader with these personal considerations; but, as already indicated, one's own personality is very often implicated in the answer of the oracle. Indeed, in formulating my question I even invited the oracle to comment directly on my action. The answer was hexagram 29,

[11] [Cf. R. Wilhelm and C. G. Jung, *The Secret of the Golden Flower* (London: Kegan Paul, Trench, Trubner & Co., 1931), in which this address appears as an appendix. The book did not appear in English until a year after Wilhelm's death.]

K'an, THE ABYSMAL. Special emphasis is given to the third place by the fact that the line is designated by a six. This line says:

> Forward and backward, abyss on abyss.
> In danger like this, pause at first and wait,
> Otherwise you will fall into a pit in the abyss.
> Do not act in this way.

Formerly I would have accepted unconditionally the advice, "Do not act in this way," and would have refused to give my opinion of the *I Ching*, for the sole reason that I had none. But now the counsel may serve as an example of the way in which the *I Ching* functions. It is a fact that if one begins to think about it, the problems of the *I Ching* do represent "abyss on abyss," and unavoidably one must "pause at first and wait" in the midst of the dangers of limitless and uncritical speculation; otherwise one really will lose his way in the darkness. Could there be a more uncomfortable position intellectually than that of floating in the thin air of unproved possibilities, not knowing whether what one sees is truth or illusion? This is the dreamlike atmosphere of the *I Ching*, and in it one has nothing to rely upon except one's own so fallible subjective judgment. I cannot but admit that this line represents very appropriately the feelings with which I wrote the foregoing passages. Equally fitting is the comforting beginning of this hexagram—"If you are sincere, you have success in your heart"—for it indicates that the decisive thing here is not the outer danger but the subjective condition, that is, whether one believes oneself to be "sincere" or not.

The hexagram compares the dynamic action in this situation to the behavior of flowing water, which is not afraid of any dangerous place but plunges over cliffs and fills up the pits that lie in its course (K'an also stands for water). This is the way in which the "superior man" acts and "carries on the business of teaching."

K'an is definitely one of the less agreeable hexagrams. It describes a situation in which the subject seems in grave

danger of being caught in all sorts of pitfalls. Just as in interpreting a dream one must follow the dream text with utmost exactitude, so in consulting the oracle one must hold in mind the form of the question put, for this sets a definite limit to the interpretation of the answer. The first line of the hexagram notes the presence of the danger: "In the abyss one falls into a pit." The second line does the same, then adds the counsel: "One should strive to attain small things only." I apparently anticipated this advice by limiting myself in this foreword to a demonstration of how the *I Ching* functions in the Chinese mind, and by renouncing the more ambitious project of writing a psychological commentary on the whole book.

The fourth line says:

> A jug of wine, a bowl of rice with it;
> Earthen vessels
> Simply handed in through the window.
> There is certainly no blame in this.

Wilhelm makes the following comment here:

> Although as a rule it is customary for an official to present certain introductory gifts and recommendations before he is appointed, here everything is simplified to the utmost. The gifts are insignificant, there is no one to sponsor him, he introduces himself; yet all this need not be humiliating if only there is the honest intention of mutual help in danger.

It looks as if the book were to some degree the subject of this line.

The fifth line continues the theme of limitation. If one studies the nature of water, one sees that it fills a pit only to the rim and then flows on. It does not stay caught there:

> The abyss is not filled to overflowing,
> It is filled only to the rim.

But if, tempted by the danger, and just because of the uncertainty, one were to insist on forcing conviction by special efforts, such as elaborate commentaries and the like, one

ger confronting the person who accidentally falls into the pit within the abyss. He must work his way out of it, in order to discover that it is an old, ruined well, buried in mud, but capable of being restored to use again.

I submitted two questions to the method of chance represented by the coin oracle, the second question being put after I had written my analysis of the answer to the first. The first question was directed, as it were, to the *I Ching*: what had it to say about my own action, that is, about the situation in which I was the acting person, the situation described by the first hexagram I obtained? To the first question the *I Ching* replied by comparing itself to a caldron, a ritual vessel in need of renovation, a vessel that was finding only doubtful favor with the public. To the second question the reply was that I had fallen into a difficulty, for the *I Ching* represented a deep and dangerous water hole in which one might easily be mired. However, the water hole proved to be an old well that needed only to be renovated in order to be put to useful purposes once more.

These four hexagrams are in the main consistent as regards theme (vessel, pit, well); and as regards intellectual content, they seem to be meaningful. Had a human being made such replies, I should, as a psychiatrist, have had to pronounce him of sound mind, at least on the basis of the material presented. Indeed, I should not have been able to discover anything delirious, idiotic, or schizophrenic in the four answers. In view of the *I Ching's* extreme age and its Chinese origin, I cannot consider its archaic, symbolic, and flowery language abnormal. On the contrary, I should have had to congratulate this hypothetical person on the extent of his insight into my unexpressed state of doubt. On the other hand, any person of clever and versatile mind can turn the whole thing around and show how I have projected my subjective contents into the symbolism of the hexagrams. Such a critique, though catastrophic from the standpoint of Western rationality, does no harm to the function of the *I Ching*. On the contrary, the Chinese sage would smilingly tell me: "Don't you see how useful the *I Ching* is in making you pro-

ject your hitherto unrealized thoughts into its abstruse symbolism? You could have written your foreword without ever realizing what an avalanche of misunderstanding might be released by it."

The Chinese standpoint does not concern itself as to the attitude one takes toward the performance of the oracle. It is only we who are puzzled, because we trip time and again over our prejudice, viz., the notion of causality. The ancient wisdom of the East lays stress upon the fact that the intelligent individual realizes his own thoughts, but not in the least upon the way in which he does it. The less one thinks about the theory of the *I Ching*, the more soundly one sleeps.

It would seem to me that on the basis of this example an unprejudiced reader would now be in a position to form at least a tentative judgment on the operation of the *I Ching*.[12] More cannot be expected from a simple introduction. If by means of this demonstration I have succeeded in elucidating the psychological phenomenology of the *I Ching*, I shall have carried out my purpose. As to the thousands of questions, doubts, and criticisms that this singular book stirs up—I cannot answer these. The *I Ching* does not offer itself with proofs and results; it does not vaunt itself, nor is it easy to approach. Like a part of nature, it waits until it is discovered. It offers neither facts nor power, but for lovers of self-knowledge, of wisdom—if there be such—it seems to be the right book. To one person its spirit appears as clear as day; to another, shadowy as twilight; to a third, dark as night. He who is not pleased by it does not have to use it, and he who is against it is not obliged to find it true. Let it go forth into the world for the benefit of those who can discern its meaning.

C. G. JUNG

Zurich, 1949

[12] The reader will find it helpful to look up all four of these hexagrams in the text and to read them together with the relevant commentaries.

INTRODUCTION

THE Book of Changes—*I Ching* in Chinese—is unquestionably one of the most important books in the world's literature. Its origin goes back to mythical antiquity, and it has occupied the attention of the most eminent scholars of China down to the present day. Nearly all that is greatest and most significant in the three thousand years of Chinese cultural history has either taken its inspiration from this book, or has exerted an influence on the interpretation of its text. Therefore it may safely be said that the seasoned wisdom of thousands of years has gone into the making of the *I Ching*. Small wonder then that both of the two branches of Chinese philosophy, Confucianism and Taoism, have their common roots here. The book sheds new light on many a secret hidden in the often puzzling modes of thought of that mysterious sage, Lao-tse, and of his pupils, as well as on many ideas that appear in the Confucian tradition as axioms, accepted without further examination.

Indeed, not only the philosophy of China but its science and statecraft as well have never ceased to draw from the spring of wisdom in the *I Ching*, and it is not surprising that this alone, among all the Confucian classics, escaped the great burning of the books under Ch'in Shih Huang Ti.[1] Even the commonplaces of everyday life in China are saturated with its influence. In going through the streets of a Chinese city, one will find, here and there at a street corner, a fortune teller sitting behind a neatly covered table, brush and tablet at hand, ready to draw from the ancient book of wisdom pertinent counsel and information on life's minor perplexities. Not only that, but the very signboards adorning the houses—perpendicular wooden panels done in gold on black lacquer—are covered with inscriptions whose flowery language again and again recalls thoughts and quota-

[1] [213 B.C.]

tions from the *I Ching*. Even the policy makers of so modern a state as Japan, distinguished for their astuteness, do not scorn to refer to it for counsel in difficult situations.

In the course of time, owing to the great repute for wisdom attaching to the Book of Changes, a large body of occult doctrines extraneous to it—some of them possibly not even Chinese in origin—have come to be connected with its teachings. The Ch'in and Han dynasties [2] saw the beginning of a formalistic natural philosophy that sought to embrace the entire world of thought in a system of number symbols. Combining a rigorously consistent, dualistic yin-yang doctrine with the doctrine of the "five stages of change" taken from the Book of History,[3] it forced Chinese philosophical thinking more and more into a rigid formalization. Thus increasingly hairsplitting cabalistic speculations came to envelop the Book of Changes in a cloud of mystery, and by forcing everything of the past and of the future into this system of numbers, created for the *I Ching* the reputation of being a book of unfathomable profundity. These speculations are also to blame for the fact that the seeds of a free Chinese natural science, which undoubtedly existed at the time of Mo Ti [4] and his pupils, were killed, and replaced by a sterile tradition of writing and reading books that was wholly removed from experience. This is the reason why China has for so long presented to Western eyes a picture of hopeless stagnation.

Yet we must not overlook the fact that apart from this mechanistic number mysticism, a living stream of deep human wisdom was constantly flowing through the channel of this book into everyday life, giving to China's great

[2] [Beginning in the last half of the third century B.C. and ending about A.D. 220.]

[3] [*Shu Ching*, the oldest of the Chinese classics. Modern scholarship has placed most of the records contained in the *Shu Ching* near the first millennium B.C., though formerly a much greater age was ascribed to the earliest of them.]

[4] [Fifth and fourth centuries B.C.]

civilization that ripeness of wisdom, distilled through the ages, which we wistfully admire in the remnants of this last truly autochthonous culture.

What is the Book of Changes actually? In order to arrive at an understanding of the book and its teachings, we must first of all boldly strip away the dense overgrowth of interpretations that have read into it all sorts of extraneous ideas. This is equally necessary whether we are dealing with the superstitions and mysteries of old Chinese sorcerers or the no less superstitious theories of modern European scholars who try to interpret all historical cultures in terms of their experience of primitive savages.[5] We must hold here to the fundamental principle that the Book of Changes is to be explained in the light of its own content and of the era to which it belongs. With this the darkness lightens perceptibly and we realize that this book, though a very profound work, does not offer greater difficulties to our understanding than any other book that has come down through a long history from antiquity to our time.

1. THE USE OF THE BOOK OF CHANGES

The Book of Oracles

At the outset, the Book of Changes was a collection of linear signs to be used as oracles.[6] In antiquity, oracles were everywhere in use; the oldest among them confined themselves to the answers yes and no. This type of oracular pronouncement is likewise the basis of the Book of Changes. "Yes" was

[5] We might mention here, because of its oddity, the grotesque and amateurish attempt on the part of Rev. Canon McClatchie, M.A., to apply the key of "comparative mythology" to the *I Ching*. His book was published in 1876 under the title, *A Translation of the Confucian Yi King or the Classic of Changes, with Notes and Appendix.*

[6] From the discussion here presented, it will become self-evident that the Book of Changes was not a lexicon, as has been assumed in many quarters.

indicated by a simple unbroken line (⚊), and "No" by a broken line (⚋). However, the need for greater differentiation seems to have been felt at an early date, and the single lines were combined in pairs:

To each of these combinations a third line was then added. In this way the eight trigrams [7] came into being. These eight trigrams were conceived as images of all that happens in heaven and on earth. At the same time, they were held to be in a state of continual transition, one changing into another, just as transition from one phenomenon to another is continually taking place in the physical world. Here we have the fundamental concept of the Book of Changes. The eight trigrams are symbols standing for changing transitional states; they are images that are constantly undergoing change. Attention centers not on things in their state of being—as is chiefly the case in the Occident—but upon their movements in change. The eight trigrams therefore are not representations of things as such but of their tendencies in movement.

These eight images came to have manifold meanings. They represented certain processes in nature corresponding with their inherent character. Further, they represented a family consisting of father, mother, three sons, and three daughters, not in the mythological sense in which the Greek gods peopled Olympus, but in what might be called an abstract sense, that is, they represented not objective entities but functions.

A brief survey of these eight symbols that form the basis of the Book of Changes yields the following classification:

[7] [*Zeichen,* meaning sign, is used by Wilhelm to denote the linear figures in the *I Ching,* those of three lines as well as those of six lines. The Chinese word for both types of signs is *kua.* To avoid ambiguity, the precedent established by Legge (*The Sacred Books of the East,* vol. XVI, *The Yi King*) has been adopted throughout: the term "trigram" is used for the sign consisting of three lines, and "hexagram" for the sign consisting of six lines.]

	Name	*Attribute*	*Image*	*Family Relationship*
Ch'ien	the Creative	strong	heaven	father
K'un	the Receptive	devoted, yielding	earth	mother
Chên	the Arousing	inciting movement	thunder	first son
K'an	the Abysmal	dangerous	water	second son
Kên	Keeping Still	resting	mountain	third son
Sun	the Gentle	penetrating	wind, wood	first daughter
Li	the Clinging	light-giving	fire	second daughter
Tui	the Joyous	joyful	lake	third daughter

The sons represent the principle of movement in its various stages—beginning of movement, danger in movement, rest and completion of movement. The daughters represent devotion in its various stages—gentle penetration, clarity and adaptability, and joyous tranquillity.

In order to achieve a still greater multiplicity, these eight images were combined with one another at a very early date, whereby a total of sixty-four signs was obtained. Each of these sixty-four signs consists of six lines, either positive or negative. Each line is thought of as capable of change, and whenever a line changes, there is a change also of the situation represented by the given hexagram. Let us take for example the hexagram K'un, THE RECEPTIVE, earth:

It represents the nature of the earth, strong in devotion; among the seasons it stands for late autumn, when all the forces of life are at rest. If the lowest line changes, we have the hexagram Fu, RETURN:

The latter represents thunder, the movement that stirs anew within the earth at the time of the solstice; it symbolizes the return of light.

As this example shows, all of the lines of a hexagram do not necessarily change; it depends entirely on the character

of a given line. A line whose nature is positive, with an increasing dynamism, turns into its opposite, a negative line, whereas a positive line of lesser strength remains unchanged. The same principle holds for the negative lines.

More definite information about those lines which are to be considered so strongly charged with positive or negative energy that they move, is given in book II in the Great Commentary (pt. I, chap. IX), and in the special section on the use of the oracle at the end of book II. Suffice it to say here that positive lines that move are designated by the number 9, and negative lines that move by the number 6, while nonmoving lines, which serve only as structural matter in the hexagram, without intrinsic meaning of their own, are represented by the number 7 (positive) or the number 8 (negative). Thus, when the text reads, "Nine at the beginning means . . ." this is the equivalent of saying: "When the positive line in the first place is represented by the number 9, it has the following meaning. . . ." If, on the other hand, the line is represented by the number 7, it is disregarded in interpreting the oracle. The same principle holds for lines represented by the numbers 6 and 8 [8] respectively.

We may obtain the hexagram named in the example above —K'un, THE RECEPTIVE—in the following form:

8 at the top	⚋
8 in the fifth place	⚋
8 in the fourth place	⚋
8 in the third place	⚋
8 in the second place	⚋
6 at the beginning	⚋

Hence the five upper lines are not taken into account; only the 6 at the beginning has an independent meaning, and by its transformation into its opposite, the situation K'un, THE RECEPTIVE,

[8] [For this reason, the numbers 7 and 8 never appear in the portion of the text dealing with the meanings of the individual lines.]

becomes the situation Fu, RETURN:

In this way we have a series of situations symbolically expressed by lines, and through the movement of these lines the situations can change one into another. On the other hand, such change does not necessarily occur, for when a hexagram is made up of lines represented by the numbers 7 and 8 only, there is no movement within it, and only its aspect as a whole is taken into consideration.

In addition to the law of change and to the images of the states of change as given in the sixty-four hexagrams, another factor to be considered is the course of action. Each situation demands the action proper to it. In every situation, there is a right and a wrong course of action. Obviously, the right course brings good fortune and the wrong course brings misfortune. Which, then, is the right course in any given case? This question was the decisive factor. As a result, the *I Ching* was lifted above the level of an ordinary book of soothsaying. If a fortune teller on reading the cards tells her client that she will receive a letter with money from America in a week, there is nothing for the woman to do but wait until the letter comes—or does not come. In this case what is foretold is fate, quite independent of what the individual may do or not do. For this reason fortune telling lacks moral significance. When it happened for the first time in China that someone, on being told the auguries for the future, did not let the matter rest there but asked, "What am I to do?" the book of divination had to become a book of wisdom.

It was reserved for King Wên, who lived about 1150 B.C., and his son, the Duke of Chou, to bring about this change. They endowed the hitherto mute hexagrams and lines, from which the future had to be divined as an individual matter in each case, with definite counsels for correct conduct. Thus the individual came to share in shaping fate. For his actions intervened as determining factors in world events, the more

decisively so, the earlier he was able with the aid of the Book of Changes to recognize situations in their germinal phases. The germinal phase is the crux. As long as things are in their beginnings they can be controlled, but once they have grown to their full consequences they acquire a power so overwhelming that man stands impotent before them. Thus the Book of Changes became a book of divination of a very special kind. The hexagrams and lines in their movements and changes mysteriously reproduced the movements and changes of the macrocosm. By the use of yarrow stalks,[9] one could attain a point of vantage from which it was possible to survey the condition of things. Given this perspective, the words of the oracle would indicate what should be done to meet the need of the time.

The only thing about all this that seems strange to our modern sense is the method of learning the nature of a situation through the manipulation of yarrow stalks. This procedure was regarded as mysterious, however, simply in the sense that the manipulation of the yarrow stalks makes it possible for the unconscious in man to become active. All individuals are not equally fitted to consult the oracle. It requires a clear and tranquil mind, receptive to the cosmic influences hidden in the humble divining stalks. As products of the vegetable kingdom, these were considered to be related to the sources of life. The stalks were derived from sacred plants.

The Book of Wisdom

Of far greater significance than the use of the Book of Changes as an oracle is its other use, namely, as a book of wisdom. Lao-tse [10] knew this book, and some of his profoundest aphorisms were inspired by it. Indeed, his whole thought is permeated with its teachings. Confucius [11] too knew the Book of Changes and devoted himself to reflection upon it.

[9] [The stalks come from the plant known to us as common yarrow, or milfoil (*Achillea millefolium*).]

[10] [Second half of fifth century B.C.]

[11] [551–479 B.C.]

He probably wrote down some of his interpretative comments and imparted others to his pupils in oral teaching. The Book of Changes as edited and annotated by Confucius is the version that has come down to our time.

If we inquire as to the philosophy that pervades the book, we can confine ourselves to a few basically important concepts. The underlying idea of the whole is the idea of change. It is related in the Analects [12] that Confucius, standing by a river, said: "Everything flows on and on like this river, without pause, day and night." This expresses the idea of change. He who has perceived the meaning of change fixes his attention no longer on transitory individual things but on the immutable, eternal law at work in all change. This law is the tao [13] of Lao-tse, the course of things, the principle of the one in the many. That it may become manifest, a decision, a postulate, is necessary. This fundamental postulate is the "great primal beginning" of all that exists, *t'ai chi*—in its original meaning, the "ridgepole." Later Chinese philosophers devoted much thought to this idea of a primal beginning. A still earlier beginning, *wu chi*, was represented by the symbol of a circle. Under this conception, *t'ai chi* was represented by the circle divided into the light and the dark, yang and yin, ☯.[14] This symbol has also played a significant part in India and Europe. However, speculations of a gnostic-dualistic character are foreign to the original thought of the *I Ching;* what it posits is simply the ridgepole, the line. With this line, which in itself represents one-

[12] *Lun Yü,* IX, 16. [This book comprises conversations of Confucius and his disciples.]

[13] [Here, as throughout the book, Wilhelm uses the German word *Sinn* ("meaning") in capitals (*SINN*) for the Chinese word *tao* (see p. 320 and n. 1). The reasons that led Wilhelm to choose *SINN* to represent *tao* (see p. xv of the introduction to his translation of Lao-tse) have no relation to the English word "meaning." Therefore in the English rendering, "tao" has been used wherever *SINN* occurs.]

[14] [Known as *t'ai chi t'u,* "the supreme ultimate." See R. Wilhelm, *A Short History of Chinese Civilization,* tr. by J. Joshua, London: G. G. Harrap & Co., 1929, p. 249.]

ness, duality comes into the world, for the line at the same time posits an above and a below, a right and left, front and back—in a word, the world of the opposites.

These opposites became known under the names yin and yang and created a great stir, especially in the transition period between the Ch'in and Han dynasties, in the centuries just before our era, when there was an entire school of yin-yang doctrine. At that time, the Book of Changes was much in use as a book of magic, and people read into the text all sorts of things not originally there. This doctrine of yin and yang, of the female and the male as primal principles, has naturally also attracted much attention among foreign students of Chinese thought. Following the usual bent, some of these have predicated in it a primitive phallic symbolism, with all the accompanying connotations.

To the disappointment of such discoverers it must be said that there is nothing to indicate this in the original meaning of the words yin and yang. In its primary meaning yin is "the cloudy," "the overcast," and yang means actually "banners waving in the sun," [15] that is, something "shone upon," or bright. By transference the two concepts were applied to the light and dark sides of a mountain or of a river. In the case of a mountain the southern is the bright side and the northern the dark side, while in the case of a river seen from above, it is the northern side that is bright (yang), because it reflects the light, and the southern side that is in shadow (yin). Thence the two expressions were carried over into the Book of Changes and applied to the two alternating primal states of being. It should be pointed out, however, that the terms yin and yang do not occur in this derived sense either in the actual text of the book or in the oldest commentaries. Their first occurrence is in the Great Commentary, which already shows Taoistic influence in some parts. In the Commentary on the Decision the terms

[15] Cf. the noteworthy discussions of Liang Ch'i Ch'ao in the Chinese journal *The Endeavor,* July 15 and 22, 1923, also the English essay by B. Schindler, "The Development of the Chinese Conceptions of Supreme Beings," *Asia Major,* Hirth Anniversary Volume.

used for the opposites are "the firm" and "the yielding," not yang and yin.

However, no matter what names are applied to these forces, it is certain that the world of being arises out of their change and interplay. Thus change is conceived of partly as the continuous transformation of the one force into the other and partly as a cycle of complexes of phenomena, in themselves connected, such as day and night, summer and winter. Change is not meaningless—if it were, there could be no knowledge of it—but subject to the universal law, tao.

The second theme fundamental to the Book of Changes is its theory of ideas. The eight trigrams are images not so much of objects as of states of change. This view is associated with the concept expressed in the teachings of Laotse, as also in those of Confucius, that every event in the visible world is the effect of an "image," that is, of an idea in the unseen world. Accordingly, everything that happens on earth is only a reproduction, as it were, of an event in a world beyond our sense perception; as regards its occurrence in time, it is later than the suprasensible event. The holy men and sages, who are in contact with those higher spheres, have access to these ideas through direct intuition and are therefore able to intervene decisively in events in the world. Thus man is linked with heaven, the suprasensible world of ideas, and with earth, the material world of visible things, to form with these a trinity of the primal powers.

This theory of ideas is applied in a twofold sense. The Book of Changes shows the images of events and also the unfolding of conditions *in statu nascendi.* Thus, in discerning with its help the seeds of things to come, we learn to foresee the future as well as to understand the past. In this way the images on which the hexagrams are based serve as patterns for timely action in the situations indicated. Not only is adaptation to the course of nature thus made possible, but in the Great Commentary (pt. II, chap. II), an interesting attempt is made to trace back the origin of all the practices and inventions of civilization to such ideas and archetypal images. Whether or not the hypothesis can be made to

apply in all specific instances, the basic concept contains a truth.[16]

The third element fundamental to the Book of Changes are the judgments. The judgments clothe the images in words, as it were; they indicate whether a given action will bring good fortune or misfortune, remorse or humiliation. The judgments make it possible for a man to make a decision to desist from a course of action indicated by the situation of the moment but harmful in the long run. In this way he makes himself independent of the tyranny of events. In its judgments, and in the interpretations attached to it from the time of Confucius on, the Book of Changes opens to the reader the richest treasure of Chinese wisdom; at the same time it affords him a comprehensive view of the varieties of human experience, enabling him thereby to shape his life of his own sovereign will into an organic whole and so to direct it that it comes into accord with the ultimate tao lying at the root of all that exists.

2. THE HISTORY OF THE BOOK OF CHANGES

In Chinese literature four holy men are cited as the authors of the Book of Changes, namely, Fu Hsi, King Wên, the Duke of Chou, and Confucius. Fu Hsi is a legendary figure representing the era of hunting and fishing and of the invention of cooking. The fact that he is designated as the inventor of the linear signs of the Book of Changes means that they have been held to be of such antiquity that they antedate historical memory. Moreover, the eight trigrams have names that do not occur in any other connection in the Chinese language, and because of this they have even been thought to be of foreign origin. At all events, they are not archaic characters, as some have been led to believe by the

[16] Cf. the extremely important discussions of Hu Shih in *The Development of the Logical Method in China,* Shanghai, 1922, and the even more detailed discussion in the first volume of his history of philosophy [*Chung-kuo chê-hsüeh-shih ta-kang.* Not yet available in translation].

was arranged in the K'ang Hsi [29] period, under the title *Chou I Chê Chung;* it presents the text and the wings separately and includes the best commentaries of all periods. This is the edition on which the present translation is based.

3. THE ARRANGEMENT OF THE TRANSLATION

An exposition of the principles that have been followed in the translation of the Book of Changes should be of essential help to the reader.

The translation of the text has been given as brief and concise a form as possible, in order to preserve the archaic impression that prevails in the Chinese. This has made it all the more necessary to present not only the text but also digests of the most important Chinese commentaries. These digests have been made as succinct as possible and afford a survey of the outstanding contributions made by Chinese scholarship toward elucidation of the book. Comparisons with Occidental writings,[30] which frequently suggested themselves, as well as views of my own, have been introduced as sparingly as possible and have invariably been expressly identified as such. The reader may therefore regard the text and the commentary as genuine renditions of Chinese thought. Special attention is called to this fact because many of the fundamental truths presented are so closely parallel to Christian tenets that the impression is often really striking.

In order to make it as easy as possible for the layman to understand the *I Ching*, the texts of the sixty-four hexagrams, together with pertinent interpretations, are presented in book I. The reader will do well to begin by reading this part with his attention fixed on its main ideas and without allowing himself to be distracted by the imagery. For example, he should follow through the idea of the Creative in its step-by-step development—as delineated in masterly

[29] [A.D. 1662–1722.]

[30] [A number of footnote quotations from German poetry, chiefly passages from Goethe, have been omitted in the English rendering because their poetic suggestiveness disappears in translation.]

—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 second place means:

Lends grace to the beard on his chin.

The beard is not an independent thing; it moves only with the chin. The image therefore means that form is to be considered only as a result and attribute of content. The beard is a superfluous ornament. To devote care to it for its own sake, without regard for the inner content of which it is an ornament, would bespeak a certain vanity.

Nine in the third place means:

Graceful and moist.
Constant perseverance brings good fortune.

This represents a very charming life situation. One is under the spell of grace and the mellow mood induced by wine. This grace can adorn, but it can also swamp us. Hence the warning not to sink into convivial indolence but to remain constant in perseverance. Good fortune depends on this.

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.

Nine at the beginning means:

You let your magic tortoise go,
And look at me with the corners of your mouth drooping.
Misfortune.

The magic tortoise is a creature possessed of such supernatural powers that it lives on air and needs no earthly nourishment. The image means that a man fitted by nature and position to live freely and independently renounces this self-reliance and instead looks with envy and discontent at others who are outwardly in better circumstances. But such base envy only arouses derision and contempt in those others. This has bad results.

Six in the second place means:

Turning to the summit for nourishment,
Deviating from the path
To seek nourishment from the hill.
Continuing to do this brings misfortune.

Normally a person either provides his own means of nourishment or is supported in a proper way by those whose duty and privilege it is to provide for him. If, owing to weakness of spirit, a man cannot support himself, a feeling of uneasiness comes over him; this is because in shirking the proper way of obtaining a living, he accepts support as a favor from those in higher place. This is unworthy, for he is deviating from his true nature. Kept up indefinitely, this course leads to misfortune.

Six in the third place means:

Turning away from nourishment.
Perseverance brings misfortune.
Do not act thus for ten years.
Nothing serves to further.

de forward nor
att water.

fortune.
ater.

Th whom ema-
nat thers. Such
a p he remains
con l may con-
fide rs, such as
cros ng general
hap

28. TA KUO – PREPONDERANCE OF THE GREAT

above TUI THE JOYOUS, LAKE
below SUN THE GENTLE, WIND, WOOD

This hexagram consists of four strong lines inside and two weak lines outside. When the strong are outside and the weak inside, all is well and there is nothing out of balance, nothing extraordinary in the situation. Here, however, the opposite is the case. The hexagram represents a beam that is thick and heavy in the middle but too weak at the ends. This is a condition that cannot last; it must be changed, must pass, or misfortune will result.

THE JUDGMENT

PREPONDERANCE OF THE GREAT.
The ridgepole sags to the breaking point.
It furthers one to have somewhere to go.
Success.

The weight of the great is excessive. The load is too heavy for the strength of the supports. The ridgepole, on which the whole roof rests, sags to the breaking point, because its supporting ends are too weak for the load they bear. It is an exceptional time and situation; therefore extraordinary measures are demanded. It is necessary to find a way of transition as quickly as possible, and to take action. This promises success. For although the strong element is in excess, it is in the middle, that is, at the center of gravity, so that a revolution is not to be feared. Nothing is to be achieved by forcible measures. The problem must be solved by gentle penetration to the meaning of the situation (as is suggested by the attribute of the inner trigram, Sun); then the change-over to other conditions will be successful. It demands real superiority; therefore the time when the great preponderates is a momentous time.

THE IMAGE

The lake rises above the trees:
The image of PREPONDERANCE OF THE GREAT.
Thus the superior man, when he stands alone,
Is unconcerned,
And if he has to renounce the world,
He is undaunted.

Extraordinary times when the great preponderates are like floodtimes when the lake rises over the treetops. But such conditions are temporary. The two trigrams indicate the attitude proper to such exceptional times: the symbol of the trigram Sun is the tree, which stands firm even though it stands alone, and the attribute of Tui is joyousness, which remains undaunted even if it must renounce the world.

provements bear the test of actuality. Such careful work is accompanied by good fortune.

Nine at the top means:

Penetration under the bed.
He loses his property and his ax.
Perseverance brings misfortune.

A man's understanding is sufficiently penetrating. He follows up injurious influences into the most secret corners. But he no longer has the strength to combat them decisively. In this case any attempt to penetrate into the personal domain of darkness would only bring harm.

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58. TUI – THE JOYOUS, LAKE

above TUI THE JOYOUS, LAKE
below TUI THE JOYOUS, LAKE

This hexagram, like Sun, is one of the eight formed by doubling of a trigram. The trigram Tui denotes the youngest daughter; it is symbolized by the smiling lake, and its attribute is joyousness. Contrary to appearances, it is not the yielding quality of the top line that accounts for joy here. The attribute of the yielding or dark principle is not joy but melancholy. However, joy is indicated by the fact that there are two strong lines within, expressing themselves through the medium of gentleness.

True joy, therefore, rests on firmness and strength within, manifesting itself outwardly as yielding and gentle.

THE JUDGMENT

THE JOYOUS. Success.
Perseverance is favorable.

The joyous mood is infectious and therefore brings success. But joy must be based on steadfastness if it is not to degenerate into uncontrolled mirth. Truth and strength must dwell in the heart, while gentleness reveals itself in social intercourse. In this way one assumes the right attitude toward God and man and achieves something. Under certain conditions, intimidation without gentleness may achieve something momentarily, but not for all time. When, on the other hand, the hearts of men are won by friendliness, they are led to take all hardships upon themselves willingly, and if need be will not shun death itself, so great is the power of joy over men.

THE IMAGE

Lakes resting one on the other:
The image of THE JOYOUS.
Thus the superior man joins with his friends
For discussion and practice.

A lake evaporates upward and thus gradually dries up; but when two lakes are joined they do not dry up so readily, for one replenishes the other. It is the same in the field of knowledge. Knowledge should be a refreshing and vitalizing force. It becomes so only through stimulating intercourse with congenial friends with whom one holds discussion and practices application of the truths of life. In this way learning becomes many-sided and takes on a cheerful lightness, whereas there is always something ponderous and one-sided about the learning of the self-taught.

THE LINES

Nine at the beginning means:
Contented joyousness. Good fortune.