

Chapter 1 : I Ching, the Book of Changes - Yi Jing

The I Ching ([I Ching]), also known as Classic of Changes or Book of Changes, is an ancient Chinese divination text and the oldest of the Chinese classics. Possessing a history of more than two and a half millennia of commentary and interpretation, the I Ching is an influential text read throughout the world, providing inspiration to the worlds of religion, psychoanalysis, literature, and art.

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 [i]. 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. Combining a rigorously consistent, dualistic yin-yang doctrine with the doctrine of the "five stages of change" taken from the Book of History, 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. 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. 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 came into being. 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. 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. Wilhelm was in prolonged contact with the oral tradition at the very end of the Imperial era, via his teacher Lao Nai-hsuan. He was the right man in the right place at the right time; this is not something that can be re-done, no matter how good fresh translations are. The quality of the language used is superb, it rates as a work of literature. Although beginners often feel that Wilhelm is too complicated and seek a simpler version to start with, what I would recommend is that they get Wilhelm as early as they can and just use Book I initially, ignoring Book II The Great Treatise and Book III Commentaries until they feel more confident to tackle them. Only Wilhelm has the necessary depth for a reliable interpretation. While it is true there are a few passages in need of revision, these are far fewer than in any other translation, and in general Wilhelm manages to convey the essential meaning via his summaries of the Neo-Confucian commentary material, which is without equal in any other version. Confer Original text in traditional Chinese characters found in Chinapage. Editions Zulma, , pages. The Book of Changes: The Complete I Ching: Javary et Pierre Faure, Yi Jing. Le Livre des Changements, Paris:

Chapter 2 : I CHING - The Book of Changes

"The I Ching, sometimes called the Yi Jing, is an ancient Chinese text based on the psychology of individualization process, that is to say the improvement of one's psyche through "character training", a fundamental principle of the Book of Changes.

You are visiting the online version of the I Ching, the classic Book-of-Changes. Any vital question you may have, ask it here. Ask advice about your health, dietary supplements whether you need any food supplies , medication, your relation, getting rich, or even how to fix your TV set that is broken! Enter your question in the available textbox, if you want. Click "Continue", and throw the coins six times. Click "Read", to read the answer. The different aspects of the answer to your question are given in four different tabs: The "Cast Hexagram" explains the situation you are now in, or what has gone before. The "Changing Lines" if there are any are the lines that move into their opposite. The one of them that applies especially to your question is preselected, but any changing line can be read about if you click on it. The "Transformed Hex" describes the future situation, after the lines have changed, and if you follow the advice the I Ching has given. In the "Trigram Symbols" you can read the interpretation of the two Trigrams that the Cast Hexagram is made of. At the bottom of every tab there is a button "Read original text". Click this button to read the original Richard Wilhelm translation for that Hexagram or Changing Line. When you entered a real question did not leave the textbox empty , at the bottom of the last tab appears a button "Custom search". Press this button to generate a Google custom search for the literal question you typed in, and be surprised by the results you get. And from version 3. When clicked, your reading is instantly saved if you are a member already, but if not yet, you can sign up, and your reading will still be saved in the new account you just opened. From the menu-item "View readings" you can read and edit your saved question with its answer, and search for particular readings that you saved before. Try it out for free and enjoy it!

In Chinese literature four holy men are cited as the authors of the Book of Changes, namely, Fu Hsi, King WÃn, 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 ruyi sceptre is one of the " Eight Treasures " and is an ancient symbol of power and authority. To the right of the square hole is a bat. The two wings are extended and the tail just touches the rim of the center hole. At the bottom of the charm are two peaches tied together with a fillet or ribbon. To the left of the center hole are two interlocking circles. Each of these circles represents a round Chinese cash coin with a square hole in the middle. The two "coins" are also tied together with a fillet or ribbon. Such an incongruous collection of symbols actually makes sense as a visual pun or rebus. The combination of symbols, therefore, has the hidden meaning of "good fortune happiness and longevity both complete according to your wishes". For additional information on the peach "longevity" symbol please Chinese Peach Charms. Trigrams and Bagua A basic concept of the I Ching is the "trigram". A trigram is a three-lined symbol. Each of the three lines in a trigram can either be continuous or broken. In olden times, people believed a bagua charm could repel "evil influences" and drive away "evil spirits". Families would frequently nail a bagua charm to the the roof beam of their house or to the top of a gate, and sailors would put one at a high point on their boat. Several bagua or eight trigram charms may be seen below. Additionally, please visit Chinese Tokens to see an example of an old Chinese token coin displaying four trigrams. While they did not appear on the ancient coins of imperial China, trigrams can be found on a few old Korean coins. Bagua or Eight Trigram Charms The old charm at the left is unusually large. The reverse side is representative of this type of charm and displays the bagua eight trigrams. This large charm has a diameter of Star, Moon, Cloud and Dragon. The trigrams on this charm from the top and clockwise are as follows: This is the obverse side of the charm. Its inscription and meaning is discussed in detail at Daoist Taoist Charms. The diameter of this charm is 46 mm. The weight is This is another example of a charm with the bagua or eight trigrams on its reverse side. The diameter is 46 mm and the weight is This is the obverse side of the charm showing the twelve animals representing the twelve Earthly Branches. For a further discussion of the twelve animals please see Ancient Chinese Zodiac Charms. This is another specimen of a charm displaying the eight trigrams or bagua. The canopy with the three loops indicates that it was meant to be worn. Usually these charms were worn around the neck as a necklace or attached to the waist. Sometimes they would be attached to rafters of houses or other structures. To see additional examples of old charms meant to be worn or hung please visit Chinese Pendant Charms. This charm measures 67 mm in length and 49 mm in width at its "ears". This is the other side of the charm. As with the previous example, this side shows the twelve animals representing the twelve Earthly Branches which I discuss in more detail in Ancient Chinese Zodiac Charms. This is a final example of a Daoist charm with the eight trigrams or bagua. The charm measures

Chapter 4 : I Ching - Wikipedia

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You are visiting the online version of the I Ching, the classic Book-of-Changes. This is version 4, with exactly the same functionality as version 3, but as yet without save-reading option. The new domain www. Any vital question you may have, ask it here. Ask advice about your health, dietary supplements whether you need any food supplies , medication, your relation, getting rich, or even how to fix your TV set that is broken! Enter your question in the available textbox, if you want. Click "Continue", and throw the coins six times. Click "Read", to read the answer. The different aspects of the answer to your question are given in four different tabs: The "Cast Hexagram" explains the situation you are now in, or what has gone before. The "Changing Lines" if there are any are the lines that move into their opposite. The one of them that applies especially to your question is preselected, but any changing line can be read about if you click on it. The "Transformed Hex" describes the future situation, after the lines have changed, and if you follow the advice the I Ching has given. In the "Trigram Symbols" you can read the interpretation of the two Trigrams that the Cast Hexagram is made of. At the bottom of every tab there is a button "Read original text". Click this button to read the original Richard Wilhelm translation for that Hexagram or Changing Line. When you entered a real question did not leave the textbox empty , at the bottom of the last tab appears a button "Custom search". Press this button to generate a Google custom search for the literal question you typed in, and be surprised by the results you get. And from version 3. When clicked, you will be redirected to this version 3 I Ching Online. NET , where your reading is instantly saved if you are a member already, but if not yet, you can sign up, and your reading will still be saved in the new account you just opened. Try it out for free and enjoy it!

The Book of Changes (I Ching) is the ancient Chinese document describing the most basic cosmic principles and the cong is a powerful object, which even predates that document, and connects heaven, earth and man.

See Article History Alternative Titles: The main body of the work, traditionally attributed to Wenwang flourished 12th century bc , contains a discussion of the divinatory system used by the Zhou dynasty wizards. For this the work came to have great importance in the history of Chinese philosophy. Modern scholars, nevertheless, have been troubled by the inclusion of the Yijing among the Confucian classics, for Confucius â€” bc seems to have deliberately avoided speaking of anything that suggested esoteric doctrines. The answer seems to be that Han dynasty Confucianists c. Though the book was originally used for divination , its influence on Chinese minds and its universal popularity are due to a cosmology that involves humans and nature in a single system. The uniqueness of the Yijing consists in its presentation of 64 symbolic hexagrams that, if properly understood and interpreted, are said to contain profound meanings applicable to daily life. Throughout the ages, Yijing enthusiasts have claimed that the book is a means of understanding, and even controlling, future events. The Yijing hexagrams are formed by joining in pairs, one above the other, eight basic trigrams bagua. Each trigram has a name, a root meaning, and a symbolic meaning. The legendary emperor Fuxi is said to have discovered these trigrams on the back of a tortoise. Wenwang is generally credited with having formed the hexagrams. The hexagram is built up from the bottom, line by line, by successive lots. Solid lines have the number nine, and broken lines have the number six. Solid lines represent yang the male cosmic principle , while broken lines represent yin the female cosmic principle. These two principles explain all being and all change by their ceaseless interaction. Individual lines of a hexagram have been compared to single notes of music. Though each note has a quality and significance in itself, its truest significance depends on its place in a musical score. Because the same principle applies to individual lines of a hexagram, the Yijing text first explains each line separately, then gives an overall interpretation of the unit. The text is often expressed in cryptic, thought-provoking language, thus allowing the user great leeway in interpreting its significance. Learn More in these related Britannica articles:

Chapter 6 : IChing Wisdom - I CHING PHILOSOPHY: Chinese Laws of Creativity and Wisdom

*This item: The I Ching: The Book of Changes (Sacred Books of China: The Book of Changes) by James Legge
Paperback \$ Only 1 left in stock - order soon. Ships from and sold by Suwannee Books.*

The "changes" involved have been interpreted as the transformations of hexagrams, of their lines, or of the numbers obtained from the divination. There is also an ancient folk etymology that sees the character for "changes" as containing the sun and moon, the cycle of the day. Modern Sinologists believe the character to be derived either from an image of the sun emerging from clouds, or from the content of a vessel being changed into another. Each line is either broken or unbroken. These four words, translated traditionally by James Legge as "originating and penetrating, advantageous and firm," are often repeated in the hexagram statements and were already considered an important part of I Ching interpretation in the 6th century BC. Edward Shaughnessy describes this statement as affirming an "initial receipt" of an offering, "beneficial" for further "divining". It also carried meanings of being or making upright or correct, and was defined by the Eastern Han scholar Zheng Xuan as "to enquire into the correctness" of a proposed activity. The hexagram names could have been chosen arbitrarily from the line statements, [19] but it is also possible that the line statements were derived from the hexagram names. Each line begins with a word indicating the line number, "base, 2, 3, 4, 5, top", and either the number 6 for a broken line, or the number 9 for a whole line. Hexagrams 1 and 2 have an extra line statement, named yong. I Ching divination Fifty yarrow *Achillea millefolium* subsp. Archaeological evidence shows that Zhou dynasty divination was grounded in cleromancy, the production of seemingly random numbers to determine divine intent. The Great Commentary contains a late classic description of a process where various numerological operations are performed on a bundle of 50 stalks, leaving remainders of 6 to 9. The two histories describe more than twenty successful divinations conducted by professional soothsayers for royal families between BC and BC. The method of divination is not explained, and none of the stories employ predetermined commentaries, patterns, or interpretations. Only the hexagrams and line statements are used. In the modern period, Gao Heng attempted his own reconstruction, which varies from Zhu Xi in places. In the modern period, alternative methods such as specialized dice and cartomancy have also appeared. In later attempts to reconstruct ancient divination methods, the word zhi was interpreted as a verb meaning "moving to", an apparent indication that hexagrams could be transformed into other hexagrams. However, there are no instances of "changeable lines" in the Zuo zhuan. In all 12 out of 12 line statements quoted, the original hexagrams are used to produce the oracle. The Ten Wings are of a much later provenance than the Zhou yi, and are the production of a different society. By partaking in the spiritual experience of the I Ching, the Great Commentary states, the individual can understand the deeper patterns of the universe. The Ten Wings were traditionally attributed to Confucius, possibly based on a misreading of the Records of the Grand Historian. An ancient commentary on the Zhou yi found at Mawangdui portrays Confucius as endorsing it as a source of wisdom first and an imperfect divination text second. Hexagram I Ching and List of hexagrams of the I Ching In the canonical I Ching, the hexagrams are arranged in an order dubbed the King Wen sequence after King Wen of Zhou, who founded the Zhou dynasty and supposedly reformed the method of interpretation. The sequence generally pairs hexagrams with their upside-down equivalents, although in eight cases hexagrams are paired with their inversion. But the oldest known manuscript, found in and now held by the Shanghai Library, was almost certainly arranged in the King Wen sequence, and it has even been proposed that a pottery paddle from the Western Zhou period contains four hexagrams in the King Wen sequence. The assignment of numbers, binary or decimal, to specific hexagrams is a modern invention.

Chapter 7 : The classical Chinese Book of Changes - CodyCross Answers Cheats and Solutions

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It was , and I was living in Beijing, yet even when drunk I was never homesick for America. I was a failed jazz musician who had studied music at Indiana University, struggled to survive playing gigs in Boston for years, then finally given up to go into a field I was sure would bring in the big bucks: As they took a break, I went up to Liang Heping. By contrast, the tenor saxophonist, Du Yinjiao, with his clean-cut looks and well-toned body, looked more like a PLA soldier. As it turns out, he was. Do you have any tapes of his music I can borrow? I noticed that on the music stands they all had tattered copies of *The Real Book*, the Bible of jazz musicians, a copyright-violating book with the melodies and chord changes for hundreds of standard jazz tunes. I was a bit rusty on the borrowed trumpet, but it was fun to be in the groove again. I suddenly had a sense that time and space had contracted, that Beijing had truly become part of the global village. He played with more expression and originality than the other musicians, though it was clear he had not studied jazz theory. My puzzlement was dispelled when the drummer pulled me over to the newcomer. A slight, soft-spoken young man, he would not have struck me as the iconoclastic godfather of Chinese rock. I knew Cui Jian played the trumpet, but I had no idea he was a jazz enthusiast. Chinese youth naturally felt a spiritual affinity with rock, and there were a few indigenous groups such as Tang Dynasty and Black Leopard that played for passionate fans across the country. Jazz was almost completely off the radar, but Cui Jian nevertheless saw potential for it. It requires a longer time to take hold, but the effect on the spirit can be deeper. Revolution follows it around. Or more accurately, it had returned. After all, Shanghai nightlife in the 20s and 30s included jazz as a part of the cultural mix. Dozens of African-American jazz musicians traveled by steamboat to China to seek gigs in the freewheeling international club scene. Buck Clayton, who later on would play trumpet with Count Basie, formed his first jazz band in Shanghai. American trombonist Matt Roberts had already made valiant pioneering efforts to assemble something like a genuine American jazz ensemble. By the time I discovered Chinese jazz in the 90s, the influx was still a trickle, not a wave. As I became a part of the subculture, I found out that the musicians were still unfamiliar with jazz harmony, and needed chord-playing instruments — piano, guitar — more than trumpets and saxophones. I began to play piano at the gigs, even though I had never really studied piano. The musicians were also woefully unfamiliar with the basic repertoire of tunes. Do you have any tapes of them? And yet, they were all drawn inexorably to the music. Players congregated at clubs with little or no audience and zero pay, just to be part of the buzz. Pop music has limits, but jazz is about reaching an unattainable goal. Why is it that our improvised solos never sound as good as the recordings? What are we missing? When would China produce a soloist with a distinctive voice, an individual style? Liu had begun as a child learning the suona, a double-reed Chinese folk instrument, and had switched to sax after hearing a jazz group in Hungary. When he returned to China, he taught himself jazz by listening on repeat to the only jazz tape he owned, a Grover Washington, Jr. I think it goes to a basic cultural difference. I feel this flaw in my own playing, too. I always hold back, afraid of playing wrong notes. Almost to a person they preferred the spare, cooler style of Miles to the rapid pyrotechnic displays of other jazz artists. In the liner notes to the album, pianist Bill Evans compared jazz improvisation to the art of calligraphy. I remember at the time thinking that it was a gratuitous comparison, a trendy invoking of Oriental exoticism. But it turned out my Chinese musician friends also saw commonalities in the two disciplines. The name was a reference to the school where Lu Xun studied as a child. Lu Xun and jazz — why not? The owners, Liu Yuansheng and her husband Li Shiqiang, had converted the second floor into a traditional Chinese teahouse, with calligraphy scrolls on the wall and Qing-style furniture. The bookstore was popular with the Beijing intelligentsia, and also became a magnet for foreigners searching out some easily digestible Chinese culture. Liu and Li approached me with the idea of creating a jazz salon to introduce the music to a scholarly young audience. Our group played nearly every Saturday for four years. The

audiences were small but attentive, and I enjoyed the barrage of questions we received after. They should be paid more! By the mids, jazz in China was gaining momentum. Beijing got its first jazz festival, the brainchild of German expat Udo Hoffman. Chinese jazz groups proliferated, and Beijing was on the verge of recreating the Shanghai jazz scene of the s " without the opium and gambling. Local musicians now had the opportunity to meet and play with established foreign jazz stars. Du was in ecstasy. He wanted to recruit his PLA band buddies to form a traditional jazz big band, which would be the first of its kind since There were plenty of bored horn players stuck on the army base all day long, itching to play something more challenging and creative. All they needed was for me to arrange the musical charts. The trickier problem was getting such a renegade ensemble approved by the PLA leadership. To the army upper echelons, jazz was a quintessentially degenerate style of music, closely associated with the KMT, prostitutes and Western decadence. Nevertheless, we decided to forge ahead. I bought a dozen or so discount big band scores from the US, and we began rehearsals. It turns out I was the first foreigner ever to come into the army band compound. This subterfuge was met with great mirth by the band. Many of the players had no idea what swing rhythm was all about, but slowly the band got the hang of it. Then a miracle happened. After amassing a repertoire of a dozen or so songs, they began to get gigs. At this point, the PLA generals, who heretofore had frowned on the endeavor, suddenly took a personal interest. Jazz could make money? I was lucky enough to travel around with him and the group as a translator and bilingual host. Wynton was an inspiration, an evangelist for the jazz gospel, and audiences found him spellbinding. The line that really stumped me was when during the Beijing master class Wynton quoted Duke Ellington: All I ask for is goose pimples. Fast forward to I myself feel lucky just to have a chance to occasionally play with some of these talents. He was paralyzed from the neck down in a freak car accident on a mountain road, and is confined to a wheelchair, unable to play a note on the piano. My PLA pal Du Yinjiao, meanwhile, has essentially given up jazz, and now spends his time teaching music and occasionally performing commercial music in concert halls to pay the bills. During the break I go outside to the bank of Houhai lake with the drummer and bass player for some fresh air, swatting away mosquitoes. The rest is just improvisation. This piece first appeared at the Anthill.

Chapter 8 : The classical Chinese Book of Changes - CodyCross Answers All Levels

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Ellen Lloyd - AncientPages. The Book of Changes has been used as an aid to foretell the future and make decisions for thousands of years. It is thought to be the oldest book of the Earth. According to many people it is one of our greatest treasures of wisdom. Confucius, one of the greatest Chinese philosophers said that by following the advices of the book, and studying it constantly, we can attain creative awareness in every situation. Confucius said that by following the advices of the book, and studying it constantly, we can attain creative awareness in every situation. Embodied within the framework of the I Ching is a philosophical system, a method of divination, and it contains many historical events that are for the most part hidden among the hexagrams and lines. A representation of I-Ching trigrams and hexagrams. Ancient Chinese legend says that I Ching originated with the mythical Fu Xi, one of the earliest legendary rulers of China BC BC , reputed to have had the 8 trigrams revealed to him supernaturally. Fu Hsi was said to have found the eight trigrams that form the sixty-four hexagrams on the shell of a tortoise. The meanings evolved from then on but the book was used mostly for predicting natural events until King Wen wrote the first expositions on the sixty-four hexagrams about 3, years ago. He wrote them while in prison from a vision on the prison wall. These were the first comments that included social and political connotations. Each inquiry to the oracle will result in a hexagram reading and possibly additional line readings. A hexagram is made up of two trigrams. There are eight possible trigrams: Each trigram is made up of three lines. Each line is either broken or solid, corresponding to the complementary forces Yin negative and Yang positive. Every time a coin is thrown, one line of the hexagram is determined, thus, six throws decide a hexagram. 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.

Chapter 9 : Chinese Book of Changes Research Papers - calendrierdelascience.com

The 2, year old Yi-jing or I Ching, translated as The Book of Changes, is a Chinese work of divination and calendrierdelascience.com from the 4th century BC, it is traditionally consulted by performing complex routines of dropping bundles of dried grass stalks.

The daughters represent devotion in its various stages -- gentle penetration, clarity and adaptability, and joyous tranquility. 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. 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. 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. 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 non-moving 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 The same principle holds for lines represented by the numbers 6 and 8 [8] respectively. 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? 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. Laotse [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. 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: 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. A still earlier beginning, wu chi, was represented by the symbol of a circle. 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 oneness, 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. 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 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 Lao-tse, 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, 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. 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. 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 half accidental, half intentional resemblances to them appearing here and there among ancient characters. Two collections belonging to antiquity are mentioned: The latter circumstance is mentioned in passing by Confucius himself as a historical fact. It is difficult to say whether the names of the sixty-four hexagrams were then in existence, and if so, whether they were the same as those in the present Book of Changes. He is said to have added brief judgments to the hexagrams during his imprisonment at the hands of the tyrant Chou Hsin. The text pertaining to the individual lines originated with his son, the Duke of Chou. This form of the book, entitled the Changes of Chou Chou I, was in use as an oracle throughout the Chou period, as can be proven from a number of the ancient historical records. This was the status of the book at the time Confucius came upon it. The Commentary on the Images also goes back to him, though less directly. A third treatise, a very valuable and detailed commentary on the individual lines, compiled by his pupils or by their successors, in the form of questions and answers, survives only in fragments.