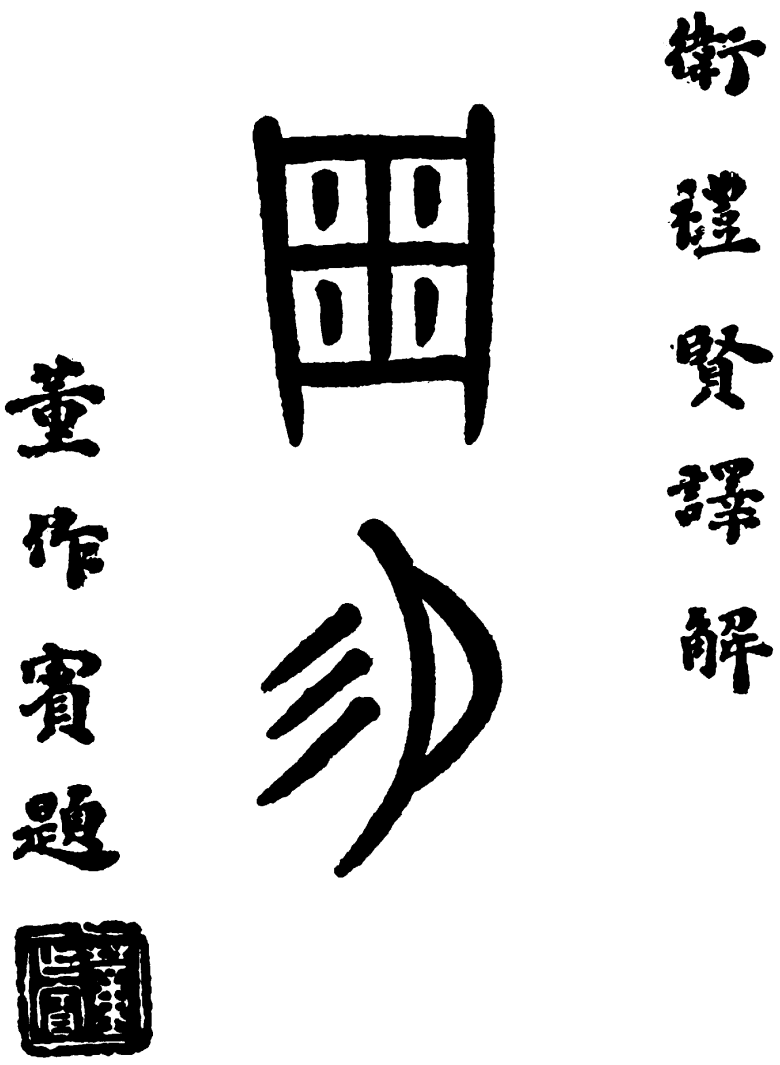
The I Ching, or Book of Changes

The Richard Wilhelm Translation
rendered into English by Cary F Baynes
Foreword by C. G. Jung
Preface to the 3rd Edition by Hellmut Wilhelm



Chou I, 'Changes of Chou'
[alternative name for the 'Book of Changes'].
(right) Translated and annotated by Richard Wilhelm.
(left) Caligraphy by Tung Tso-pin.

At least 5,000 years old, the I Ching is a book of oracles containing the whole of human experience. Used for divination, it is a method of exploring the unconscious; through the symbolism of its hexagrams we are guided towards the solution of difficult problems and life situations. It can also be read as a book of wisdom revealing the laws of life to which we must all attune ourselves if we are to live in peace and harmony.

Richard Wilhelm's version of the I Ching, first published in English in 1951 and reprinted many times since then, has become recognised as the standard and most reliable edition.

'A great and singular book, 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, but for lovers of self-knowledge, of wisdom - if there be such - it seems to be the right book.' C. G. Jung

'Far Eastern culture cannot be understood without a knowledge of the I Ching, and Mrs Baynes has performed a useful task in translating what what is certainly the best popular exposition of the book.' The Times

'Unquestionably one of the most important books in the world's literature. It opens to the reader the richest treasure of Chinese wisdom.' Aryan Path

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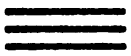
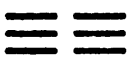
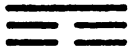
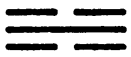
THE EIGHT PRIMARY TRIGRAMS ACCORDING TO THEIR FORM


the Creative has three whole lines.

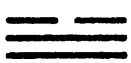

the Receptive has six half lines.

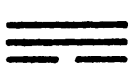

the Arousing is like an open bowl.


Keeping Still is like an inverted bowl.


the Abysmal is full in the middle.


the Clinging is empty in the middle.


the Joyous has a gap at the top.


the Gentle is divided at the bottom.

The Hexagrams Arranged by Houses

THE EIGHT HOUSES

1. The House of the Creative (Ch'ien)

1. THE CREATIVE is Heaven (1)
2. Heaven with Wind is COMING TO MEET (44)
3. Heaven with Mountain is RETREAT (33)
4. Heaven with Earth is STANDSTILL (12)
5. Wind with Earth is CONTEMPLATION (20)
6. Mountain with Earth is SPLITTING APART (23)
7. Fire with Earth is PROGRESS (35)
8. Fire with Heaven is POSSESSION IN GREAT MEASURE (14)

2. The House of the Abysmal (K'an)

1. THE ABYSMAL is Water (29)
2. Water with lake is LIMITATION (60)
3. Water with Thunder is DIFFICULTY AT THE BEGINNING (3)
4. Water with Fire is AFTER COMPLETION (63)
5. Lake with Fire is REVOLUTION (49)
6. Thunder with Flre is ABUNDANCE (55)
7. Earth with Fire is DARKENING OF THE LIGHT (36)
8. Earth with Water is THE ARMY (7)

3. ***The House of Keeping Still (Kên)***

1. KEEPING STILL is Mountain (52)
2. Mountain with Fire is GRACE (22)
3. Mountain with Heaven is THE TAMING POWER OF THE GREAT (26)
4. Mountain with Take is DECREASE (41)
5. Fire with Lake is OPPOSITION (38)
6. Heaven with Lake is TREADING(10)
7. Wind with Lake is INNER TRUTH (61)
8. Wind with Mountain is DEVELOPMENT (53)

4. ***The House of the Arousing (Chên)***

1. THE AROUSING is Thunder (51)
2. Thunder with Earth is ENTHUSIASM (16)
3. Thunder with Water is DELIVERANCE (40)
4. Thunder with Wind is DURATION (32)
5. Earth with Wind is PUSHING UPWARD (46)
6. Water with Wind is THE WELL (48)

7. Lake with Wind is PREPONDERANCE OF THE GREAT (28)
8. Lake with Thunder is FOLLOWING (17)

5. ***The House of the Gentle (Sun)***
1. THE GENTLE is Wind (57)
2. Wind with Heaven is THE TAMING POWER OF THE SMALL (9)
3. Wind with Fire is THE FAMILY (37)
4. Wind with Thunder is INCREASE (42)
5. Heaven with Thunder is INNOCENCE (25)
6. Fire with Thunder is BITING THROUGH (21)
7. Mountain with Thunder is THE CORNERS OF THE MOUTH (27)
8. Mountain with Wind is WORK ON WHAT HAS BEEN SPOILED (18)

6. ***The House of the Clinging (Li)***
1. THE CLINGING is Fire (30)
2. Fire with Mountain is THE WANDERER (56)
3. Fire with Wind is THE CALDRON (50)
4. Fire with Water is BEFORE COMPLETION (64)
5. Mountain with Water is YOUTHFUL FOLLY (4)
6. Wind with Water is DISPERSION (59)
?. Heaven with Water is CONFLICT (6)
8. Heaven with Fire is FELLOWSHIP WITH MEN (13)

7. ***The House of the Receptive (K'un)***
1. THE RECEPTIVE is Earth (2)
2. Earth with Thunder is RETURN (24)
3. Earth with Lake is APPROACH (19)
4. Earth with Heaven is PEACE(11)
5. Thunder with Heaven is THE POWER OF THE GREAT (34)
6. Lake with Heaven is BREAK-THROUGH (43)
7. Water with Heaven is WAITING (5)
8. Water with Earth is HOLDING TOGETHER (8)

8. ***The House of the Joyous (Tui)***
I. THE JOYOUS is Lake (58)
2. Lake with Water is OPPRESSION (47)
3. Lake with Earth is GATHERING TOGETHER (45)
4. Lake with Mountqin is INFLUENCE (31)
5. Water with Mountain is OBSTRUCTION (39)
6. Earth with Mountain is MODESTY (15)

7. Thunder with Mountain is PREPONDERANCE OF THE SMALL (62)

8. Thunder with Lake is THE MARRYING MAIDEN (54)

KEY FOR IDENTIFYING THE HEXAGRAMS

TRIGRAMS UPPER ▶ / LOWER ▼	Ch'ien ☰	Chên ☳	K'an ☵	Kên ☶	K'un ☷	Sun ☴	Li ☲	Tui ☱
Ch'ien ☰	1	34	5	26	11	9	14	43
Chên ☳	25	51	3	27	24	42	21	17
K'an ☵	6	40	29	4	7	59	64	47
Kên ☶	33	62	39	52	15	53	56	31
K'un ☷	12	16	8	23	2	20	35	45
Sun ☴	44	32	48	18	46	57	50	28
Li ☲	13	55	63	22	36	37	30	49
Tui ☱	10	54	60	41	19	61	38	58

Key for Identifying the Hexagrams

An Index of The Hexagrams

The page references pertain to Book I, where each hexagram is first treated. (For an explanation of this and other sequences, see H. Wilhelm, *Change*, pp. 89–91.)

33  18. *Ku*

34  55. *Fêng*

35  56. *Lü*

36  17. *Sui*

37  32. *Hêng*

38  31. *Hsien*

39  47. *K'un*

40  48. *Ching*

41  63. *Chi Chi*

42  64. *Wei Chi*

43  20. *Kuan*

44  27. *I*

45  19. *Lin*

46  4. *Mêng*

47  36. *Ming I*

48  52. *Kên*

49  51. *Chên*

50  35. *Chin*

51  3. *Chun*

52  46. *Shêng*

53  62. *Hsiao Kuo*

54  45. *Ts'ui*

55  29. *K'an*

56  39. *Chien*

57  40. *Hsieh*

58  24. *Fu*

59  7. *Shih*

60  15. *Ch'ien*

61  16. *Yü*

62  8. *Pi*

63  23. *Po*

64  2. *K'un*

The Structure of the Hexagrams

1. GENERAL CONSIDERATIONS

The foregoing [i.e. Book II, The Material], supplies most of what is necessary for an understanding of the hexagrams. Here, however, there follows a summary regarding their structure. This will enable the reader to perceive why the hexagrams have precisely the meanings given them, why the lines have the often seemingly fantastic text that is appended to them—indicating, by means of allegory, what

position the line holds in the total situation of the hexagram, and to what degree it therefore signifies good fortune or misfortune.

This substructure of explanation has been carried to great lengths by the Chinese commentators. Since the Han period[1] especially, when the magic of the "five stages of change" became associated with the Book of Changes, more and more mystery and finally more and more hocus-pocus have become attached to the book. This is what has given the book its reputation for profundity and unintelligibility. I believe that the reader may be spared all this overgrowth, and have presented only such matter from the text and the oldest commentaries as proves itself relevant.

Obviously in a work like the Book of Changes there is always a non-rational residuum. Why, in a particular instance one given aspect is stressed, rather than some other that might just as well have been, can no more be accounted for than the fact that oxen have horns and not upper front teeth as horses have. It is possible only to give proof of the interrelations within the framework of what is posited; to sustain the analogy, it is like explaining to what extent there is an organic connection between the development of horns and the absence of upper front teeth.

2. THE EIGHT TRIGRAMS AND THEIR APPLICATION

As has previously been pointed out, the hexagrams should be thought of not merely as made up of six individual lines but always as composed of two primary trigrams. In the interpretation of the hexagrams, these primary trigrams play a part according to the various aspects of their character—first according to their attributes, then according to their images, and finally according to their positions within the family sequence (here uniformly only the Sequence of Later Heaven[2] is taken into account):

Ch'ien	the Creative	is strong	heaven	the father
K'un	the Receptive	is devoted	earth	the mother
Chên	the Arousing	is movement	thunder, wood	the eldest son
K'an	the Abysmal	is danger	water, clouds	the middle son
Kên	Keeping Still	is standstill	mountain	the youngest son
Sun	the Gentle	is penetration	wind, wood	the eldest daughter
Li	the Clinging	is light-giving, or conditioned	sun, lightning, fire	the middle daughter
Tui	the Joyous	is pleasure	lake	the youngest daughter

These general meanings, particularly when it is a question of interpretation of the individual lines, must be supplemented by the lists of symbols and attributes—at first glance seemingly superfluous—given in chapter III of the Shuo Kua, Discussion of the Trigrams.

In addition, the positions of the trigrams in relation to each other must be taken into account. The lower trigram is below, within, and behind; the upper trigram is above, without, and in front. The lines stressed in the upper trigram are always characterized as "going"; those stressed in the lower trigram, as "coming."

From these characterizations of the trigrams—already in use in the Commentary on the Decision—there was later constructed a system of transforming the hexagrams one into another, which has led to much confusion. This system is here left wholly out of account, since it is not in any way essential to the explanation. Nor has any use been made of the "hidden" hexagrams—i.e., the idea that basically each hexagram has its opposite hidden within it (for example, within Ch'ien is K'un, within Chên is Sun, etc.).

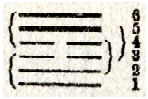
But it is decidedly necessary to make use of the so-called nuclear trigrams, hu kua. These form the four middle lines of each hexagram, and overlap each other so that the middle line of the one falls within the other. An example or two will make this clear:

The hexagram Li, THE CLINGING, FIRE (30),

shows a nuclear trigram complex consisting of the four lines  . The two nuclear trigrams are Tui, the Joyous, as the upper  , and Sun, the Gentle, as the lower  . [Refer to the table of 8 primary trigrams earlier in this .pdf file, and the nuclear trigrams in Book III. - EHD].

The hexagram Chung Fu, INNER TRUTH (61),

has for its nuclear trigram complex the four lines  . Here the two nuclear trigrams are Kên, Keeping Still, as the upper  , and Chên, the Arousing, as the lower  . The structure of the hexagrams therefore shows a stage-by-stage over-lapping of different trigrams and their influences:



Thus, in each case, the beginning and the top line are each part of one trigram only—the lower and the upper primary trigram respectively. The second and the fifth line belong each to two trigrams, the former to the lower primary and the lower nuclear trigram, the latter to the upper primary and the upper nuclear trigram. The third and the fourth line belong each to three trigrams—to the upper and the lower primary trigram respectively, and to both of the two nuclear trigrams. The result is that the beginning and the top line tend in a sense to drop out of connection, while a state of equilibrium, usually favorable, obtains in the case of the second and the fifth line, and the two middle lines are conditioned by the fact that each belongs to both nuclear trigrams, which disturbs the balance in all except particularly favorable cases. These relationships correspond exactly with the evaluations of the lines in the appended judgments.

3. THE TIME

The situation represented by the hexagram as a whole is called the time. This term comprises several entirely different meanings, according to the character of the various hexagrams.

In hexagrams in which the situation as a whole has to do with movement, "the time" means the decrease or growth, the emptiness or fullness, brought about by this movement. Hexagrams of this sort are: T'ai, PEACE (11); P'i, STANDSTILL (12); Po, SPLITTING APART (23); Fu, RETURN (24).

Similarly, the action or process characteristic for a given hexagram is called the time, as in Sung, CONFLICT (6), Shih, THE ARMY (7), Shih Ho, BITING THROUGH (21), and I, PROVIDING NOURISHMENT (27).

In addition, the time means the law expressed through a hexagram, as in Lü, TREADING (10), Ch'ien, MODESTY (15), Hsien, INFLUENCE (31), and Hêng, DURATION (32).

Finally, the time may also mean the symbolic situation represented by the hexagram, as in Ching, THE WELL (48), and Ting, THE CALDRON (50).

In all cases the time of a hexagrarn is determinative for the meaning of the situation as a whole, on the basis of which the individual lines receive their meaning. A given line—let us say, a six in the third place—can be now favorable, now unfavorable, according to the time determinant.

4. THE PLACES

The places occupied by the lines are differentiated as superior and inferior, according to their relative elevation. As a rule the lowest and the top line are not taken into account, whereas the four middle lines are active within the time. Of these, the fifth place is that of the ruler, and the fourth that of the minister who is close to the ruler. The third, as the highest place of the lower trigram, holds a sort of transitional position; the second is that of the official in the country, who nevertheless stands in direct connection with the prince in the fifth place. But in some situations the fourth place may represent the wife and the second the son of the man represented by the fifth place. Under certain circumstances the second place may be that of the woman, active within the house, while the fifth place is that of the husband, active in the world without. In short, while any of various designations may be given to a line in a specific place, the varying functions ascribed to the place are always analogous.

As regards the time of the hexagram, the lowest and the top place as a rule represent the beginning and the end. But under certain circumstances the lowest line may also stand for an individual beginning to take part in the time situation without having as yet entered the field of action, while the top line may signify someone who has already withdrawn from the affairs of the time. However, it depends on the time represented by the hexagram whether, under some conditions, these very places have a typical activity, as for example the first place in Chun, DIFFICULTY AT THE BEGINNING (3) and in Ta Yu, POSSESSION IN GREAT MEASURE (14), or the top place in Kuan, CONTEMPLATION (20), in Ta Ch'u, THE TAMING POWER OF THE GREAT (26), and in I, INCREASE (42). In all of these cases the lines in question are rulers of the hexagrams.[3] On the other hand, it may also happen that the fifth place is not that of the ruler, as when, in conformity with the situation indicated by the hexagram as a whole, no prince appears.

5. THE CHARACTER OF THE LINES

The character of the lines is designated as firm or yielding, as central, as correct, or as not central or not correct. The undivided lines are firm (or rigid), the divided lines are yielding (or weak). The middle lines of the two primary trigrams, the second and the fifth, are central irrespective of their other qualities. A line is correct when it stands in a place appropriate to it—e.g., a firm line occupying the first, third, or fifth place, or a yielding line occupying the second, fourth, or sixth place.

Both firm and yielding lines may be favorable or unfavorable, according to the time requirement of the hexagram. When the time calls for firmness, firm lines are favorable; when the time requires giving way, yielding lines are favorable. This holds true to such an extent that correctness may not always be of advantage. When the time requires giving way, a firm line in the third place, although correct in itself, is harmful because it shows too much firmness, while conversely a yielding line in the third place can be favorable because its yielding character compensates for the rigidity of the place. Only the central position is favorable in the great majority of cases, whether associated with correctness or not. A yielding ruler in particular may have a very favorable position, especially when supported by a strong, firm official in the second place.

6. THE RELATIONSHIPS OF THE LINES TO ONE ANOTHER

Correspondence

Lines occupying analogous places in the lower and the upper trigram sometimes have an especially close relationship, the relationship of correspondence. As a rule, firm lines correspond with yielding lines only, and vice versa. The following lines, provided that they differ in kind, correspond: the first and the fourth, the second and the fifth, the third and the top line. Of these, the most important are the two central lines in the second and the fifth place, which stand in the correct relationship of official to ruler, son to father, wife to husband. A strong official may be in the relation of correspondence to a yielding ruler, or a yielding official may be so related to a strong ruler. The former is the case in sixteen hexagrams, in all of which the result is favorable. It is wholly favorable in hexagrams 4, 7, 11, 14, 18, 19, 32, 34, 38, 40, 41, 46, 50. and somewhat less favorable, owing to the time conditions, in hexagrams 26, 54, 64. The relationship of correspondence between a yielding official and a strong ruler is not nearly so favorable. Its effect is quite unfavorable in hexagrams 12, 13, 17, 20, 31. Difficulties appear in hexagrams 3, 33, 39, 63, but as these are explainable on the basis of the time, the relationship in itself can still be said to be correct. The relationship acts favorably in hexagrams 8, 25, 37, 42, 45, 49, 53.

Occasionally there is correspondence also between the first and the fourth line. It is favorable when a yielding line in the fourth place is in the relationship of correspondence to a strong first line, because this means that an obedient official seeks strong, efficient assistants in the name of his ruler (cf. hexagrams 3,22, 26, 27, 41). On the other hand, correspondence of a strong fourth line with a yielding first line would indicate a temptation to intimacy with inferior persons, which should be avoided (cf. hexagrams 28, 40, 50). A relationship between the third and the top line hardly ever occurs—or at most only as a temptation—because an exalted sage who has renounced the world would forfeit his

purity if he became entangled in worldly affairs, and an official in the third place would forfeit his loyalty if he passed by his ruler in the fifth place.
Of course when a line is a ruler of a hexagram, there occur relationships of correspondence that are independent of these considerations, and the good fortune or misfortune implied by them is determined by the time significance of the hexagram as a whole.

Holding Together
Between two adjacent lines of different character there may occur a relationship of holding together, which is also described with respect to the lower line as "receiving" and with respect to the upper as "resting upon." As regards the relationship of holding together, the fourth and the fifth line (minister and ruler) are of first importance. Here, in contra-distinction to the situation respecting the second and the fifth line, it is more favorable for a yielding minister to hold together with a strong ruler, because in this closer proximity reverence is of value. Thus in sixteen hexagrams in which this type of holding together occurs, it is always more or less auspicious: it is very favorable in hexagrams 8, 9, 20, 29, 37, 42, 48, 53, 57, 59, 60, 61 and somewhat less favorable but not altogether unfavorable in hexagrams 3, 5, 39, 63. But the holding together of a strong, i.e., an incorrect line in the fourth place with a yielding ruler is generally unfavorable, as in hexagrams 30, 32, 35, 50, 51; it is somewhat less unfavorable in hexagrams 14, 38, 40, 54, 56, 62. Conversely, it is favorable in certain hexagrams in which the strong fourth line is the ruler: these are hexagrams 16, 21, 34, 55 (here the line is the ruler of the upper trigram) 64.
In addition, the relationship of holding together occurs also between the fifth and the top line. Here it pictures a ruler placing himself under a sage; in such a case it is usually a humble ruler (a weak line in the fifth place) who reveres a strong sage (a strong line above), as in hexagrams 14, 26, 27, 50. This is naturally very favorable. But when, conversely, a strong line stands in the fifth place with a weak one above it, this points rather to association with inferior elements and is undesirable, as in hexagrams 28, 31, 43, 58. The only exception to this appears in hexagram 17, Sui, FOLLOWING, because the total meaning of the hexagram presupposes that the strong element descends to a place under the weak element.
The remaining lines, the first and second, the second and third, the third and fourth, do not stand in the correct relationship of holding together. Where this occurs it always implies a danger of factionalism and is to be avoided. For a weak line, resting upon a firm line, is even at times a source of trouble.
In dealing with lines that are rulers of their hexagrams, correspondence and holding together are taken into account regardless of the places of the lines. Besides the above-mentioned instances, other examples may be cited. In Yü, ENTHUSIASM (16), the fourth line is the ruler of the hexagram, the first line corresponds with it, and the third holds together with it. In Po, SPLITTING APART (23), the top line is the ruler; the third corresponds with it, the fifth holds together with it, and both these factors are favorable. In Fu, RETURN (24), the first line is the ruler; the second holds together with it, the fourth corresponds with it, and both these relationships are favorable. In Kuai, BREAK-THROUGH (RESOLUTENESS) (43), the top line is the ruler, the third corresponds with it, and the fifth holds together with it. And in Kou, COMING TO MEET (44), the first line is the ruler,

the second holds together with it, the fourth corresponds with it. Here good fortune and misfortune are determined according to the trend indicated by the meaning of the hexagram.

7. THE RULERS OF THE HEXAGRAMS

Distinction is made between two kinds of rulers, constituting and governing. The constituting ruler of the hexagram is that line which gives the hexagram its characteristic meaning, regardless of whether or not the line indicates nobility and goodness of character. The weak top line in hexagram 43, Kuai, BREAK-THROUGH (RESOLUTENESS) is an example, for the idea that this line is resolutely to be cast out is the constituting factor in the hexagram.

Governing rulers are always of good character and become rulers by virtue of their position and the meaning of the time. Usually they are in the fifth place, but occasionally lines in other places may be governing rulers.

When the constituting ruler is at the same time the governing ruler, the line is certain to be good and to be in the place appropriate to the time. When it is not the governing ruler as well, it is a sure sign that its character and place do not accord with the demands of the time.

The ruler of the hexagram can always be determined from the Commentary on the Decision.[4] When the constituting ruler and the governing ruler are identical, the hexagram has one ruler; otherwise it has two. Often there are two lines constituting the meaning of the hexagram, as for instance the two advancing weak lines in hexagram 33, Tun, RETREAT; these are both rulers because they are pushing back the four strong lines. If the hexagram is produced by the interaction of the images of the primary trigrams, the two lines respectively characterizing the trigrams are the rulers.

The constituting ruler in the hexagram is designated by a (Σ), the governing ruler by a circle (O). When the two are identical, only the circle is used. In book III, moreover, a detailed interpretation of the ruler appears in connection with each hexagram.

Notes

1. [206 B.C.—A.D. 220.]
2. [See p. 269]
3. [Here and on the pages following, there are occasional discrepancies in regard to the examples cited.]
4. [See bk.III.]

On Consulting the Oracle

1. THE YARROW-STALK ORACLE

The oracle is consulted with the help of yarrow stalks. Fifty stalks are used for this purpose. One is put aside and plays no further part. The remaining 49 stalks are first divided into two heaps [at random]. Thereupon one stalk is taken from the right-hand heap and put between the ring finger and the little finger of the left hand. Then the left-hand heap is placed in the left hand, and the right hand takes from it bundles of 4, until there are 4 or fewer stalks remaining. This remainder is placed between the ring finger and the middle finger of the left hand. Next the right-hand heap is counted off by fours, and the remainder is placed between the middle finger and the forefinger of the left hand.

The sum of the stalks now between the fingers of the left hand is either 9 or 5. (The various possibilities are I + 4 + 4, or 1 + 3 + 1, or 1 + 2 + 2, or 1 + 1 + 3; it follows that the number 5 is easier to obtain than the number 9.) At this first counting off of the stalks, the first stalk—held between the little finger and the ring finger—is disregarded as supernumerary, hence one reckons as follows: 9 = 8, or 5 = 4. The number 4 is regarded as a complete unit, to which the numerical value 3 is assigned. The number 8, on the other hand, is regarded as a double unit and is reckoned as having only the numerical value 2. Therefore, if at the first count 9 stalks are left over, they count as 2; if 5 are left, they count as 3. These stalks are now laid aside for the time being.

Then the remaining stalks are gathered together again and divided anew. Once more one takes a stalk from the pile on the right and places it between the ring finger and the little finger of the left hand; then one counts off the stalks as before. This time the sum of the remainders is either 8 or 4, the possible combinations being l+4+3, or l+3+4, or l+1+2,or 1+2+1, so that this time the chances of obtaining 8 or 4 are equal. The 8 counts as 2, the 4 counts as 3.

The procedure is carried out a third time with the remaining stalks, and again the sum of the remainders is 8 or 4. Now, from the numerical values assigned to each of the three composite remainders; a line is formed.

If the sum is 5(= 4, value 3) +4 (value3) +4 (value3),the resulting numerical value is 9, the so-called old yang. This becomes a positive line that moves and must therefore be taken into account in the interpretation of the individual lines. It is designated by the symbol Ø or O.

If the sum of the composite remainders is 9 (= 8, value 2) +8 (value 2) +8 (value 2), the final value is 6, the so called old yin. This becomes a negative line that moves and is therefore to be taken into account in the interpretation of the individual lines. It is designated by the symbol —X— or X.

If the sum is

	9 (2) +8 (2) +4 (3)	
or	5 (3) + 8 (2) + 8 (2)	= 7
or	9 (2) + 4 (3) + 8 (2)	

the value 7 results, the so-called young yang. This becomes a positive line that is at rest and therefore not taken into account in the interpretation of the individual lines. It is designated by the symbol ——.

If the sum is

	9 (2) +4 (3) +4 (3)	
or	5 (3) + 4 (3) + 8 (2)	= 8
or	5 (3) + 8 (2) + 4 (3)	

the value 8 results, the so-called young yin. This becomes a negative line that is at rest and therefore not taken into account in the interpretation of the individual lines. It is designated by the symbol ——.

This procedure is repeated six times, and thus a hexagrarn of six stages is built up. When a hexagram consists entirely of non-moving lines, the oracle takes into account only the idea represented by the hexagram as a whole, as set down in the Judgment by King Wên and in the Commentary on the Decision by Confucius, together with the Image.

If there are one or more moving lines in the hexagram thus obtained, the words appended by the Duke of Chou to the given line or lines are also to be considered. His words therefore carry the superscription, "Nine in the xth place," or "Six in the xth place."

Furthermore, the movement, i.e., change[1] in the lines, gives rise to a new hexagram, the meaning of which must also be taken into account. For instance, when we get hexagram 56 [Lü, The Wanderer]

 showing a moving line in the fourth place, 

we must take into account not only the text[2] and the Image belonging to this hexagram as a whole, but also the text that goes with the fourth line, and in addition both the text and the Image belonging to hexagram 52 [Kên, Keeping Still (Mountain)]. 

Thus hexagram 56 would be the starting point of a development leading, by reason of the situation of the nine in the fourth place and the appended counsel, to the final situation, i.e., hexagram 52. In the second hexagram the text belonging to the moving line is disregarded.

Notes

1. By movement or change a yielding line develops out of a strong line, and a strong line out of a yielding line.
2. [Judgment and Commentary on the Decision.]

2. THE COIN ORACLE

In addition to the method of the yarrow-stalk oracle, there is in use a shorter method employing coins: for this as a rule old Chinese bronze coins, with a hole in the middle and an inscription on one side, are used. Three coins are taken up and thrown down together, and each throw gives a line. The inscribed side counts as yin, with the value 2, and the reverse side counts as yang, with the value 3. From this the character of the line is derived. If all three coins are yang, the line is a 9; if all three are yin, it is a 6.

Two yin and one yang yield a 7, and two yang and one yin yield an 8. In looking up the hexagrams in the Book of Changes, one proceeds as with the yarrow-stalk oracle.

There is yet another kind of coin oracle, employing, besides the hexagrarns of the *I Ching*, the "five stages of change," the cyclic signs, etc. This oracle is used by Chinese soothsayers, but without the text of the hexagrams of the *I Ching.* It is said to be a perpetuation of the ancient tortoise oracle, which was consulted in antiquity in addition to the yarrow-stalk oracle. In the course of time it was gradually supplanted by the *I Ching*, in the more rational form imparted to it by Confucius.

Preface to the Third Edition

It is with delight and not without a certain pride that I see this translation of the Book of Changes presented in a new edition. The fact of its widespread and continuing acceptance stands as a justification of my father's conviction, the propagation of which he took as his calling, that the overwhelming importance of the Book within the history and the system of Chinese thought would be

borne out when tested against general, and not only specifically Chinese, human conditions and against general, and not only specifically Chinese, processes of the human mind.

Since the appearance of my father's work and its English rendering by Cary F. Baynes, two of the earlier translations have also experienced a revival: the one by de Harlez, originally published in 1889, now issued with added commentaries taken in part from my father[1]; and the one by Legge, originally published in 1882, now in two editions, one in paperback[2] and one with added remarks by Ch'u Chai and Winberg Chai.[3] Two independent new translations have been published, one by Yüan Kuang, originally in French and later also in German,[4] and the simplified English version by my friend John Blofeld.[5]

It will be recalled that my father began his translation more than half a century ago and that he worked on it together with one of the foremost Chinese scholars of the period, Lao Nai-hsüan. Lao was, of course, in complete possession of the traditional I Ching lore, but he was also one of the most modern-minded personalities of his age. It was he who, in the context of late Imperial China, promoted institutional, legal, educational, and even language refoms of an amazingly progressive hue. Even though the tradition was for him a live concern, he was not just a tradition-bound interpreter; the concept of change, also in his own time, was part of his credo. It was his openness to the development of the traditional potential in terms of his own period that made the co-operation between him and my father so easy and so fruitful.

Much scholarship both in China and abroad has been devoted since then to a number of questions concerning the history and meaning of the text, and it might be of interest here to recapitulate briefly some of the new insights. Several lines of investigation have been followed. One of them has been the exploitation of hitherto unknown comparative material, specifically the inscribed oracle bones, which had not yet been subjected to research at the time my father worked on the Book. A second one has emerged from more advanced methods of philology and textual comparison, and a third one finally from a more advanced structural analysis of the texts themselves and of their prosodic and euphonic aspects. Taken together, these studies have added a great deal to the understanding and appreciation of the meaningful growth of the text over the centuries and to an elucidation of specific images employed in the texts.

Thus it is now widely maintained that the older layers of the text, as we know them today, assumed their present form in the century before Confucius, and that in them earlier versions of the text have been added to or even changed. Attempts have been made to reconstruct what might have been the original versions, which would be characterized by a pristine beauty of structure and euphony, in line with or superior to other texts of early Chou times. They would furthermore be characterized by a much more exclusive use of imagery as a means of expression and would be innocent of expository statements such as we find in the texts today. Attempts to differentiate an (earlier) layer of images from a (later) layer of concepts cannot, however, be called successful, and it now appears that the intimate interplay between image and concept was one of the original features of the text. The range of fields from which these images were taken must have been practically unlimited. Some of them came without doubt from the then current mythology, others from the then existing poetry (at times passages are taken over literally into the Book, others from religious and social institutions; still others

seem to reflect the recognition of the archetypal configurations of specific moments in history. Many of the images used can, however, not (or not yet) be thus elucidated, and the postulate still stands unshaken that much of the imagery of the Book derives from the intuition of its original authors.

To these pristine texts there must then have been added at a very early time the so called diviners' formulae, which spell out the divinatory message implied in the images. These were both short statements about the propitiousness or otherwise of a given situation and somewhat more elaborate formulae of advice cast in a wording that involves fixed but never stereotyped imagery.

The latest discernible additions to, and changes of, the older layers of the text must have taken place, as mentioned, during the century preceding Confucius. These changes reflect a reinterpretation of the original images and concepts more intimate and more sophisticated than those of the diviners' formulae. They mirror a new stage in the development of the human mind, a higher degree of self-realization, and they are expressed in ideas and positions not available to the earlier period. Most obvious among these additions is the idea of the "superior man," chün-tzu, a term which meant an aristocrat in early Chou China. Some of these changes are quite incisive. Taken together, however, they represent a growth in awareness, rather than a falsification, of the original import of the Book.

The later layers of the Book, the so called Ten Wings, have, as is recalled, been attributed to Confucius by the orthodox tradition. It can now be shown that some of the wording of at least one of them, the Wên-Yen (Commentary on the Words of the Text), and some of the material of at least one other, the Shuo Kua (Discussion of the Trigrams), were already available in pre-Confucian times. Most of the rest, however, is now generally assumed to be much later than Confucius. The Confucian school is responsible for much of what is in the Ten Wings of today, and some of this might remotely reflect traditions preserved in this school which go back to Confucius himself. The present reading of those passages in the Wings which are attributed to Confucius cannot have been written in Confucius' own time nor in the time immediately following. Some of the ideas expressed in these passages have, however, retained, even in their more modern garb, a specifically Confucian ring.[6] Other parts of the Wings must be very late Chou and possibly even post-Chou.

In addition to the endeavors outlined above, recent scholarship has concerned itself with other aspects of the Book which cannot be dealt with here. The most prominent among these is the purity of the Book's system, which already amazed Leibniz, and another concerns apocryphal writings which were connected with the Book and which reflect, among other things, a developed interest in prognostication and "portentology, " called to life by the political battles of the day rather than by an understanding of the Book's own message.

Reference has been made to recent Chinese scholarship regarding the Book of Changes. This renewed interest in the Book is fundamentally different, of course, from the one that produced the abundance of I Ching studies during Imperial times. The Book is no longer considered part of Holy Writ but is submitted to the same type of analysis as any other ancient text would be. The results have been highly rewarding. There is, however, evidence of a continued strain of reverence which has by now overcome—or more cautiously: is about to overcome—the fashion of the earlier republican times to see in the Book only a conglomerate of superstition or, at the least, murk. Everybody knows, of course, that a host of problems still remains unsolved; but sober scholarship gradually recognizes

again that what has been dealt with in the Book is a unique manifestation of the human mind. The more emotionally inclined have proceeded to regard the Book again as one of the most treasured parts of the Chinese tradition. To the extent that opinions can be expressed, this is true even in the context of Communist China. Kuo Mo-jo, who until his recent purge was the foremost cultural official of Communist China, devoted himself to the Book extensively, particularly in his earlier years. And when, in the early 1960's, the ideological reins were somewhat relaxed and it was possible for a time to deal with matters of intellectual concern, the two issues which engendered nationwide discussions were the ethical system of Confucius and the Book of Changes. By now these discussions have been curtailed, but the phenomenon persists: whenever the rare chance of expression is given, the Book emerges as one of the foremost concerns of Chinese intellectuals even under the specific set of circumstances prevailing on mainland China.

When this new edition was being prepared, the editors gave much thought to the question whether a rearrangement of the contents of the Book might facilitate its use for the non-Chinese reader. The final decision was to leave unchanged the arrangement which my father had chosen. This decision was based not only on the conviction that books, too, are organisms which should undergo incisive operations only in dire emergencies; the more important consideration was that the present arrangement is the most meaningful and the easiest to handle. In the traditional Chinese editions the presentation of the text is not uniform. The problem of arrangement pertains particularly to the text of certain of the Ten Wings which might either be divided up among the hexagrams or be read as a continuous text. The second alternative has points in its favor. One of the Wings, the book Tsa Kua (Miscellaneous Notes on the Hexagrams), which discusses the hexagrams one by one (or rather in pairs), does not coincide in sequence with the hexagrams in the main text. The particular curve of development thus gets lost when this book is divided up among the hexagrams. Nor is this all. The Tsa Kua, when read in its own sequence, is an accomplished poem with a firm prosodic structure and a consistent rhyme system. The same is true of the Small Images, the commentaries on the line texts, found in the third book of this translation. Thus here we have early examples of didactic Chinese poetry the features of which are lost when these texts are divided up among the hexagrams.

These considerations notwithstanding, my father chose, after much hesitation, to employ a modified form of the first altemative for the arrangement of his translation. (See the chart below: "The Major Divisions of the Material.") He furthermore chose to distinguish systematically (again, with one modification) between the older layers of the texts and the material of the Ten Wings. In this way he arrived at a division into three "books": the (old) Text, the Material, and the Commentaries (contained in the Ten Wings).

Book I gives the older layers of the text, the Judgments pertaining to the hexagrams as a whole, and the line texts. To these he added the so-called Great Images, which appear for each hexagram under the caption “The Image." These do, of course, belong to the Wings. Their inclusion here reflects my father's special approach to the Book. Of a later date, these texts reflect a more advanced interpretation and understanding of the situation represented in the individual hexagrams. In frequently surprising statements they formulate succinctly the reaction of the "superior man" to the specific configuration of imagery offered by the system of the line structure. They are thus not to be considered commentaries

on specific passages of the older texts (as the so-called Small Images and the Wên Yen are); they constitute a third and independent approach, in addition to the judgments and the line texts, to the situations entailed by the hexagrams.

To the translation of these three types of classical texts, my father added his own elucidative remarks (in this as in other editions, printed in smaller type). These remarks are based on a careful reading of the later (post-classical) commentatory literature, on his discussions with Lao and other friends and experts, on the modern scholarly literature then available, and on his own understanding and interpretation of the passages and situations involved.

Book II contains the translations of the more systematic among the Ten Wings, specifically, the Shuo Kua (Discussion of the Trigrams) and the Ta Chuan (The Great Treatise), the translated passages again being elucidated by my father's own remarks. To these translations is appended an essay from my father's own hand, "The Structure of the Hexagrams." (Another, "On Consulting the Oracle," has been transposed to the end of the volume for this edition. [Actually, both are earlier in this pdf file - EHD]).

Book III, finally, is again arranged in the sequence of the hexagrams. It repeats the basic translations found in Book I and arranges under them those books and passages from the Ten Wings that are considered commentatory to the texts. These include passages found in the Great Treatise, which are repeated here under the caption "Appended Judgments," a term which is the rendering of an alternate name of this treatise, Hsi Tz'u. Here again, my father's own remarks (in smaller type) are added to the translations, dealing in this case not so much with general considerations as with technical and systematic aspects, the principles and concepts of which are discussed in the above-mentioned essay on "The Structure of the Hexagrams."

HELLMUT WILHELM. Seattle, December 1966.

Notes

1. Le Livre des mutations, texte primitif traduit du chinois par Charles de Harlez, présenté et annoté par Raymond de Becker (Paris, 1959).
2. Dover Publications, New York, 1963.
3. I Ching: Book of Changes, translated by James Legge, edited with introduction and Study Guide by Ch'u Chai and Winberg Chai (New Hyde Park, New York, 1964).
4. Le Maltre Yüan-kuang, Méthode pratique de Divination Chinoise par le "Yi-king" (Paris, 1950); Meister Yüan-kuang, I Ging: Praxis chinesischer Weissagung, translated by Fritz Werle (Munich, 1951).
5. John Blofeld, The Book of Change: a new translation of the ancient Chinese I Ching . . . with detailed instruction for its practical use in divination (London and New York, I965).
6. I cannot make myself take seriously the claim that Confucius did not know the Book of Changes.

The Major Divisions of the Material

THE TEXT	bk. I
THE TEN WINGS	
1,2. T'uan Chuan: Commentary on the Decision	bk. III, under the individual hexagrams
3,4. Hsiang Chuan: Commentary on the Images	bks.I, III under the individual hexagrams
5,6. Ta Chuan: The Great Treatise [Great Commentary] or, Hsi Tz'u Chuan: Commentary on the Appended Judgements	bk.II
7. Wên Yen: Commentary on the Words of the Text	bk. III, under hexagrams 1 and 2
8. Shuo Kua: Discussion of the Trigrams	bk.II
9. Hsü Kua: Sequence of the Hexagrams	bk. III, under the individual hexagrams
10. Tsa Kua: Miscellaneous Notes on the Hexagrams	bk. III, under the individual hexagrams

Translator's Note for the Third Edition

This edition presents the I Ching in an entirely new format, more compact as a book, and clearer in its typographical distinctions. Professor Hellmut Wilhelm, of the Far Eastern and Russian Institute in the University of Washington (Seattle), has contributed a preface to the new edition, in which he comments on recent research and on other translations of the Book of Changes and elucidates the principles that guided his father's work. Professor Wilhelm has approved the editors' additions, rearrangements of some of the secondary material, and revisions of bibliographical information in footnotes. The rearrangements consist in placing a chart, "The Major Divisions of the Material," adjacent to the new preface, with which it is interrelated; and moving a section "On Consulting the Oracle" to the end of the volume, for convenience. An index of the hexagrams by pattern has been taken over from the German edition, and a general index has been compiled.

As I remarked in a Translator's Note to the second edition, I am indebted to Professor Wilhelm also for an explanatory note concerning the Chinese title page, and to Mr. R. F. C. Hull, the translator of the Collected Works of C. G. Jung, for having called my attention to an error of translation in Jung's foreword. With minor changes, the foreword was published in 1958 in Psychology and Religion: West and East (Collected: Works of C. G. Jung, vol. 11).

The Western student of the I Ching is always grateful for aid in the understanding of the Book. He will find such aid in two works of Professor Hellmut Wilhelm published since the first edition of the English version of the I Ching in 1950: Change: Eight Lectures on the I Ching (New York: Bollingen Series LXII, and London, 1960) and "The Concept of Time in the Book of Changes," in Man and Time (Papers from the Eranos Yearbooks, 3; New York: Bollingen Series XXX, and London, 1957).

Cary F. Baynes Morris, Connecticut, January 1967