

A Metaphysical Approach to *Yijing* Hexagram Interpretation: Fundamental Aspects of Change

R.B. SCHWARTZ

Abstract: This brief study delineates a uniquely modern, and at the same time, primitive methodology for understanding the *Yijing*. Metaphysical insights into its oldest structural components yield layers of coherent, new meaning, in contrast to the traditional approach of applying image-based trigram symbolism. The content of this energetics-based interpretive system, identified here as the *Fundamental Aspects of Change*, is developed from analyses of two citations from the *Yi's* Commentaries, the *Zuozhuan* and the *Xicizhuan*. Clear patterns of divinatory meaning emerge that offer guiding insight into our human condition. This study approaches the *Yi* as a four-dimensional construct of time and space, which explores the metaphysical nature of change. Freed from twenty-five hundred years of philosophical and cultural accretion, the *Yi's* essential meaning, and its potential as a holistic device for self-discovery, becomes apparent. The emergence of this holistic interpretive system stems from persistent intuitive practice, referred to in Daoist cosmology as *Fu Rou*, which was the basis of a series of sixty-four insight images, inspired by the *Yijing*.

Keywords: *Yijing*, I Ching, metaphysics, divination, intuition, primitive wisdom

“We stand witness here to the first manifestation of a new stage in the self-realization of the human mind in which the faculty of judgment is first exercised and leads to abstractions distinct from images...It would be a fallacy, however, to reduce these concepts entirely to their image antecedents and to deny the authors of these early texts the faculty of abstraction....”

Hellmut Wilhelm, in *Heaven, Earth and Man in the Book of Changes*

The *Yijing's* oldest components, although substantially undocumented, are believed to have been compiled prior to the eleventh century BCE, its early development difficult to examine, due to the absence of extant linguistic and historical certainties. An example of what Kidder Smith calls, “*The Difficulty of the I Ching*” are the many scholarly efforts that seek to interpret the four repetitive mantic expressions, which are contained in numerous hexagram judgments. Linguistic analyses of these mantic formulas have yielded a remarkably wide variety of meanings, and a variety of theories about their sources. Iulian Shchutskii concluded they were remnants of an earlier system of divination, their original provenance lost in prehistory.

Unlike the *Yijing* we use today, with its aggregation of commentaries, compiled over twenty-five hundred years, the older *Zhouyi*, also known as the Basic Text, was derived from primitive ideograms, often with obscure or multiple meanings, leaving it open to wide interpretation. Some elements we recognize as rational thought, while others had roots in a lost world of shamanism.

Several years ago, I undertook an artistic project, seeking to create an illustration for each of the *Yi's* sixty-four hexagrams; nonrepresentational images that attempt to convey meaning through abstraction. I had expected that project to be limited to my artistic endeavors, unaware that my intuition was continuing to expand its search for connection to the *Yi's* primitive spirit, which eventually yielded the new interpretive system described here. My insight images, by necessity, sought creative inspiration through an intuitive connection to the spirits of its ancient sage authors.

This unique interpretive methodology, which I call *Fundamental Aspects of Change*, organically organizes itself into sixteen groups of four Changes each. Although it is based on two well known citations from the Book's ancient Commentaries, it seems to have hidden in plain sight for thousands of years. On several levels of interpretation – holistic, metaphorical and philosophical – this new system illuminates unique ways of interpreting each Change, as well as deeper meanings for the *Yijing* as a whole.

Successful modern art is often as much about what isn't represented as what is. This process of creating art from intuitive insights required an exploration of the ways non-representational imagery can comprehensively convey meaning. Seeking to define an approach that recognizes both ancient Chinese culture and our modernist one, it followed naturally that these insight images should be as symbol-free as possible, and display few recognizable forms. My life's work designing buildings trained me in many of the skills I relied on to create them, most notably my experience re-framing and expressing function and context as environmental strategies, an inherently organic process, in addition to countless hours spent drawing by hand. And I believe that limiting my direction solely to non-representational abstraction drew me closer to the universal principles formed by the minds of the *Yijing* sage authors.

There are twelve 'ancient holistic practices' described by Brian Walker, in *Hua Hu Ching, The Unknown Teachings of Lao Tzu*. One is *Fu Gua*, the study of the *Yijing*, which Walker believes is the most important practice for beginners. Another one is

Fu Jou, the drawing of mystical pictures, and the writing or recital of mystical invocations for the purpose of invoking a response from the subtle realm of the universe..."

...which is apparently what I was practicing. A few of the insight images presented themselves to me in a sort of completeness, needing no development of sketches, color studies or preliminary layouts; but they were the exceptions. The great majority of the illustrations took days, even months to mature from concept to delineation. The use of colored pencils proved to be an effective tool, in allowing rapid reworking of ideas, and creating a wide, yet coordinated pallet of colors. Working at desktop scale, a pencil's ability to easily create fine detail was also beneficial.

Although the insight images were carefully crafted, intuitive inspiration did play a part in each stage of creating them: notably in feeling my way toward each underlying vision; but also in validating a sense of completion when everything worked artistically, as well as conceptually; and in the opposite way, when intuition demanded a reworking of some. Knowing when to stop drawing (and thinking!) also became an intuitive skill.

I should note here that I am, and always will be, indebted to the multitude of sinologists, linguists and other *Yi* scholars, whose academic work made my life-long journey into the *Yi* more accessible. However, my interest in the *Yi* has always been limited to intuitive divination and an aesthetic appreciation of its ideas and metaphors. Yet, as these *Fundamental Aspects of Change* coalesced and defined themselves, they drew my interest more strongly with each new realization. And they have never lost their sense of primitive enlightenment, continuing to open wider vistas of context, meaning and application. Put in perspective, this discovery should be seen as the thoughts of a layman, albeit a lifelong student of the *Yijing*, and a discovery informed by persistent and extensive intuitive practice.

The first ancient Commentary citation, the first component of *The Fundamental Aspects*, addresses hexagram structure. It describes six line hexagrams as originating from three modalities, derived from the nature of three types of awareness, known in Chinese as *sancai*: Earthly, Human and Heavenly. The following text, from Chapter 1, Section 2 of the *Zuozhuan*, is translated by Iulian Shchutskii in *Researches on the I Ching*, his exploration of, among other things, the origins of the *Yijing*:

In antiquity when the sages originated [the study of] the Changes, they intended to conform to the laws of the essence of [man and his] fate. And thus they established the Way of Heaven: Dark and

Light; they established the Way of Earth: Pliability and Rigidity; they established the Way of Man: Love and Duty. They combined these three potentials and doubled them. For this reason in the *Book of Changes* six lines comprise a hexagram, and in it dark and light are divided, and pliability and rigidity alternate. Thus in the *Book of Changes*, six positions make up an entire unit.

Shchutskii defines these three modalities as *potentials* within each hexagram. And in keeping with the enigmatic style of the *Yi*, the citation quoted above does not indicate whether the doubling of these *potentials* occurs as three couplets or as two trigrams. I point this out, because the use of trigrams, which are the upper three lines and the lower three lines in each hexagram, is the commonly accepted approach to *Yijing* interpretation, (although there is no documented evidence of trigrams being used before the seventh century BCE.) My intuition convinced me that the doubling mentioned in the *Zuozhuan* actually meant three layers of two lines each: lower, middle and upper layers of *potential*. That is the same conclusion Richard Wilhelm reaches in his seminal translation of the *Yijing*. In his commentary on Chapter I, Section 2 of the *Zuozhuan*, Wilhelm states: “The two lowest places are those of earth, the third and fourth are those of man, and the two at the top are those of heaven....”

The second ancient interpretive citation, integral to this new methodology, is from the *Xicizhuan* Commentary; it defines the four possible combinations of solid and broken lines as the four *Primal Images*. Traditionally, these two-line glyphs have been identified with a cycle of phases, principally the four seasons, as well as the phases of our lives, and other cyclical phenomenon. As with the bottom-to-top movement of lines within hexagrams and trigrams, this sequence of *Primal Images* invite change from their bottom lines, which move upward to form each successive *Primal Image*.



Old Yang



Young Yin



Old Yin



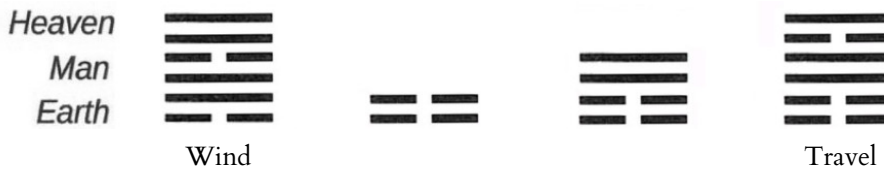
Young Yang

Wilhelm, in his comments (see below), seems to view these *Primal Images* as simply the precursors of trigrams. But I believe this conclusion does them short service, their importance in the early formation of the *Yijing* being more profound. In Chapter XI, Sections 5 and 9 of the same *Xicizhuan* Commentary, Wilhelm touches on the *Primal Images*, elements that are at the heart of the *Fundamental Aspects of Change*, as well as on the *Yijing's* early structural nature:

5. Therefore there is in the Changes the Great Primal Beginning. This generates the two primary forces. The two primary forces generate the four images. The four images generate the eight trigrams.
9. In the Changes there are images, in order to reveal; there are judgments appended in order to interpret; good fortune and misfortune are determined, in order to decide.

Oddly, Richard Wilhelm then notes that he has eliminated the word “four” from Section 9, and provides a comment about his rationale for this: “The text says ‘four’ images; this is carried over *by error* from Section 5.” Wilhelm goes on, “Here ‘images’ means the eight trigrams, which shows *situations* in their interrelation.” (Bold italics added by me for emphasis.) However, it seems to me that the phrase “*four images*” stated in the text of the *Xicizhuan* is certainly not “*by error*”, but in fact describes exactly what the *Primal Images* might aspire to do, which is to “*reveal*” the relative, often changing nature of the three *potentials*, or energy layers these *Primal Images* occupy within each Change.

The essence of *The Fundamental Aspects* methodology is the dynamic interaction between these two ancient, commendatory concepts. Insights from the *Fundamental Aspects* have meaning for both divination and wisdom study, as do trigram-specific interpretations, although the existential nature of each system is different. From my experience, these *Fundamental Aspects* seem more elemental, and it appears that when examined in detail, a system whose context is more closely aligned to the impersonal, non-judgmental world view of the *Yijing's* Basic Text.



All three *Primal Images*, change to form each subsequent hexagram within the *Fundamental Aspect* groups, in a continuous, self contained cycle.

When hexagrams change in this way, groups of four cyclical, self contained Changes are formed. In this interpretive system, all three *Primal Images*, in any given hexagram, will each change from *old yang* to *young yin*, to *old yin*, to *young yang* and back to *old yang*, successively and cyclically. When this system of transformation is arranged in a matrix, the complexity of the arrangement displays connotations of *time* and *place*; (see below). Each *Aspect* group shares a theme that suggests an over-arching aspect of human nature, ‘Resilience’, ‘Stimulation’, ‘Understanding’, etc. But although these themes are easily identifiable, parsing the arrangement of *Primal Images* within a hexagram’s three *potentials* can be challenging. Those particular insights, emanating from the interaction of all three *Images* and *potentials*, are typically defined by energetics, as opposed to the inherent circumstantiality in using trigrams, with their emphasis on symbolic associations. This particular difficulty in framing metaphysical content, represents a universal characteristic of all *Yijing* interpretation systems, regardless of how symbol oriented, conceptual or metaphorical their specific approaches are. Thus, a familiar conclusion reached by commentators throughout civilization, has been the *Yi*’s enigmatic underlying nature.

In *Fundamental Aspects* methodology, a primitive sense of four-dimensional *time-space* reality emerges from the interaction between the three layers of *potential* and the four *Primal Images*. On a conceptual level, a flow of *potential* energies alludes to the web of *time* or context, while the four *Primal Images* imply situation-specific imagery, reflecting *space*, or *place* identification. However, the *Fundamental Aspects* also offer a more accessible type of interpretation, more familiar to modern sensibilities, one based simply on the position of each hexagram within its cyclical *Aspect* group.

My own, (somewhat simplified,) primary characteristics of the four *Primal Images* are as: Essential, Conceptual, Spiritual: *old yang*; Expansive, Expressive, Growing: *young yin*; Manifest, Material, Wide-ranging: *old yin*; and Contracting, Internalized, Veiled: *young yang*. In antiquity, perhaps each *Primal Image* was also associated with a variety of deities and spirits connected with various rituals, for instance, the opening of the fields in spring and the spirits associated with those rituals.

Let me use hexagram fifty, *Ding*, The Cauldron, and hexagram twenty nine, *Kan*, River, (or Double Pitfall, Danger) as two examples, demonstrating my approach to understanding the energetic interaction between *Primal Images* and *potentials* within hexagrams. First, meanings develop separately from each of the three *Image/potential* combinations, as they relate to a specific inquiry; in addition, meanings develop from the metaphysical interaction of all three energy layers, when considered holistically; and through wisdom study, identifiable, common characteristics emerge for each of the twelve possible combinations. This complex approach benefits from a metaphysical frame of mind, focused on an unfolding process, represented by the inquiry.

Ding, The Cauldron, has a lower Earthly *Image* of *young yin* (expansive); its central Human *Image* is *old yang* (conceptual); and its top, Heavenly *Image* is *young yin* (again expansive): this is a *time* when both the material aspect of existence and its heavenly counterpart are expanding. Human awareness is focused on spirituality, having the *potential* to form an essential connection to expressive energies emanating from above and below, from what could be one’s ancestors and one’s environment. These three *potentials* also compliment one another holistically, implying an auspicious moment in *time*; while on a conceptual level, a spiritual enhancement of self-realization.

Kan, River or Danger, is composed of a lower, Earthly *Image* of *young yin* (growing or expansive);

a Human *Image* of *old yin* (fully present and open-hearted); and an upper, Heavenly *image* of *young yang* (contracting or hidden); a *time* when both the environmental and spiritual aspects of existence are in flux, and human *potential* is flexibly engaged; in addition, the inevitable movement of environmental and spiritual change is toward oppositional energies. Successfully navigating these dynamics, without forceful intervention, could depend on open-heartedness, (two open lines in the center). Earthly and Heavenly *potentials* are moving in opposite directions, implying imbalance; becoming overwhelmed and off balance is dangerous. The upper layer of *potential* has force, but its nature remains mysterious, while the lower *potential* has vitality, but remains elusive. Only a forthright awareness of this dynamic process, and one's place within it, can insure security, much as a river boatman needs to be ever aware of the water's changing conditions. I am reminded of a famous poet's admonition: 'The best way around, is through'.

These two examples of hexagram interpretation, based on how *Primal Images* occupy the three strata of hexagram *potentials*, demonstrate the unorthodox perspective needed to form a metaphysical narrative of change. These emerging notions are unfamiliar territory for oracle response interpretation, but offer an accessible, coherent approach for wisdom study. Another way to develop metaphysical insight, (more aligned with modern sensibilities and divination in general), reflects the position that each hexagram occupies within its designated *Aspect* group; (see four-page matrix below). Note that in this matrix, the cycle represented by the four *Primal Images* has been applied to the four successive hexagrams in each group; for example, *Lin*, Approach occupies the third, or fully manifest position in the *Aspect* group Orientation, a relationship identifiable by the Change's forward-facing intention and wide-ranging implications.

The most direct matrix interpretations reflect the position of each hexagram within its *Aspect* group. Using the Orientation *Aspect* group as an example: *Dun*, Withdrawal (away-facing) represents the essence of Orientation; *Shi He*, Biting Through shows its expressive growth (outward-facing); *Lin*, Approach (forward-facing) is the full manifestation of Orientation; while *Jing*, The Well (inward-facing) suggests directing our Orientation toward the source of things.

This matrix of *Fundamental Aspects* presents one other straightforward way of interpreting *Yijing* oracle responses, in the interrelationship of *primary* and *related* Changes received as oracle responses. It should be noted that, with this interpretive system, successful inquiries will always benefit from a holistic approach: seeking insight and a deeper understanding of the nature of change, and oneself, not perfunctory advice. Putting those received insights into perspective, relating them to a specific inquiry and using them for decision-making, are best seen as the responsibility of the inquirer.

A typical inquiry and *Fundamental Aspect* response interpretation might proceed like this: pose an inquiry that is specific, yet holistic in nature, (such as "What is the potential in my relationship with my new horse?"); then decipher the energetic implied in the *primary* response hexagram, based solely on its matrix position in *time* and *space*, for instance, if the *Yi*'s response is *Gu*, Degeneration, (or Repair Decay,) it's nature is expansive Sincerity; (thus, "Repairing decay benefits from the growth of sincerity.") Second, attempt to parse the energetics at work within the Change's *potentials*: in *Gu* the material aspect of the *time* is expansive; human consciousness is *firm* within and *flexible* outwardly, (benefiting from reflection and self-searching); while spiritual energies are also expanding. Importantly, the mantic statement of "great success" mentioned in the *judgment* aligns with an energetic dynamic of *expansion-contraction-expansion*.



In this example, if the top, solid line is a changing one, that and the *related* hexagram need to be considered next. Start by examining the holistic relationship between the *related* Change, in this case *Sheng*, Rising and *Gu*, the *primary* Change. Rising represents a *time* when Harmony, (its *Fundamental Aspect* group,) is fully manifest. Then examine the

line text for 18/6, the changing line. In this case, both healing forces – spirituality and harmony – achieve vital *potential*, by virtue of this changing line, and this is reinforced by the line text for 18/6: “*He does not serve kings and princes, sets himself higher goals.*” On a metaphysical level, one meaningful response to this inquiry would be: “*Sincerity in repairing this particular decay has success, and the potential to achieve harmonious stability.*” (Stability is implied in this example by the unchanging nature of both Earthly and Human *potentials*.)

The sixteen names I’ve chosen for these *Fundamental Aspects* reflect my own understanding of the *Yijing*, and are unavoidably born of the times and culture we live in. More importantly, (as is true of the structure of hexagrams, and of the *Yijing* itself), the primary meaning of this system resides in its architecture, which reflects metaphysical priorities of *time* and *place*; the significance of its nomenclature and all specific interpretations constitute secondary layers of meaning. An important, related sub-structure of the *Aspect* matrix is each hexagram’s position within its *Aspect* group. Early in the development of the *Fundamental Aspects*, this ordering established itself intuitively, with the spontaneous selection of the first, or *essential* hexagrams in each *Aspect* group. Determining the validity of these hexagram positions has taken time, due to the fact that many Changes are associated today with different concepts than they were in Middle Antiquity. However, after carefully exploring each hexagram’s root characters, these concepts seem consistent with their *time* and *place* relationships within the matrix.

As I completed the insight images, I was left with an understanding of how traditional martial arts and visual creativity are formed from the same ground. Zen (and *Chan*) sensibilities, specifically their approach to creativity, were an important influence on the intuitive process I used to create the sixty-four images. Zen masters of every sect recognized a connection between Zen enlightenment and the *Yi*’s concept of the fully-realized person, as well as to the *Yijing*’s role as a foundation of Daoist practice. Zen samurai master *Odagiri Ichuin*, speaks of a principle existing beyond life and death, which he called Heavenly Reason. *Ichuin* identified this principle with the four ancient mantic pronouncements from the *Yijing*: *yuan*, *heng*, *li* and *chen*, for which the customary translations are: sublime, success, furthering and perseverance, (although the alternate translations I prefer are: originate, develop, perfect and consummate, taken from Thomas Cleary’s translation of *Cheng Yi’s I Ching, the Tao of Organization*.) Zen master *Ichuin* believed these four mantic virtues constituted true human nature, and when perfected to an enlightened level, promoted total freedom of being.

After many pleasant hours reflecting on the proto-Zen character of the *Yijing*, and immersing myself in Zen poetry, I appended a poem to each insight image – Zen poems that reflect some aspect of each Change. Timeless as they are, for me the Changes engender metaphysical connections similar to the sensibilities of many ancient Zen poets: the bittersweet sense of a more profound, lost past, experienced by *Bao Juyi*; an essential foundation of awakened *Chan* mentality, alluded to by *Han Shan*; and the enlightenment of a life lived deep in the flow of natural forces, as practiced by poets like *Xie Lingyun* are only a few examples of the *Yi*’s inspirational effect on the eloquence of *Chan* poetry. By all accounts of *Yijing* scholars, reading the Basic Text in the original, primitive characters, in itself generates a similar, Zen-like aesthetic experience, the *Zhouyi*’s poetic beauty clearly evident.

Discoursing on Zen and the arts, in particular intuitive creativity, is problematic; words strain to encompass a meaningful perspective of consciousness-drawing-closer to metaphysical reality. However, convincing examples of this cosmic aspect of creativity seem to be evident in some of the Changes. For instance, *Zhen*, The Arousing or Thunder, has root characters, (described by Stephen Karcher, in his *Total I Ching*,) that indicate *rain* and *cutting through*. In the *Yi*, *rain* is associated with union of firm and yielding and good fortune, while *cutting through* implies decisive movement. Holistically, *Zhen*’s primitive meaning appears to be an awakening of the higher mind, not the nature-centered symbol (of thunder) later associated with its component trigram.

If one has experienced the visceral shock of intuitively knowing something without any rational explanation, it probably resembles the primitive meaning of *Zhen*. Similar implications apply to *Wu Wang*, No Error or The Unexpected. This Change describes an elusive level consciousness, able to act spontaneously yet correctly, close to the Zen state of *no mind*. *Takuin*, Zen monk and teacher, never tired of expanding on the doctrine of emptiness, which is the metaphysics of *mushin no shin* (mind of no-mind). But No Error also cautions us to recognize and respect the limit of this enigmatic flow of intuitive mentality, at the risk of losing our way. As noted above, the relationship between artistic creativity and martial arts becomes obvious when delving into either discipline.

Often, as I worked on the insight images, I wondered, “Am I truly visualizing something from a primordial level of my unconscious? Or are these images merely aesthetic manipulation, simply a keen affinity for cultural relevance?” But in reality, there exists no identifiable division between so-called ‘true’ intuitive art and ‘merely’ stream of consciousness art; aesthetically my concerns were misleading. An enlightened solution to my doubts, as DT Suzuki noted in his seminal *Zen and Japanese Culture*, is the profound nature of Zen non-judgmental awareness:

‘Intuition’ has various shades of meaning. Ontologically speaking, its most fundamental quality is to come directly in touch with Reality...

The experience the human mind has when it is identified with the totality of things...is the most primary feeling which lies at the basis of every form of psychic functioning we are capable of.

Oliver Sacks, an eminent neurologist and explorer of human nature, reached the same type of conclusions DT Suzuki did. Sacks studied unconscious activity scientifically on several levels: emotive, sympathetic, ‘cognitive’ as well as the many elusive notions of creativity. In his essay, *The Creative Self* he notes:

Creativity involves not only years of conscious preparation and training, but unconscious preparation as well. This incubation period is essential to allow the subconscious assimilation and incorporation of one’s influences and sources, to reorganize and synthesize them into something of one’s own...

It does not seem surprising then, that the Changes needed fifty years to unconsciously incubate in my mind, in a way that precipitated an artistic response, a lengthy process demanded by the *Yijing*’s overwhelming basis in underlying reality. And given my life-long interest in intuitive interpretation of oracle responses, it seems natural that the insights that emerged from the *Fundamental Aspects* are useful approaches for divination. Seen from the perspective of evolutionary philosophy, the dynamics of the *Fundamental Aspects* point to the *Yijing*’s defining character, as an ever-changing synergy between Meaning and Purpose; not only in the *Yi*’s beautifully formulated belief systems, but in its own transformative, organic existence throughout civilization. The Book’s own life has been a continuum of seemingly endless meanings and purposes.

These speculations suggest that the ancient sages may have been exploring processes, not situations, which are the generally accepted focus of *Yijing* use today. This *Fundamental Aspect* methodology is also consistent with the numinous orientation that underpins so much of Asian intellectual development. Perhaps these enlightened perceptions, gathering in the minds of *Western Zhou* sages, lay so far beyond proto-Chinese language that they required an abstraction (six lines) to express them, and written words applied systematically only later; and later still, its geometric imagery was systematized through the use of trigrams. It is also worth considering what the justification for such an epic creative undertaking might have been: deep compassion for humanity; a very early appreciation of the power of ideas; a desire to better master circumstances? Or simply to elicit responses from the subtle realm of the cosmos...?

Seen in this metaphysical context, there is something uniquely beautiful about the *Yijing*, a kind of conceptual artistry, woven from, yet beyond language, ideas or images. Clearly infused with joyousness, and the unfolding discovery of new human potentials, it graciously expanded what could be perceived by a people who were otherwise limited by the rigors of feudal existence.









































Psychologically, the tapestry of themes identified by the root characters of the sixty-four Change *titles*, as well as the narratives developed by its three-hundred eighty-six *line texts*, reflect an almost Zen-like yearning for reality, as well as an emotional acceptance of human nature. Incredibly, the *Yi's* ancient text has survived its passage through the ages to be here with us; a remarkably mysterious work of primitive enlightenment, forever transforming itself into relevant, artful wisdom.

North Carolina, USA












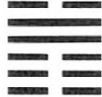




























Works Cited

- Cleary, Thomas. "1. The Creative". *I Ching, The Tao of Organization, Cheng Yi*. Shambhala Publications, 1988. p. 1.
- Karcher, Stephen. "51 Shake/Rousing, Zhen". *Total I Ching*. Time Warner, 2003. p.363.
- Sacks, Oliver. "The Creative Self". *The River of Consciousness*. Vintage Books, 2018. p. 140.
- Shchutskii, Iulian. "Differentiation by Content". *Researches on the I Ching*. Routledge & Kegan Paul, 1980. p. 161.
- Smith, Kidder. "The Difficulty of the Yijing". *Chinese Literature: Essays, Articles, Reviews 15*, 1993.
- Suzuki, Daisetz T. "Zen and Swordsmanship"; "Zen and Haiku". *Zen and Japanese Culture*. Princeton University Press, 1989. p.174 & 219.
- Walker, Brian. "Fifty-Five". *Hua Hu Ching, The Unknown Teachings of Lao Tzu*. HarperCollins, 1992. p.68.
- Wilhelm, Hellmut. "Image and Concept". *Heaven, Earth and Man in the Book of Changes*. University of Washington Press, 1977. pp. 200-201.
- Wilhelm, Richard. "Ta Chuan / The Great Treatise, Part I, Chapter XI, No.5 & 9".

Sixteen Fundamental Aspects of Change

	<i>Resilience</i>	<i>Stimulation</i>	<i>Understanding</i>	<i>Subtlety</i>
Conceptual Spiritual Essential 	 The Creative	 Wind	 Fire	 Lake
Expansive Expressive Becoming 	 Unresolved	 Travel	 Marrying a Young Woman	 Dispersal
Manifest Inclusive Full 	 The Receptive	 Thunder	 River	 Mountain
Contracting Hidden Diminishing 	 Resolved	 Discipline	 Gradual Progress	 The Mandate of Heaven
	<i>Attitude</i>	<i>Orientation</i>	<i>Harmony</i>	<i>Sincerity</i>
Conceptual Spiritual Essential 	 Obstruction	 Withdrawal	 No Error	 Sincerity in the Center
Expansive Expressive Becoming 	 Nourishment	 Biting Through	 Reduction	 Degeneration
Manifest Inclusive Full 	 Tranquility	 Approach	 Rising	 Small Excess
Contracting Hidden Diminishing 	 Great Undertaking	 The Well	 Influence	 Following

Sixteen Fundamental Aspects of Change

	<i>Intention</i>	<i>Reflection</i>	<i>Strategy</i>	<i>Courage</i>
Conceptual Spiritual Essential  <i>old yang</i>	 Great Potential	 Great Power	 Meeting	 Association with Others
Expansive Expressive Becoming  <i>young yin</i>	 Duration	 Exhaustion	 Advancing	 Disharmony
Manifest Inclusive Full  <i>old yin</i>	 Gathering	 Contemplation	 Returning	 The Army
Contracting Hidden Diminishing  <i>young yang</i>	 Increase	 Adornment	 Waiting	 Halted
	<i>Perseverance</i>	<i>Cooperation</i>	<i>Attainment</i>	<i>Disintegration</i>
Conceptual Spiritual Essential  <i>old yang</i>	 Treading	 Small Potential	 Great Possession	 Removing
Expansive Expressive Becoming  <i>young yin</i>	 Immaturity	 The Cauldron	 Solution	 Contending
Manifest Inclusive Full  <i>old yin</i>	 Humility	 Enthusiasm	 Closeness	 Undermining
Contracting Hidden Diminishing  <i>young yang</i>	 Revolution	 Emerging	 The Clan	 Darkening of Illumination