

Tools for Change*

Stephen Karcher and Andreas Schöter

One day Wu Ma-zhi asked Mo-zhi: Which are wiser, the Ghosts and Spirits (gueishen) or the Sages loved by Confucians. Mo-zhi said: The Ghosts and Spirits are wiser than the Sages by as much as the sharp-eared and keen-sighted surpass the deaf and blind.

1. Introduction

Each time we pick up *Change*, we involve ourselves with a set of ideas about how our imagination interacts with and, to a great extent, shapes what we experience. Since very early times, this tradition of “wisdom divination” has had the fascinating power to induce us to “project our subjective contents into the symbolism of the hexagrams” [Jung69, xxxix], and engage in the attempt to make sense of our experience through an analysis of the figures by which it responds. Over the ages, those who have been so fascinated, from early diviners and sages to modern historians and psychologists, have produced a series of analytical tools to help define and organize the polymorphous possibilities of meaning generated by the words and figures.

The divinatory tradition of *Change* probably developed out of the interaction between a peasant oracular tradition associated with the Wu or “intermediaries” and an elite system of divination involving writing and sophisticated numerology. This historical metaphor also holds good when we turn it into a psychological maxim. As Granet [Gran32] and others have shown, the peasant oracles and their fields of archetypal meaning are literal images of transformation, while mathematical and geometric relations between the lines and the *gua* create a lattice, a structured multi-dimensional space, that provides a source of relational strategies to locate and focus contact with what *Dazhuan* called the “Attached Verbalizations”. They offer a continually evolving set of “Tools for Change” that elucidate the chains of myth-events, rituals, “dream-animals” and historical “emblems” evoked by the words. Together these constitute a complex field of meaning(s) *Dazhuan* calls a *xiang*, a Divinatory Figure or Symbol. *Yijing* is made up essentially of the 64 possible Divinatory Figures and their implicate interrelations.

1.1 The Historical Tool Kit

Probably the best known version of the “tool kit” originated in the early Han when Confucian theorists developed a set of interpretive tools to “tame” the old *Zhouyi*. They adapted structural elements from cosmological thinkers under the philosophical rubric that yang is categorically and morally superior to yin and the “gods and spirits” were actually impersonal cosmic processes. In doing so, they evolved a new version of *Change* based on the elaboration of a specific hierarchy of meaning, splitting interpretation into two schools: a Confucian *yili* or

* This paper was first published in *THE ORACLE: THE JOURNAL OF YIJING STUDIES*, Vol 2, No 12, January 2002, pp20–33. ISSN 1463-6220.

moral-principle school and a more popular, “magical” *xiangshu* or image-number school that used, among other things, number associations that had been pushed out of the Confucian tradition. *Change* became the “most hallowed of Confucian classics” while leading an underground existence as “the foundation for a great many popular mantic systems” [Smith91, p35]. To this day, westerners are mainly familiar with the tools Confucians like Wang Bi used to fix the meaning of the words and phrases: correspondence and holding together, appropriateness, “superior and inferior” lines and diagrams, rulers and the ubiquitous “superior man” or *Junzi*. *Xiangshu* practitioners (at work once again in the People’s Republic) ignore the words entirely.

We are in a different position. As *Change* re-positions itself in the West it will of necessity acquire a new set of interpretive tools. Some traditional strategies may be of use to us, in our “post-Confucian” era, but many are not. We would like to offer a few strategies to add to the Tool Kit for Change, strategies that help to generate new kinds of meanings. Interestingly enough, these strategies focus on fields of meaning *between* the figures, rather than on the hierarchy of meaning *within* a single figure. This focuses us on the process of Change rather than on a set of moral/hierarchical structures.

1.2 On Divination

Why bother with divinatory tools, or divination itself? What is the point, besides trying to find out which horse to bet on or which stock to buy?

In its simplest form, divination involves 1) a question and the unknown affect, problem or complex that produces the question; 2) a symbol system, a collection of things that have been “symbolized” or “*xiang*-ed;” and 3) a method of random selection, an irrational way of getting an answer that lets something other than ego do the choosing. The symbols are thought to embody the shapes of change, the primordial changes that initiate the process of generation and transformation and the principles according to which transformations follow each other in the generation of phenomena. Usually, but not always, the more complex and rich the symbols, the more interesting and profound the results.

The basic postulate of divination is that in the face of “trouble” – an important early meaning of the term *yi* or change – this process can relate you consciously to the psychic image cluster, spirit or archetype that is creating the situation. This “leading back” is called *epistrophe* in archetypal psychology; the change in awareness it brings is considered a healing act. For the complexes, which are equally gods and spirits or *gueishen*, do not have human language. Divination, like dream, affords them an interface through which they can speak to us. Conscious and unconscious are joined again and the “way” flows on.

Thus within this fantasy, our question is a “charge to the oracle” which it delivers to the *shen*, who “choose” a symbol to speak through. Their symbolic response is like the *lysis* of a dream – a challenge and an interface. We interact with it and let it re-form us, change our awareness, by “turning and rolling the words in our heart-mind”. There is a “secret mutual connivance” between us [Jung85] that arranges the rhythm of events in such a way that a field of individual meaning is established and events become “ominous” or significant.

1.3 Terminology

Here are a few terms we will use to describe the various parts and functions of a Divinatory Figure. We use names and translations from [R&K95] and [Kar01].

Figure (*xiang*): a complex of divinatory meanings which includes the gua or diagrams, the attached words, commentaries, myths and relations to other Figures.

Gua: specifically refers to the three or six line diagrams.

Primary Figure: the Figure directly given in response to a question.

Relating Figure: the Figure derived from the transformation of those lines in the Primary Figure indicated as “calling” (*yao*).

Field (of Meanings): the range of meanings associated with a word, particularly the Name or “tag” of a Figure, that defines an archetypal cluster. These can and usually will be complex and often contradictory. The specific reading picks out relevant qualities.

Transforming (*pian*) or **calling** (*yao*) **lines**: whole or “yang” lines and opened or “yin” lines that are changing shape and becoming their opposites, traditionally indicated by a 6 or 9 in the consultation process. This indicates that they are “calling out” – their texts have a message for you and are given by the *shen* through their transforming.

2. Overview of the Mathematics

In this section we shall present the basic mathematics needed to make sense of the tools. We shall begin with a brief discussion of the notation used.

For ease of typesetting and to reduce the space required by the various tables and definitions, we have adopted a notation that enables us to write the *gua* in a linear and textual format. Specifically, yin is written as **0** and yang as **1**. Further, whilst the *gua* are read from the bottom upwards, this notation is read from left to right to fit with the flow of the text. Thus, the trigram Shake would be written **100**.

Central to all this is the concept of an **operator**: in its most general form, this is *the representation of a function that acts on one or more objects to generate a new object*. That is, it defines transformation. It can also define regions within the overall space of the lattice created by the interrelations of the *gua*.

2.1 Boolean Operators

There are three operators that are of particular significance to us in this work. These are the *complement* operator, the *union* operator and the *difference* operator. We shall consider each of these in turn. Note that a complete presentation of the application of Boolean algebra to the structure of the *gua* is given in [Sch98].

2.1.1 The Complement Operator

The *complement* operator, represented by the “~” symbol, changes the polarity of the lines of a gua: yin becomes yang and yang becomes yin. That is, for individual lines, we have $\sim 0 = 1$ and $\sim 1 = 0$. This is sometimes referred to as the Boolean “negation” or the “not” operator and it is often represented in a tabular form:

x	~x
0	1
1	0

Table 1: The *complement* operator

The effect on structures is the same, taken line by line. For example, consider Gorge: it is transformed into Radiance: $\sim 010 = 101$. Similarly, Shake is transformed into Gently Penetrating: $\sim 100 = 011$. This transformation is part of the basis of the traditional circular Primal Arrangement pairing of the trigrams (*i.e.*, see [Wil83, p266]).

This operator can be seen as an algebraic representation of the fundamental basis of change. However, it is a universal operation. Consider its application to 50 Vessel 011101 :

$$\sim 011101 = 100010$$

Here every line in the original *gua* is changed, resulting in 3 Sprouting.

We can see the complement operator as moving us from one location in the lattice to another. The universal nature of this sort of transformation would lead us to conclude that the translocation involved is in some sense a “polar” transformation. The obvious example is the transformation from 1 Force to 2 Field, from fullness to emptiness. In the case of the trigrams, another obvious example is the transformation of Gorge, water, to Li, Fire and Brightness. Here whereas 3 Sprouting represents the beginning of growth and its problems, 50 Vessel represents a further stage of transformation that connects one to the spirit world.

2.1.2 The Union Operator

Next we shall consider the *union* operator (often called the logical “or” operator and represented using the vertical bar “|” symbol). If *either* (or both) of the corresponding lines in the initial gua is yang, then the result is yang. Put another way $0 | 0 = 0$, and for all other pairs, the result is **1**. This is summarized in the following table:

x	y	x y
0	0	0
0	1	1
1	0	1
1	1	1

Table 2: The *union* operator

Again, the extension to structures is done line by line. For example, in trigrams, the result of combining Shake with Bound gives Radiance: $100 | 001 = 101$. Thus, where $x | y = z$, then z is the result of taking the union of the yang energies in x with the yang energies in y .

For hexagrams, consider the example of 56 Sojourning **001101** and 40 Loosening **010100**. Their union is as follows:

$$001101 \mid 010100 = 011101$$

That is, the union of 56 Sojourning and 40 Loosening is 50 Vessel. The union operator combines the creative energies of two situations into a new situation; the two situations merge into each other and cohere.

2.1.3 The Difference Operator

We shall now consider the *difference* operator (sometimes called “xor” meaning “exclusive or” and represented using the “^” symbol). In this operation the result is **1** (yang) *only* if exactly one of its inputs is **1**, otherwise the result is **0**. So, $1^0 = 1$ and $0^1 = 1$; all other combinations result in **0**. As before, this is best represented in a tabular format:

x	y	x^y
0	0	0
0	1	1
1	0	1
1	1	0

Table 3: The difference operator

That is, where $x^y = z$, z is the difference between x and y . Considering its action on trigrams, Gorge would represent the difference between Shake and Open: $100^110 = 010$. That is, where x and y agree, then z is **0** (yin) and where they disagree, then z is **1** (yang).

For example, if we take 50 Vessel **011101** and 22 Adorning **101001**, the Boolean difference between them is determined as follows:

$$011101 \wedge 101001 = 110100$$

That is, the difference between 50 Vessel and 22 Adorning is 54 Marrying the Maiden. The difference operator can represent the energetic difference between two *gua* or the application of the energy of one *gua* to another in order to generate change. If you apply 54 to 22, you get 50, and vice versa.

2.2 Structural Operators

We shall now consider structural operators on the *gua* and use the ideas to provide a mathematical definition of the nuclear figure. The kind of operator used here is similar to those use to provide an analysis of correctness and correspondence in [Sch99].

2.2.1 Notation

We consider a *gua* to be a linear structure made up of some number of individual lines. In computational terms, we consider a *gua* to be a list of lines. For example, 22 Adorning would be represented as

$$[1, 0, 1, 0, 0, 1]$$

This simply shows that 22 Adorning is composed of a yang line, followed by a yin line, followed by a yang line, and so on. The important distinction here is that when we write **101001** we implicitly consider the gua to be a single symbol whereas when we write it as a list we explicitly consider its composition from individual lines.

We can abstract this notation. The symbol $[A, B, C, D, E, F]$ refers to any hexagram, with the individual lines designated by the letters A, B, C and so on. Once we make this abstraction it is possible, for example, to refer to the inner trigram as $[A, B, C]$ and the outer trigram as $[D, E, F]$.

2.2.2 The Nuclear Figure

With these preliminaries in place we can now consider the formal representation of the Nuclear Figure. It is well known that this figure is formed from a hexagram by taking the 2nd, 3rd, and 4th lines and using them to form the new inner trigram, and the 3rd, 4th and 5th lines and using those to form the new outer trigram. We can therefore define the Nuclear Operator directly as follows:

Definition 1: The Nuclear Operator

$$N([A, B, C, D, E, F]) = [B, C, D, C, D, E]$$

In this paper, the symbol N refers to the operation of determining the Nuclear Figure from any particular hexagram. We can see that this works by once again considering 22 Adorning.

$$N([1, 0, 1, 0, 0, 1]) = [0, 1, 0, 1, 0, 0]$$

That is, the Nuclear Figure for 22 Adorning is **010100**, which is 40 Loosening. This is correct.

2.2.3 Algebraic Relationships

This seems very straightforward, and indeed it is. However, from a mathematical perspective there remains the question of what the relationship between the Nuclear Operator and the other Boolean Operators is. The following statements can be shown to be true (although formal proofs are omitted here).

1. If $N(G) = H$, then $N(\sim G) = \sim H$.
2. If $N(G) = I$ and $N(H) = J$, then $N(G \mid H) = I \mid J$.
3. If $N(G) = I$ and $N(H) = J$, then $N(G \wedge H) = I \wedge J$.

What these equations show is that there is a well defined relationship between the Nuclear Figure and the Boolean operators introduced in Section 2.1.

In English, we could describe each of these equations as follows. First, we can see that the Nuclear Figure of a “complemented hexagram,” a hexagram on which the complement has operated, is always the complement of the original Nuclear Figure. This indicates that the meaning relation of polar translocation defined by the complement operator that holds between Primary Figures also holds between their respective Nuclear Figures. The Complement

Operator acts on the hidden meanings of a situation in the same way that it acts on the explicit meanings.

The same can be said of the Union Operator and the Difference Operator. The cohesion between two guas represented by the Union Operator carries through into the cohesion between their hidden possibilities. Similarly, the energetic difference between the two Nuclear Figures is consistent with the energetic difference between the two Initial Figures.

Thus we see that the Nuclear Operator is “well behaved” with respect to the Boolean Operators. That is to say, its interaction with them is consistent and predictable so we may safely introduce it as part of the same mathematical tool kit.

3. Representing Change

To work with Change and to provide a mathematical representation of actual divinations we need to be able to “represent” change. Specifically, when the Primary Figure changes into the Relating Figure as the result of the transformation of the lines, we need to be able to describe the process. For a description of this problem from a slightly different perspective, please see [Sch97, p29].

The first possibility to be considered is the complement operator. After all, as we saw in Section 2.1.1 above, the complement operator changes a yin line into a yang line, and a yang line into a yin. However, the complement operator is indiscriminate in its application. Everything it touches is changed, as 50 Vessel (**011101**) becomes 3 Sprouting (**100010**) under its influence. We need a more controlled way of transforming gua. This is what the difference operator gives us.

If we consider the difference between 50 Vessel and 54 Marrying the Maiden, we get the following equation:

$$011101 \wedge 110100 = 101001$$

The resulting difference is 22 Adorning. If we inspect 54 Marrying the Maiden, paying particular attention to the position of yang lines, we notice the following interesting fact: for every yang line in 54 Marrying the Maiden, the matching line in 50 Vessel is transformed. 54 Marrying the Maiden has yang lines in the 1st, 2nd and 4th places; if those lines are transformed in 50 Vessel, then the result is 22 Adorning. If we think back to the example, the difference between 50 Vessel and 22 Adorning was 54 Marrying the Maiden. Thus, we can think of the difference operator as being applied in two distinct ways: in the first case, we can take the equation

$$A \wedge B = C$$

and say that the *difference between* A and B is C. This was the initial presentation of the operator. However, we can now turn this around and say that, following from the initial equation:

$$A \wedge C = B$$

We can characterize this alternative view by saying that B is the *result of applying C to A*. These two views are equivalent, and which one we chose to adopt depends on the circumstances of the situation.

This second view gives us the representation of change that we require: the yang lines in the *applied gua* determine which lines in the initial *gua* change to give the result.

4. Constructing a Consultation

In this section we present the techniques for constructing a layout based on these new Tools for Change. We begin by showing the basic layout and then present the methods for constructing the elements of the reading or interpretation of a divinatory response.

4.1 The Basic Layout

Figure 1 shows a basic layout for a reading.

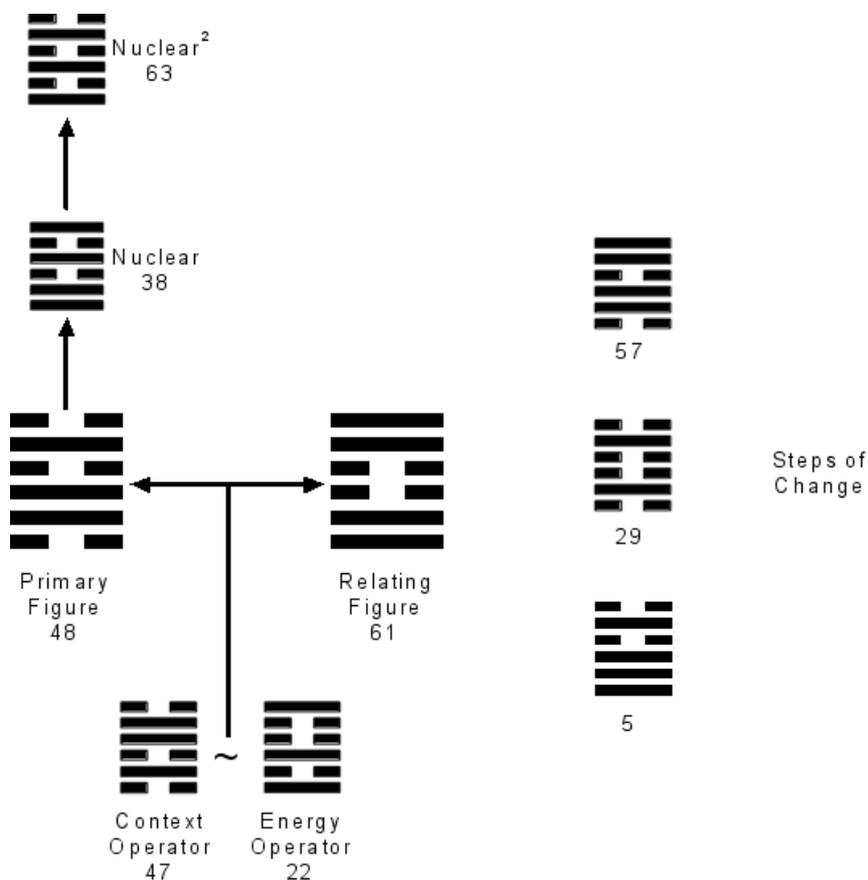


Figure 1: The Basic Layout

The *Primary Figure* with its transforming or calling (*yao*) lines is generated directly from the sticks, coins or implements of the consultative method used. This is the basis of the response, a description of the situation (*shi*) in which both question and answer are grounded. The *Relating Figure* (*chih gua*) is generated when the calling lines transform. This Relating Figure is not simply the “future”: It represents the feelings, attitudes, experiences, hopes, wishes, or warnings that *relate you to* the situation described by the Primary Figure. The basic situation is

further described and clarified through the Context Operator and the Energy Operator, indicating the *areas in which* and the *energies through which* change will be effected. They reflect efficacious attitudes toward the Inner and Outer worlds. The construction of these elements is described in Section 4.2 below. The *specific process* involved is described by the *Steps of Change*: Relating Figures generated by the independent change of each calling or transforming line. Constructing these figures is described in Section 4.4.

4.2 Determining the Operators

Let us represent the Primary Figure with the letter P and the Relating Figure by the letter R. We now wish to determine the Energy Operator and the Context Operator. If we symbolize the Energy Operator by the letter E, then the following definition can be used:

Definition 2: Energy Operator

$$E = P \wedge R$$

That is, the Energy Operator is simply the difference between the Primary and Relating Figures. In the example given in, Figure 1, where the Primary Figure is 48 Well and the Relating Figure is 61 Connecting to Centre, this would give the following results:

$$\begin{aligned} E &= 011010 \wedge 110011 \\ &= 101001 \end{aligned}$$

That is, we have an Energy Operator of 22 Adorning. For the Context Operator, the following definition holds:

Definition 3: Context Operator

$$C = \sim(P \wedge R)$$

Thus, the Context Operator is the complement of the Energy Operator. Again considering the example above, we have the following:

$$\begin{aligned} C &= \sim 101001 \\ &= 010110 \end{aligned}$$

This gives a Context Operator of 47 Confining.

4.3 Relationship Between the Energy and the Context Operators

These two operators – and the mathematical term quite accurately conveys their divinatory function – are particularly important. They interact with each other to give us an image of the dynamics of change involved in the situation in question. Together with the Primary Figure, they are the Three: “Dao gave birth to the One, the One gave birth to the Two, the Two gave birth to the Three and the Three gave birth to the Myriad Beings.”

As in the oldest modes of divining, this image is directly associated with the calling lines and their places, the “pivots” of change. The Context Operator shows and affirms where the change is active and/or activating. It represents an efficacious attitude towards the “inner” aspect of

change. The Energy Operator shows what sort of energy should and is being applied to those areas. It represents an efficacious attitude towards the “outer” aspect of change. Together, they give a complex operational description of the transformation indicated in the Primary Figure.

As we have already seen, the Complement Operator is the function of Universal Change. Through it, yin becomes yang, and yang becomes yin. It transforms from Force to Field and from Field to Force. This Boolean Operator connects the Energy Operator and the Context operator, so we should expect the properties of the Complement Operator to be reflected in their relationship. The Energy Operator represents the energy in the situation. It is the Force at work. The Context Operator represents the domain of application. It is the Field at work. This makes clear how and why these two operators are related through the Complement Operator.

4.4 The Steps of Change

We now turn to the slightly more complex task of defining the Steps of Change. We begin with the simple case.

4.4.1 A Single Transforming Line

When there is only one transforming line we know that there is only one Step of Change. Put another way, when there is only one transforming line, the single Step of Change is the same as the Relating Figure. So it must be the case, with only one changing line, that $S_1=R$. From above we already know that

$$R \wedge P = E$$

This is just Definition 2 written in a different order, so given that the single Step of Change *is* the Relating Figure it must be that:

$$S_1 \wedge P = E$$

And the single Step of Change will be:

$$S_1 = P \wedge E$$

That is, the Step of Change is the result of applying the Energy Operator to the Primary Figure.

4.4.2 Multiple Transforming Lines

What of the case when there are many transforming lines and consequently multiple Steps of Change? We know that there are as many Steps of Change as there are transforming lines in the Primary Figure. We also know that there are as many yang lines in the Energy Operator as there are transforming lines in the Primary Figure, with each yang line representing one transforming line (see Section 3). Thus, there must be a direct relation between yang lines in the Energy Operator and the Steps of Change.

As a first step, let us assume that we can take an Energy Operator and decompose it into a set of *gua* representing its constituent yang lines. We know from the discussion of the union operator given in Section 2.1.2 that we can recombine such a set of *gua* again to give the original Operator. We can call these *Partial* Energy Operators or Line Operators. Thus, if there were three transforming lines we would write:

Definition 4: Partial Energy Operators

$$E = E_1 \mid E_2 \mid E_3$$

with the obvious modifications for cases where there were two, four or more transforming lines. Further, we can now say that each Step of Change is the result of the application of one of the Partial Energy Operators to the Primary Figure.

Definition 5: Steps of Change

$$S_i = P \wedge E_i$$

So, the Steps of Change provide a way of reducing the overall change down to a set of partial energies and their individual effects on the situation.

Now, consider the sample layout given in Figure 1. In this case the Energy Operator was **101001**, 22Adorning. So applying Definition 4 we would get

$$101001 = 100000 \mid 001000 \mid 000001$$

Then, applying each of these Partial Energy Operators in turn to the Primary Figure, we get the Steps of Changes from Definition 5 as follows:

$$\begin{aligned} S_1 &= 100000 \wedge 011010 \\ &= 111010 \end{aligned}$$

$$\begin{aligned} S_2 &= 001000 \wedge 011010 \\ &= 010010 \end{aligned}$$

$$\begin{aligned} S_3 &= 000001 \wedge 011010 \\ &= 011011 \end{aligned}$$

These do, in fact, coincide with the Steps of Change shown in Figure 1: specifically, 5 Attending, 29 Repeating the Gorge, and 57 Gently Penetrating.

5. Some Examples

The following are related, quite practical examples of interpreting a divinatory response through using these Tools and the Fields of Meaning of the Figures involved. Usually we think of the Name of a Figure as the primary field of meaning, but any key word in the reading can expand to offer a wide range of contexts. Note how the emphasis on energy, field and process shifts our response away from a sense of hierarchy and moral superiority.

5.1 On Matching

A fundamental method in reading the response is called “matching” or *dang*. This “matches” associations of the symbols offered in the response to specific parts of the problem. This is not only a logical or sorting procedure. It involves what *Dazhuan* calls “turning and rolling the words in your heart-mind (*xin*). This lets the multiple associations of the words spontaneously

match with your psychological material. Such matching is usually accompanied with a definite feeling of “click” – sensing a connection.

5.2 Readings

5.2.1 First Question

A woman asks (with a feeling of dissatisfaction but no definite alternatives in sight): is leaving my job a good move?

Change responds: 33 Retiring, 9/4, 9/6 → 39 Difficulties (see Figure 2)

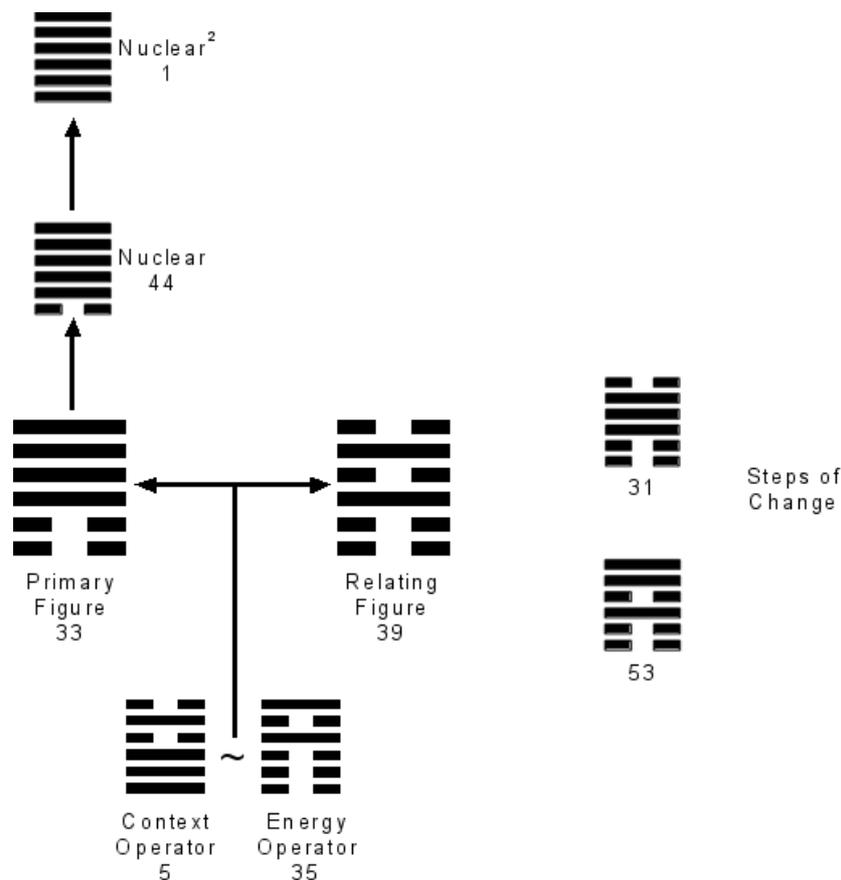


Figure 2: First Question

Field: 33 Retiring.

Withdraw, conceal yourself, pull back in order to advance later; run away, escape, flee, hide yourself; disappear, withdraw into obscurity, become invisible; secluded, anti-social; fool or trick someone. The early term and the ideogram show a little pig, a sign of wealth, and the sign for walk away. It suggests satisfaction, luck and wealth through withdrawing.

Relating Figure: 39 Difficulties/Limping

Confronted by obstacles; feel hampered or afflicted; limp, lame, crippled; crooked, unfortunate. The ideogram shows foot and cold, impeded circulation.

Change Operators:

Context Operator: 5 Attending

Wait on, wait for; attend to what is needed; servant, attendant; stopped by rain.

Energy Operator: 35 Prospering

Step into the light, advance surely, receive gifts, be promoted; beginning of prosperity, recognition; dawn of a new day.

Steps:

53 Gradual Advance

Step by step; smooth and sure, adaptable, penetrate like water; oldest daughter marries. Loving retiring. The realizing person opens the way. Small people are obstructed.

31 Conjoining/Influence

Influence or stimulus to action; excite, mobilize; connection; conjunction, bring together what belongs together. Fertile retiring. Nothing for which this is not advantageous.

Nuclear (Seed) Figures:

The first nuclear figure (44 Coupling) shows that this situation is a “gift” from fate, while the second generation figure (1 Force) shows a connection to primal creative energy.

Comments:

As the Relating Figure shows, the inquirer is surrounded with difficulties and obstacles in her present situation. The question is how to deal with them. The answer: through retiring. Since the calling lines are in the outer trigram, the basic advice is to retire/withdraw from the outer situation. Lines say: Withdraw your affection from the situation; this leads to (creative and literal) riches. Energy Operator affirms that this action leads to “emerging into the full light of day”, while Context Operator shows a change in her position of being an “attendant”, simply “waiting on people”. Steps show a process of gradual advance leading to a connection and conjunction: contact with a new and stimulating situation.

5.2.2 Second Question

The same woman asks (now with a definite job offer): is changing jobs now a good idea?

Change responds: 39 Difficulties, 6/6 → 53 Gradual Advance (see Figure 3).

Field: 39 Difficulties/Limping

Confronted by obstacles; feel hampered or afflicted; limp, lame, crippled; crooked, unfortunate. The ideogram shows foot and cold, impeded circulation.

Relating Figure (and Step): 53 Gradual Advance

Step by step; smooth and sure, adaptable, penetrate like water; eldest daughter marries. Difficulties going, ripeness coming. The way is open. Advantageous to see Great People.

Change Operators:**Context Operator:** 43 Deciding

Critical moment, breakthrough; decide and act clearly; parting, separating; fork, divide; clean out an old wound.

Energy Operator: 23 Stripping and Flaying

Strip away old habits, eliminate the outmoded; slice, remove, uncover; reduce to essentials; prune trees, slaughter animals. The ideogram shows a knife and carving, taking decisive action to cut into something.

Nuclear (Seed) Figure:

64 Not Yet Fording, shows gathering energy to make an important new move.

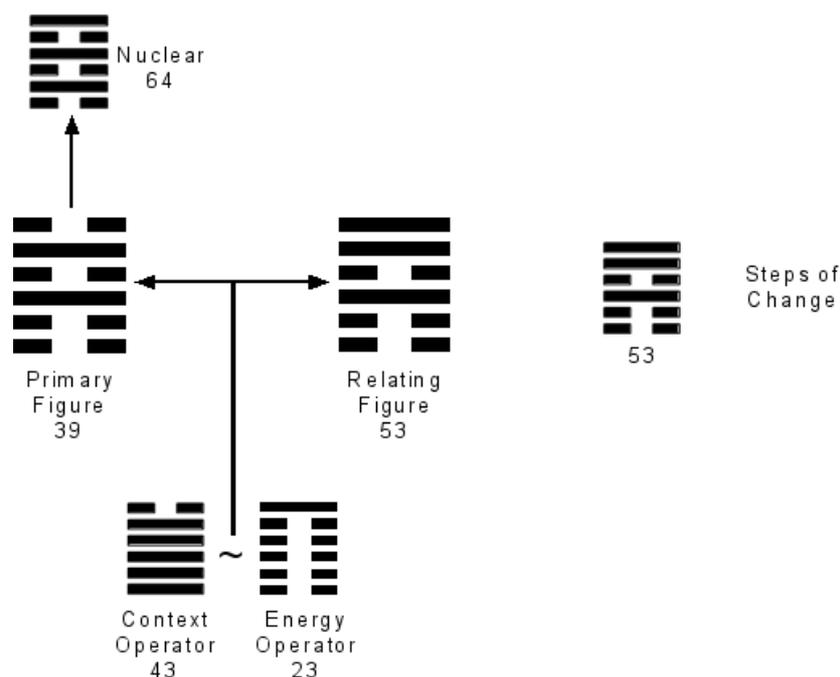


Figure 3: Second Question

Comments:

The Difficulties that were the context of the former reading are now the focus. These difficulties are ending for this person (change at 6th place). Limping and obstruction are going (leaving on the stream of time), while “ripening” maturity, growth, eminence, are coming or approaching. See people who can help you and affirm your value. Energy Operator says you must resolutely strip away old values, while Context Operator affirms that you must firmly resolutely make this change known at “the king’s court” — the old job. Relating Figure and Step of Change are the same here, emphasizing the shift from difficulties to movement and that you will advance step by step in a real new working relation.

6. Conclusions

These interpretive tools provide the beginning of a new way to look at the process of Change that can move it out of the static hierarchy of moral value expressed in the Confucian Tool Kit. They can also shift the way we read individual words and phrases, opening them to a new range of meaning. In a future article, we hope to look at techniques of generating fields of meaning that can further release interpretation from a dependence on the social hierarchy based on a moral valuation of yin and yang. Times of transformation are “yi” times, full of breakdown and turbulence, yet potentially very creative. We can let our reading of *Change* reflect the changes we are going through.

7. References

[Gran32] Marcel Granet

Festivals and Songs of Ancient China, trans. E.D. Edwards, London: Routledge and Sons, 1932

[Jung69] C.G. Jung

Foreword to *The I Ching or Book of Changes*, trans. Richard Wilhelm and Cary F. Baynes, Bollingen Series XIX, Princeton, NJ: Princeton University Press, third edition, 1969. ISBN: 691-09750-x

[Jung85] C.G. Jung

Synchronicity. London: Ark Paperbacks, 1985. ISBN:0-415-13649-0.

[Kar92] Dr. Stephen Karcher

“Oracle’s Contexts: Gods, Dreams, Shadow, Language,” in *Spring: A Journal of Archetype and Culture*, Spring 53, 1992, 79-94. ISSN 0362-0522

[Kar00] Dr. Stephen Karcher

Ta chuan: The Great Treatise, New York: St Martins Press, 2000.

[Kar01] Dr Stephen Karcher

How to Use the I Ching. New York: Harper Collins, 2001. ISBN 1-86204-134-2.

[R&K95] Rudolf Ritsema and Dr. Stephen Karcher

The Classic Chinese Oracle of Change. Shaftesbury: Element Books, 1995. ISBN 1-85230-536-3

[Sch98] Dr Andreas Schöter

“Boolean Algebra and the Yi Jing” in *The Oracle: the Journal of Yijing Studies*, Volume 2, Number 7, Summer 1998, pp19–34. ISSN 1463-6220.

[Sch99] Dr Andreas Schöter

“Correctness and Correspondence” in *The Oracle: the Journal of Yijing Studies*, Volume 2, Number 8, February 1999, pp25–37. ISSN 1463-6220.

[Smith91] Richard J. Smith

Fortune-tellers and Philosophers: Divination in Traditional Chinese Society. Boulder and Oxford; Westview Press, 1991. ISBN 0-8133-7753-6.