

***I Ching*, Psychology of Heart, and Jungian Analysis**

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Abstract

In the Chinese traditional culture, *I Ching* has been called the "top of all Classics", and "the origin of the great Dao". There has been an embracing of rich psychological thoughts, and specific systems of psychology. The purpose of this paper is to elaborate the Chinese cultural psychology beyond the book, and the relationship of Jungian psychology and Chinese culture, through the analysis of the "heart" characters in the *I Ching*, the meaning of heart in the book, and archetypal images in the hexagrams.

Key Words: *I Ching*, Jungian Psychology, Chinese Culture, Psychology of Heart

In the Chinese traditional culture, *I Ching* has been called the "best of all classics", and "the origin of the great *Dao (Tao)*." China is the first homeland of psychology, there has been embracing rich psychological thoughts, and specific systems of psychology. The purpose of this paper is to elaborate the Chinese cultural psychology beyond the book, and the relationship of Jungian psychology and Chinese culture, through the analysis of the "heart" character in the *I Ching*, the meaning of heart in the book, and archetypal images in the hexagrams. We shall briefly consider the import of this Chinese text for Jungian psychology as well as its significance at the Eranos Sessions on the *I Ching*.

I. The Background of the *I Ching*

Cultures have traditional works that are revered and attain mythic status with the passage of time. In China, one such work was the *I Ching*-- *Yi Jing*, or *Chou I--Zhou Yi*.¹ Known as the *Book of Changes*, or *Classics of Changes*, this work is often used as a method of divination. It has its origin near the end of the Shang Dynasty of ancient China (1600-1046 BCE), while much of it derives from the Zhou Dynasty (1046-221 BCE). King Wen of the Zhou and the Duke of Zhou each gave commentaries on the images in the *Changes* which form part of the text. The current versions come to us from the Zhou period and the interpretations of Confucian thought. Confucius—Kongzi (551-479 BCE), valued this work deeply and it thus attained preeminent status. In the Qin Dynasty (221- 207 BCE) the first emperor ordered the burning of classic books and the execution of scholars. This was "an effort to achieve thought control through destroying all literature except the *Classic of Changes*, the royal archives of the Qin house and books on technical subjects..."

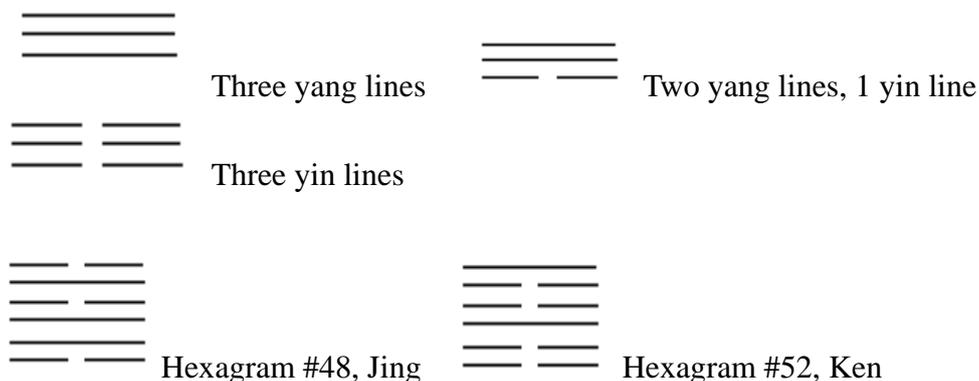
¹ The academic romanization of Chinese followed a style designated as Wade-Giles. Current romanization is beginning to follow the modern method, *pinyin*, as used in China. In some instances this article will introduce terms following the old style, introduce and then use the current romanization.

(DeBary and Bloom 1999, p. 209). It was, however, during a later period, the Han Dynasty (206 BCE- 220 CE) that the text acquired the reputation as a book of wisdom and took a canonical form and place in the Chinese culture.

“The underlying idea of the whole is the idea of change” (Wilhelm 1990, p. *liv*). “The Chinese word for change, *i*, also means easy” (Chan 1963, p. 262), thus change is easy. While early Greek philosophy looked for stability amidst the change, the Chinese embraced change as the constant facet of the universe.

The structure of the *Yi Jing* can be discussed briefly. Chinese scholars divided the *Yi Jing* into two main parts. The first part is *Jing* (the Text). It is composed by the linear signs; judgment of the hexagrams; and the text pertaining to the individual lines. The lines are solid, —, yang (male) lines or broken -- --, yin (female) lines, and are formed into combinations of eight *trigrams*, each composed of three lines. Traditionally, Chinese used yarrow stalks for divination; current works offer the usage of 3 coins.

Each line, yin or yang, is given a numeric value depending upon the throw of coins. The ‘heads’ side of a coin is valued at 3, the ‘tail’ side at 2. The coins are thrown six times to compose each line of a hexagram, with the value of each line being 6, 7, 8, or 9. The 6 and 9 are considered to indicate movement, while the 7 and 8 are stable lines. The moving lines of the given hexagram indicate the current situation, while the movements indicated by these lines suggest the future. The line valued at 9 is yang and moves to a yin line valued at 6 and vice-versa. The 8 is also yang, and the 7 is yin, but again, these lines do not change. One then considers the given hexagram as well as the lines that change, changing into a new hexagram. The trigrams represent changing transitional states and indicate constant change. These basic symbols are then doubled, rendering the possible combination of 64 *hexagrams* with six lines each.



The other part is *Zhuan* (the Commentaries). It is made of *T'uan Zhuan* (the commentary of the decision); *Xiang Zhuan* (Commentary on the images); *Da Zhuan* (the Great Commentary), also known as *Xi Ci* (the appended discourse); *Wen Yan* (Commentary on the words of the text); *Shuo Gua* (discussion of the trigrams); *Xu Gua* (the sequence of the hexagrams); and *Za Gua* (miscellaneous hexagram notes). The first three commentaries are each composed of two sections; these are collectively called the Ten Wings.

Each hexagram has a structure and substructure. An individual trigram is

associated with various attributes: strength, devotion, movement, standstill, etc. Each is also considered according to its image as well as a “family position”: father, mother, first to third son or first to third daughter. The combined hexagrams must be considered as a whole image, as well as its relation to each trigram which composes it, the nature of the lines (solid or broken), and the position of every line. Solid lines are considered to be firm or rigid and the broken lines are taken to be yielding or weak. Any image must be considered in its entirety, thus a firm line in a weak position may bode ill, while a weak line in a strong position may be favorable.

The *Yi Jing* has captivated Chinese thinkers for centuries, giving rise to many and varied interpretations of its “meaning”. Every generation of scholars has commented upon this work since its inception into the current times. Of course, there are levels of meaning to this ancient text and in a hermeneutical process, subsequent generations of Chinese have gleaned and created significant commentaries. It is a work of philosophy, spiritual discovery, divination, as well as psychology.

II. I Ching and the Meaning of Heart

The word for psychology in Chinese is three characters together: Xin (heart) 心, Li (logic, reason) 理, and Xue (subject, discipline) 学---xinlixue. The character xin is often translated as mind-heart, though to focus on either element is helpful. For a Chinese approach to psychology, “heart” is the root. When we explore the meaning of heart in the Chinese language, we find a system of psychology “of the heart,” a natural native psychology in ancient Chinese culture. We assert that heart is the root since it is intimately connected with the body. Chinese psychology is an embodied approach to being in the world. While “mind” must always be considered as an integral component, it carries different connotations than *nous* as used in Greek thought.

In the appended discourse of the Commentaries of *I Ching*, (*Xi Ci*) there is a famous saying about *I Ching* and heart: “the sages use *I Ching* for washing the heart” (Zhu Xi, 1996). It is the fundamental attitude of ancient Chinese scholars toward *I Ching*, and it is also a base stone for a psychology of heart in the Book. Also, in the Commentaries, we can read that *I Ching* was able to tell and rejoice every heart, and was able to explore and heal every anxiety.

In the first part of the *I Ching*, there are six hexagrams using the character of heart eight times. This gave the original meaning of heart in ancient China, and the archetypes of the character.

The six hexagrams which carried the character of heart are: Hexagram 29 K’an: the Abysmal (only heart can penetrate every thing under the sky); Hexagram 36 Ming yi: Darkening of the Light (catching the heart of darkening of the light); Hexagram 42 Yi: Increase/Augmenting (If in truth you have a kind heart...kindness will be recognized as your virtue; establishing the heart); Hexagram 48 Jing: the Well (Activating my aching heart); Hexagram 52 Ken: Keeping Still (not rescuing one's following, one's heart not keen; adversity smother the heart); Hexagram 56 Lu: The Wandered/Traveling Stranger (acquiring one's own emblem ax, my heart not keen).

The characters which use heart as the core structure appeared in many places in the sixty four hexagrams, such as: Ti (cautious), Hui (regret), Xing (nature), Heng (persevering), and Si (thinking) etc.

Now we just take the heart in the Hexagram K'an as an example for analysis.



This hexagram is composed of a doubled trigram, each bearing the name K'an.

Richard Wilhelm translated the original text of K'an as:

“The Abysmal repeated.

If you are sincere, you have success in your heart,
and whatever you do succeeds” (Wilhelm p. 115).

There are three Chinese characters related with heart in K'an: 惟心恆
wei-xin-heng (only heart can penetrate). When Cheng Hao, a famous *I Ching* scholar during the Song dynasty (960-1279 CE), explained the meaning of the images of K'an in his *Cheng Hao's Commentary of I Ching*, saying, “The Yang lines in the middle of the hexagram show embraced sincerity. ‘only heart can penetrate’, means only the heart can be the most sincere one, and so it can penetrate every thing” (Li Guangdi & Liu Dajun, 1998, p.246). This is similar to the meaning of an Chinese old saying: “There is heart, there is the way.” So, “only heart can penetrate” expressed the same simple and sincere meaning. Cheng Hao said again: “the most sincere can penetrate through gold and stone, water and fire. So what else can it not penetrate?”(p.246)

Here we can see the character of heart appearing in the *I Ching* and the way of its expressions, such as: “only heart penetrate”, “catching the heart of the darkening of the light”, and “activating my heart aching”, has the similarities with the characters in the books of *Shu Jing*, the *Classic of History*, *Shi Jing*, the *Classic of Poems*, and the Oracle-bone Scriptures. They carry the simple and unsophisticated form of the character, its basic meaning, and its archetypes. In the *Shuo Gua* (discussion of the trigrams) of the *I Ching*, there is such a description: “Kan suggests the idea of water... As referred to man, it suggests the idea of an increase of anxiety; of distress of heart” (Zhu Xi, 1996). Distress of heart is taken to be the original form of psychological illness or problems in Chinese culture, and is called 心病 xin bing. In the *Shu Jing*, the *Classic of History*, there is the original description of 心药 xin-yao (psychological medicine). We have the original description of psychotherapy there, which is all related to the heart.

The implications of the heart in the hexagrams became a cornerstone for the development of Chinese *Xinxue* (heart-ology, a philosophical school of heart). Li Xunchen said in the book, *The Compromise of I Ching*: “the author of *I Ching*, thinking of Kan and Li, elaborated the function of sincerity and lightening, which is exactly the *Xinxue* [heart-ology] of the ancient sage” (quoted in Li Guangdi & Liu Dajun 1998, p247.). The hexagram K'an indicates the heart, so we can see the heart in the body, which is just like the one yang line between the two yin lines. This is a similar meaning to the Buddhist Sixteen-Character Heart Sutra:

The heart of man is dangerous, The heart of Dao is marvelous;

With the most sincerity, get the exact One, keep in the mean for ever.

This became the foundation of *Xinxue*.

In fact, the psychological thought embraced in the *I Ching* is not confined in the character *xin* itself. It is just like the Chinese saying referring to the *I Ching*: “Language was born of the Image, thus we seek in language in order to observe the Image.” (quoted in Li Guangdi & Liu Dajun 1998, p9.) So, we can make further exploration of the meaning of heart in the *I Ching* by an analysis of the symbolic meaning of the hexagrams.

Li Guangdi (1642-1718), a Chinese *I Ching* scholar in the last dynasty of China, the Qing dynasty, (1644-1912) presented a further explanation in the book of *Zhou Yi Zhe Zhong* (The Compromise of *I Ching*): “rejoice every heart, means heart meets in accordance with Li (logic, reason), it is the function of Qian (Hexagram 1: Heaven, creative); for healing every anxiety, it is the function of Kun (Hexagram 2: Earth, receptive)” (Li Guangdi & Liu Dajun 1998, p955.). This is a further explanation of the psychological implications of *I Ching*, combining the Chinese characters *xin* (heart), *li* (logic) and *xue* (subject) together.

We can also get a psychological inspiration from Confucius' point of view about the *I Ching*. He said that

The sages made their emblematic symbols to set forth fully their ideas; appointed the diagrams to show fully the truth and falsehood of things; appended their explanations to give the full expression of their words; and changed the various lines and made general the method of doing so. They thus stimulated the people by drums and dances, thereby completely developing the spirit-like character of the *I Ching*. (Zhu Xi, 1996 p.141).

Anciently, when the sages created the *I Ching*, it was in order to give mysterious assistance to the spiritual Intelligences. They contemplated the changes in the divided and undivided lines, and formed the trigrams. There ensued a harmonious conformity to the course of change and to virtue. It was with the design that its images should be in conformity with the principles underlying nature. With such rich and deep thoughts, no one can deny the existence of psychology in the ancient Chinese culture.

III. The Heart Images of the Hexagrams

In the Appended Discourse of *I Ching*, there is such an elaboration: “The sages set forth the images, inspected the emblems contained in them, and appended their explanations” (Zhu Xi 1996, p.136). From reading the book, we discern that the eight trigrams have been completed in their proper order, so images are existing in the emblematic lines. Therefore, all through the 64 hexagrams, and all over the 384 lines, between the trigrams and hexagrams, yin lines and yang lines, there are embraced rich symbolic meanings, and a deep meaning of cultural psychology.

The Great Symbolism (*Da Zhuan*) is one part of the Ten Wings of the Book. In this commentary we read such kind of elaboration of the image of Qian (hexagram 1): “The movement of heaven is full of power. Thus Junzi (the superior man) makes himself strong and untiring.” And Kun (hexagram 2): “The earth's condition is

receptive devotion. Thus the Junzi who has breadth of character carries the outer world” (Richard Wilhelm, 1967). In the symbolic meaning of Qian and Kun exits the *Dao* of *Junzi* (superior person), reflecting a special theory of a healthy personality.

For example, Confucius once said about himself: “At fifteen, I had my mind bent on learning. At thirty, I stood firm. At forty, I had no doubts. At fifty, I knew the decrees of Heaven. At sixty, my ear was an obedient organ for the reception of truth. At seventy, I could follow what my heart desired, without transgressing what was right” (Liu Chongde & Luo Zhiye, 1992, p.71). This is what Confucius described as the way of the development of his psyche. We can see the same images in the changing lines of Qian and Kun, or we can say that through the images of the six lines of Qian and Kun, we can make an analysis of the development of the *Junzi*.

Also, in the sixty four hexagrams, there are some specific images of the situations which describe the symbolic meaning of psyche, such as *Bi* (hexagram 8), *K’an* (hexagram 29), *Gen* (hexagram 52), *Jiaren* (hexagram 37), and *Xian* (hexagram 31) etc.

Now we can take *Xian* as an example, to analyze the psychological meaning in the images of hexagrams.



Hexagram *Xian* (influence) is created by combining two trigrams *Dui* and *Gen*.



In the Commentary of the Decision of *I Ching*, we read this explanation:

Xian, means influence. The soft above and Strong below, so the two forces can influence each other and have interaction... Heaven and earth exert their influences, and there ensue the transformation and production of all things. The sages influence the heart of men, and the result is harmony and peace all under the sky. If we look at those influences, the true character of heaven and earth and of all things can be seen’ (Qin Ying & Qin Hui 1993, p.139)

According to this, we can make further analysis of the symbolic meaning of *xinlixue*, psychology, from this hexagram.

Xian combined by *Gen* and *Dui*, expresses the exchange of force and information and the interaction and harmony between them. Such kind of interaction and harmony could be found in everything of the world. But also, since *Gen* could be the youngest son, and *Dui* could be the youngest daughter, there is the interaction of feeling and emotion in this hexagram. Thus the universal attraction of the sexes to each other is presented here as the generating source of stimulation and emotion.

As mentioned earlier, each line of a hexagram is related to the rest of the lines and exists in an integrated relationship. Through all of the six lines of this hexagram, the first yin line pairs with the fourth yang line, the second yin line pairs with the fifth yang line, and the third yang line pairs with the sixth yin line. This pairing reflects the dynamics and the perception of yin (female) and yang (male) movement. Whenever

yang makes its influence, the yin responds, and vice versa. We refer to *Xian* by a Chinese word *gan* (influence, with feelings and emotions), which is just to express the meaning of interaction, as well as the process of influence and response. The Chinese character *gan* 感 is just the combination of *xian* (name of the hexagram) 咸 and *xin* (heart) 心 together, with *xian* written over *xin* forming one character.

From this we know that the *Xian* hexagram expresses the influence and response, and the principle of such interaction. Moreover, since both of the Chinese characters *gan* (influence) 感 and *ying* (response) 應 are heart characters (they both have heart as the main structure), we tried to translate the meaning of them into English as “touching by heart and response from heart.” This kind of interaction can be compared with the Western style S-R, Stimulus and Response. They are two different systems of psychology, and represent different levels of psyche.

Furthermore, there is another special symbolic meaning in the hexagram *Xian*. It can be combined to give us a psychology of consciousness with unconsciousness. Through another way to see the *Xian* hexagram, we can get the three yang (solid) lines in the middle and one yin line (broken) at the top, and two yin lines at the bottom. That means *Qian* (the first of the six originating trigrams composed of three solid, yang lines) in the midst of *Kun* (the second originating trigram composed of three broken, yin lines), represents a situation of influence and response between heaven and earth as a whole. So one can ascertain that the symbolic meaning of *Xian* embraces the nature of “influence without heart”, indicating the way of influence from heaven, and becoming united with heaven. This is just like the description in the Great Commentaries: “In the *I Ching*, there is no thought and no action. It is still and without movement but, when acted on it penetrates forthwith to all phenomena and events under the sky. If it were not the most spirit-like thing under the sky, how could it be found doing this?” (Qin Ying & Qin Hui, 1993). Influencing without heart is the appearance of the heart of heaven and earth in the *I Ching*. It is the profound state of the Chinese philosophy school of heart, and the psychology of heart of the Chinese culture.

The psychological and symbolic meaning of *Xian* is not confined to this hexagram itself. Through the 9 in the fourth line of the *Xian* hexagram, we can see the same meaning in the third line of *Kun* (hexagram 47), the sixth line of *Jie* (35), the first line and sixth lines of *Chike* (21), the fifth line of *Bi* (8), the fourth line of *Ding* (50), the second line of *Yu* (16), the first line of *Fu* (24), the third line of *Sun* (41), and the sixth line of *Yi* (42).

Though the Chinese character of the *Xian* hexagram is without the *xin*, heart, but it refers to heart, by the character *gan*, the fourth line of the hexagram is the symbol of heart.

The commentary given by Wilhelm to the fourth line reads,
Here the place of the heart is reached. The impulse that springs from this source is the most important of all. It is of particular concern that this influence be constant and good; then, in spite of the danger arising from the great susceptibility of the human heart, there will be no cause for remorse. (p. 124)

Confucius once expressed his inspiration from the heart line of *Xian* hexagram. He said: "In all under heaven, what is there of thinking? What is there of anxious scheming? They all come to the same issue, though by different paths; there is one result, though there might be a hundred anxious schemes. What is there of thinking? What is there of anxious scheming?" Then Confucius continued:

It is by the influence on each other, of this contraction and expansion that advantages are produced. When we minutely investigate the nature and reasons of things, we have entered into the inscrutable and spirit-like within them and attain to the largest practical application of them. When that application becomes the quickest and readiest, and all persona; restfulness is secured and our virtue is there exalted. Going on beyond this, we reach a point which it is hardly possible to know. We have thoroughly comprehended the inscrutable and spirit-like, and know the processes of transformation; this is the fullness of virtue (Qin Ying & Qin Hui 1993, p.325).

Through these analyses, we are trying to bring forth a psychology of heart based on the book of *I Ching*. Laotzu (Lao Zi) once said in his *Tao te Ching (Dao De Jing)* chapter 53: "If had my true knowledge, I should, be walking on the real way" (Chen Guying, 1994). But *I Ching* indicates 'the real way' from the depth of Chinese culture and the Chinese psyche.

It is our hope that more psychologists both abroad and in China, can get deeper inspiration from *I Ching*. One psychologist who derived great inspiration from this traditional work was Carl Jung (1875-1961).

IV. Jung and the *I Ching*

In the early part of this century, psychology, especially analytical psychology, met with *I Ching* synchronistically. When Richard Wilhelm (1873-1930) translated the *I Ching* into German, under the help of Lau Nai Sün, they transferred the message of the ancient cultural psychology into the world. Wilhelm's interest in psychology, particularly Jungian psychology, let him see the *I Ching* as currently relevant. Jung viewed Wilhelm as the messenger from China. Through his translation, "for the first time this profoundest work of the Orient was introduced to the West in a living and comprehensible fashion... In his *I Ching* commentary he manifested a degree of adaptation to Chinese psychology which is altogether unmatched" (Jung 1965, p. 375).

Jung believed that

This work (*I Ching*) embodies, as perhaps no other, the spirit of Chinese culture. The best minds of China have collaborated upon it and contributed to it for thousands of years. Despite its fabulous age, it has never grown old, but lives and operates still, at least for those who understand its meaning (Jung & Wilhelm 1975, p. 141).

The process for Jung to understand the *I Ching* is a process of "washing heart" too. He recalled that he met Wilhelm in a field of humanity which was beyond academic boundaries, and "it could only have been an all-embracing humanness, a greatness of heart that divines the whole, which enabled him to open himself without reservation

to a profoundly foreign spirit” (ibid.p.140). Thus, Jung himself could experience, “the living soul of the book” and experience the book as “spiritual agencies”. Jung said, “Anyone like myself, who has had the rare good fortune to experience in a spiritual exchange with Wilhelm, the divinatory power of the *I Ching*, cannot for long remain ignorant of the fact that we have touched here an Archimedean point from which our Western attitude of mind can be shaken to its foundations” (ibid. p.141). This point, we can say, is the point from which Jung was touched by the *I Ching*, and also it is a new point for Jung to develop a psychology of *I Ching*.

With practice and inspiration from the *I Ching*, Jung developed his theory of synchronicity, and made himself more convinced about the reality of psyche. As he described,

I would sit for hours on the ground beneath the hundred-year-old pear tree, the *I Ching* beside me, practicing the techniques by referring the resultant oracles to one another in an interplay of questions and answers. All sorts of undeniably remarkable results emerged---meaningful connections with my own thought processes... Time and again I encountered amazing coincidences which seemed to suggest the idea of an acausal parallelism (a synchronicity, as I later called it).
(Jung 1965, p.373)

The implications of synchronicity are profound. Since Jung felt long ago that the causality principle seemed inadequate to explain certain remarkable phenomena of the psychology of the unconscious, he had to look about for another principle of explanation. He found this in the principle of synchronicity. It demonstrated to him the reality of psyche, that there was an element of the psyche outside time and space, and also, that space and time are relative to psyche.

The principle of synchronicity related to *I Ching*, to the experience of the life of heart. The whole life of the ancient Chinese, as Ku Hung-Ming described in his *The Spirit of the Chinese People*, is a life of feeling, which comes from the deepest part of the heart. That is the true background of the *I Ching*. Jung said in his “Memory of Richard Wilhelm” that “The type of thought built on the synchronistic principle, which reaches its high point in the *I Ching*, is the purest expression of Chinese thinking in general. With us, this thinking has been absent from the history of philosophy since the time of Heraclitus, and only reappears as a faint echo in Leibnitz” (Jung & Wilhelm 1975, p.144). In this sense, Jung believed that the *I Ching* suits the theory and practice of analytical psychology.

I Ching left a deep impression and inspiration to Jung, as well as to most Jungian psychologists. It is still inspiring people in their exploration of the psyche and unconsciousness. We will take the *I Ching* Project of Eranos as an example, to make further analysis of *I Ching* and Jungian psychology.

V. *I Ching* and Eranos

The name of “Eranos” has its symbolic meaning of ‘East’ in the West today. It was combined with *I Ching* and Oriental culture from its very beginning. When Olga Froebe-Kapteyn set up the first Eranos Round Table Sessions in the 1930s, the themes were: Yoga and Meditation in the East and in the West, and Spiritual Guidance in the

East and in the West. She even asked Jung to introduce the psychological use of *I Ching* at the 1934 Session. Since then and until today, *I Ching* has been the most active theme of Eranos.

Olga Froebe-Kapteyn was introduced to the *I Ching* for the first time by Richard Wilhelm. As Dr. Rudolf Ritsema described, Olga Froebe-Kapteyn immediately recognized in the Chinese oracle a precious tool, connecting the transpersonal archetypal world with one's daily life. Dr. Ritsema, the successor of Olga Froebe-Kapteyn—who was the president of Eranos for about forty years—had the same experience. Ritsema first encountered the *I Ching* in 1944, through his analyst Alvina von Keller and knew immediately that the book had a central meaning in his life. He believed that it could provide him with a way to his deeper Self (James G. Donat & Jay Livernois ed. 1997).

Dr. Ritsema has spent over fifty years studying *I Ching*. In 1989, he worked with Stephen Karcher completing their English translation of the *I Ching*, and published as Eranos' Yearbooks with a title of *Chou Yi: The Oracle of Encompassing Versatility*. Soon afterwards, such kind of psychological study of *I Ching* became the main theme of the Eranos Round Table Sessions. The themes were: Dream and Oracle, Images of Unknown, Oracular Language and the Fabric of Meaning, Healing Images: Divination and Therapeutics, and so on. These are the main contents of the famous Eranos *I Ching* Project. Jungian scholars and scholars of Sinology gathered together in Eranos to discuss and discover the psychological significance of the *I Ching*. That led to an improved version of the Eranos *I Ching*, published by the Element Books of Great Britain under the title *I Ching: The Classic Chinese Oracle of Change*.

Dr. Ritsema said that the *I Ching* is an active sourcebook for what C. G. Jung called the archetypal forces. It organizes the play of these forces into images so that an individual reading becomes possible. The fundamental concern is to give people the means to live and choose in a meaningful way by making them aware of imaginative value (Ritsema & Karcher 1993).

Dr Shen attended the Eranos Round Table Session on *I Ching* in June, 1997, and experienced how powerful the *I Ching* is as a psychological tool, especially for exploring the unconsciousness. The meaning of synchronicity and psychic reality became a reality there. After a discussion with Dr. Ritsema on a real situation which Dr. Shen met then, he consulted the *I Ching* and came up with hexagram 41, *Sun* (Decrease), with its changing hexagram 50, *Ding* (the Caldron). In the following days, images of all the important lines in the hexagrams appeared in his actual life. When he connected the hexagram Decrease with Lao Zi's saying: "Whosoever practises learning increases daily; whosoever practises Dao decreases daily" (Dao De Jing, #43). The decrease here is the same Chinese character of hexagram Decrease. It seemed as if this information came from the hexagram.

When Dr. Murray Stein invited one author (Dr. Shen) to join him and Dr. David Rosen for a dialogue of Jung and China at the Chicago Jung Institute, he brought forth the idea of psychology of heart. When I attended the Eranos Round Table of *I Ching* Session, I gave my presentation with a title of "Psychology of Heart in Chinese Tradition." In the process of my research and experience of Chinese cultural

psychology, I have been moved and absorbed deeply by the sentence of the sages using *I Ching* for washing heart, and the meaning of heart in the Book.

Dr. Ritsema and Karcher expressed the same feeling in their book, “The modern interest in alternative cultures and the old ways is a reflection of our need to recover this heart of magic, for it is the way our inner being speaks, thinks and acts.” (Ritsema and Karcher, 1995)

VI. Conclusion

In this short article, we have considered the background of the *I Ching* and its place in Chinese culture. Its survival from the ‘burning of the books’ during the Qin Dynasty attests to its preeminent status in the minds and hearts of Chinese. Every generation of Chinese scholars has added to a deeper and richer understanding of this work through hermeneutics on its images and commentaries. It is somewhat disconcerting that the images of the trigrams are seen everywhere in modern China—hanging on taxi mirrors, on doors of peoples homes, on nick-knacks and various items—yet a majority of the Chinese do not know its import.

By considering the images and commentaries on the images, we can discern the centrality of the Chinese character *xin*, meaning heart-mind. While it is philosophically helpful to focus on both elements of this term, we drew attention to the connection with heart, inasmuch as Chinese thinkers from earlier dynasties have meditated on this term from this angle. There is no dichotomous implication here between mind and heart as in the west, though heart allows one to see its embodied connotation. Indeed, the *I Ching* and Chinese psychology is about embodying the principles of being a noble person, a *junzi*. To merely think about them is fruitless.

With the introduction to the West of this text by Richard Wilhelm, a new depth of understanding developed. Jung and Wilhelm’s collaboration became critical to Jung and his ideas of analytical psychology. He saw in the *I Ching* a manner of approaching the reality of psyche which western philosophy, outside of Leibniz, did not grasp. This is, of course, the acausal principle of synchronicity.

When the conscious and unconscious elements of psyche are in harmony, there is an influence and a response from the unconscious psyche that cannot be considered causally. In Chinese, this is best expressed by the term *ganying* 感應. When the heart is sincere, when the mind follows the principles of heaven as delineated in the *I Ching*, the universe responds. Jung discerned the importance of this; now it falls to Chinese psychologists and others to draw out its implications for our times. This is what the discussions at Eranos set out to do.

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