

JUNG YOUNG LEE

THE ORIGIN AND SIGNIFICANCE OF
THE *CHŎNGYŎK* OR BOOK OF CORRECT CHANGE

Chŏngyŏk^a or The Book of Correct Change is one of the unique products of the Korean mind in the 19th Century. As the name of this book implies, it means the correction of the Book of Change or the *I Ching*.^b It is not a commentary but the completion of the *I Ching* which we often call the *Chou, I* or Chou Book of change. We can even call the Book of Correct Change the Korean Book of Change since it is a product of the Korean people. The book is rather complicated and difficult to understand for those who do not have some understanding of the Book of Change since the former presupposes the latter. Moreover, the *Chŏngyŏk* is filled with complex numerology and yin-yang school of thought, along with some esoteric *mantras*.¹ Therefore, the book still remains to a few dedicated scholars who mostly belong to the old generation. Anyone who wants to find out the unique consciousness and contributions of the Korean people should not dismiss this book. Many years of study on the Book of Change had motivated me to undertake the study of the Book of Correct Change while I was in Seoul in 1977. What I attempt to do here is to consider the essential background for the origin and significances of this book in relation to the Book of Change.

To understand the origin of the Book of Correct Change we must understand the background of its author and the predicaments of the Korean people in the 19th century. The author of this book was Kim Il-bu^c, whose given name was Kim Hang.^d He was born in a small village known by the name of Dang'gol,^e which is now known as Namsan'ri^f in Ronsan^g Province, in 1826 and died in 1888. Being a descendant of the 37th King of Silla dynasty and son of Kim In-ro,^h he inherited the rich background of scholarly

Journal of Chinese Philosophy 9 (1982) 211-241

Copyright ©1982 by Dialogue Publishing Company, Honolulu, Hawaii, U.S.A.

tradition, the tradition of Neo-Confucian scholarship. Since he was a boy he was greatly interested in the fundamental doctrines of Neo-Confucianism, the study of *Sōng-ri*ⁱ or human nature and principles, along with the study of Confucian Pook of Propriety. As he grew up he was more and more interested in the study of the Book of Poetry and Book of Propriety. His interest in the study seemed altered suddenly, when his teacher, Yi Yōn-dam,^j who was also known as Yi Yun-kyu,^k asked him to concentrate on the study of the *I Ching* or the Book of Change. Kim Il-bu was 35 years old when his teacher assigned him to search for the movement of Moon's shadow in the central heaven.² For 19 years he concentrated on the study of the *I Ching* to find the movement of Moon's shadow in the central heaven and finally he was able to produce the Book of Correct Change. He was 54 years old when he announced the new appearance of this book in the world.

The importance of Kil Il-bu's teacher, Yi Yōn-dam, cannot be underestimated in the study of *Chōngyōk* since it was the latter who assigned the former to undertake the task. We don't know why Yi Yōn-dam asked Kim Il-bu to study the *I Ching* to the point that the new and complete book of Change was produced. It is difficult to guess what was in Yi Yōn-dam's mind when he turned to Kim Il-bu to search for the movement of Moon's shadow in the Book of Change. However, we can predict that Yi Yōn-dam told Kil Il-bu more than just giving the assignment to search for it. We must remember that Yi Yōn-dam was also the teacher of Choe Che-u^l or Choe Su-un^m, who led the movement of Eastern Learning or *Donghak*ⁿ which aroused the conscience of the Korean people at that time. According to Yi Chōng-Ho, Chae Che-u and Kim Il-bu were called together by their teacher Yi Yōn-dam to discuss the destiny of Korea and their responsibilities to rescue the spiritually decaying traditions of the past.³ Since Kim Il-bu was deeply moved and influenced by his teacher who also happened to be the teacher of the one who initiated the Eastern Learning, certainly it is probable that Kim Il-bu shared the similar ideas of Chae Che-u and his activities. We see clearly that the *Chōngyōk* expresses the same ideas of *Donghak* in different ways. Moreover, the year that Yi Yōn-dam assigned Kim Il-bu to find the movement of Moons' shadow in the central heaven through the study of the *I Ching* seems to have been the same year that Chae Che-u was imprisoned and finally executed in Taegu in 1864. It seems to be more than coincident that Kim Il-bu started to carry out the ideas that Chae Che-u

had. Therefore, it is important for us to understand what Chae Che-u taught if we are going to understand Kim Il-bu's mind in his study of the *I Ching* and the publication of his unique work expressed in the *Chŏngyŏk*.

As the background of our study of the *Chŏngyŏk* we should then know some of the basic doctrines which Choe Che-u, the founder of *Donghak*, advocated. Choe's doctrines were known in his four papers and eight verses coming from his own experience of enlightenment or the Great Awakening on the morning of April 5, 1860 when he was 30 years old.⁴ These four papers are *Podŏkmun*^O or the Spreading the Great Virtues, *Sudokmun*^P or means to fulfill the Great Virtue, *Ronhakmun*^Q or expounding the Great Virtues and *Pulyŏngiyunjang*^T or expounding the mystery of self-realization processes. These four papers along with the eight verses are found in *Donghak*'s scripture known as *Donggyŏng Daejon*.⁵ The motivating force behind the declaration of *Donghak* doctrines is no doubt the self-reliance of the Korean people or the Eastern people, rejecting the foreign interference by the west or western learning. *Donghak* or Eastern Learning was intentionally coined to assert the national consciousness of the Korean people over against the Western penetration through Catholicism at that time. In Choe's *Podukmun* he said, "From what I hear from the Western Men they are saying that they will take the wealth and honor, for they are working for the will of the Heavenly Father. Nevertheless, I have to question their motives, for they set up the churches to conquer the world."⁶ We will notice that Kim Il-bu also asserts the self-reliance of the Korean people and the superiority of Eastern wisdom expressed in the Book of Correct Change. Both Choe Che-u and Kim Il-bu agree that the unique symbol of the Eastern wisdom is expressed in the Great Ultimate, the symbol of the Korean flag.⁷

However, the central doctrine of *Donghak* is expressed in the idea of *Innaech'ŏn* or "man is heaven" or "man is the divine," which has been the corner stone of everything that Chae Che-u preached. This truth or way is more than the way of Taoism, Confucianism, Buddhism or Shamanism. Yet it is also inclusive of all these religious teachings.⁸ This inclusive yet transcendent reality is also expressed in the *Chŏngyŏk*. The innovation of humanity is to renew man and to reform society. The decay and corruption of human morality and the economic and political illness of that time were in the mind of Chae Che-u. *Donghak* also advocated the idea of *Pogukanmin*^T or protecting nation and securing peace for all people. It was interested

in the restoration of genuine humanity, peace, harmony, and equality of all men. Moreover, its ultimate goal was to establish the kingdom of god on earth or *Ch'isang Chǒnguk*.¹¹ We will also see the similar ideas expressed in Kim Il-bu's work on the *Chǒngyǒk*.⁹

We should not also overlook the social and political predicaments of the Korean people in the middle half of the 19th century when the *Chǒngyǒk* was born. Korean nation was almost at the verge of destruction due to both domestic and foreign troubles. In the east Japan grew in power through *Meiji*^V reform and had already encroached on the rights of the Korean people. In the west the Great China had dominated Korea for a long time and was still unwilling to release her power from the Korean peninsula. In the north Russians began to expand their power toward Korea. Moreover, the British warships were already landed in Kuje^W island to exercise colonial interest in Korea. Korea became the prey of many powerful nations of the world. At this dangerous moment the domestic illness was beyond the description. The officials of Korea were corrupted and interested in their own profits. The people were oppressed and restlessly explored by the ruling class. Countless reformers were persecuted and died without success. The revolt of peasants and confusion of ideologies marked the period when the reform and renewal movements such as *Donghak* and *Chǒngyǒk* were born. When we study the Book of Correct Change, we must understand it in light of this historical background. Certainly, the *Chǒngyǒk* became the guiding post and light in the dark moment of Korean history. It has become the symbol of national conscious and pride to produce such a great work as the *Chǒngyǒk* out of the sufferings and hardship of the Korean people. It is now our privilege to announce to the world this great work, the work that can be comparable with that of the great King Fu Hsi or of King Wen in China.

What is then the Book of Correct Change? Why is this book as significant as the *I Ching* of Fu Hsi and King Wen? As we said the Book of Correct Change is not another commentary to the Book of Change. It is the completion of the Book of Change. That means the Book of Correct Change is the final stage of Change, which was already suggested or implicit in the Book of Change or *Chou I*,^X the Chou Book of Change. Also the *Chou I* was suggested in Fu Hsi's book of change or his discovery of Change in the mystical beginning of Chinese history. In other words, Fu Hsi (or Bok-

hui^y in Korean) first discovered the *I* or *Yök*^z, King Wen or the founder of Chou dynasty discovered the *Chou I* based on Fu Hsi's, and Kim Il-bu, a Korean discovered the *Chongyok* based on Fu Hsi's and King Wen's Book of Change. Here, we see Kim Il-bu's discovery of Change or *Yök* is compatible with King Wen's discovery of change. If we call Fu Hsi's Book of Change the 1st one, King Wen's book the second, then Kim Il-bu's book is the third or the last Book of Change. Therefore, Kim Il-bu's book is also known as the Book of Complete Change.

Why is the Book of Change completed by Kim Il-bu's book of Correct Change? In order to answer this question we must take time to examine both Fu Hsi's structure of change and King Wen's arrangement of changing process. When we say the Book of Change we usually understand it as the 64 hexagrams, judgments and appendixes or ten Wings.¹⁰ However, the essence of this book is 8 trigrams or *Pa! Kwa*,^{aa} which are squared and made to 64 hexagrams.¹¹ When we talk of Fu Hsi's *I* or Change, we usually mean his arrangement of 8 trigrams. King Wen rearranged them to compile his book now known as the Book of Change or *Chou I*. Therefore, it is necessary for us to take up the essential constituents of change or the 8 trigrams and examine them as critically as possible.

It is clear that King Wen's arrangement of 8 trigrams was based on Fu Hsi's arrangement. As the *Ta Chuan*^{ab} or the Great Treatise says,

“When in early antiquity Pao Hsi (Fu Hsi) ruled the world, he looked upward and contemplated the images in the heavens, he looked downward and contemplated the patterns on earth. He contemplated the makings of births and beasts and the adaptations to the regions. He proceed directly from himself and indirectly from objects. Thus he invented the eight trigrams in order to enter into connection with the virtues of the light of gods and to regulate the conditions of all beings.”¹²

Here we notice that Fu Hsi's arrangement of 8 trigrams was the basis of the present Book of Change by King Wen.

Let us now look at Fu Hsi's arrangement of 8 trigrams. Fu Hsi's arrangement is based on the natural order. Therefore, it is often called the natural arrangement of 8 trigrams. The second chapter of *Shuo Kua*^{ac}

or discussion of the trigrams seems to explain Fu Hsi's arrangement of the 8 trigrams: "Heaven and earth determine the direction. The forces of mountain and lake are united. Thunder and wind arouse each other. Water and fire do not combat each other. Thus, the eight trigrams are intermingled."¹³ Here, heaven and earth are represented by *Ch'ien*^{ac} (☰) and *K'un*^{ad} (☷), the forces of mountain and lakes by *Ken*^{ae} (☶) and *Tui*^{af} (☵), thunder and wind by *Chen*^{ag} (☳) and *Sun*^{ah} (☴) and water and fire by *K'an*^{ai} (☵) and *Li*^{aj} (☲). Let us illustrate the order of these trigrams according to Fu Hsi's arrangement which is believed to be as follows:

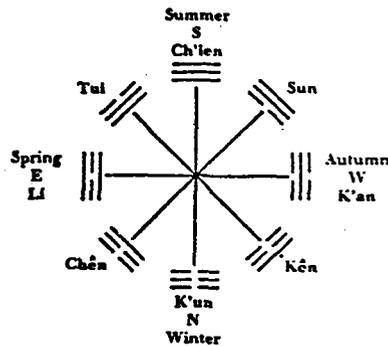


Diagram 1

The above diagram of Fu Hsi's arrangement, is also commonly known as the Sequence of Former or earlier Heaven or Primal arrangement. We can notice that heaven and earth or *Ch'ien* and *K'un* direct the *Ch'e*^{ak} or the main position of the entire trigrams. They determine the direction of south and north. The forces of water and fire or *K'an* and *Li* occupy the west-east axis and carry out the activity of the trigrams. Thus, this axis is known as *Yong*^{al} or function. Here the east-west axis is relative to the north-south axis, since the *Yong* or functional aspect is always conditioned by the *Ch'e* or the position of the body.¹⁴ To say it in another way, the heaven (*Ch'ien*) and earth (*K'u*) or father and mother set the order of all things, and water

and fire or middle son and middle daughter act as the arms of the body to take charge of all affairs of the world. The *Tui* or lake and *Ken* or mountain also represent the youngest daughter and youngest son. They are united because they are mutually attractive and blend each other.¹⁵ The *Chen* and *Sun* are thunder and wind occupy the northeast and southwest axis and mutually stimulate their activities. Therefore, the eight trigrams are well ordered and integrated into a whole cosmic order. This arrangement or the arrangement of earlier or former Heaven is based on the natural order, the order of evolution which can be easily noticed the following diagram:

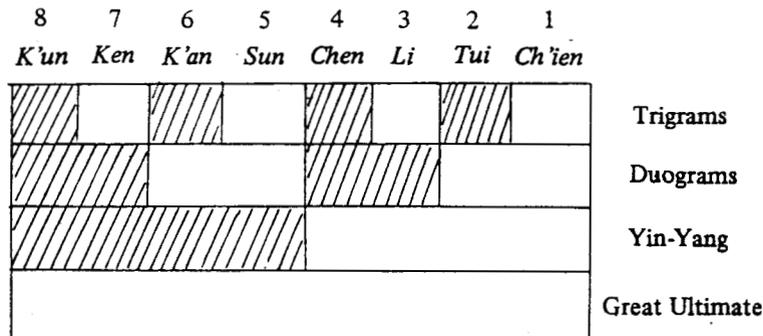


Diagram 2

Above shows that the change from the first trigram *Ch'ien* (heaven) to the 8th or the last trigram *K'un* (earth) is in a systematic fashion based on the binary system. The entire process begins with the Great Ultimate or the change itself to Yin and Yang in duograms, and then to four images which are divided again according to Yin and Yang, and finally to the eight trigrams which are further subdivided according to yin and yang. The process of this natural change can be illustrated in the following diagrams which will help us to see why Fu Hsi discovered the arrangement of earlier or former Heaven sequence:

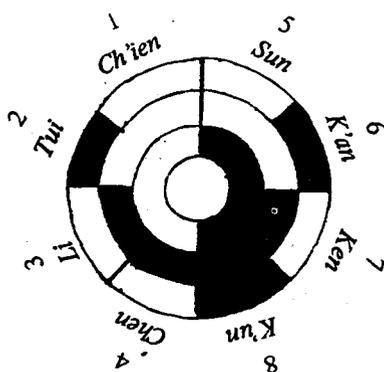


Diagram 3

From the above diagram we notice that the evolvement of changing process begins with one (*Ch'ien*) and moves to four (*Chen*) in a counter clockwise and then from five (*Sun*) to eight (*K'un*) in a clockwise direction. We notice the counterclock movement presupposes the clock movement at the same time. To say it in other words, going backward presupposes going forward. As the *Shuo Kua* or Discussion of the Trigram says, "Counting that which is going into the past depends on the forward movement. Knowing that which is to come depends on the backward moving numbers."¹⁶ This idea that one presupposes its counterpart is the fundamental principle of change. If one moves forward, it also presupposes its non-existence.¹⁷ Likewise, the existence of the Former Heaven or Earlier heaven presupposes the presence of the Later Heaven or Latter Heaven. Since the arrangement of Fu Hsi is the earlier heaven arrangement, it also presupposes the later Heaven arrangement which is also known as King Wen's arrangement or eight trigrams. The appearance of King Wen's arrangement or the later heaven arrangement was certainly implicit in the former or earlier heaven arrangement.

Before we come to discuss King Wen's arrangement of eight trigrams, let us simply summarize the principle of changing process or certain pattern of change, which is expressed in the natural sequence of Fu Hsi's arrangement. The pattern of change we get here comes simply said that one is also

part of the other. Here, one is not absolute but relative to the other or the counterpart of the one. So, one is also two, since one is part of the other. Just as one direction presupposes the counter direction, so one is inclusive of the other or the counterpart. Since one includes the other, one is two. Also two is one since two is none other than one that has the other. In this way, pattern of changes can be summarized as one is two and two is one.¹⁸ We may expound this formula more in detail after we examine the later heaven or *Huch'on*^{am} arrangement which is implicit in the former or earlier heaven or *Sonch'on*^{an} arrangement. The Book of Change is based on King Wen's arrangement of trigrams which is quite different from Fu Hsi's arrangement. The following diagram is known as King Wen's arrangement.¹⁹

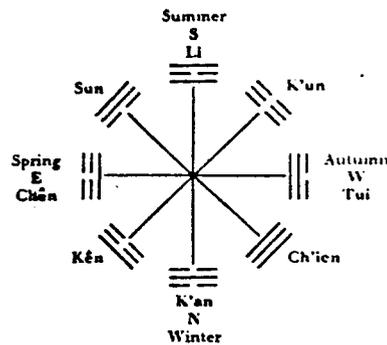


Diagram 4

If we observe the Later Heaven Arrangement, we notice that *Li* (fire) and *K'un* (water) occupy the central axis, the axis which determines the direction of the entire trigrams. We call this axis *Ch'e* or the body. On the other hand *Chen* (thunder) and *Tui* (lake) occupy the axis of East and West, which is the axis of activity or *Yong*. Other four trigrams are placed in four corners, which are regarded as insignificant positions. *Sun* (wind) faces *Ch'ien* (heaven) and *Ken* (mountain) faces *K'un* (earth). We do not find any satisfactory explanation to justify for the rationale of the later heaven arrangement, which is supposed to be derived from the former heaven arrangement.²⁰ One thing that we must realize in this later heaven arrangement is that the east-west axis does not act as *Yong* or the primary

function of *Ch'e*, the main body. Rather *Chen* and *Sun* or east and southeast take up the activities of *Yong*.²¹ In other words, *Chen* the first son and *Sun* the first daughter take the lead in accomplishing all things in changing processes. Moreover we notice that all trigrams, except *Li* and *K'an*, are not correlated in terms of Yin and Yang. *Chen* the first son is related to *Tui* the last daughter, *Sun* the first daughter is related to *Ch'ien* the father and *K'un* the mother is correlated to *Ken* the last son. Here we notice the disharmony and disorder of arrangement in the later heaven sequence. Nevertheless, it must be the counterpart of the earlier heaven arrangement. Both the later heaven arrangement are inclusive and one in two separate manifestations. Just as one is two and two is one, so the later heaven and earlier heaven are one but also two. We can say the earlier heaven means the past and the later heaven means the present. However, the past contains the present and the present is part of the past. They are one in two separate manifestations of time.

Until Kim Il-bu, the later heaven arrangement was accepted as the complete and perfect arrangement to complement the earlier heaven arrangement. Countless commentators in the past had attempted to justify king Wen's arrangement as the most perfect counterpart of Fu Hsi's and used all possible human imaginations to explain it. Even the *Shuo Kua*, which is traditionally attributed to the writing of Confucius, attempts to explain it.

"God comes forth in the sign of the arousing, he brings all things to completion in the sign of the gentle; he causes creatures to perceive one another in the sign of the receptive. He gives them joy in the sign of joyous; he battles in the sign of the creative; he toils in the sign of the abysmal; he brings them to perfection in the sign of Keeping Still."²²

Here an attempt is made to explain the Later Heaven arrangement from the phenomenal manifestation of all things in the universe. The activity begins from the east or spring, then to summer or south, to the west or autumn and then to the north or winter. Even though the *I Ching* scholars had attempted to justify the arrangement from this passage, no one seemed to succeed to do so, because they accepted it as the complete and gave no thought to a possibility of its incompleteness. It was Kim Il-bu who first came to notice that

King Wen's arrangement was an incomplete one and it must be understood only in relation to the complete arrangement. This was perhaps one of the reasons why Kim Il-bu started to search for the complete one following the instruction of his teacher, Yi Yon-dam.

Let us consider how the Later Heaven arrangement is incomplete in relation to its counterpart, the earlier Heaven arrangement through the study of sources of their origins. According to tradition, the earlier Heaven arrangement was possible because of the River Map or *Hado*,²⁰ which was believed to be discovered or revealed on the back of a dragon-horse coming out of the Yellow River. On the other hand, the Later Heaven arrangement was made on the basis of River writing or *Rakso*²¹ which was believed to be revealed on the back of a turtle. Both of them were based on myths and very difficult to prove their authenticity, even though some scholars have attempted to draw a conclusion that they were reconstructed during the period of Yin-Yang and Five elements schools in the Later Han dynasty.²³ Whatever their origin was based on myths or history, they became important to understand both the Earlier and Later Heavens arrangements. Let us look at the River Map which gave ideas to Fu Hsi to construct the Earlier Heaven arrangement.

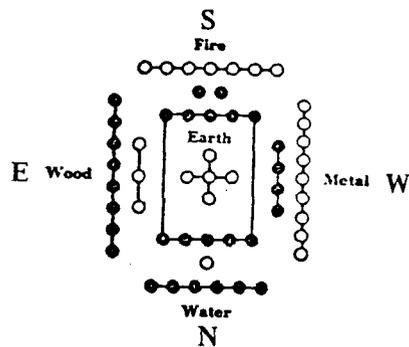


Diagram 5

This River Map is often called the symbol of ten numbers or *Sipsu-sang*,²⁴ because its base numbers are ten. As we can see the center consists of five heavenly numbers and ten earthly numbers. The light dots represent the yang or heavenly character and the dark dots represent the earthly or yin character. Water in the north is the one of heaven complemented by the six

of earth. Fire in the south is the two of earth complemented by the six of heaven. Wood in the east is the three of Yang or heaven complemented by the eight of earth or yin. Metal in the west is the four of earth complemented by the nine of heaven and earth or soil in the center is of the five of heaven complemented by the ten of earth or yin. As we see there is harmony of yin and yang or dark and light dots. Yin is represented by the dark and even numbers, and yang is represented by the light and odd numbers. *Ta Chuan* or the Great Treatise describes the numerical system of this map as follows: "Heaven is one, earth is two, heaven is three, earth four; heaven is five, earth six; heaven is seven, earth eight; heaven is nine, earth is ten."²⁴ This map can be best described as the blueprint of complete world and the potential of all possible cosmos. This is a perfect paradigm of changing processes in the Earlier Heaven.

Let us now look at the River Writing which became the basis for King Wen to construct the Later Heaven arrangement. The River Writing or *Faksö* is also known as the symbol of nine numbers, or *Gugungsu*,^{ar} because it consists of nine numbers all together.

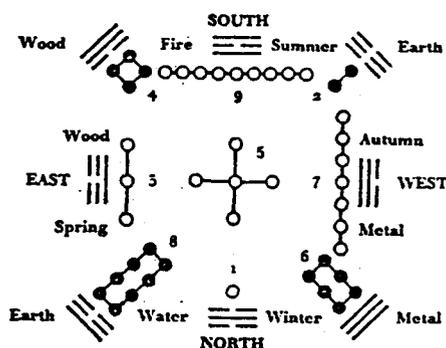


Diagram 6

As we see from the diagram, water is in the north and is the one of heaven and complemented by five in the south which is the nine of heaven. Wood in the east is the three of heaven and complemented by metal in the west which is represented by the seven of heaven. Earth in the southwest is repre-

sented by the two of earth and complemented by earth in the northeast represented by the eight of earth. Likewise, wood in the southeast consists of the four of earth and complemented by metal in the northwest represented by the six of earth. To summarize the numbers complemented by the opposite numbers, we attain the following formula: one is complemented by nine, two by eight, three by seven, four by six and five exists by itself. Since odd numbers represent Yang and even numbers by Yin. The Yin-Yang harmony is not attained in the River Writing at all. Yin numbers are correlated with yin, and yang numbers with Yang. Therefore, the Writing indicates the disharmony. On the other hand, there is an order and harmony in the River Map where one is correlated with eight, two by seven, three by six and four by five. Here Yin represented by even numbers are correlated with Yang numbers represented by odd numbers. Again Kim Il-bu noticed that the Later Heaven arrangement based on the River Writing is not correct but disordered. However, one of the most significant observations that Kim Il-bu seemingly made was the alteration of the position of five and metal in the River Writing. If we observe the River Map, we notice that two yin and seven yang occupy the south and represent fire and four yin and nine yang occupy the west representing metal. However, in the River Writing two yin and seven yang occupy the west, rather than the south, representing metal, rather than fire. Also four yin and nine yang occupy the south, rather than west, and represent fire rather than metal. In other words, "two-seven" in the River Map is fire in the south, while it becomes metal in the west in the River Writing. Also "four-nine" in the River Map is metal in the west, while it becomes fire in the south in the River Writing. We see clearly their positions shifted each other. Since the River Map is the perfect paradigm of changing process, the change of their positions in the River Writing is due to the distortion or disharmony of yin-yang balance. Kim Il-bu concluded that the basic disharmony and incompleteness of the Later Heaven arrangement based on the River Writing was fundamentally due to the displacement of these fire and metal in the River Writing. This displacement of change of positions was a key for Kim Il-bu to search for the Book of Correct Change and to fulfill the request made by his teacher to find the movement of Moon's shadow in the central heaven.

What is important in Kim Il-bu's approach to his search for the Book of Correct Change is not to dismiss King Wen's arrangement which is the basis

of the Book of Change but to accept it as a part of the inevitable aspect in the process of change. He never had an intention to replace King Wen's Later Heaven arrangement as a mistake, but intended to accept it and correct it for completion. He felt that another arrangement was needed to correct the existing arrangement. This correction is also a part of the same process that includes both the former or Earlier Heaven arrangement and the Later Heaven arrangement. That is why Kim Il-bu's Book of Correct Change is not the replacement but the extension and the completion of changing patterns or simply the third arrangement which is inseparably tied together with the two former arrangements in existence.

This idea of discovering the complete pattern of change then comes from the very nature of changing process. We have already indicated that the very process of change itself deals with the former and the latter or yin and yang. In other words, one presupposes the other. We said that there is the basic formula of "one in two" and "two in one" relationship. If there is the Former or Earlier Heaven arrangement, there must be the Later Heaven arrangement. If there is yin, there must be yang. However, there is also another arrangement which is inherent in the idea of "two in one" and "one in two" structure. This form of arrangement is the inevitable unit of change consisting of three aspects in changing process. Change is incomplete without the third dimension, which becomes very important to understand the Book of Correct Change.

First, let us discuss why the "three" is important in the completion of changing process, and then discuss why the third book on change is essential to complete the description of change. The number "one" in the Book of Change just as in Neo-Confucian writings, signifies the absolute or the *T'ai Chi*²⁵ (*T'aeguk* in Korean), which is the source of all changing process. It is best described as change itself, which changes all things but it is changeless in itself.²⁵ The Neo-Confucian as well as Buddhist metaphysics expanded the symbol of the absolute further than "one" or *T'ai Chi* and used the term *Wu Chi*²⁶ (*Muguk* in Korea.) *Wu Chi* or the Ultimateless produces the Ultimate or *T'ai Chi* and the *T'ai Chi* produces yin and yang. Here *T'ai Chi* or the Ultimate is none other than yin and yang, which deals with process of change and manifestation. This one or the Ultimate is none other than two or yin and yang. However, the yin-yang process of change becomes a complete unit with three, that is the trinity of process.

Let us illustrate the changing process in terms of its symbolic process. The Book of Change is none other than the combination of yin and yang lines. Yin is symbolized by the divided line (— —) and yang by the undivided line (——). The yin line is often known as the soft line or *Yuhyo*^{au} and the yang line as the hard line or *Kanghyo*.^{av} Everything in the world can be understood in terms of these two lineal symbols since everything is of yin and yang. Here we see that the Ultimate or change itself is none other than two aspects of one. Yin is also yin because of yang, yang is yang because of yin. Yin and yang are not substantial but relational symbols. They only signify the relational aspect of all things. Thus yin cannot exist independent of itself, but always expresses its relation with Yang. These relational symbols set up patterns of change. Some of most common symbolic meanings of yin-yang relationships also are the relationship of earth-heaven, below-above, minus-plus, female-male, etc. When these two lines or relational symbols are mutually combined, there come what we usually call four duograms or *Yang-i*^{aw} which shows the process of changing patterns. Let us illustrate the process of changing patterns in *Yang-i*. If we draw the diagrams, they look like these: ——, the combination of two yang lines; — —, the combination of two yin lines; — —, the combination of yin and yang lines; — —, the combination of yang and yin lines. The primary function of duograms is none other than to show the pattern of changing process. In this pattern of change —— is usually known as the old yang, — — the old yin, — — the young yin, and — — the young yang. Here the old and young aspects of symbols are brought out from the yang and yin relationship. We will see both yin-yang relationship and *Yang-i* are the same, except more detailed evolvment is manifested in the latter.

The fundamental relationship of yin and yang lines can be drawn in the diagram as follows:

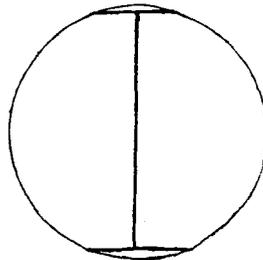


Diagram 7

Here we notice that the *Ch'e* or the basic position of all things is established. The position of the main body, yin and yang or north and south are determined. The *Yang-i* can be illustrated in a diagram as follows:

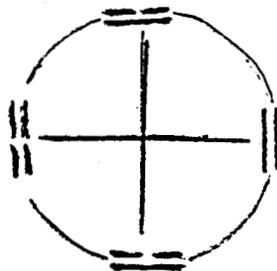


Diagram 8

In this diagram we notice that a new direction, east-west axis emerges but of the north-south axis. The east-west axis is known as *Yong*, the functional activity of the main axis or the *Ch'e*. However, the diagrams 7 and 8 are different but the same. In other words, in the diagram 7 yin changes to yang or yang changes to yin by uniting and separating the line. Their change or the binary change can be illustrated in a circle. By changing from yin to yang or yang to yin all things change one way or another. It is the basic pattern of change. To say it another way, the Earlier Heaven changes to Later Heaven and the Later Heaven changes to Earlier Heaven. By changing from the Earlier to the Later or from the Later to Earlier all things change. This is the basic pattern of all change. In the diagram 8 we see exactly the same pattern but more explicitly in the process of change. The old yin changes to old yang through young Yang and the old yang changes to old yin through the young yin. If the entire cycle of the day consists of the noon and midnight, symbols of the old yang and old yin, then the morning is the young yang and the evening is the young yin. In the seasonal change the old yang represents the summer and old yin represents the winter. The spring is symbolized by the young yang and the autumn by the young yin. What we observe in the duogram or *Yang-i* is that the young yang (— —) and young yin (— —) are relative to the old yang (—) and the old yin (— —) just as the *Yong*

is relative to *Ch'e*. Moreover, what we notice here is that most patterns of change are categorized by four dimensions but controlled by two dimensions. Let us illustrate it. As we said when we express the change of seasons, we use four categories of the summer, winter, spring, and fall. But they are only the manifestations of either cold or warm. The day is usually divided into four categories such as the noon, midnight, morning and evening but they are none other than the manifestations of brightness and darkness. One hour is divided into 4 quarters by 15 minutes each, but they belong to either before or after of that hour. Again we notice in the pattern of change that the two is a prior to four, just as one is prior to two. We can see the priority of one to two and of two to four and then of four to eight in the diagram 2, which describes the natural evolvement of changing process.

So far we have attempted to illustrate through the principle of change that one is the symbol of the Great Ultimate, the source of all things and two is the symbol of changing process, the very activity of all things. This two is then the idea of Earlier Heaven or Later Heaven, before or after, and past or future as the counterpoles of changing process. The ideas of before and after, earlier or later are also relative to one. From the point of view of the young yang, the old yin is past and the old yang is to come. From the point of view of the old yang, the young yang is the past and young yin is the future. From the point of view of the former or Earlier Heaven, the Later Heaven is the past, but from the point of view of the Later Heaven, the Earlier Heaven is the past. It is dependent on how we look at things and events, since the changing patterns that the Book of Change describes are to change from yin to yang or yang to yin, that is, to change from the former to the latter and from the latter to the former. For Kim Il-bu the Later Heaven arrangement becomes the Earlier Heaven arrangement because for him the Book of Correct Change is the Later Heaven arrangement. King Wen's arrangement is the Later Heaven arrangement when it is seen from Fu Hsi's but it is the Earlier Heaven arrangement when it is seen from Kim Il-bu's. This is precisely why Kim Il-bu calls the Book of Correct Change as the Later Heaven arrangement and King Wen's arrangement as the former or earlier heaven sequence.

Now let us discuss why "three" is essential for the complete unit of change. "Two" or yin and yang are essential relations of changing process but "three," or, trinity is essential relationships of complete units of change. This distinction must be made clear before we discuss the idea of trinity.

The yin-yang relationship is certainly more fundamental than the trinitarian relationship of changing process. The "two" is a priority to the "three," yet the former is incomplete without the latter. Two is a complete two only if it is also three. This relationship is almost exactly similar to the relationship between one and two. One is truly one because of its relation to two. Or we say, one is in two and two is in one. We can also say two is in three and three is also in two. The mutual inclusiveness and inseparableness of two and three are the fundamental relationships in the changing process. Therefore, the changing pattern is summarized by Lao Tzu: "Tao produces one, one produces two, two produces three and three produces all else."²⁶ To illustrate what Lao Tzu said here, we can say that the Tao or the Ultimateless or the source of all things produces one, the Ultimate or the *T'ai Chi*, which in turn produces two or yin and yang. Again the yin and yang relation produces the world of trinity or three, which in turn produces all things in the world. Here one is two in manifestation, two is three in manifestation, three is everything in manifestation. Again, one is in two, two in three and three in everything. Just as one is in two, two is in three. Therefore, the relationship between two and three is identical with two and three relationship. If we describe two or yin-yang relationship as the foundation of changing process, three is then the completion of changing process, because two is complete in three and three is the fulfillment of two. Therefore two presupposes the appearance of three and three includes two.

Why is two completed in three? Change in the Book of Change is an act of Procreation, which also presupposes the act of destruction as well.²⁷ The act of procreation is possible because of yin and yang which are the agents of change. Here the act of procreation itself is to be understood in terms of three rather than two. The idea of procreation includes what is procreated, the completion of creativity, the complete unit of change through yin and yang interaction. When, for example, a child is procreated, the act of this procreation includes not only a child but also his father and mother as well. Here we see the basic unit of procreation including three dimensional categories of description. In other words, to procreate or to create means one trinity of beings or relations which include what is created or procreated and that which procreates or creates it. Without what is procreated there is no procreative act either. Only with the agent of creativity or change the actual change is not attained. We have to have what makes change as well as what is

changed due to that which makes change. Two, or, yin and yang, are fundamental agents to change but they are not change if nothing is changed. Therefore, the complete unit of change includes both that which changes and that which is changed. That is precisely why two or yin-yang is complete in three which is what is changed due to yin-yang interaction. Just as one is none other than two, yin and yang are none other than yin and yang plus what is done by them. Here, we can say two is also three because they are inseparable. Two or yin and yang alone cannot be called change, for change is inclusive to what is changed. When what is changed is not in existence, change is not change and change is only an empty word.

Since two is completed in three, we begin to see a logic that the third book of change or the Book of Correct Change is necessary to complete the Book of Change. The first Book of Change was Fu Hsi's book, the second Book of Change was King Wen's book, and the Third book of Change was Kim Il-bu's book. Here the two books by Fu Hsi and King Wen are completed in the third book of Kim Il-bu. We see why the significance of the third is important because of the idea three is none other than the symbol of completion.

Because three is the completion of two in the process of change and transformation, the Book of Change defines "three" as the symbol of complete change. This threeness of change is often known as three powers or Samjae,^{ax} which completes the eight trigrams. These three powers are often known as the power of heaven, earth and man.²⁸ Here heaven and earth are primordial agents of change and man is of that change. In other words, man is the child of heaven and earth. Since what is changed or the child shares two or yin and yang or mother and father, the child or the third is of father and mother or two and the father and mother or two are included in the third. Here we see two is also three since they are inclusive in the process of change since the interaction of yin and yang is creative or changing, this interaction includes what is taking place by this interaction. Therefore, change is complete in three.

Let us see how the Book of Change applies this principle of three or trinity into the formation of eight trigrams. Since the third element is none other than that of two or yin and yang, it belongs to either yin or yang. Let us expand the 4 duograms we have mentioned into trigrams. They are as follows: *Ch'ien* (☰), *K'un* (☷), *Chen* (☱), *Sun* (☴), *K'an*

(☰☷), *Li* (☱☳), *Ken* (☶☱), and *Tui* (☵☲).²⁹ The first two represent father and mother, the second two the first son and first daughter, third two the second son and second daughter, and the last two the last son and last daughter. When they are arranged according to the natural order or primary order we get Fu Hsi's Earlier Heaven arrangement as we see in Diagram 1. When they are arranged according to the Later Heaven arrangement, we get King Wen's arrangement in our diagram 4.

Since three is the complete unit of changing process, everything in the world completes in three. Things begin with birth and expand to their maximum and then contract to complete their growth. Man, animals and plants also have three stages to complete their life cycles. The three stages are known as *Saeng*,^{ay} *Chang*,^{az} and *Song*^{ba} or birth, growth and completion. Kim Il-bu notices that these three stages were also represented in the idea of change. He called Fu Hsi's change or his arrangement the first stage or the stage of *Saeng*, King Wen's arrangement of trigram as the second stage or the stage of *Chang*, and his arrangement as that of *Song* or the stage of completions. In other words, his arrangement of the Book of Correct Change is the last stage to signify the complete unit of changing process. We will discuss more in detail the relationship among these three arrangements later.

The idea of the third arrangement of trigrams is already implicit in Fu Hsi's arrangement as we see in our diagram 1. If we observe our diagram 1 carefully we notice that the first line, always counts from below, of trigrams in this arrangement is consistent. In other words, from first to fourth trigrams or from *Ch'ien* to *Chen* in the counter clockwise have their first lines undivided, while from fifth to eighth trigrams, or from *Sun* to *K'un*, all the first lines are divided. We see the consistency of their first lines in the diagrams 2 and 3 as well. Here, Kim Il-bu notices that Fu Hsi's arrangement is correlated at the first lines of the trigrams. Kim felt that he was responsible to complete the arrangement represented by the third lines of trigrams. As we will see later in Kim's arrangement that the third lines of trigrams are consistent, just as the first lines of trigrams are consistent in the first arrangement by Fu Hsi.

What do the first and second arrangements of trigrams mean? How did Kim Il-bu arrange his third arrangement to complete the book of change? The first arrangement by Fu Hsi is similar with a seed or the potential for

possible growth and development. Thus the first arrangement is a blueprint of cosmos and all possible changes in the world. The second arrangement by King Wen can be understood as the process of growth and expansion which does not follow a definite order and harmony. In other words, the second arrangement deals with expansion which is irregular in proportion. That is precisely why King Wen's arrangement is not in a logical order and creates a problem of yin-yang harmony. As we have already indicated before, King Wen's arrangement is not in a proper order due to the period of expansion and growth. It is not an intention of Kim Il-bu to replace the second arrangement by the formation of the third arrangement. Rather the third arrangement is for the completion of the second arrangement. To say it in another way, the arrangement of eight trigrams by Kim Il-bu is not to replace King Wen's but to complete it. Since King Wen's arrangement is not complete, it needs the third arrangement to complete it. Therefore, Kim Il-bu's arrangement of eight trigrams can be understood as the fulfillment of the second rather than as an attempt to replace it. In the process of expansion and growth, there ought to be disorder and disharmony of yin and yang relationships. Thus, the second arrangement can be best understood as the disorder created by the expansion and growth. Since the third arrangement deals with the completion of eight trigrams and their change, Kim Il-bu's scheme should be in order and in harmony of yin and yang forces. Let us therefore look at how Kim Il-bu had arranged the eight trigrams to satisfy the order and harmony of yin and yang as the fulfillment of changing processes. The diagram of Kim Il-bu's arrangement of eight trigrams can be depicted as follows:

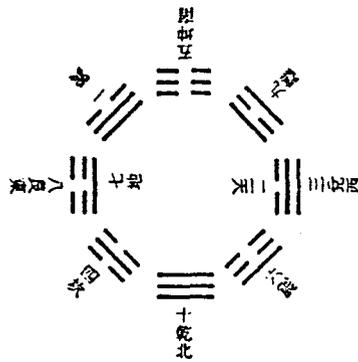


Diagram 9

As we observe from the diagram the third lines of trigrams from *K'un* to *K'an* are divided, the third lines of trigrams from *Li* to *Ch'ien* are undivided. By observing the consistency of change in the third lines we see clearly that the arrangement by Kim Il-bu is to signify the third aspect of trigrams. Just as we have observed in the first arrangement where the first lines of trigrams kept the consistency, so the arrangement by Kim Il-bu keeps the consistency of the third lines. We can see that Kim Il-bu's arrangement is none other than to confirm to the first arrangement made by Fu Hsi. Therefore, it is then said that Kim Il-bu's arrangement or the third arrangement is none other than to return to the arrangement made by Fu Hsi. When the disorder due to expansion and growth takes place in King Wen's arrangement it is natural to return to the order and harmony of the original and first arrangement of trigrams by Fu Hsi.

Let us now observe how the complete order of trigrams by Kim Il-bu differs from the first arrangement of trigrams. We can see that the *Ch'e* or the primary position of trigrams has changed 180° in the third arrangement. In other words in Fu Hsi's arrangement *Ch'ien* was in the south and *K'an* was in the north. However, in Kim Il-bu's arrangement the positions shifted and *Ch'ien* is situated in the north and *K'un* is in the south. In other words, the main body of eight trigrams has altered completely. Moreover, *Li* and *K'an* are no longer in the east and west to act as the agent of the body. Rather they occupy at the southwest and northeast corners in the third arrangement by Kim Il-bu. *Ken* and *Tui*, the youngest son and daughter, take the active positions to fulfill the function of their father and mother in the third arrangement. Since the third arrangement by Kim Il-bu is the completion, it seems reasonable to notice that the last son and last daughter are more active to fulfill the duties of their parent. On the other hand, we notice in the first arrangement the first son, *Chen* and the first daughter, *Sun*, act as the agents of *Yong* to fulfill the function of *Ch'e* or the main position of their father and mother. In this respect the third arrangement certainly coincides with the first arrangement.

Let us observe the second and third arrangements together. We notice in the second arrangement by King Wen that the position of *Ch'e* or the main body is attributed to *Li* and *K'an*, the second son and the second daughter, since it deals with the second arrangement. However, the father and mother or *Ch'ien* and *K'un* are next to *Tui* or the youngest daughter in the west.

We see the disorder of trigrams in the second arrangement because the first son faces to the third daughter and the youngest son faces mother, and the oldest daughter or *Sun* faces the father or *Ch'ien*. The disorder of the second arrangement by King Wen is understood due to the growing and expanding period. It is easily understood why the *K'un* and *Ch'ien* or mother and father are next to *Tui* or the youngest daughter in time of growth and expansion. In this time we see the youngest daughter needs more attention and care by her parents than any one else.³⁰ Therefore, *K'un* and *Ch'ien* take time to take care of the youngest daughter and give the responsibility to the second son and second daughter to keep the proper positions of north and south and to the first son and first daughter to fulfill the function of the trigrams. If we observe the second arrangement of King Wen from the point of view of the third, or Kim Il-bu's, we can understand why the father and mother tend the third or youngest daughter for the possible use in the future. In the third or complete arrangement of change we notice that the youngest son and youngest daughter act as the primary function or *Yong* of the main position or *Ch'e* of their father and mother. In other words, the youngest daughter who had been nurtured by her parents in the second arrangement and the youngest son who rested at a corner act as the right and left hands of their parents who keep the position of the body in the north and south. This third arrangement by Kim Il-bu is far more orderly and consistent than the second arrangement by King Wen. While the second arrangement is not in the harmony of yin and yang the third arrangement is well balanced in every respect. For example, the first son, *Chen*, is correlated with the first daughter, *Sun*. The second son, *K'an*, is also correlated with the second daughter, *Li*. Moreover, the third son, *Ken* is related to the third daughter, *Tui* to carry out the primary function of their father, *Ch'ien* and mother, *K'un*. What is very distinctive in the third arrangement is the place of *Ch'ien* and *K'un* or father and mother who return to take the central places in the sequence. Unlike the first arrangement, the father is placed in the north and mother in the south. If we believe the first arrangement is similar to the time of a fetus in the womb until its birth, the head or *Ch'ien* is upside down. That is why *Ch'ien* is in the south in the first arrangement and it is turned around to 180° in the third arrangement which is equated with the time of a complete grown man. Also we notice that the place of a king or *Ch'ien* is traditionally in the north facing to the south. Therefore, the third arrange-

ment is a completion of the first arrangement by Fu Hsi. Also we notice another distinctive feature of the third arrangement which deals with a new addition of heaven and earth within the arrangement of eight trigrams. Here heaven is number two and earth is number seven. Heaven faces to *Tui* in the west and earth faces to *Ken* in the east. Combining both of them with eight trigrams, the third arrangement has ten symbolic numbers rather than eight. Thus, this arrangement is also similar to the ten symbolic numbers of the River Map which became the basis for the first arrangement of trigrams. If we observe the third arrangement, we see clearly it fulfills the description of Confucius who said in the *Shuo Kua*: "Therefore, water and fire complement each other, thunder and wind do not interfere with each other, and the forces of mountain and lake are united in their action. Thus only are change and transformation possible, and thus only can all things come to perfection."³¹ Here the perfection of changing process coincides with the arrangement by Kim Il-bu.

As we have already indicated sometime ago, the positions of fire and metal in the River Writing which became the basis for the second arrangement by King Wen, are shifted from the original positions in the River Map. This shift of positions according to Kim Il-bu, has created an enormous disorder as well as a serious danger of cosmic process. Due to the change of their positions, we see that the second arrangement is slanted and leans heavily toward the west. As we notice by observing the second arrangement, the position of *Ch'ien* or the father is in the northwestern corner and that of *K'un* or mother is placed in the southwestern corner. As they occupy the western corners, the entire system is unevenly shifted toward the west.³² This unevenness of system has created dangerous periods of human and cosmic process until the correction is made through the correct arrangement of Kim Il-bu. To bring the fire and metal into proper positions or to restore the original positions of *Ch'ien* and *K'un* is the primary contribution of the third arrangement. Because the third arrangement has restored their original positions, it is often known as the arrangement of fire and metal or the Correct Change Diagram of metal and fire. *Kumhwa Chongyók Do*.^{bb}

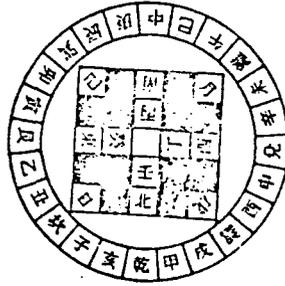


Diagram 10

This diagram of metal and fire is the counterpart of the River Map and the River Writing. The 24 divisions in the outer circle represent the seasonal changes which are correlated to the inner square. This diagram is the symbol of correct or complete change of seasons. The correlation of season which in the Book of Correct Change is due to Kim Il-bu's understanding of Change or *Yŏk*,^{bc} which also means *Yŏk*^{bd} or calendaring. According to the foreword to *Chŏngyŏk*, he said 'change is truly change because of calendar.'³³ In other words, change and calendar are the same. It is also said that change is none other than the movement of sun and moon. We see clearly the relationship between sun and moon. We see clearly the relationship between sun and moon if we analyze the Chinese character *Yŏk* or *l*, 易, which consists of sun, 日 and moon, 勿, possibly the old form of 月.³⁴ Restoring the positions of *Ch'ien* and *K'un* or the main axis of cosmos, the correct calendar, the correct movement of sun and moon is attained. In other words, in the Book of Correct Change the slanted position of earth is restored straight and the exact seasonal changes are to be brought into the world. The use of lunar or solar calendars is to be replaced by *Chŏngyŏk* calendar which does not have any intercalated months or uneven seasons of the year. Each month consists of 30 days and a year of 360 days. This astrological or astronomical change is one of the new features of Kim Il-bu's prediction and this change will eventually affect the life of mankind. We see here the implications of astrology that the change of stars, moon and sun effects change of human destiny. Let us reserve for some other time a detailed examination of this diagram of metal and fire.

We begin to understand from Kim Il-bu's search for the movement of

Moon's shadow in the central heaven why his teacher Yi Yon-dam's request of him was fulfilled in his Book of Correct Change. The movement of the Moon's shadow in the central heaven was concealed in the second arrangement of trigrams and completely revealed in the third arrangement by Kim Il-bu. Therefore, the discovery of the Book of Correct Change was the historical event and comparable to the works of Fu Hsi and King Wen.

Kim Il-bu realized that time was ripe when he was asked by his teacher to search for the movement of Moon's shadow in the central heaven. The cosmic time or Kalpa was thought to be divided into three. The first Kalpa was the period of the first arrangement which began with Fu Hsi's legendary time and came to an end with the discovery of the second arrangement. The second Kalpa began with King Wen in his discovery of the second arrangement and ended with the coming of the *Chōngyōk* period, which marked the third and final Kalpa began with Kim Il-bu's discovery of the Book of Correct Change in 1885. We are now in *Chōngyōk*'s age, the age of complete era, or the era of the Later Heaven, which will last ten thousand years of peace and tranquility.³⁵ The former or Earlier Heaven era, the era of the Book of Change, lasted 2800 years.³⁶ This era was the era of growth and expansion filled with confusion, conflict, and disorder. This was the most dangerous era of mankind due to the displacement of fire and metal or the *Ch'ien* and *K'un*. Since the original positions of *Ch'ien* and *K'un* are restored with the coming of *Chōngyōk* era, heaven and earth are balanced, peace, equality and harmony of all things are at hand. This is the great prophetic vision of Kim Il-bu explicitly indicated in his Book of Correct Change and gives the hope and the future of mankind.

However, one of the most significant aspects in the discovery of the Book of Correct change, is the national consciousness of the Korean people. It was not only discovered by a Korean but also gives responsibility and honor to the Korean people for the glorious era of mankind. If we observe the third arrangement in our diagram 9, we notice that this new era begins with *Ken*, the youngest in the east. The trigram *Ken* symbolizes Korea, the country of the Far East, or the so-called the barbarian country of the East.³⁷ Korea as the symbol of *Ken* was the epitome of chaos, conflict and trouble in the former or Earlier Heaven era. As we notice the *Ken* in the former Heaven arrangement, that is the arrangement by King Wen, is placed at the end of changing process, that is at the northeast position. However, the end of the

old is also the beginning of the new era. The end of the Former or Earlier Heaven becomes the beginning of the Latter Heaven Arrangement according to Kim Il-bu. The *Ken* leads the new age of *Chŏngyŏk* and initiates the ten thousand years of peace and good will to come. In a way, Korea takes a messianic role for the world peace. The *Ken* is the symbol of Korea represents the young nation and rises to be a mighty leader. Moreover, it is the symbol of stillness and contemplation. Thus, the spiritual strength comes from Korea. The source of strength in this new era is spirit, while that of the old world or the Earlier Heaven was the material force. Again the *Ken* is the symbol of nose, the instrument of air or spirit.³⁸ On the other hand, the *Tui*, which was the central concern of both *Ch'ien* and *K'un* in the Earlier, Heaven, is the symbol of mouth, the instrument of material nurture and fulfillment.³⁹ The *Tui* in the Later Heaven is situated in the west to signify the power of the Western civilization. What Kim I-bu conceived of the Book of Correct Change is none other than the complete revolution of the world through the spiritual force of *Ken* represented by the Korean people. Certainly *Donghak's* national consciousness and hope of utopia have been dramatically recaptured in the Book of Correct Change.

The significance of Korea in the world civilization becomes more evident when we look at the Book of Correct Change in relation to the first and second book of Change. According to Kim Il-bu the first book of change by Fu Hsi was regional. In other words, the arrangement by Fu Hsi was based on the Yellow River region in antiquity. The second arrangement by King Wen or the Book of Change was the book of Chou dynasty representing national perspectives. Thus, the Book of Change was a Chinese book and became a part of Chinese classics. However, the third and last arrangement by Kim Il-bu is international and universal in scope. It transcends both regional and national perspectives inherent in the former arrangements in China. Even though it was born in Korea, it does not belong to the Korean people. Rather the Korean people become the instrument and agent for the world. In this respect, Korea becomes the center as well as the originator of universal peace and new order which are in process.

DEPARTMENT OF RELIGIOUS STUDIES
UNIVERSITY OF NORTH DAKOTA

NOTES

1. Mantras in the Book of Change deal with the use of fingers to signify the number symbols conveying spiritual meanings. One who knows the mantras is Yi Chong Ho. Who taught Korean literatures the Book of Change in Gukje College in Seoul and is President of Chongyok Society in Korea.
2. The movement of Moon's shadow in the central heaven is a literal translation of *Yŏngdong Ch'önsinwöl*,^{ba} which seems to be meant the movement of sun and moon or the positions of heaven and earth concealed in the Book of Changes. The significance of this term becomes evident as we see further in the discovery of the new arrangement of trigrams by Kim Il-bu.
3. See his *Chöngyök Yon'gu*, Seoul, Kukje College, 1976, p. 200.
4. The four papers were written in Chinese and eight verses were in Korean. The former were intended for the learned and the latter for the popular group who did not read Chinese characters. However, they are not identical. Both of them complement to make us to understand the essential teachings of *Donghak*.
5. The *Donghak* scripture was compiled after $\frac{1}{2}$ ae Che-u died by the second patriarch Chae Si-hyong,^{bf} There are many editions but the standard one is published by Donghak Association in Ronsan and in Seoul.
6. *Donggyong Daejon*, Seoul, Ulyu Munhwa Sa, 1973, p. 31.
7. See *Ibid.*, p. 38.
8. It is often understood that the doctrines of *Donghak* contain the best of these religious teachings. However, *Donghak* should not be regarded as the synthesis of different religions. It has its own unique teachings based on other religions. For the detailed examination of its doctrines, as Paek Se-hyong, *Donghak Susang Kwa Ch'öndogyo*, Seoul, Tonghaksa, 1956.
9. In Chongyok the idea of the kingdom of God is expressed in a classified term, "the illuminent world" or *Yuri Sege*^{bg}.
10. According to tradition King Wen arranged the 64 hexagrams and gave judgments to the lines of hexagrams. The ten appendixes or Ten Wings were attributed to Confucius. Scholars question the authenticity of these authors. For a detailed examination on the authorship of the *I Ching*, see authors "Some reflections on the Authorship of the *I Ching*," in *Numen*, vol. 17, no. 3, December 1970, pp. 200-210.
11. The distinction of trigrams and hexagrams is quantitative. Hexagrams are none other than double trigrams. Thus they are also called *Chung-kwa*:^{bh} Therefore, eight trigrams are in essence the entire of the *I Ching*. For more information on the difference between trigrams and hexagrams see author's *The Principle of Changes; Understanding the I Ching*, Chapter III, University Books, New Hyde Park, NY, 1971.
12. *Ta Chuan* II: 2,1; see *The I Ching, or Book of Changes*, the Richard Wilhelm Translation, rendered into English by Cary F. Baynes, 3rd

edition, Princeton University Press, 1967, pp. 328-319.

13. The Richard Wilhelm Translation, *Ibid*, p. 296.
14. The distinction between Ch'ie and Yong must be understood in terms of constitutional and executive branches. In other words, Ch'ie^{bi} provides the structural foundation of change and Yong carries out the construction or structure of change. Therefore, Ch'ie is also known as Ch'iei^{bj} and Yōng as Yōngiang^{bk}.
15. The attraction of the youngest son and the youngest daughter is more emotional since it is closely associated with the passion of sexual vitality. When these two trigrams are united, it becomes the thirty-first hexagram, which is Hsien or influence. The word "Hsien" means the universal stimulation and is perhaps intended for the sexual union of male and female. It signifies the universal implication of Hsieh^{bl} the feeling. In this hexagram, the part of mind^{bm} is omitted. For the detail account of the hexagram see the Richard Wilhelm Translation, pp. 122ff or pp. 540ff.
16. Chapter 2, sec. 3; See the Richard Wilhelm Translation, p. 265.
17. The idea of co-existence of being and non-being must be also seen in terms of inverse perspective. It is easily misleading to conceive that being or Yu^{bn} is the other side of Mu^{bo}. Being is none other than non-being and non-being is none other than being but they are not identical due to inverse perspective. The technical use of these terms in Taoism and Buddhism has created difficulties in the relationship that we imply in light of the principle of changes. The use of these terms in this particular context is to show the complementary relationship rather than to place a priority of non-being over being. The Taoist or the Neo-Confucian idea of the ultimatum as non-being is referred later.
18. Again it does not mean that one and two are identical. They are different in degree but same in essence. Just as the one or the great Ultimate is none other than two or yin and yang, one and two are united without being identical. When we say "one is two," we intend to mean the inseparable *Unity*.
19. Ever though tradition ascribes this arrangement to King Wen, the founder of Chou dynasty, it is questionable whether he himself carried it out personally. For a detailed discussion, see authors *The Principle of Change*, Ch. 1, New Hyde Park, NY, University Press, 1971.
20. Commentators have trouble to explain the order of this second arrangement by King Wen. First of all, the appendix does not make too much sense, even though it attempts to explain the order in terms of various attributes of trigrams. We will discuss the problem of this explanation later.
21. This again indicates the disorder. The axis of Yong must be the east-west in a proper order. To execute the affairs of eight trigrams in a wrong position creates

- the disharmony and inefficiency of activity.
22. *Shou Kua*, ch. 2, Sec. 5, see the Richard Wilhelm Translation, p. 268.
 23. See the detailed authors *The Principle of Change*, ch. 1.
 24. Ch. 9, see the Richard Wilhelm Translation, p. 308.
 25. See the author's *Principle of Changes*, ch. II.
 26. *Tao Te Ching*, Ch. 42.
 27. The cosmology of the Book of Change is organic and dynamic. Since change itself is the foundation of cosmology the world is analogous to a living organism, which presupposes the act of procreated as well as of destruction without ceasing. For the cosmology of change, see author's *Cosmic Religion*, Harper and Row, New York, 1978.
 28. These three powers of heaven, earth and man are based on the so-called Chinese trinity. In the trigram the upper line symbolizes heaven, the bottom line earth and the central line man.
 29. The various attributes of eight trigrams are clearly expressed in the third chapter of *Shuo Kua*, the Discussion of the Trigrams in the Ten Wings. See the Richard Wilhelm Translation, pp. 272ff.
 30. This kind of interpretation on the second arrangement is not found anywhere in commentaries on the Book of Change. This fresh understanding comes from the discovery of the third arrangement by Kim Il-bu. See Yi Chong-ho, *Chongyok Yongu*, Gukje College, Seoul, 1976, p. 13.
 31. Ch. 2; Sec. 6; see the Richard Wilhelm Translation, p. 272.
 32. Yi Chong-ho, *op. cit.*, p. 18.
 33. Kim Il-bu's *Daeyokso*^{bp} begins with this verse. This forward was written in a single sheet in Chinese character. See *Ibid.*, Appendix, p. 68, 72.
 34. See James Legge's introduction, *The Yi King*, tr. by James Legge. Clarendon Press, London, 1899, p. 38, Note 1: "易 = 日, the sun, placed over 勿, a form of the old 日 (= 月), the moon," see also authors *Principle of Changes*, Ch. II.
 35. *Chongyok*, Leaf 19, The change of metal and fire is depicted in ten thousand calendar years.
 36. See Kim Il-bu's forward to great change, in Yi Chong-ho, *Op cit.* appendix, p. 73.
 37. The Chinese used call the Koreans *Dongyi*^{bq}, the barbarians of the east, since Korea is situated on the north of the Chinese Mainland.
 38. *Ken* as a symbol of nose is indicated in *Mauiyok*^{br} but it is also suggested in *Shuo Kua* that *Ken* is a mountain, a mountain of the face, that is, nose.
 39. See *Shuo Kua*, 3:11; The Richard Wilhelm translation, p. 279.

CHINESE GLOSSARY

a 正易	x 周易	au 柔
b 易經	y 伏羲	av 剛
c 金一夫	z 易	aw 兩儀
d 金恒	aa 八卦	ax 三才
e 屯 晉	ab 大傳	ay 生
f 南山里	ac 說卦	az 長
g 論山	ac' 乾	ba 成
h 金麟魯	ad 坤	bb 金火正易圖
i 性理	ae 艮	bc 易
j 李達潭	af 兌	bd 曆
k 李雲圭	ag 震	be 影動天心月
l 崔濟愚	ah 巽	bf 崔時亨
m 崔水雲	ai 坎	bg 琉璃世界
n 東學	aj 離	bh 重卦
o 布德文	ak 體	bi 體
p 修德文	al 用	bj 體位
q 論學文	am 后天	bk 用政
r 不然其然章	an 失天	bl 感
s 東經大全	ao 河圖	bm 心
t 保國安民	ap 洛書	bn 有
u 地上天國	aq 十數象	bo 無
v 明治	ar 九宮數	bp 大易序
w 巨濟	as 太極	bq 東夷
	at 無極	br 麻衣易