

**The hidden/flying dragon:
an exploration of the *Book of Changes (I Ching)*
in terms of Nietzsche's philosophy**

by

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Summary

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The ancient Chinese *I Ching*, the *Book of Changes*, and the philosophy of the German philosopher Friedrich Nietzsche (1844-1900) both assert that the universe exists in a state of change. The *I Ching*, originally a book of divination, illustrates the changing phenomena of the natural world in terms of sixty-four hexagrams, which are figures composed of six lines — yielding and firm lines, representing actual conditions and relationships existing in the world and caused by the interplay between two primordial forces, *yin* and *yang*. The *I Ching* shows that on the macro level the Tao works in the universe, in heaven and on earth, and on the micro level it applies to man. The *I Ching* teaches harmony with Tao and its power (natural law and moral law), so that its reader may take appropriate action in any given situation with reference to the hexagrams and their appended judgments as revealed by the oracle.

Nietzsche, however, regards the world as the Will to Power, 'a monster of energy', like a storming and flooding ocean eternally changing, where harmony and order seems impossible. His mouthpiece, Zarathustra, who teaches the *Übermensch*, encourages a war-like attitude towards life. Zarathustra's second metamorphosis of an evolving spirit, the warrior lion, marks the difference between the Nietzschean *Übermensch* and the Chinese sage who attains harmony and balance within and without, a mysterious union with heaven. Zarathustra's third metamorphosis, a playing child, creates itself as its own 'bridge' through a process of self-overcoming, whereas the *I Ching* indicates order to be the 'bridge' over chaos, the order of the human world being expressed in the five cardinal relationships. Whereas the *I Ching* advises its reader to follow their own nature and fate in order to lead a harmonious

moral life, Nietzsche's *Übermensch* is 'the annihilator of morality' and paradoxically 'the designation of a type of supreme achievement' (*EH* Books 1).

With his idea of the *Übermensch*, Nietzsche indicates that morality is a pose (*BGE* 216). He seeks to make us become aware that we should invent our own virtue and create our own way in order to become what we are. He criticizes Christian morality, calling himself 'the first immoralist'. His shocking approach attempts to make us become aware of the possibility that a 'noble morality' and 'higher moralities' ought to be possible. His *Übermensch* represents such a higher mode of existence.

Zarathustra also teaches the doctrine of eternal recurrence, implying that moment is eternity, changelessness within change. Multifarious manifestations are the expression of the Tao. Everything is interconnected and interdependent. Whereas ordinary men see the continuity of phenomena as real, enlightened beings are aware of the transitory and illusive nature of the self and all things. The Nietzschean *Übermensch* embodies the characteristics of an enlightened being, a Buddha or Bodhisattva in Buddhist terms, characteristics such as wisdom and compassion. Therefore, the practice of the Bodhisattva is explored as a feasible way for actualizing the Nietzschean hypothetical *Übermensch*.

Key terms: *Book of Changes (I Ching)*, hexagram, trigram, yin and yang, Tao, Nietzsche, Zarathustra, *Übermensch*, will to power, eternal recurrence, Buddha, Bodhisattva.

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Abbreviations for Nietzsche's Works

- A: *The Anti-Christ*. In *PN*.
- BGE: *Beyond Good and Evil*. In *BW*.
- BT: *The Birth of Tragedy*. 1999. In *The Birth of Tragedy and Other Writings*. (ed.) Raymond Geuss & Ronald Speirs. Translated by Ronald Speirs. Cambridge: Cambridge University Press.
- BW: *Basic Writings of Nietzsche*. 1968. Edited and Translated by Walter Kaufmann. New York: The Modern Library.
- CW: *The Case of Wagner*. In *BW*.
- D: *Daybreak: Thoughts on the Prejudices of Morality*. 1997. Edited by Maudemarie Clark & Brian Leiter. Trans. by R. J. Hollingdale. Cambridge: Cambridge University Press.
- DWV: *The Dionysiac World View*. 1999. In *The Birth of Tragedy and Other Writings*. (ed.) Raymond Geuss & Ronald Speirs. Translated by Ronald Speirs. Cambridge: Cambridge University Press.
- EH: *Ecce Homo*. In *BW*.
- GM: *On the Genealogy of Morals: A Polemic*. 1967. Translated by Walter Kaufmann and R. J. Hollingdale. New York: Vintage Books.
- GS: *The Gay Science: With a Prelude in Rhymes and an Appendix of Song*. 1974. Translated by Walter Kaufmann. New York: Vintage Books.
- HAH: *Human, All Too Human: A Book for Free Spirits*. 1986. Translated by R. J. Hollingdale. Cambridge: Cambridge University Press.
- P: *The Philosopher: Reflections on the Struggle Between Art and Knowledge*. In *PT*.
- PAK: *The Philosopher as Cultural Physician*. In *PT*.
- PB: *Thoughts on the Meditation: Philosophy in Hard Times*. In *PT*.
- PN: *The Portable Nietzsche*. 1971. Translated by Walter Kaufmann. London: Chatto & Windus.
- PT: *Philosophy and Truth: Selections from Nietzsche's Notebooks of the Early 1870's*. 1979. Edited and translated by Daniel Breazeale. Atlantic Highlands: Humanities Press International.

- PW: *On the Pathos of Truth*. In *PT*.
- SE: *Schopenhauer as educator*. In *UM*.
- TI: *Twilight of the Idols*. In *PN*.
- U: *Unpublished Writings from the period of Unfashionable Observations*. 1995. Translated by Richard T. Gray. Stanford: Stanford University Press.
- UDH: *On the Uses and Disadvantages of History for Life*. In *UM*.
- UM: *Untimely Meditations*. 1983. Translated by R.J. Hollingdale. Cambridge: Cambridge University Press.
- WL: *On Truth and Lies in a Nonmoral Sense*. In *PT*.
- WLN: *Writing From the Late Notebooks*. 2003. Ed. Rüdiger Bittner. Trans. by Kate Sturge. Cambridge: Cambridge University Press.
- WP: *The Will To Power*. 1968. Trans. Walter Kaufmann & R. J. Hollingdale. New York: Vintage Books.
- WS: *The Wanderer and His Shadow*. In *HAH*.
- WWK: *The Struggle between Science and Wisdom*. In *PT*.
- Z: *Thus Spoke Zarathustra: A book for All and None*. In *PN*.



Introduction

Nine at the beginning means:

Hidden dragon. Do not act.

Nine in the fifth place means:

Flying dragon in the heavens.

It furthers one to see the great man.

I Ching, the Book of Changes

There is a vast distance of time and space between the *I Ching* or *Book of Changes*, dated to the Western Chou dynasty (1122-770 B.C.) in China, and the philosophy of Friedrich Wilhelm Nietzsche, born in 1844 in Röcken near Leipzig in Germany.¹ The

¹ The *I Ching* (*Chou I*) is the crystallization of the wisdom of the ‘holy sages’ of ancient China. According to tradition, four holy men — Fu Hsi, King Wên, the Duke of Chou and Confucius — are believed to be the authors of this book. Fu Hsi (2953-2838 B.C.) was a legendary king of China, ‘representing the era of hunting and fishing and of the invention of cooking. He is designated as the inventor of the linear signs of the Book of Changes’ (1950:lviii). King Wên, the progenitor of the Chou dynasty, who reigned from 1171-1122 B.C., is thought to have developed the hexagrams out of the eight trigrams invented by Fu Hsi. He is also said to have added brief judgments to the hexagrams, called *t’uan*, ‘decisions’, or *tz’u*, ‘judgments’ (1950:256), during his imprisonment at the hands of the tyrant Chou Hsin. He was given the title of king posthumously by his son Wu who was the first ruler of the Chou dynasty (1150-249 B.C.), overthrowing Chou Hsin (1950:lix). The duke of Chou (who died 1094 B.C.), named Tan and also known as Chou Kung, is the son of King Wên. The text pertaining to the individual lines, known as *Hsiao T’uan*, the Judgments on lines supplementing the Judgments on hexagrams, is attributed to him. (1950:lix) The hexagrams, Judgments and the Judgments on lines form the earliest layer of exegesis. They probably date from the ninth century B.C. and the hexagrams may be much older. R. J. Lynn (1994:4) indicates that ‘the assertion that historically identifiable sages are responsible for the origins of the hexagrams and the composition of the first layer of the material in the *Classic of Changes* has been questioned throughout the twentieth century, both in China and abroad, and more recent advances in archaeology, paleography, and textual studies, which compare the earliest textual layer of the *Changes* with roughly contemporary inscriptions on bone, shell, metal, and stone, as well as with other ancient writings that exhibit similar syntax and vocabulary, have thoroughly discredited the myth of its sagely authorship.’ Confucius (551-479 B.C.) is said to have edited the *I Ching* and the whole group of additional texts, known as the Ten Wings, is by tradition ascribed to him. This traditional view, however, is also discredited by modern scholars. E. A. Hacker (1993:27-28) indicates that contemporary views held by scholars concerning the date of the *I Ching* range between ‘before 1000 B.C.’ and ‘as late as the 3rd century B.C.’, and that ‘there is no hard evidence for the century in which the *I Ching* originated’. Despite the debatable authorship of the *I Ching*, I follow the



I Ching was originally a book of divination, based on sixty-four hexagrams or six-line figures, each figure being composed of firm and yielding lines. At a glance the *I Ching* and Nietzsche's philosophy seem very different. Both, however, assert that the essence of life and the natural world is *change*, as indicated by the meaning of 'T' in *I Ching*, and 'becoming' in Nietzsche's doctrine of Will to Power. In a rapidly changing environment, how can an individual deal with life? Nietzsche believes that 'life itself has become a *problem*' (GS P 3). He writes in a letter to Peter Gast in 1888: 'To lack not only health, but also money, recognition, love, and protection — and *not* to become a tragic grumbler: this constitutes the paradoxical character of our present condition, its *problem*.'² After more than a century many people are still tormented by this problem, especially those in Africa, once called the 'dark continent', afflicted by poverty, disease, violence and war. Some of them are involuntarily reduced to being grumblers and some get lost and develop corrupt morals in the rapidly changing environment of self-preservation. Is one concerned with self-preservation rather than growth, if one turns to the *I Ching* as oracle whenever problems arise in life? Does life become more endurable if by means of consulting an oracle the future can be predicted and controlled? Is life a process of growth through overcoming obstacles? Does it involve a process of self-overcoming or self-transforming towards self-perfection, the move from a moral to a supra-moral orientation to life as promoted by Nietzsche's philosophy?

Jess Fleming (1996:299) indicates that the traditional assumption of Chinese philosophy is 'that "Philosophy" is always basically "philosophy of life"' and he criticizes that 'Western philosophy has lost touch with its roots (*quo philo-sohpie*, love of wisdom) and often degenerated into a mere intellectual game.' Nietzsche's critique of 'truth', however, shows his pragmatic concern with life. But his experience of the violent aspect of life and his war-like attitude towards life differ from the approaches to life found in the *I Ching*, which involve harmony and balance within and without. The authors of the *I Ching* appreciate someone who accomplishes spiritual cultivation and shines forth in society. Such a person is regarded as a sage or superior man.

traditional view of its multiple authors as 'Holy Sages', in order to explore the characteristics of sages, which is one of the major themes in this thesis.

² Nietzsche, Friedrich. 1885. *Selected Letters*. Soho: London. p.215

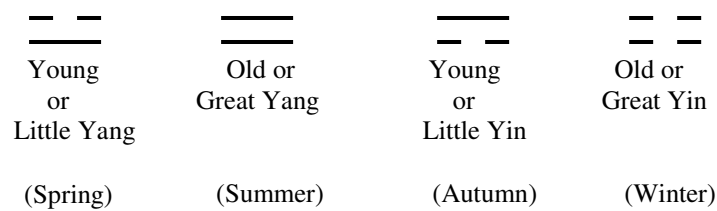


Nietzsche, however, with his idea of the *Übermensch*, urges his readers to master their own fate and to create their own world according to their own law. The Nietzschean *Übermensch* who determines his own adventure of spiritual self-conquest is supra-moral. E. L. Jurist (2000:51) indicates that ‘Nietzsche is distinctly hostile to the kind of morality that is governed by the demanding and arbitrary expectations of customs.’ Nietzsche criticizes the morality of customs and favours ‘the *sovereign individual*, like only to himself, liberated again from morality of custom, autonomous and supramoral’ (*GM II 2*). The *I Ching*, on the other hand, emphasizes the cardinal relationships within society and their moral implications. From an exploration of the differences and affinities between the perspectives of the East and the West, something new may perhaps emerge, breaking through stagnant thinking patterns and habits and lead to a shift of paradigm, broadening the horizon of the mind to uplift human spirituality. In such a way Nietzsche’s hypothetical *Übermensch* may come into being and individuals may fulfil themselves to become what they are in their diurnal activities. Attaining the realm of the sage becomes a possibility for ordinary people if they determine on such an achievement. This involves a constant process of self-cultivation or self-transformation, implied by the title of this dissertation: ‘the hidden/flying dragon’.

The title of the dissertation refers to the movement of the dragon as described by the first hexagram, *Ch’ien/The Creative*, of the *I Ching*. In this hexagram each line represents a position with regard to the movement of the dragon. According to the text describing the hexagram, the first (bottom) line indicates the dragon lying hidden in the deep. This means that an individual represented by the hidden dragon is not recognized by others. In this case, according to the hexagram, the best way for the individual to respond is: ‘Do not act’. In the fifth line the dragon is flying in the sky. The text reads: ‘Flying dragon in the heavens. It furthers one to see the great man,’ which indicates that the flying dragon enjoys a very favourable position. The dragon increases its strength to its maximum degree. This suggests that the individual in question enjoys a favourable state which enables him to fulfil his potential fully if he takes appropriate action. The dragon transforms itself from a hidden dragon into a flying one, involving a process of self-transformation or self-creation. In this light the hidden/flying dragon of the title of this dissertation symbolizes a spiritual journey or process, the determination and passion of an individual to make a difference for the better within and without and to make a valuable contribution to their local

community, simultaneously transcending the turbulence of the constantly changing physical world and of individual life.

The *I Ching* consists of symbols: sixty-four hexagrams consisting of combinations of yielding yin lines and firm yang lines.³ Change, which is subject to the universal law of Tao, is brought about through the interplay of positive and negative polarities, the so-called *yin* and *yang*. The principles of yin and yang signify the two primary forces that bring forth change and transformation in the natural world. The world of being arises out of the interplay of these two opposite forces, the manifestations of which are represented by symbols in the *I Ching*. Each hexagram is composed of six lines. The broken or yielding line is the yin line (— —), which indicates ‘No’, and the unbroken or firm line is the yang line (———), which indicates ‘Yes’. With reference to the course of a day, the yielding line designates night as the dark principle, while the firm line represents day as the light. ‘Change is the conversion of a yielding line into a firm one. This means progress. Transformation is the conversion of a firm line into a yielding one. This means retrogression’ (1950:289). In fact, the vitality and rejuvenation of life is contained in the process of progress and retrogression in all things in the universe, represented in the *I Ching* by yin and yang lines. The expansion of the yin line unifies it into a yang line, while the contraction of the yang line separates it into a yin line. This process of change reflects the union and separation, expansion and contraction, growth and decay brought about by these two primary forces in the universe. When the single lines are combined in pairs, four images, corresponding to the four seasons of the year, come into being:



‘Ta Chuan/The Great Treatise’ states: ‘The two primary forces generate the four images. The four images generate the eight trigrams’ (1950:318). The four images are mostly employed to signify seasonal change. The principles represented by the four

³ See Appendix 1



images and eight trigrams are manifested in processes of change. As new patterns and new possibilities emerge, new approaches are required.

When a third line is added to a pair of lines, a trigram is formed. This brings forth the eight trigrams. The structural significance of the hexagram is interpreted in terms of its two constituent trigrams. The lower trigram of the hexagram is also called the inner and the upper trigram is also called the outer. The concepts of the six lines and the two trigrams represent the three primal powers: heaven, earth and man. All three are in a close and mutually affecting relationship. Xinzhong Yao (in Holm & Bowker 1994:175) indicates that ‘Confucians firmly believe that only by the effort of human beings, especially by the heroic activities of sages, would the principles of heaven and earth become realised.’ The lowest place in the trigram signifies earth, the middle one signifies man and the upper signifies heaven. In this way heaven, earth and man make up the Trinitarian principle of cosmic process correlating to the process apparent in the eight trigrams. The eight trigrams are the bases for all hexagrams, conveying various attributes and symbolizing the basic units of all possible situations in the universe. They represent the natural forces of Heaven, Earth, Thunder, Wood or Wind, Water, Fire, Mountain and Lake. They are the simple natural elements. ‘The trigrams contain only the images (ideas) of the things they represent. It is only in the hexagrams that the individual lines come into consideration, because it is only in the hexagrams that the relationships of above and below, within and without, appear’ (1950:325). In ‘Shuo Kua/Discussion of the Trigrams’, it is explained that ⁴









⁴ *Shuo Kua/Discussion of the Trigrams*, which is the eighth Wing of the Ten Wings of the *I Ching*, ‘probably dates from the early Han era (third century B.C.)’ (Lynn 1994:3) and explains the symbolic significance of the eight trigrams. *Shih I (Shiyi)*, or Ten Wings, are appendixes to the main texts of the *I Ching*. They are commentaries on these texts. Lynn (1994:3) indicates that although all Ten Wings are traditionally attributed to Confucius, ‘individual Wings actually date from different periods, with some predating his time while others date from as late as the third century B.C. Only the Commentaries on the Judgments and Commentaries on the Images, which for the most part seem to date from the sixth or fifth century B.C., appear to have been the direct product of Confucius’s school, if not the work of Confucius himself. The remaining Ten Wings consist of later materials, which may contain some reworking of earlier writings — even from before Confucius’s time’. The first and second Wings comprise *T’uan Chuan/Commentary on the Judgments or Decisions*, clarifying and elucidating the meaning and significance of the Judgments on the hexagrams. The third and fourth Wings comprise the *Hsiang Chuan/Commentary on the Symbols of Hexagrams or Images*. This commentary interprets the

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 are the eight trigrams intermingled. (1950:265)

These eight elements appear as opposite pairs, yet they do not contradict each other, but rather complement their opposites. In fact they function in an interpenetrating relationship. The eight trigrams are conceived as images of all that happens in heaven and on earth, so they are symbols of change, transitional states. They are representations of forces with regard to the tendencies in movement of these forces.

Table 1 is a brief summary of the eight trigrams.

Table 1: Brief summary of the eight trigrams

The Trigram								
Names	Ch'ien	K'un	Chên	Sun	K'an	Li	Kên	Tui
	The Creative	The Receptive	The Arousing	The Gentle	The Abysmal	The Clinging	Keeping Still	The Joyous
Image	Heaven	Earth	Thunder	Wood Wind	Rain Water	Sun Fire	Mountain	Lake
The Attribute	Strong, rulership	Yielding, Devoted	Movement	Penetrating	Dangerous	Dependence, Light-giving	Standstill, Resting	Pleasure, joyful
The Symbolic Animal	Horse	Cow	Dragon	Cock	Pig	Pheasant	Dog	Sheep
The Parts of the Body	Head	Belly	Foot	Thigh	Ear	Eye	Hand	Mouth
Family Relationship	Father	Mother	Eldest Son	Eldest daughter	Middle Son	Middle Daughter	Third son	Third daughter

structural significance of hexagrams by means of the attributes of the two trigrams combined. The fifth and sixth Wings are called *Ta Chuan/The Great Treatise* or *The Great Commentary* and are also known as *Hsi Tz'u Chuan/Commentary on the Appended Judgments*. This commentary deals with the philosophical and metaphysical implications of the *I Ching*. The seventh Wing is known as *Wen Yen Chuan/Commentary on the Words of the texts*, but only the first two hexagrams are elucidated. The ninth Wing is called *Hsu Kual/Commentary on the Sequence of the Hexagrams* and provides information about the order of hexagrams in the *I Ching*, seemingly quite late material. The tenth wing is known as *Tsa Kua Chuan/Commentary on the Miscellaneous Notes on the Hexagrams*, a brief description of each hexagram, another late addition (Lynn 1994:4).



When these eight trigrams are combined with one another, a total of sixty-four hexagrams are obtained: 'the universal symbols which depict the patterns of inner process which are not realized in actual situations. Thus hexagrams are also known as germinal situations of all possible phenomena' (Lee 1975:1). In the 'Shuo Kua/Discussion of the Trigrams' it says that the hexagrams 'give complete images of conditions and relationships existing in the world; the individual lines treat particular situations as they change within these general conditions' (1950:263). The hexagrams are representations of actual conditions in the world. In this way the *I Ching* presents a reproduction of all existing conditions in terms of sixty-four hexagrams with appended judgments.

To each hexagram is appended a name which conveys its intrinsic characteristics and symbolizes its situation.⁵ Some names represent the evolution of personality: Youthful Folly, Biting Through, Oppression, Standstill, Decrease, Retreat, then Break-Through, Pushing Upward, Increase, Abundance, After Completion and Before Completion. Then there are situations taken from social life, such as The Marrying Maiden, The Family (The Clan), Fellowship with Men, Holding Together, Coming to Meet, Peace, Opposition and Conflict. Individual character traits are also depicted: Modesty, Grace, Innocence, Enthusiasm and Inner Truth. There are images of supra-personal significance, such as The Clinging, The Arousing, The Creative and The Receptive (Wilhelm 1995:9-10). The figures with their appended names provide the framework of the subject matter discussed in the *I Ching*. Thus, in order to understand the *I Ching* we must understand the symbolic significance of the hexagrams. The names of the hexagrams and the texts about them are intended to represent and interpret them in words for our understanding.

Each hexagram is accompanied by a concise text which is known as a 'Decision' or 'Judgment', such as the 'Judgment' on the first hexagram *Ch'ien/The Creative* which indicates its strong and positive elements:

THE CREATIVE works sublime success,
Furthering through perseverance.
(1950:4 & 369)

⁵ According to Lynn (1994:2) the names of the hexagrams (*guaming*) date from the ninth century B.C.



The 'Judgment' reveals the characteristics of the hexagram as a whole. Each individual line of the hexagram is also accompanied by its own text. This is called the 'Judgment on the line'. For example, the 'Judgment on the line' of the only yin line in the hexagram *Ta Yu/Possession in Great Measure* is explained as follows:

Six in the fifth place:
He whose truth is accessible, yet dignified,
Has good fortune. (1950:460)

'King Wên's decisions (judgments) refer in each case to the situation imaged by the hexagram as a whole. The judgments appended by the Duke of Chou to the individual lines refer in each instance to the changes taking place within this situation' (1950:291). The judgments are based on the interpretation of the nature of the hexagrams, indicating the appropriate course of action in each case. Each judgment does not only designate the situation of the hexagram but also the possible predicament of its future outcome. Just like the judgment on the hexagram, the judgment on the line, which refers to the changes in each line, does not only analyze the condition of the line but also predicts its future predicaments. If one is able to shape one's life according to these inspirations, so that one's life becomes a reproduction of this law of change, then one will increase the possibility of leading a successful and harmonious life.

In the hexagrams the change of yielding line to firm line or firm line to yielding line constitutes the basis of all changes. The change and regrouping of individual lines within each hexagram reveal a movement which has been brought about in the firm and the yielding individual lines. It is this slight change of a line from the yielding to the firm or from the firm to the yielding that represents all change in the world. The first hexagram *Ch'ien/The Creative* represented in Figure 1 may serve as an example to illustrate how the change of an individual line affects the structure of a hexagram and leads to the emergence of new hexagrams. This shows how hexagrams are related to one another, revealing a continuum in the changing process. New hexagrams emerge as a result of this process of change, as indicated in Figure 1 below.

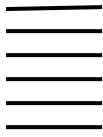
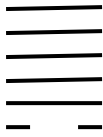
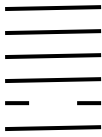
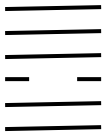
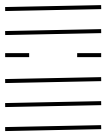
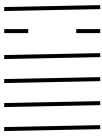
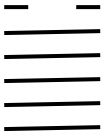
						
1	44	13	10	9	14	43
<i>Ch'ien</i>	<i>Kou</i>	<i>T'ung Jên</i>	<i>Lü</i>	<i>Hsiao Ch'u</i>	<i>Ta Yu</i>	<i>Kuai</i>
The Creative	Coming to Meet	Fellowship with Men	Treading [Conduct]	The Taming Power of the Small	Possession in Great Measure	Break-through (Resoluteness)

Figure 1. The emergence of hexagrams

When the first line of the first hexagram *Ch'ien/The Creative* (always counted from the bottom) changes from firm to yielding, the hexagram changes into the hexagram *Kou/Coming to Meet*. This hexagram consists of two trigrams, namely the lower trigram *Sun*, 'The Gentle' and the upper trigram *Ch'ien*, 'The Creative'. Wind (*Sun*), whose attribute is penetration, drives along beneath. Heaven and thus encounters all things. The 'Image' of this hexagram says:

Under heaven, wind:
The image of COMING TO MEET.
(1950:171 & 610)

The hexagram *Kou/Coming to Meet* follows the hexagram *Kuai/Break-through (Resoluteness)*. The 'Sequence' of these hexagrams indicates that 'through resoluteness one is certain to encounter something. Hence there follows the hexagram of COMING TO MEET. Coming to meet means encountering' (1950:608). This hexagram derives its meaning from the yin line that develops below. The dark principle encounters the light. The structure of this hexagram suggests that the weak element, the one yin line below, does no harm.

When the second line of the hexagram *Ch'ien/The Creative* changes from firm to yielding, the hexagram changes into *T'ung Jên/Fellowship with Men*. This hexagram consists of two trigrams, the upper trigram *Ch'ien*, Heaven and the lower trigram *Li*, Fire. The 'Image' says:

Heaven together with fire:
The image of FELLOWSHIP WITH MEN. (1950:57 & 453)



The combination of these two trigrams suggests that it is the nature of fire to flame up to heaven. The 'Miscellaneous Notes' say: 'Fellowship with Men finds love' (1950:451). The only yielding line of the hexagram occupies the second place. The yielding line, the ruler of the lower trigram, unites the five firm lines around it. This symbolizes that the weak is able to maintain fellowship with the strong in virtue of an open relationship. The 'Judgment' on this hexagram says:

FELLOWSHIP WITH MEN in the open.
Success. (1950:56 & 451)

When the third line of the hexagram *Ch'ien/The Creative* changes from yang to yin, the hexagram becomes *Lü/Treading (Conduct)*. This hexagram consists of two trigrams, namely, the upper trigram *Ch'ien*, 'The Creative' and the lower trigram *Tui*, 'The Joyous'. The 'Image' appended to this hexagram says:

Heaven above, the lake below:
The image of TREADING.
Thus the superior man discriminates between high and low,
And thereby fortifies the thinking of the people.
(1950:45 & 437)

The image of the upper trigram *Ch'ien* is heaven and that of the lower trigram *Tui* is the lake. According to family relationship, the former is the father, while the latter is the youngest daughter. The small and joyous daughter treads upon the strong father. This image shows the difference between the high and low on which correct social conduct depends. The hexagram *Treading* speaks of the right way of conducting oneself. The only weak line occupies the third place of the hexagram. It is set in the midst of five strong lines with fear and trembling. Thus whoever holds an honourable position must be constantly mindful of danger and fear in order to achieve success.

When the only yielding yin line occupies the fourth place of the hexagram, the hexagram is called *Hsiao Ch'u/The Taming Power of the Small*. This hexagram consists of two trigrams, that is the upper trigram *Sun*, 'The Gentle', Wind and the lower trigram *Ch'ien*, 'The Creative', Heaven. The 'Image' on this hexagram says:

The wind drives across heaven:
The image of THE TAMING POWER OF THE SMALL.
(1950:41 & 432)

The image of these two trigrams indicates that the wind blows across the sky. The upper trigram *Sun* represents the strength to restrain clouds and to condense the mists rising up from the lower *Ch'ien*, but it is not strong enough to cause rain. In the hexagram *Hsiao Ch'u/The Taming Power of the Small* the only yielding yin line (the small) occupies the fourth place, which is the decisive position in the hexagram. The hexagram refers to the ability of the small to restrain, tame and impede. The weak yielding line restrains the strong firm lines above and below. This hexagram suggests that success is due to inner strength together with outer gentleness. The 'Judgment' says:

THE TAMING POWER OF THE SMALL

Has success.

Dense clouds, no rain from our western region.

(1950:40 & 431)

When the fifth line of the hexagram *Ch'ien/The Creative* changes into a yielding line, the hexagram *Ta Yu/Possession in Great Measure* is formed. This hexagram is the inverse of the hexagram *T'ung Jên/Fellowship with Men*. It is more favourable than the hexagram *T'ung Jên*, because its only yielding line occupies the fifth place, which is the place of authority, and is thus capable of possessing all the strong firm lines. The weak has the power to unite the strong. The two constituent trigrams, *Li*, Fire and *Ch'ien*, Heaven, indicate that strength and clarity unify. The 'Image' notes:

Fire in heaven above:

The image of POSSESSION IN GREAT MEASURE.

(1950:60 & 458)

The image of the two trigrams suggests that fire in heaven shines brightly, and that all things stand out in the light and make room for supreme success, as the 'Judgment' on this hexagram states:

POSSESSION IN GREAT MEASURE.

Supreme success.

(1950:60 & 457)

Finally, when the last line of the hexagram *Ch'ien/The Creative* changes from firm to yielding, the hexagram becomes *Kuai/Break-through (Resoluteness)*. In the 'Miscellaneous Notes' it says that 'Break-through means resoluteness. The strong turns resolutely against the weak' (1950:602). As a weak line is above five strong

lines, the light principle turns resolutely against the dark. This hexagram consists of the upper trigram *Tui*, 'The Joyous', indicating pleasure from without and the lower trigram *Ch'ien*, 'The Creative', indicating strength from within. The 'Image' of this hexagram says:

The lake has risen up to heaven:
The image of BREAK-THROUGH.
Thus the superior man
Dispenses riches downward
And refrains from resting on his virtue.
(1950:167 & 604)

The combination of the two trigrams suggests that as a result of a long accumulation of tension, a resolute action derived from a correct attitude of mind takes place, so that a break-through occurs.

Lines indicate the trends of change in the hexagrams as shown in Figure 1. Each line is thought of as capable of change and each line has its place within the hexagram. The function of each individual line differs according to its position in the hexagram. Lines are to be considered as strongly charged with the positive or negative energy that moves them. In consulting the oracle, various numerical values are assigned to the lines.⁶ Positive lines that move are indicated by the number 9 and

⁶ In order to consult the *I Ching*, firstly, a question should be phrased clearly. Yarrow-stalk oracle or coin oracle can be consulted for a hexagram that holds the answer. Following the yarrow-stalk procedure, 50 yarrow stalks are used. One stalk is put aside and plays no part. The remaining 49 stalks are randomly divided into two heaps — a right-hand heap and a left-hand heap. One stalk is taken from the right-hand heap and put between the ring finger and the little finger of the left hand. Then the right hand takes bundles of 4 from the left-hand heap until there are 4 or fewer stalks remaining. The remainder is put between the ring finger and the middle finger of the left hand. Then the right-hand heap is counted off by fours and the remainder is put between the middle finger and the fore-finger of the left hand. The sum of the stalks between the fingers of the left hand is either 9 or 5. The numerical value 2 is assigned to 9 and the numerical value 3 is assigned to 5. Then the remaining stalks are gathered and divided again as before. Now the sum of the remainders is either 8 or 4. The numerical value 2 is assigned to 8, and the numerical value 3 is assigned to 4. This procedure is repeated a third time with the remaining stalks, and the sum of the remainders is also either 8 or 4. From the numerical values assigned to each of these three composite remainders, a line is formed. There are various considerations with regard to forming a line: 1.) If the sum is: 5 (value 3) + 4 (value 3) + 4 (value 3)=9, the so-called old yang, then this line becomes a positive line that moves and must be taken into account in the interpretations of the individual lines; 2.) If the sum is: 9 (value 2) + 8 (value 2) + 8 (value 2)=6,



negative lines that move are indicated by the number 6. In consulting the oracle, the judgement on the line is to be taken into consideration only when the line in question *moves*, represented either by the number 6 or 9. When the text reads, ‘Nine at the beginning means...’, this indicates that ‘when the positive line in the first place is represented by the number 9, it has the following meaning...’. For example, the text on the first line of the first hexagram *Ch’ien/ The Creative* reads:

Nine at the beginning means:

Hidden dragon. Do not act.

(1950:7)

This text can be read in this way: ‘When the positive line in the first position is represented by the number 9, it has the following meaning: Hidden dragon. Do not act. The text on this hexagram illustrates the trends of change with regard to the dragon.

The sixty-four hexagrams of the *I Ching* represent world situations continually changing and reconstituting themselves. This book of wisdom suggests that all things in the universe are complex, forever changing in terms of forces represented by the different hexagrams. If there are symbols and judgments attached to these changes, representing principles, then among the complexities simplicity can be found, among the changes something unchanging. In this sense the *I Ching* is a system of symbols revealing the underlying patterns and principles of the process of change in the universe. If one is capable of practically attuning oneself to this pattern and its rhythm, one would be able to bring about good fortune and enjoy a most blessed life.

the so-called old yin, then this line becomes a negative line that moves and must be taken into account in the interpretation of the individual lines; 3.) If the sum is: $9(2) + 8(2) + 4(3)$ or $5(3) + 8(2) + 8(2)$ or $9(2) + 4(3) + 8(2) = 7$, the so-called young yang, then this becomes a positive line which is at rest, so that it is not taken into account in the interpretation of individual lines; 4.) If the sum is: $9(2) + 4(3) + 4(3)$ or $5(3) + 4(3) + 8(2)$ or $5(3) + 8(2) + 4(3) = 8$, the so-called young yin, then this becomes a negative line which is at rest, so that it is not taken into account in the interpretation of individual lines. By repeating this procedure of gathering and dividing stalks until six lines are written down from bottom to top, a hexagram is formed.

Following the coin method, three coins are dropped. If there are two or three heads uppermost, then a unbroken yang line is written down; two or three tails count yin and a broken line is written down. Yin has the value 2 and yang the value 3. If three coins are yang, then the line is 9; if three coins are yin, then the line is 6. Two yang and one yin is 8, whereas two yin and one yang is 7. This procedure is repeated until six lines are obtained and a hexagram is formed.



The *I Ching* says that such a person 'is blessed by heaven. Good fortune. Nothing that does not further.' (1950:321) Above all, the *I Ching* conveys the idea that Heaven and man, cosmos and individual, are joined in a relationship. Macrocosm and microcosm are merely distant parts of one unified energy center.

The *I Ching* was originally a divination book. It has become the first among the Chinese classics. R. Wilhelm (1950:lviii) comments on the gift of the *I Ching* to its reader, stating that it 'opens to the reader the richest treasure of Chinese wisdom; at the same time it affords him a comprehensive view of the varieties of human experience, enabling him thereby to shape his life of his own sovereign will into an organic whole and so to direct it that it comes into accord with the ultimate tao lying at the root of all that exists.' However, some may say that the *I Ching* is not a philosophical book and some may even argue that this book is no more than a collection of absurd magical formulae. Yet, the *I Ching* is a book of wisdom that has inspired many great minds, such as Confucius in the East and C. G. Jung in the West. Nan Huai-Chin (1995:3) indicates that 'traditional Chinese culture has its remote roots in Fu Hsi's invention of the eight trigrams and the establishment of the cultural thought of the *I Ching*, which embodied concepts on the meeting point of heaven and humanity. The thoughts embedded in the *I Ching* therefore became the basic foundation of Chinese culture.'

Although the *I Ching* is originally a book of oracle, its value does not lie only in consulting destiny, but also in that it embraces the essential meaning of the various situations of life, placing us in the position to shape our lives meaningfully, by acting in accordance with order and sequence, and doing in each situation what that situation requires. As noted in the 'Shuo Kua/Discussion of the Trigrams', 'by thinking through the order of the outer world to the end, and by exploring the law of their nature to the deepest core, [the holy sages] arrived at an understanding of fate' (1950:262). The holy sages believe that this book reveals the order of nature which also lays down moral law for man. Understanding the profound principles of the universe and applying these principles to his life, man is able to maintain moral order and to follow his destiny in a creative fashion. J. Y. Lee (1975:Pref.) indicates that to use the *I Ching* 'merely as a divination book is a grave mistake. Even Hsun Tzu once said that anyone who knows the book well never uses it merely as a divination manual. The greatness of this book lies in its profundity of metaphysical principles, which are pertinent in the development of human creativities and innovations.' The



understanding and practice of these fundamental principles in terms of the hexagrams and the judgments may show us a way in which we may shape our lives meaningfully, attaining good fortune and avoiding misfortune in our rapidly changing environment. Such attitude is emphasized by the statement in ‘Ta Chuan/The Great Treatise’ that ‘the holy sages instituted the hexagrams, so that phenomena might be perceived therein. They appended the judgments, in order to indicate good fortune and misfortune’ (1950:287).

Some may regard change in a negative way, because it opens the door to uncertainty and insecurity and thus leads to chaos, of which most of us are afraid. Yet, change is recognized as both inevitable and promising for the superior man who is able to grasp its pattern in terms of the hexagrams and judgments of the *I Ching*. Following this ultimate order in daily life brings about fortune and tranquillity without remorse. ‘Ta Chuan/The Great Treatise’ notes that ‘it is the order of the Changes that the superior man devotes himself to and that he attains tranquillity by. It is the judgments on the individual lines that the superior man takes pleasure in and that he ponders on’ (1950:289). In the *I Ching*, change is not regarded as chaotic but rather as evolving according to underlying principles of order which are accounted for in terms of the judgments. If one reflects on the judgments on the individual lines, one may intuitively perceive interrelationships in the world, and thus not only one’s actions are set in order, but also one’s mind is satisfied. In this sense the law of change is appreciated by the superior man. Exploration of the sixty-four hexagrams of the *I Ching* reveals the Chinese notion that the pursuit of wisdom centers around seeking a way to discipline and to direct the seemingly chaotic and endless stream of change in which human experience is played out.

A. Joseph (1980:67) indicates that the *I Ching* divination involves ‘a philosophy of change. The roots of both Confucian and Taoist philosophizing can be seen in this fundamental conception of the universe as in constant state of flux or continuum of changes within which can be discerned processes of construction, destruction, and transformation.’ Thus, although this dissertation mainly explores the *I Ching*, Confucian and Taoist texts are also mentioned. The *I Ching* is the very foundation of Chinese culture and a great influence on both Confucianism and Taoism. Writings produced by the Confucian school throw much light on the meaning

of the *I Ching*.⁷ In order to present a complete picture of Chinese cultural ideas the work of the two representatives of ancient philosophical Taoism, Lao Tzu (*Tao Te Ching*) and Chuang Tzu (*Chuang Tzu*) are mentioned.⁸

⁷ Confucius (551-479 B.C.), also known as K'ung Tzu or Master K'ung in China, was born in the state of Lu in the southern part of the present Shantung province in China. His ideas are best known through the *Lun Yü* or *Analects*, a collection of his sayings which was compiled by his disciples (Fung 1948:38).

Mencius (*Mengzi*) (371-289 B.C.) was a native of the state of Tsou, also in the southern part of the present Shantung province (Fung 1948:68). His work, the *Book of Mencius*, together with The *Confucian Analects*, the *Great Learning (Da Xue)* and the *Doctrine of the Mean (Chung Yung or Zhong Yong)* are honoured as the 'Four Books' which for the past thousand years have formed the basis of Confucian education. Traditionally, Confucius is regarded as the greatest sage and Mencius ranks next to him.

⁸ There are two types of Taoism, — Philosophical Taoism (*Tao chia*) and Religious Taoism (*Tao chiao*), a distinction made by Confucian-influenced interpreters wishing to make sense of the diversity of Taoist beliefs and practices. According to the Confucian-influenced interpretation, the former represents 'a pure and noble philosophical structure', while the latter represents 'a degenerate form of Taoism tainted by popular superstition, libertine attitudes, and a crude belief in the physical immortality of the body' (Dippmann 2001:43). The traditional conception of the *Tao Te Ching* and *Chuang Tzu* as the epitome of the Taoist tradition has led to the neglect of other Taoist schools. The Celestial Masters school (*T'ien-shih school*), for instance, with its roots in the second century C.E. and whose sixty-fourth Master resides in Taiwan today, presents 'a form of communal religion, with a heavy emphasis on morality, ritual, purifications, and exorcism' (Kohn 1993:4). The monastic tradition of *Shang-ch'ing (Mao Shan)* Taoism has existed since the fourth century. *Ch'üan-chen* (Complete Reality) Taoism, founded in North China in the twelfth century, represents a syncretism of Taoist, Buddhist, and Confucian thought (Dippmann 2001:44). Modern scholars 'give serious attention to the historical and social realities of Taoism, i.e., to the actual facts of Taoism as it evolved in China over the last two thousand years' (Kirkland 1998:112). Kohn (1993:2) indicates that 'the study of Taoism in recent years has done much to unravel its doctrinal intricacies and historical developments, making inroads into the complexity of the religion from a variety of different angles'. As the central theme of this dissertation is about the issues of personal self-cultivation, I follow the orthodox Confucian tradition in concentrating on the thought of *Lao-Chuang* and in regarding Lao Tzu and Chuang Tzu as sages and authors of the two important Taoist scriptures, in order to explore the characteristics of sagehood with reference to Nietzsche's philosophy.

The *Tao Te Ching*, or *Daode jing* (Scripture of the Tao and the Virtue), also known as *Lao-Tzu*, is 'the classic of all Taoism, the oldest and most important of its works. Dated to the third century B.C.E., it belongs to the philosophical Taoism' (Kohn 1993:12). It is a short text, consisting of about five thousand characters, dividing into eighty-one chapters. Traditionally, this book is supposed to be written by Lao Tzu, an alleged older contemporary of Confucius. However, some scholars argue that if

The Buddhist tradition is also examined in this dissertation. Although Buddhism was imported from India during the Han dynasty, it has become — with Confucianism and Taoism — one of the three great streams of Chinese culture since the Sui and T'ang dynasties (late sixth to early tenth centuries A.D.).⁹ Nan (1995:4-5) refers to 'the three philosophies of Confucianism, Buddhism, and Taoism [as] acting in concert. This phenomenon is like the river basins of Chinese geography: in the north there is the Yellow River, in the center there is the Yangtze River, and in the south there is the Pearl River Basin.' The interweaving of the Buddhist, Confucian and Taoist systems irrigates and enriches the cultural life of China. The import of Indian Buddhism has enhanced Chinese cultural life. This may serve as an example of how accepting and absorbing unfamiliarity may bring growth and richness. In this

there was such a man, he did not live as early as Confucius, because there is no mention of Lao Tzu in any book until a much later time. Various scholars have tried to establish that Lao Tzu lived at some later date. It seems certain that the *Tao Te Ching* was not written by one person only.

Lao Tzu or Lao Tan is first known from his biography in Ssu-ma Ch'ien's (145?-89? B.C.) *Shih-chi* (Records of the Historian), dated to 104 B.C.E.: 'Lao-tzu was a man of Ch'ü-jen village of Lai District of Hu Province in Ch'u. Surname: Li. Personal name: Erh. Style: Tan. He was a historiographer in charge of the archives of Chou' (in Kohn and LaFargue 1998:35). A. C. Graham (in Kohn and LaFargue 1998:29) indicates that 'before Ssu-ma Chien, Lao Tan has no surname, he is simply Old Tan'. Several polemical moves have led to the composite legend of Lao Tzu, elevating him to a senior Taoist philosopher, author of the *Lao Tzu*. Graham (in Kohn and LaFargue 1998:36) notes 'the appearance of *Lao-tzu* under the name of Lao Tan, taking advantage of his authority as a teacher of Confucius. From this point he represents a philosophical trend ("Laoism")'.

Chuang Tzu, consisting of thirty-three chapters, is the second most worthy ancient classic of Taoism after the *Tao Te Ching*. The first seven chapters, 'Inner Chapters', are generally accepted as being close to the philosopher Chuang Tzu and written in the late fourth century B.C.E, while the remaining chapters are associated with various schools of ancient philosophical Taoism (Kohn 1993:29).

According to Ssu-ma Ch'ien's *Shih chi*, Chuang Tzu's personal name was Chou, a native of a place called Meng, who lived at the same time as King Hui (370-319 B.C.) of Liang and King Hsüan (319-301 B.C.) of Ch'i (1968:1).

⁹ R. H. Sharf (2002:4) indicates that 'the encounter between Buddhism and Chinese civilization begins with Buddhism drifting into China in the Eastern Han dynasty (A.D. 25-220) via trade routes linking China to Central and South Asia.' Buddhism flourishes in the T'ang dynasty because of peace and stability in the country, the fashions of the Ch'an School, and the influence of Master Hsung-tsang who returned to China from his studies in India and then translated Buddhist scriptures into Chinese (Nan 1995:14-15)



light the bizarre and unfamiliar nature of the *I Ching* may become an inspiration to enrich the rational Western mind.

The *I Ching* stresses the reality and importance of the future, but lacks sense of here and now found in *Ch'an*.¹⁰ J. Fleming (1996:306) indicates that the *Ch'an* and the *I Ching* approaches to time are complementary in that 'the *I Ching* approach is useful to someone who is highly depressed and needs a clocklike regimen to give order and meaning to his life, whereas the more developed individual should aim at letting go of past and future in favor of fully living in the present.' Nietzsche's doctrine of eternal recurrence resonates well with the *Ch'an* approach to time. Therefore I consider Nietzsche's philosophy as a complement to the *I Ching*. It is in this context that Buddhist writing is explored in this research.

O. Schutte (1984:104) indicates that Nietzsche's intention 'in portraying the world and the self as will to power — and nothing besides — was to enlarge the horizons of one's experience and to allow the tides of becoming to reinvigorate the self with life's flowing energy. Nietzsche's teachings of the will to power, the *Übermensch*, and the eternal recurrence are directed toward this vision of life and human experience.' Indeed, the characteristics of the Nietzschean *Übermensch* show affinity with that of the Bodhisattva in Buddhism. Zarathustra says: 'Now I bid you lose me and find yourselves; and only when you have all denied me will I return to you' (Z I On the Gift-Giving Virtue 3). This seems enigmatic, but the characteristics of the Bodhisattva, such as transcendental wisdom and great compassion, may throw some light on the nature of Nietzsche's hypothetical *Übermensch* and for this reason Buddhism is discussed in this dissertation.

Moreover, Fleming (1996:307) indicates that *Ch'an* highlights the ultimate importance and reality of the momentary, emphasizing 'the importance and reality of the concrete particular, whereas both Taoism and the *I Ching*, qua holisms, emphasize the importance of always keeping one eye on the whole of which the particular is a part.' The exploration of the *I Ching*, together with Confucianism, Taoism and Buddhism with reference to Nietzsche's philosophy may obtain a complete picture of

¹⁰ The school of *Ch'an* is one of the eight schools of Chinese Buddhism. It began in Japan as Zen in the thirteenth century (Humphrey 1974:102). An Indian monk named Arya Bodhidharma, who came to China in the year 526, founded the *Ch'an* school of China (1998:ii). He is the first Patriarch of the *Ch'an* school. The 6th Patriarch is Master Hui Neng (Wei Lang) (638-713).



part and whole, concrete and abstract, seen and unseen with regard to life and the natural world. This may change our thinking patterns and stimulate new ways of thinking with which to deal with, or even to solve, the riddle of life. In this sense Nietzsche dares to call himself the first immoralist, because the distinction between immorality and morality is dissolved in the highest perspective. Broadening one's perception of the natural world and life, one may find paradoxes, contradictions and conflicts to resolve. Recognition of this reality is apparent in the findings of modern physics, which will also be explored in this dissertation.

Parallels to ideas in modern physics, especially the two foundations of twentieth century physics, quantum theory and relativity theory, are found in the *I Ching*, the Buddhist Sutras and the Taoist writings. Although modern physics emerges from the rational tradition of the West, whereas the *I Ching* is a divination book of China, there are similarities between them and these will be examined in this study. If one holds a Newtonian world-view, one may not recognize these similarities, but encounter only strangeness and incomprehensibility in the *I Ching*. The secret lies in shifting the paradigm of one's mind and enlarging the horizon of one's mind, so that one attains a mind as vast as heaven, as the sun shines on all without discrimination, to have a mind as vast as earth which nourishes all things to grow, to have a mind as vast as an ocean to include everyone everywhere and to have a mind of pure emptiness so as to reflect all things without attachment and to be just the same as all others. Instead of seeking solutions from without, we should realize that the key to survival, success, happiness and growth is within each individual. I consider meditation as the key to our inner treasure, our true nature or true mind. While particle physicists use expensive apparatus and advanced technology to examine particle interaction in their experiments, enlightened beings see the richness and prodigality of multidimensional reality with their 'eyes' in deep meditation. Nietzsche's mouthpiece, Zarathustra, claims that the 'midnight souls' are capable of testifying to this godlike realm and sings that 'the world is deep, *deeper than day had been aware*' (Z IV The Drunken Song 6). The hidden/flying dragon represents someone who seeks the attainment of such a state of existence through the process of self-transformation.

One of the dominant themes in the *I Ching* is the basic oneness of the universe. The Tao, which is the underlying living power of the universe, the myriad things, manifests itself in yin/yang balance. R. J. Lynn (1994:2) indicates that it 'was



generally held throughout traditional Chinese society that Heaven was good and that human beings lived in a morally good universe — however it operated'. The Tao, on the one hand, especially in the context of the will of Heaven, was regarded 'as an unconscious and impersonal cosmic order that operated purely mechanistically, and, at the other, as something with a consciousness that heeded the plights of both humankind as a whole and the individual in particular and could answer collective and individual pleas for help and comfort' (Lynn 1994:2). Intellectual and elite refinement has inclined to the former view, whereas popular taste has favoured the latter. In the *I Ching*, the Tao of Heaven is something similar to Natural Law. Xinzhong Yao (2000:150) points out that 'Natural Law in a Confucian context is the principle of constant changes, by which all things are given life and all events run their course. This is what is meant by the Way of Heaven in the commentaries of the *Book of Changes*'. The concept of Heaven as Nature implies harmony between man and his natural environment in maintaining a co-operative relationship.

Both Confucianism and Taoism 'base their doctrines on the unity of Heaven and humanity, but Daoism teaches that the only way to the unity is to follow natural law, while Confucians believe that it is by self-cultivation and the instruction of sages that humans come into harmony with Heaven' (Yao 2000:229).¹¹ The term *Tao*, in Confucianism, refers mostly to social and natural order. In the ancient philosophy and the later religion of Taoism, however, it refers to a mystic reality, the totality of all things or the primal stuff of the universe out of which all things are made. A. C. Graham (1989:213) indicates that both *Lao Tzu* and *Chuang Tzu* invite man 'to abandon his fixed principles and put himself in accord with the universal Way as the trend of his own spontaneity.' *Lao Tzu* 'represents the ancient philosophical and speculative view of the Tao' (Kohn 1993:12), which is all-pervasive and transforms all from the beginning, i.e. 'the beginning of the inner natures of all beings' (Kohn 1993:19). 'Virtue arises in its following; it completes all beings to their end' and

¹¹ 'Taoism' is spelt with a 'T' according to the traditional Wade-Giles romanization or as 'Daoism' with a 'D' according to the more recent *pinyin* romanization. Today the use of the traditional Wade-Giles romanization system is still entirely acceptable. I support R. Kirkland's (1998:115) viewpoint that 'the word "Taoism" – like all other words ending in "ism" – is actually an English word, not a Chinese word, and is therefore not subject to the vicissitudes of romanization'. As the thoughts I present in this thesis belong to a traditional context rather than to recent ideas, I prefer the spelling 'Taoism'.



‘there is no Tao outside of the omnipresence of Virtue’ (Kohn 1993:19). *Chuang Tzu* ‘shows the Tao in a story, clarified by literary tales, by metaphors and narrative events. It represents another ancient angle, yet at the same time shows the literary and metaphorical approach to the Tao’ (Kohn 1993:12). Its concern is ‘to keep us open to the unending spontaneous creativity from which all things emerge’ (Frisina 1995:16). *Lao Tzu* uses the term *Tao* in its transcendental sense, as referring to a cosmic principle, whereas *Chuang Tzu* seems to regard the Tao as the manifestation of the divine principle. Graham (1989:218) indicates that *Lao Tzu* speaks of Tao with a dominant emotion of ‘fear’, which is at the root of the thought of this book, informing its attitude of evasion and retreat. This contrasts to *Chuang Tzu*’s ‘perfect fearlessness’. B. Watson (translator’s introduction, 1968:5) indicates that *Chuang Tzu* makes an effort ‘to awaken the reader to the essential meaninglessness of conventional values and to free him from their bondage.’ Like Nietzsche, *Chuang Tzu* makes use of images derived from the natural world, such as sky, earth, water, sun, moon, seasons and plants, in order ‘to promote a particular way of being in the world — a mode of involved yet reflective *participation* in the world rather than of detached *observation* of the cosmos’ (Parkes 1983:237). Thus, despite the fact that the *Tao Te Ching* and *Chuang Tzu* do not represent the whole of Taoism, both texts are examined in this thesis with reference to Nietzsche’s philosophy.

Another theme is that of the eternity of change, a constant, but not chaotic, flux of the two primordial forces. Although physical reality is characterized by constant change, inconsistency, paradox, and contradiction, the *I Ching* expresses the interrelated relationships in which each individual is part of a harmonious cosmos, participating in the ebb and flow of its energies as apparent in the cyclic succession of events in the interplay of the *yin* and the *yang*. Individuals find their meaningful role in this network of relationships. I will explore these themes in terms of Nietzsche’s doctrine of the Will to Power in Chapter one of this study.

In Chapter two I will examine another major theme of the *I Ching*, the parallel between microcosm and macrocosm. Unity of man and heaven is possible in terms of a philosophical recognition that associates the cycle of human life with that of the cosmos. I will examine this idea with reference to the inadequacy of language, the miniature of nature in the Chinese writing system, the implication of numbers in the *I Ching*, and the search for truth in the West in comparison to the seeking of the Tao in

the East. R. H. Grimm (1977:17) indicates that ‘traditionally, truth has been inextricably bound up with the notion of a stable world order. Change and truth have generally been held to exclude one another.’ However, the *I Ching* emphasizes that change, which is inevitable in the natural world, seems to be ‘the truth’. Nietzsche argues for questioning the values of Western philosophy’s traditional search for truth and that of the Christian-metaphysical moral interpretation of the world, stating that ‘*the value of these values themselves must first be called in question*’ (GM P 6). Rudolf Steiner (1960:47) concludes that, for Nietzsche, ‘truth, beauty, all ideals, have value and concern the human being only to the extent that they *foster life*.’ I believe that Nietzsche’s ‘philosophy of life’ offers a pragmatic truth, which connects to the *I Ching* in its concern with the practical aspect of life.

The inspiration of the *I Ching* is that by understanding the changing patterns around him, man is able to enjoy freedom within it, but not freedom from it. This vision may be different from Nietzsche’s conception of the individual as a ‘courageous fighter for the freedom of the human individual in the world of “Big Brother”’ (Steiner 1960:3). For the Chinese sages, the art of life is not characterized by violence, but by a refined act of balance. The balance is between successfully creating one’s individual way through life and the requisite for harmony with and respect for others in the process. Whether the results of change are good fortune or misfortune depends on one’s attitude to change in the process of self-transformation. Adaptation to change and submission to fate is the main concern of the *I Ching*. However, the emphasis on the creative and transformative power of man and the commitment to ‘self-cultivation’ in the *I Ching* connects to Nietzsche’s idea of the *Übermensch*, which I propose to discuss in Chapter three.

R. G. Morrison (1997:224-225) indicates that through the notion of self-overcoming, Nietzsche seeks ‘to forge a new spiritual path which culminates in a new kind of being, an *Übermensch*’, which implies that ‘by skilfully channelling certain deep rooted tendencies, man can venture on a path of continual self-overcoming that eventually culminates in a new kind of being: a Buddha.’ As a Bodhisattva is someone who vows to attain Buddhahood or supreme enlightenment and to help liberate all sentient beings from delusion, in Chapter four I propose the dance of the Bodhisattva, exploring the similarities between the Nietzschean *Übermensch* and the Bodhisattva. Furthermore, Nietzsche’s doctrine of eternal recurrence shows affinity with the practice of the Bodhisattva to maintain uninterrupted ‘pure’ thought each



moment. The practical aspect of Buddhism is highlighted by the practice of the Bodhisattva. This may throw some light on the actualization of Nietzsche's hypothetical *Übermensch*.

In the conclusion, as a result of the inspiration of the practice of the Bodhisattva, I coin a new term 'future sage' as a synthesis of the Nietzschean *Übermensch* and the Chinese sage. The future sage finds his own way, his Tao, in order to transform from beast to *Übermensch* through a process of self-cultivation or self-transformation. With the characteristics of the Bodhisattva he masters his own fate, triumphs over internal and external chaos, and attains happiness by overcoming obstacles, even though he does not consult the oracle of the *I Ching* to take appropriate action. Such an achievement is the outcome of a diligent and genuine labour of his mind. In this way he transcends earthly relativity, maintaining innate balance and outwardly building harmonious relationships with others and with the environment in each daily activity. The dancer and his dance become one each moment and therefore he goes along with change, following the constant flow of energies, and unites with heaven according to his Tao. At the end of his 'performance', he has no regret about this transformation.

R. Main (1999:263-264) states that 'the *I Ching* is clearly very relevant to some of the major themes of contemporary and New Age spirituality', such as 'the question of how, and with what likely success, eastern spiritual beliefs and practices might be transplanted to the West', 'the question regarding the reassimilation of knowledge and wisdom traditions from the ancient past', or 'its emphasis on the now very salient preoccupations with self-spirituality and freedom from institutional control'. There are piles of 'The Tao of ...' books in different fields, such as sport, personal relationships and success at work/business and so on, on the market (Carrette and King 2005:94). J. Dippmann (2001:44) points to the fact that 'the *Tao Te Ching* is now the second most translated work in the world (the Bible being the first)'. 'Spirituality' has become a powerful commodity on the global market around the late twentieth century and one may even say that 'god is dead, but has been resurrected as "Capital"' (Carrette & King 2005:23). An increasing encroachment of an ideology of 'market forces' and utilitarian efficiency on all aspects of human culture and thought can be seen in this age of globalisation. One of the striking features of this development is 'the emergence of large multinational corporations (many of which are economically more powerful than most nation-states' (Carrette & King 2005:6). In



Selling Spirituality J. Carrette and R. King (2005:x) states that ‘the “market mentality” is now infiltrating all aspects of human cultural expression in (so-called) “advanced” capitalist societies’, for example, ‘the growing commercialisation of “religion” in the form of the popular notion of “spirituality”, as it is found in education, health-care, counselling, business training, management theory and marketing’. In the contemporary world,

corporate business interests are served by utilising the ‘cultural capital’ of the religious traditions – building upon their authority base and, in the case of Asian religions, cashing in on their ‘exotic image’ at the same time as distancing themselves from the traditions. Ancient cultural traditions and systems of thought become commodities like everything else in this brave new world. Our rich and disparate pasts are now up for sale. (Carrette & King 2005:25)

We are exposed to an ideology that sees everything, even ancient culture and religion, as a commodity that can be bought and sold.

Imposing such an ideology requires ‘the involvement of educational institutions, communications and media providers and a whole host of professional organisations (representing “authoritative knowledge” and “specialist expertise”) to mould public perceptions of reality’ (Carrette & King 2005:9). Carrette and King (2005:165) give some remarks of modern academics: ‘In certain sectors of higher education, where the market demands for survival are the greatest, there is a tendency to compromise academic values and standards as a means of survival in a competitive and under-funded marketplace’. ‘Market demand for courses shifts academic concerns and the asking of difficult questions about the world. University courses are set according to market demand and academics produce courses tailor-made to meet such fiscal concerns’. In this sense, education ‘is concerned with units of assessment and budgets rather than the nature and quality of thinking itself’ (Carrette & King 2005:162), and ‘academic discussions become ways of developing niche markets for professional academic egos rather than seeking to offer collective contributions to the wider society’ (Carrette & King 2005:164).

It is in this context that I state my preference for following the thoughts of the ancient Chinese philosophers in order to arrive at a possible concrete answer with reference to life problems, rather than following recent scholarly trends to participate



in abstract discussions.¹² J. Fleming (2003:266) criticizes that Western scholars have the tendency ‘to analyze non-Western philosophical traditions and systems according to the prevailing typology (i.e., in terms of Metaphysics, Logic, Epistemology, Ethics, Aesthetics, Political Philosophy, etc.)’ while ‘the *I Ching* itself and Chinese philosophy in general do not categorize philosophical concepts and theories according such a typology of branches of philosophy, seeing different issues and answers as organically intertwining, rather than artificially differentiated according to a kind of division of philosophical labor’. Consequently, this artificial differentiation, i.e. comparative philosophy, advances ‘the danger of one tradition or culture (the ‘West,’ in particular the English speaking world, more precisely America) overwhelming the rest of the world with an undesirably excessive influence on alternative philosophical traditions (and cultures)’. In the end comparative philosophy appears ‘patronizing toward non-Western traditions and cultures’ (Fleming 2003:266). In this light this thesis attempts not to be limited to the comparative context.

In reaction to contemporary spiritual conception of the *I Ching*, this dissertation exclusively uses the Wilhelm/Baynes translation. There are several reasons for this. Firstly, the historical event of the publication of the Wilhelm/Baynes translation in 1950 with its foreword by C. G. Jung brings about ‘the emergence of a distinctive western tradition of work on and with the *I Ching*’ (Main 1999:263), from obscurity to popularity and prestige in the West. The historical value of this translation reflects an attraction different from modern profit-driven frame of reference to which some of the translations seem to belong. Secondly, Wilhelm’s version is much freer than that of James Legge’s translation (first published as *Yi King* in the *Sacred Books of the East* in 1882). Richard Wilhelm has a profound sympathy

¹² B. Watson (translator’s introduction, 1968:3) indicates that ‘essentially, all the philosophers of ancient China addressed themselves to the same problem: how is man to live in a world dominated by chaos, suffering, and absurdity?’ Today, we still live in a world characterized by suffering. According to the United Nations Development Program, *Human Development Report 1992, 1994, and 1997* on global income distribution, in 1960 the richest 20% enjoy 70.2% share of global income, while the poorest 20% had only 2.3%. The ratio of richest to poorest is 30 to 1. However, in 1994 the share of the richest 20% increases to 85.8%, while the poorest 20% has only 1.1%. The ratio of richest to poorest is now 78 to 1. (Post, Lawrence & Weber 2002:242). J. Carrette and R. King (2005:107) also indicates that ‘according to the UN report on Human Development for 1999 1.3 billion people survive on less than one US dollar a day’ and ‘the gulf between the rich and the poor in general continued to increase throughout the 1990s’.



for the *I Ching* and his version attracts attention to it outside scholarly circles by introducing it to the analytic psychologist C. G. Jung (Graham 1989:358). His work represents a scholar who is committed to ‘the old-fashioned “academic values” such as the pursuit of knowledge for its own sake, and the value of education for its intrinsic rather than narrowly utilitarian benefits’ (Carrette & King 2005:166). Thirdly, Wilhelm’s version is now considered the classic English-language version, emphasizing the later Confucian commentaries. As this thesis places a specific emphasis on the orthodox Confucian tradition, the Wilhelm/Baynes translation is exclusively used. In this thesis the traditional Confucian context is accepted because of its dominance and impact on the Chinese sensibility, in shaping their mind and lives for more than two thousand years.

In Han times, Confucianism was accepted by the imperial government as guidance for political, social and personal life. Confucianism became the state orthodoxy, dominant in the Chinese social life (Yao 2000:230). Even today the Chinese communist regime allows Taoist ideas and practices while it keeps popular cults at a safe distance. L. Kohn and M. LaFargue (1998:6) indicates that ‘until very recently, popular religious Taoism was therefore not classed a proper religion but persecuted as “feudalistic, shamanistic, and superstitious.” Taoist thought as represented by the *Tao-te-ching*, on the contrary, was tolerated and is just coming back to the foreground as a possible worldview to fill the vacuum in Chinese ideology left by the demise of communism’. In fact, such a state of affairs in China has historical, religious and cultural precedent. The Chinese communist government seems to acknowledge the thought of ancient Confucians concerning Taoism and Buddhism:

In the mind of the ancient Confucians, there were two kinds of teaching. Those transmitted from ancient times by sages are considered to be noble and orthodox, encouraging people to be good and sincere, to be filial to their ancestors and parents. When these teachings are corrupted or misused, they become associated with superstitions, involving belief in miracles, strange powers, reincarnation and so forth. They believe that noble doctrines are those by great sages like Confucius, Lao Zi and Sakyamuni the Buddha, while the depraved teachings were evident in popular Daoism, popular Buddhism and folk cults. (Yao 2000:41)

For the Chinese, since Han times, Confucianism has implied an acceptance of tradition as the mainstream ideology. At the moment when the Chinese people ‘were overpowered by the European technique of warfare, they were already lying at the



nadir of their spiritual culture' (Jaspers 1953:139). It seems that Chinese spiritual culture has been drawn to a point of renewal after surviving the societal and political turmoil of the past centuries. In the context of this crisis of consciousness, exploring the *I Ching* in terms of Nietzsche's philosophy may inspire the Chinese to understand themselves and their situation in order to come up with a solution to their spiritual problem.

Nevertheless, today some may be conscious of standing at a turning-point of history. We are in the new 'information age' with the rapid spread of information technology, witnessing the transfer of electronic data across national boundaries. The explosion of information and ideas on the internet has never been seen in human history. K. Jaspers (1953:1-2) calls the time of Lao Tzu and Confucius the Axial Period in history.¹³ It seems that a new Axial period stands before us, but to anticipate it in fantasy would mean to create it, as Jaspers (1953:1) states that 'this axis would be situated at the point in history which gave birth to everything which, since then, man has been able to be, the point most overwhelmingly fruitful in fashioning humanity.' Following the orthodox Confucian tradition, something new may yet be brought about. An important idea emphasized by the *I Ching* is that the yin embraces the seed of yang and vice versa. Goodness may come out of the worst. In this light, in the concluding chapter, the notion of a 'future sage', as a synthesis of the Nietzschean *Übermensch* and the Chinese sage, is developed. A new Axial period, which seems waiting for us to be created, would be an appropriate response for those who are conscious of crisis. Indeed, we make history.

¹³ K. Jaspers (1953:1) refers to an axis of world history, which 'would have to be discovered empirically, as a fact capable of being accepted as such by all men'. Its character would have to be so convincing to empirical insight as to bring about a common frame of historical self-comprehension for all peoples, including the West and Asia, and a profound mutual comprehension which is possible from the moment they met. Jaspers (1953:1-2) labels as the 'Axial Period' an axis of world history which is to be found 'in the period around 500 B.C., in the spiritual process that occurred between 800 and 200 B.C.', when 'Confucius and Lao Tzu were living in China', 'India produced the Upanishads and Buddha', and in the West 'Greece witnessed the appearance of Homer, of the philosophers — Parmenides, Heraclitus and Plato — of tragedians, Thucydides and Archimedes'. Jaspers (1953:8) concludes that 'the conception of the Axial Period furnishes the questions and standards with which to approach all preceding and subsequent developments', making people join the movement of the Axial Period, so 'the Axial Period assimilates everything that remains'.

Chapter 1: The dance of the universe

The essence of nature is bent on expressing itself; a new world of symbols is required, firstly the symbolism of the entire body, not just of the mouth, the face, the word, but the full gesture of dance with its rhythmical movement of every limb.

Friedrich Nietzsche, *The Birth of Tragedy*

At first glance, the *I Ching* (*The Book of Changes*) and Nietzsche's philosophy, may seem to have little in common. The former is a crystallization of wisdom by the 'holy sages' of ancient times in China, while the latter is a manifestation of the inquiring mind of a nineteenth century German philosopher. Both, however, recognize that the natural world exists in a state of moving, changing or becoming. I would like to use Nietzsche's term 'dance' to describe this movement.¹ Zarathustra, Nietzsche's mouthpiece, describes this movement as follows: 'Where all becoming seemed to me the dance of gods and the prankishness of gods, and the world seemed free and frolicsome and as if fleeing back to itself — as an eternal fleeing and seeking each other again of many gods' (*Z III On Old and New Tablets* 2). The *I Ching* expresses the dance of the universe in terms of the union and separation of yin lines with regard to yang lines, or yang lines to yin lines, in the sixty-four hexagrams.

The *I Ching* refers to change as 'begetter of all begetting' (1950:299), since change seems to be the only constant in the world. Nietzsche agrees with this standpoint, stating that the world is "'in flux"; as something becoming' (*WLN* 2[108]). He suggests that 'reality shows us an enchanting wealth of types, the abundance of a lavish play and change of forms' (*TI Morality as Anti-nature* 6). Both philosophies assert that we have always lived in a constantly changing world. The truth of their assertion can be observed in our physical reality, and especially over the last decades change has become more pronounced than ever. For example, the advance of information technology, changing social contexts and political turmoil have influenced and will continue to influence the way in which we lead our lives. The

¹ I am indebted to Gary Zukav's book, *The Dancing Wu Li Masters: An Overview of the New Physics*, which reveals affinities between Buddhism and New Physics, which I will discuss briefly in the concluding chapter. I employ the term 'dance' to emphasize a new way of looking at nature, and life too, which is always in a state of flux. We, as dancers, have to perceive, to see and to learn from this constant changing nature of all phenomena in our physical reality in order to lead a better life.

becoming or changing natural world may daunt many of us because it creates uncertainty, insecurity and fear. But although we may fear chaos, Zarathustra welcomes this distinct quality of the universe, saying that ‘I feel only my will’s joy in begetting and becoming’ (Z II Upon the Blessed Isles). Few are capable of dealing with constant change. The main question seems to be how one might be able to achieve ‘the greatest possible suppleness and strength that a good dancer desires from his nourishment’ (GS 381). How can one, as a good dancer, overcome one’s fear of change in a rapidly changing world? How can one live one’s life to the fullest? Is this a mere individual problem, or a socio-economic problem, or a moral problem?

In this chapter I will first explore the inevitably changing phenomena of life and death as represented in the *I Ching* and in Nietzsche’s philosophy, then I will examine the underlying cosmic principle of the Tao in the *I Ching* and the Chinese philosophical tradition. Finally I will indicate differences and similarities between this principle and Nietzsche’s notion of the Will to Power. I will compare Nietzsche’s Dionysian world of the chaotic play of forces to the orderly manifestation of forces in the *I Ching*. Some findings of new physics which relate to the Chinese sensibility and to Nietzsche’s philosophy will also be discussed in this chapter.

1.1. The rhythm of life and nature

O life: I saw gold blinking in your night-eye; my heart stopped in delight: a golden boat I saw blinking on nocturnal waters, a golden rocking-boat, sinking, drinking, and winking again. At my foot, frantic to dance, you cast a glance, a laughing, questioning, melting rocking-glance: twice only you stirred your rattle with your small hands, and my foot was already rocking with dancing frenzy. (Z III The other Dancing Song 1)

The yin/yang relationship does not only play a crucial role in the *I Ching*, but is also reflected on Nietzsche’s masterpiece, *Thus Spoke Zarathustra*. The metaphor of life in Zarathustra’s monologue — ‘a golden boat’ — manifests this yin/yang relationship. Zarathustra describes his impression of life by using the phrase ‘gold blinking in your night-eye’ and ‘a golden boat ... on nocturnal waters.’ The opposite pairs of ‘gold’ and ‘night’, ‘golden’ and ‘nocturnal’, symbolizing light and dark forces, can be associated with the yin/yang relationship emphasized in the *I Ching*. The other



descriptions of life involve ‘rocking’, ‘sinking, drinking and winking’. It seems that ‘the boat’ is doomed to disappear in the ‘nocturnal waters’. This involves a process which is changing, dangerous, and pressing. Although this situation is critical, Zarathustra’s attitude is one of ‘delight’, which is expressed in his dance, his foot ‘rocking with dancing frenzy.’ Zarathustra enjoys life, especially its dangerous and changing nature. His way of living differs from that of the moralists. Zarathustra does not measure the worth of life in terms of moral values as moralists do. Nietzsche provides a completely different picture of life. ‘Concerning life,’ Nietzsche says, ‘the wisest men of all ages have judged alike: *it is no good*. Always and everywhere one has heard the same sound from their mouths — a sound full of doubt, full of melancholy, full of weariness of life, full of resistance to life’ (*TI The Problem of Socrates* 1).

In contrast to the prevailing western perspective of life, which degrades it as less than satisfactory, Nietzsche criticizes the moralists or ‘unconditional people’, who ‘look sourly at this life, [who] have the evil eye for this earth,’ and who ‘have heavy feet and sultry hearts: they do not know how to dance. How should the earth be light for them?’ (*Z IV On the Higher Man* 16) According to Nietzsche, morality has hitherto only been able to tame humanity to be ‘a poor sick sort, a sort of mob’ (*Z IV On the Higher Man* 16). Nietzsche’s writings seem to urge us to shift our frame of reference from one of doubt, melancholy and weariness to one that sees life as ‘a golden boat’. We have to make up our mind for the maximum use of this life. That is, to become what we are. This notion is crystallized in the subtitle of his work *Ecce Homo: How one becomes what one is*. Zarathustra calls those who aim at this goal dancers. He claims that ‘whoever approaches his goal dances’ (*Z IV On the Higher Man* 17). ‘Lift up your hearts, my brothers,’ he says, ‘high, higher! And do not forget your legs either. Lift up your legs too, you good dancers’ (*Z IV On the Higher Man* 17 & 19).

In his writings Nietzsche attempts to cast doubt upon our prevailing ideas regarding the status of man and morality, because what has been believed hitherto is mere error. He exclaims: ‘Alas, the faith in the dignity and uniqueness of man, in his irreplaceability in the great chain of being, is a thing of the past’ (*GM III* 25). He disagrees with the Christian moral interpretation of man’s uniqueness in the universe as the crown of creation, because ‘the drop of *life* in the universe is without



significance for the total character of the tremendous ocean of becoming and passing away' (WS 14). He advocates 'an ascending, Yes-saying life [in which] negating *and destroying* are conditions of saying Yes' (EH Destiny 4). As Nietzsche believes that we must be hard in order to destroy, he regards the imperative 'become hard!' as 'the distinctive mark of a Dionysian nature.' He insists that 'among the conditions for a *Dionysian* task are, in a decisive way, the hardness of the hammer, the *joy even in destroying*' (EH Z 8). By promoting the Dionysian task of a creating an ascending, Yes-saying life with his idea of the *Übermensch*, Nietzsche attacks Christian morality, stating that '*all* the means by which one has so far attempted to make mankind moral were through and through *immoral*' (TI The 'Improvers' of Mankind 5). He employs the term *immoralist* to negate 'a type of man that has so far been considered supreme: the good, the benevolent, the beneficent,' as well as Christian morality 'that has become prevalent and predominant as morality itself' (EH Destiny 4). Thus in contrast to those moralists, Nietzsche, calling himself 'the first immoralist' (EH Destiny 2), propagates a counter-movement in the metaphor of the *Übermensch* (overman or superman).

What Nietzsche suggests here is 'a *higher type*, which is, in relation to mankind as a whole, a kind of overman' (A 4). His mouthpiece, 'Zarathustra, the advocate of life' (Z III The Convalescent 1) says: 'I have the overman at heart, *that* is my first and only concern — and *not* man: not the neighbor, not the poorest, not the most ailing, not the best' (Z IV On the Higher Man 3). His concern is about the possibility of the emergence of a higher type of man, the *Übermensch*, who will emerge in the future. Nietzsche labels that which seeks to please and gratify everybody 'cowardice', in contrast to his ideal, the *Übermensch* who is 'the annihilator of morality' (EH Books 1). Zarathustra calls them: 'These small people,' and says that 'virtue to them is that which makes modest and tame: with that they have turned the wolf into a dog and man himself into man's best domestic animal' (Z III On Virtue That Makes Small 2).

Nietzsche envisions a '*higher form of being*' (WP 866), the possibility to live life to its fullest. Robert C. Solomon (2003:4) asserts that Nietzsche writes 'in order to learn how to live a better life.' However, Nietzsche's attitude of disregarding and even attacking morality, especially Christian morality, may shock many people. It may seem unpalatable when he calls himself 'the first *immoralist*' in his 'campaign

against morality' (*EH D 1*). He regards morality as 'a specific error', because 'it *condemns* for its own sake, and *not* out of regard for the concerns, considerations, and contrivances of life' (*TI Morality as Anti-nature 6*). The value of life, for Nietzsche, is a supreme value rather than a moral value. Nietzsche urges those 'immoralists', 'we born guessers of riddles' (*GS 343*), to investigate the riddle of life by cultivating the 'capacity for constant *change*' (*GS 24*) instead of simply enjoying a stultified and static existence, which he interprets Chinese culture to be.

Nietzsche criticizes Chinese stability and what he calls 'a Chinese "happiness"', stating that 'China ... is a country in which large-scale dissatisfaction and the capacity for *change* have become extinct centuries ago' (*GS 24*). Consequently, there has arisen 'adaptation, leveling, higher Chinadom, modesty in the instincts, satisfaction in the dwarfing of mankind — a kind of *stationary level of mankind*' (*WP 866*). However, Nietzsche's accusation of Chinese inability to change stands in contrast to the central idea of the *I Ching*, which is change itself. The *I Ching* sees human life as a microcosm of the constant changing universe in which everything is the result of the interaction between *yin* and *yang*. Heaven and man, macrocosm and microcosm are only distant parts of one unified energy centre — *Tao*. The *I Ching* illustrates this changing process of the natural world in terms of the union and separation of the *yang* and *yin* lines in the sixty-four hexagrams. Thus, the hexagrams are 'representations of actual conditions in the world, and of the combinations of the light-giving, heavenly power and the dark, earthly power that occur in these situations' (1950:263). The hexagrams manifest the principles of dark and light, or of *yin* and *yang*, so they represent conditions and relationships which exist in the universe.

The authors of the *I Ching* believe that the underlying principles of the universe and the natural world may lay down the moral order or set of moral rules to guide each person to take appropriate action in order to lead a harmonious life. Aware of the situation in which he finds himself, and of the results that may grow out of it, man is able to guide his life rather than merely drift along with its current. Thus, the Chinese consult the oracle of the *I Ching* in order to attain guidelines for taking appropriate action in dealing with the unknown. In doing so, they expect to be able to act in harmony with these basic principles, in order to avoid misfortune and attain good fortune. Thus it is said in the *I Ching* that



man comes to resemble heaven and earth, he is not in conflict with them. His wisdom embraces all things, and his tao brings order into the whole world; therefore he does not err. He is active everywhere but does not let himself be carried away. He rejoices in heaven and has knowledge of fate, therefore he is free of care. He is content with his circumstances and genuine in his kindness, therefore he can practice love. (1950:295)

However, does 'knowledge of fate' nurture a small and superstitious people? Does the effort to 'resemble heaven and earth' lead to a static mind or 'bring order into the world'? For a tree to become '*great*, it must strike hard roots around hard rocks' (Z III On Virtue That Makes Small 3), according to Zarathustra, and similarly one has to overcome obstacles and hardships instead of avoiding danger in self-development and self-creation. The idea of the *I Ching* to urge man to follow the Tao and to be 'content with his circumstances and genuine in his kindness' might bring forth, as Nietzsche thinks, 'a kind of *stationary level of mankind*' (WP 866). Can Nietzsche's vision of the *Übermensch* help to uplift a dwarfed and adapting spirit, or does it bring forth a moral monster?

Different 'paradigms' or different ways of living may imply different answers to the riddle of life.² An example is Mencius's famous interview with King Hui Liang, who said 'You have counted a thousand miles as not too far to come here. Surely you have some way of profiting my country.' Mencius replied, 'Sir, why must you say profiting? There is human-heartedness and righteousness, nothing more' (Fung 1947:15). The king's question is still valid today in that ordinary men tend to seek their own self-interest or profit in every deed and action. But Chinese ethics, as Mencius's reply suggests, holds that to seek private profit is wrong, that the superior man should seek 'human-heartedness' and 'righteousness'. Fung (1947:15) interprets actions as moral if the profit which is sought is 'the public profit of society or of others, then these actions are not profit-seeking but righteous.' For Nietzsche, however, the argument of the intention of performing moral actions is simply a

² Fung Yu-Lan (1947:xiii), in his book *The Spirit of Chinese Philosophy*, distinguishes four different ways of living: (1) the unselfconscious, natural way: this type of man is unreflective, only following his natural tendencies, or his personal habits, or the customs of the society in which he lives; (2) the utilitarian way: this sphere of human life is that of egoistic 'profit'; (3) the moral way: the moral man is aware of the society above himself, that the society is a whole of which he is a part. He devotes himself entirely to his society; (4) the transcendent way: this sphere of human life is aware of the universe above society, realizing that society is a whole, within the universe as the Great Whole.



narrow interpretation of morality. According to Nietzsche, this type of morality may be called ‘morality in the traditional sense, the morality of intentions’ (*BGE* 32). Nietzsche claims that we stand at the threshold of an *extra-moral* period, having reached the necessity of ‘resolving on a reversal and fundamental shift in values’:

we immoralist have the suspicion that the decisive value of an action lies precisely in what is unintentional in it, while everything about it that is intentional, everything about it that can be seen, known, ‘conscious,’ still belongs to its surface and skin which, like every skin, betrays something but *conceals* even more. (*BGE* 32)

Regarding the morality of intentions as ‘a prejudice’, Nietzsche calls for overcoming morality in this traditional sense. This is what he labels the ‘self-overcoming of morality’ (*BGE* 32). He attacks morality, or more precisely Christian morality, because ‘morality negates life’ (*CW* P). Nietzsche advocates life to be a growth of power, ‘the transformation of energy into life and life in its highest potency’ (*WLN* 10[138]). Thus he champions ‘master morality’ which is an expression ‘of *ascending* life, of the will to power as the principle of life’ (*CW* Epilogue). For Nietzsche, the living body is ‘an incarnate will to power,’ striving for growth ‘not from any morality or immorality’, but ‘because life simply *is* will to power’ (*BGE* 259). Thus he deliberately calls himself ‘the first immoralist’ to express his superabundant strength which is capable of transcending the dualism of morality/immorality and of giving out of its own abundance. Nietzsche’s master morality, or ‘*noble* morality,’ is ‘rooted in a triumphant Yes said to *oneself* — it is self-affirmation, self-glorification of life’ (*CW* Epilogue). He states that ‘the noble type of man experiences *itself* as determining values, it does not need approval; ... it is *value-creating*’ (*BGE* 260). In contrast to master morality, Nietzsche argues that what we call morality is ‘slave morality’, which is based on, and an expression of, weak character, representing a declining life. He proclaims that ‘the greater, more manifold, more comprehensive life transcends and *lives beyond* the old morality’ (*BGE* 262). According to Nietzsche, leading an ascending life is an expression of a kind of higher morality in contrast to leading a moral life by means of performing moral actions.

Chinese ethics promotes a superior type of man who is able to lead a moral life, sees little usefulness in wealth that does not bring its owner satisfaction, and enjoys a sense of security in the esteem of his compatriots. The moral sphere of life,



embodied in the superior man, is highly regarded in the *I Ching*. In ‘Wên Yen’, the hexagram *Ch’ien/The Creative* is interpreted as follows:

Because the superior man embodies humaneness, he is able to govern men. Because he brings about the harmonious working together of all that is beautiful, he is able to unite them through the mores. Because he furthers all beings, he is able to bring them into harmony through justice. Because he is persevering and firm, he is able to carry out all actions. (1950:376)

The superior man possesses a deeper understanding of man’s life and of making a contribution to all beings. With this knowledge he is able to bring others ‘into harmony through justice’ in society, rather than to tolerate discord in the pursuit of self-interest. The possession of this knowledge is what distinguishes man from other animals, a quality asserted by the word ‘humaneness’. The *I Ching* asserts moral values which can be used to assess human actions and worth, whereas Zarathustra denies moral values and exclaims: ‘*Break, break the good and the just*’ (Z III On Old and New Tablets 27). He even considers moral values, such as good and evil, as an illusion and prophesies another possibility, explaining that

there is an old illusion, which is called good and evil. So far the wheel of this illusion has revolved around soothsayers and stargazers. Once man believed in soothsayers and stargazers, and therefore believed: ‘All is destiny: you ought to, for you must.’

Then man again mistrusted all soothsayers and stargazers, and therefore believed: ‘All is freedom: you can, for you will.’ (Z III On Old and New Tablets 9)

Although both recognize *change*, this passage suggests that what Zarathustra says differs from the idea conveyed in the *I Ching*. Man is free to execute his actions according to his own will, rather than just to follow his fate foretold by the oracle. Zarathustra’s point of departure is the recognition of change, or that ‘everything is in flux’ (Z III On Old and New Tablets 8) in the course of our transient existence, which is emphasized by his metaphor of life as ‘the river of becoming’ (Z II On Self-overcoming). In this context the attempt to grasp something ‘firm,’ the moral order, is questionable. Zarathustra calls into question the conviction that ‘whatever is *over* the river is firm; all the values of things, the bridges, the concepts, all ‘good’ and ‘evil’ — all that is *firm*’ (Z III On Old and New Tablets 8). But what is firm or certain in our transient existence? According to Nietzsche, it is not a conviction of moral order,



values or concepts, because he emphasizes that one is unable 'to dance with one's feet, with concepts, with words' (*TI What the Germans Lack* 7), but only in the certainty of death.

Nietzsche points out that 'death and deathly silence alone are certain and common to all in this future. How strange it is that this sole certainty and common element makes almost no impression on people' (*GS* 278). Nietzsche attempts to break this 'deathly silence' with his description of the death of the tightrope dancer in *Thus Spoke Zarathustra*. This book begins with Zarathustra's departure from his cave and his arrival at the market place. He witnesses the jester's verbal abuse and his jump over the dancer, causing the tightrope dancer to lose his concentration and fall. The accident of the tightrope dancer represents the fragile nature of human existence, as 'a jester can become man's fatality' (*Z P* 7). Although death is most men's biggest fear, in the confrontation of death Zarathustra does not show any fear; he even dares to carry the corpse of the dancer along with him on his way. He regards it as his 'cold, stiff companion' (*Z P* 7) and finally buries the dead man in a hollow tree. Stanley Rosen (1995:74) indicates that 'the tree stands for enduring nature as modified by burial, or the human interpretation of death.' The burial in the tree reminds us to interpret death as a return to nature. Life and death are simply the natural rhythms of transformation. They do not oppose each other. Nietzsche claims: 'Let us beware of saying that death is opposed to life. The living is merely a type of what is dead, and a very rare type' (*GS* 109). His recognition of death seems to show affinity with the Taoist tradition that life and death are merely two aspects of the same reality — consecutive states such as the alteration of the seasons or the change from day to night.

Chuang Tzu (1968:80), 'the Tao-saturated man' (1906:12), states that 'life and death are fated — constant as the succession of dark and dawn, a matter of Heaven. There are some things which man can do nothing about — all are a matter of the nature of creatures.' Eastern wisdom suggests that man has to follow the rhythm of nature rather than attempt to control nature as seems prevalent in the modern Western tradition. The rhythm of nature is the rhythm of life that man should not fear. 'Life is the companion of death, death is the beginning of life', says Chuang Tzu (1968:235). He continues that 'man's life is a coming-together of breath. If it comes together, there is life; if it scatters, there is death.' Chuang Tzu illustrates this theme vividly in



the famous passage concerning his attitude towards the death of his wife. After the death of Chuang Tzu's wife, Hui Tzu went to console him. He found the widower sitting on the ground, singing and beating time on a bowl. In reply to Hui Tzu's censure, Chuang Tzu explains the natural process of transformation in Nature. Death implies merely a change of form. As humans are part of the universe, Chuang Tzu considers the death of his wife as part of a natural process of transformation. Thus, he simply accepts and appreciates the rhythm of Nature. He explains his attitude in this way:

When she first died, do you think I didn't grieve like anyone else! But I looked back to her beginning and the time before she was born. Not only the time before she was born, but the time before she had a body. Not only the time before she had a body, but the time before she had a spirit. In the midst of the jumble of wonder and mystery a change took place and she had a spirit. Another change and she had a body. Another change and she was born. Now there's been another change and she's dead. It is just like the progression of the four seasons spring, summer, fall, winter.

'Now she's going to lie down peacefully in a vast room. If I were to follow after her bawling and sobbing, it would show that I don't understand anything about fate. So I stopped. (1968:192)

The consecutive states of life and death, or the sequence of the four seasons is an expression of the principles of dark and light, or of yin and yang, which is the basic principle that the *I Ching* is based on.

The hexagrams of the *I Ching* are developed from these elements of transformation. 'The individual lines are either at rest or in motion. When at rest — that is, when represented by the number seven (firm) or eight (yielding) — they build up the hexagram. When in motion — that is, when represented by the number nine (firm) or six (yielding) — they break down the hexagram again and transform it into a new hexagram' (1950:294). The phenomena of motion and rest, birth and death, bring about change and thus everything is rejuvenated and created in change or transformation. This is the rhythm of nature and life which the holy sages try to reveal in the *I Ching* of which it is said that

looking upward, we contemplate with its help the signs in the heavens; looking down, we examine the lines of the earth. Thus we come to know the circumstances of the dark and the light. Going back to the beginnings of things and pursuing them to the end, we come to know the lessons of birth and death. (1950:294)



It is from this rhythmic change or transformation, from movement to rest, or vice versa, shown in the yin and yang lines of the hexagrams that we learn to know the circumstances concerning the dark and the light. Knowing the principles of yin and yang, the holy sages understand the transformation of birth and death, which appears as the changing of the seasons in the natural cosmic process of change. 'Birth is the coming forth into the world of the visible; death is the return into the regions of the invisible' (1950:294). The wise man of the East is able to understand this rhythm of nature and life, and to accept death in a delightful manner. For one 'who knows that being and nonbeing, life and death are a single way', all are friends together, says Chuang Tzu (1968:257). However, to avoid the thought of death is common among ordinary people, because to ordinary men death is a big unknown and thus may rouse a feeling of fear. Nietzsche agrees that 'with the unknown, one is confronted with danger, discomfort, and care' (*TI The Four Great Errors* 5). As a result of the fear of death, man tends to seek comfort in morality or religion, 'for fear is the original and basic feeling of man; from fear everything is explicable, original sin and original virtue' (*Z VI On Science*). Nietzsche attempts to make us become aware of this fact, because he still hopes mankind will arrive at a higher mode of existence. This hope is asserted by Zarathustra's guests who become aware of how they have changed and convalesced. Even the ugliest man is for the first time satisfied that he has lived his whole life and he addresses all the guests: 'My friends, what do you think? Do you not want to say to death as I do: Was *that* life? For Zarathustra's sake! Well then! Once more!' (*Z VI The Drunken Song* 1)

According to Nietzsche, one should not be immersed in fear as a result of the awareness of death, but rather take notice of how one has to lead one's life. 'Fear nothing further' (*Z P 6*), Zarathustra consoles the dying man. The tightrope dancer knows: 'I lose nothing when I lose my life' (*Z P 6*). This confrontation implies that in the course of his transient existence man should make an effort in this world to lead an ascending life rather than simply holding onto a belief in an afterlife or another world. Many people seek comfort and security in the belief in an afterlife, a transcendental or moral world posited as a result of the fear of death. Confucius (1993:40) justly asks: 'If one does not yet understand life, how does one understand death?' Like Nietzsche, Confucius arrives at an understanding of the importance of a down-to-earth approach to our ephemeral life. W. C. Liu (1955:142) notes that 'by turning the human mind away from all speculative, celestial concerns, and by



discouraging men from a vain search for that dark, unfathomable domain known as death and the even more mysterious region of life-after-death, Master K'ung [Confucius], the supreme humanist, taught his followers to take a more realistic interest in this present life.' Both Nietzsche and the Chinese philosophical tradition remind us to recognize death as merely part of the rhythm of nature, accepting death but simultaneously focusing on how to lead this present life in the cosmic process of change, or becoming.

The central idea of the *I Ching* is *change*, but its approach or attitude towards the constantly changing world is totally different from that of Nietzsche's philosophy. Nietzsche's Dionysian task is to become hard in order to destroy and to create new values, whereas the *I Ching* emphasizes the natural order of the physical universe that man has to follow:

The Book of Changes contains the measure of heaven and earth; therefore it enables us to comprehend the tao of heaven and earth and its order.
(1950:293)

The *I Ching* is based on the two basic principles of light and dark. The measure of heaven works according to the principle of light, yang, and the standard of earth according to the principle of dark, yin. Heaven, the upper world of light, is spiritual and it regulates and determines everything that takes place on earth. Earth, the lower world of dark, is material and it depends in its movements on the order of heaven. The invisible energy of heaven manifests in the matter of earth, in 'the myriad creatures' (Lao Tzu 1963:57) or 'the ten thousand things' (Lao Tzu 1972:25) of the visible physical world. It is the Tao that is active both in heaven and on earth. In this way the *I Ching* embraces the underlying principles of the universe, which lay down the natural order in which man is not free, but has to follow his fate in order to attain good fortune and to avoid misfortune. The *I Ching* 'is in harmony with tao and its power (natural law and moral law). Therefore it can lay down the rules of what is right for each person' (1950:263). This is the purpose of the authors of the *I Ching* in creating this book of divination — 'to follow the order of their nature and of fate' (1950:264). As the natural laws of heaven and earth are reproduced in the *I Ching*, man is provided with the means to follow his own nature and fate, and thus his inborn potentialities for good can be brought to fruition. In *Chuang Tzu*, the man who follows Tao, or the Way, is described as follows:



He who follows ... [the Way] will be strong in his four limbs, keen and penetrating in intellect, sharp-eared, bright-eyed, wielding his mind without wearying it, responding to things without prejudice. Heaven cannot help but be high, earth cannot help but be broad, the sun and moon cannot help but revolve, the ten thousand things cannot help but flourish. Is this not the Way? (1968:239)

In the *I Ching*, it is said that ‘if you are not the right man, the meaning will not manifest itself to you’ (1950:349). It warns those who consult the oracle but are unable to contact the Tao; they would not receive a lucid answer and their effort would be in vain. The emphasis on ‘Tao’ does not play a crucial role in the *I Ching* only, but it has also had a great impact on the Chinese philosophical tradition as a whole. The primacy of Tao has not only been noted in the writings of the Taoist school, but can also be seen in those of the Confucian school. In *Analects* Book 4, the master says: ‘If one has heard the Way in the morning, it is all right to die in the evening’ (1993:14). Paying homage to the Way (Tao) in transient human existence plays an important role in Chinese thought.

1.2. The Tao

There is a thing confusedly formed,
Born before heaven and earth.
Silence and void
It stands alone and does not change,
Goes round and does not weary.
It is capable of being the mother of the world.
I know not its name
So I style it ‘the way’.
(Lao Tzu 1963:82)

Tao means “way”, “course”, which is also nothing in itself, yet serves to regulate all movements’ (1950:298). Thus Lao Tzu (1963:101) considers Tao as a thing mysteriously formed: ‘The myriad creatures in the world are born from Something, and Something from Nothing.’ Although we are in the habit of looking to see ‘something’, Tao is nothing in itself, and thus it cannot be pictured as any object, but rather it is that which eternally sets in motion and maintains the interplay of the two primary forces of the universe, the yin and the yang. Tao is ‘something’, but this



something is not material; it is invisible; this something involves direction, and although it cannot be seen, it brings all things into being, as in Lao Tzu's image of 'the mother of the world'. Tao is the source of life, manifesting itself in everything. In *Lao Tzu and Taoism*, Max Kaltenmark (1969:40) explains that 'the Tao is a source of life, the various stages in the formation of the universe are stages in the development of life, and from the central principle a current of life spreads by degrees throughout "creation". This is why the Tao is called the Ancestor or the Mother.' Tao can be known because all things are simply its manifestation and creation. 'Tao is called the essence, that with which things are endowed at their origin' (1950:298). In Chapter 35 of the *Tao Te Ching*, Lao Tzu (1963:94) indicates that Tao

... cannot be seen,
It cannot be heard,
Yet it cannot be exhausted by use.

In chapter 41 he says that 'the way conceals itself in being nameless. It is the way alone that excels in bestowing and in accomplishing' (Lao Tzu 1963:102). Kaltenmark (1969:86) states that 'Tao cannot be affirmed to exist or not to exist. The name Tao is merely an artifice for practical purposes.' Tao is only a name for whatever takes place. Nevertheless, the origin of Tao remains a mystery. Lao Tzu (1963:57) describes the mystery of Tao in this way:

The way that can be spoken of
Is not the constant way;
The name that can be named
Is not the constant name.
The nameless was the beginning of heaven and earth;
The named was the mother of the myriad creatures.

Tao appears as a mystery to us. The distinction between the 'nameless' and the 'named', 'nothing' and 'something', seems enigmatic. J. Y. Lee (1975:128) points out that Tao 'is indescribable and incomprehensible. It is beyond the understanding of human wisdom.'

Significantly, Tao seems to hold knowledge of what G. Zukav (1979:193-4) reveals in his book *The Dancing Wu Li Masters: An Overview of the New Physics* with regard to the subatomic realm:



According to particle physics, the world is fundamentally dancing energy; energy that is everywhere and incessantly assuming first this form and then that. What we have been calling matter (particles) constantly is being created, annihilated and created again. This happens as particles interact and it also happens, literally, out of nowhere.

Where there was 'nothing' there suddenly is 'something,' and then the something is gone again, often changing into something else before vanishing.

A. Watts (1975:40) asserts that 'the Tao is most certainly the ultimate reality and energy of the universe, the Ground of being and nonbeing.' In this sense the 'dancing energy', may be used to depict the wonder of Tao. All things are the manifestation of this dancing energy. The wonder of the Tao is described in *I Ching* in this way:

The Changes is a book
From which one may not hold aloof.
Its tao is forever changing —
Alteration, movement without rest,
Flowing through the six empty places;
Rising and sinking without fixed law,
Firm and yielding transform each other.
They cannot be confined within a rule;
It is only change that is at work here. (1950:348)

Tao is manifested by the interplay of light and dark, or yin and yang, the two primal powers of the universe represented by the separation and union of firm yang lines and yielding yin lines in the *I Ching*. 'That which lets now the dark, now the light appear is tao' (1950:297),³ says the *I Ching*. All phenomena in the universe, which are interchangeable and intermingled, are brought into being in terms of the interaction of the two basic powers of yin and yang, such as day and night or brightness and darkness. The two cardinal powers complement each other in that the changes or transformation resulting from separation and union is only their interaction. This is Tao, which is crystallized in the famous symbol *t'ai chi t'u*, the circular form of Great Primal Beginning.⁴ As the Tao always sets in motion,

³ There is another translation of this statement: 'One *Yang* and one *Yin*: this is called the *Tao*.' (Fung 1948:169)

⁴ See Appendix 2 for the diagram. The *t'ai chi t'u* is also known as 'the Yin-Yang diagram.' M. Page (1989:12) indicates that it is 'a symbol of the two great balancing forces that keep the universe in being. The dynamic tension between them is apparent in the seed of change contained in each.'



there is in the Changes the Great Primal Beginning. This generates the two primary forces. The two primary forces generate the four images. The four images generate the eight trigrams. (1950:318)

In this way the *I Ching* considers the eternal cosmic changing process. The two primary forces — the yin and yang, dark and bright, or negative and positive forces, are illustrated by the yielding yin and firm yang lines. When these lines are doubled they bring about the four images — the old or great yang, the young or little yang, the old or great yin and the young or little yin. The ‘Ta Chuan/The Great Treatise’ mentions that the images of the *I Ching* are constructed out of the heavenly images hidden in the phenomenal world:

The holy sages were able to survey all the confused diversities under heaven. They observed forms and phenomena, and made representations of things and their attributes. These were called the Images. (1950:304)

When a third line is added to each of the sets of double lines the four images become the eight trigrams. Through change and transformation everything comes into being. In this sense opposite forces do not lead to contradiction or conflict, but rather complement each other in creation. When yang or yin are at the peak of their powers they overcome themselves and transform into their own opposite. The interplay of light and dark, yang and yin forces is a ceaseless cosmic process, in which all things are interrelated and interdependent — forever changing and renewing themselves. Due to such an assumption of eternal cosmic movement, following Tao and fate remains a mainstream idea in Chinese thought. By following the Tao, man becomes one with nature. This oneness is the greatest virtue attainable. Thus Lao Tzu (1963:78) states that ‘in his every movement a man of great virtue follows the way and the way only.’ Also,

He who follows the Tao
Is at one with the Tao.
He who is virtuous
Experiences Virtue. (1972:23)

This implies that ‘a man of the way conforms to the way; a man of virtue conforms to virtue’ (Lao Tzu 1963:80).

There are different interpretations of the meaning of the word ‘Tao’ according to different frames of reference. For example, Kaltenmark (1969:28) represents the



'normal meanings' of Tao as 'Natural Law (Tao of Heaven), doctrine, ideal of behavior'. Tao means 'doctrine', which involves rules or a set of rules of right conduct, moral action, or the principles underlying this. Tao is the way to virtue and inner peace. When Tao is used as a verb, it means 'to direct', 'to guide', or 'to form communication'. As when one directs another person by telling them the way they have to follow, Tao also means 'to say', or 'to tell' (Kaltenmark 1969:22). L. Giles (1906:15) notes that 'Tao as conceived by Chuang Tzu is not quite the same thing as the Tao of which Lao Tzu spoke with such wondering awe.' The difference can be seen in the gradual development of the meaning of the word 'Tao'. Originally 'Tao' means 'way', 'road', or 'path'. In ancient times it was employed as 'a figure of speech for the "way" or method of doing a thing. Thus it came to denote a rule of right conduct, moral action, or the principle underlying it' (1906:15). It is the 'path' or the 'way' to virtue, so it becomes, in common speech, a natural antithesis between the Way of Heaven and the Way of man. The Tao of Heaven signifies the highest standard of wisdom and moral excellence. At a later stage, Tao stands 'for the great unseen principle of Good dominating and permeating the Universe' (1906:15). Tao is in this context a cosmic principal. Giles (1906:15) states that this transition is visible in Lao Tzu who is probably the first to use the term in its transcendental sense, but who also retains the older meaning, the Way of Heaven. Tao can be considered the Principle of Order, which reveals itself in different spheres of the real. The invisible, 'unchanging' order expresses itself in all visible and rapidly changing things in our physical reality. Lao Tzu (1972:40) describes this eternal cosmic process: 'Returning is the motion of the Tao. Yielding is the way of the Tao.' For Lao Tzu, the Tao is 'born before heaven and earth.' As for Chuang Tzu, he seems to regard the Tao as the "'Virtue" or manifestation of the divine First Principle' (1906:16).

Y. L. Fung (1948:167) suggests that the idea of The Tao of the Taoists differs from that of the authors of the Appendices.⁵ In the *I Ching*, the latter is the specific multiple Tao of all categories of things, while the former is a general unitary Tao which governs the production and transformation of all things. Fung (1948:167) indicates that the idea of Tao of the Taoists 'is the unitary "that" from which springs the production and change of all things in the universe,' whereas the Tao of the authors of the Appendices is multiple and denotes 'the principles which govern each

⁵ The Appendices are also known as *Shih I*, or Ten Wings.



separate category of things in the universe.’ There are many such principles, such as the Tao ‘of sovereignty and of ministership, or of fatherhood and sonhood. They are what a sovereign, a minister, a father, and a son *ought* to be. Each of them is represented by a name, and an individual should ideally act according to these various names’ (Fung 1948:167). The authors of the Appendices regard the comments on the trigrams, the hexagrams and the individual lines of these hexagrams as representing one or more Tao. For example, different additional symbols are attached to the trigrams ‘Creative’ and ‘Receptive’. ‘The Creative is heaven. It is round, it is the prince, the father, jade, metal, cold, ice; it is deep red, a good horse, an old horse, a lean horse, a wild horse, tree fruit’ (1950:275). The characteristics of the Creative are symbolised by different categories. Jade and metal are the symbols of purity and firmness; deep red is the heightened colour of the light or yang principle; the different horses symbolize power, endurance, firmness and strength; fruit appears as a symbol of duration in change. The Receptive is characterized as ‘the mother, the earth’ (1950:275) that nourishes a multitude of life forms. ‘It is cloth, a kettle, frugality, it is level, it is a cow with a calf, a large wagon, form, the multitude, a shaft. Among the various kinds of soil, it is the black’ (1950:275-276). The earth is covered with life as with a cloth; things are cooked until they are ready in the kettle, and this reminds of the earth which is the great melting pot of life. Nature is characteristically frugal. That the Receptive is also ‘level’ means that the earth knows no partiality. A cow with a calf symbolize fertility and the large wagon is a symbol of the earth carrying all living things. The ‘shaft’ refers to the body of a tree, enabling branches to spring out, just as all life germinates from the earth. Black is the heightened color of the earth.

Purity, firmness and strength is the Tao of the Creative, while fertility, frugality and receptivity is the Tao of the Receptive. In this way, the comments on the sixty-four hexagrams and on individual lines represent all the Tao in the universe or, in other words, the governing principles of the universe. This book of wisdom, the *I Ching*, is an attempt to reveal the natural order which guides human conduct. ‘The movements of the six lines contain the ways of the three primal powers’ (1950:289). Heaven, earth and man are the three primal powers of the universal. Lao Tzu (1963:82) also asserts this idea in Chapter 25 of the *Tao Te Ching*:

Man models himself on earth.
Earth on heaven,
Heaven on the way,
And the way on that which is naturally so.

This trinity of world principles — heaven (content), earth (object having form) and man (subject) — are the basic powers of the universal, crucial in the *I Ching*. It is expressed in the eight trigrams and in the sixty-four hexagrams as a whole and in its parts. In a trigram the lowest position belongs to the earth, the middle to man and the top to heaven. The same idea is also applied to the hexagrams. Since a hexagram consists of six lines, the two lowest places are for the earth, the middle, that is the third and the fourth places for man, and the two at the top for heaven (1950:264). In this way the *I Ching* reveals the relationship between heaven, earth and man in the eternal changing cosmic process. It stands in harmony with the Tao and its power, which refers to the natural law in the universe and moral law in man. On the macro level the Tao works in the universe and on the micro level it applies to man.

In ‘Shuo Kua/ Discussion of the Trigrams’ it is described how the holy sages of ancient times

determined the tao of heaven and called it the dark and the light. They determined the tao of the earth and called it the yielding and the firm. They determined the tao of man and called it love and rectitude. They combined these three fundamental powers and doubled them; therefore in the book of Changes a sign is always formed by six lines. (1950:264)

This passage describes the essential factors, the six yielding and firm lines, also as forming two trigrams, of each individual hexagram and their significance in the cosmic process. The authors of the *I Ching* recognize that ‘there are no greater primal images than heaven and earth’ (1950:319). The primordial principle of the world involves ‘heaven’ and ‘earth’, corresponding to spirit and matter. It is Tao with its law of change that enables things to manifest on the earth when invisible spirit becomes visible matter. The yang and yin forces manifest in all matter in the eternal cosmic changing process. This is because there is constantly a state of tension between these two primary forces. The power of Tao to maintain the world by eternal renewal of this state of tension between the dark and light is regarded by the authors of the *I Ching* as supreme kindness. ‘In correspondence with these two basic powers in heaven and on earth, there exist in man the polarities of love and rectitude — love being related to the light principle and rectitude to the dark’ (1950:264).⁶ The characteristics of ‘love’

⁶ In Richard Wilhelm’s translation of the *I Ching* the Chinese characters, *jen* and *yi*, are translated as ‘love’ and ‘rectitude’. In Max Kaltenmark’s book, *Lao Tzu and Taoism*, these two cardinal virtues are



or ‘human-heartedness’, and ‘rectitude’ or ‘righteousness’, corresponding to the principle of dark and light, are considered as the supreme value of man. Human-heartedness and righteousness are the distinct qualities of the man of Tao.

The authors of the *I Ching* recognize that the Tao’s life-giving quality is something purely spontaneous. ‘Heaven and earth change and transform; the holy sage imitates them. In the heaven hang images that reveal good fortune and misfortune; the holy sage reproduces these’ (1950:320). In the *I Ching* the holy sages reproduce the heavenly character of changes in the lines, which ‘are imitations of movements on earth’ (1950:336); and they interpret these lines in the appended judgments for their followers to take appropriate action. ‘Good fortune and misfortune create the great field of action’ (1950:319). The holy sages determine the Tao of man or, more precisely, the moral order whereby people should perform their daily activities in order to attain good fortune and to avoid misfortune. ‘For comprehending the chaotic diversity of things and exploring what is hidden, for penetrating the depths and extending influence afar, thereby determining good fortune and misfortune on earth and consummating all efforts on earth, there is nothing greater than the oracle’ (1950:319-320).

The authors of the *I Ching* encourage people to consult the oracle for their destiny and they appreciate superior men who are mindful of moral order amidst ‘the chaotic diversity of things’ in their everyday life. These men attain good fortune and avoid misfortune. In ‘Ta Chuan/The Great Treatise’ it is indicated that ‘it is the order of the Changes that the superior man devotes himself to and that he attains tranquillity by. It is the judgments on the individual lines that the superior man takes pleasure in and that he ponders on’ (1950:289). While the Chinese assert the Tao and its power as a natural and moral order in the physical world that man has to obey, Nietzsche posits a chaotic world in his notion of the Will to Power. Here the natural world is ‘a

translated as ‘human-heartedness’ (*jen*) and ‘righteousness’ (*i*). Liu Wu-Chi (1955:149) states that the word *jen* ‘has been variously translated as love, charity, benevolence, sympathy, humaneness, humanity, true manhood, and the like. Not satisfying wholly any of these restricted meanings, *jen* is probably any one or all of them.’ The Confucian scholars consider *jen* as the supreme virtue of a person. The word *yi* is generally translated as ‘righteousness’. Fung Yu-Lan (1948:42) indicates that ‘righteousness (*yi*) means the “oughtness” of a situation.’ He explains that ‘every one in society has certain things which he ought to do, and which must be done for their own sake, because they are the morally right things to do.’

monster of force', involving 'a play of forces and forces-waves' (WLN 38[12]). In Nietzsche's context it is impossible to assume a world of moral order. Thus, with reference to his idea of the *Übermensch*, Nietzsche advocates a 'higher morality', which involves that the *sovereign individual* is 'liberated again from morality of custom, autonomous and supramoral' (GM II 2). L. P. Thiele (1990:41) explains about the dictates of the higher morality that 'one seeks to develop virtues because they are one's own virtues, a sign of one's power and freedom. The "supr morality" of the higher man ... is a concentration of energy in the pursuit of an austere higher morality.' While the Chinese assert the way of the sage who is able to devote himself to the Tao, Nietzsche's doctrine of the *Übermensch* holds that the free spirit seeks his life's task in working out his creative self in the context of the Will to Power.

1.3. The dancing rhythm of the *I Ching* and of Nietzsche's Will to Power

This world: a monster of force, without beginning, without end, a fixed, iron quantity of force which grows neither larger nor smaller, which doesn't exhaust but only transforms itself, as a whole unchanging in size, an economy without expenditure and losses, but equally without increase, without income, enclosed by 'nothingness' as by a boundary, ... a determinate force set into a determinate space, and not into a space that is anywhere 'empty' but as force everywhere, as a play of forces and force-waves simultaneously one and 'many', accumulating here while diminishing there, an ocean of forces storming and flooding within themselves, eternally changing, eternally rushing back, with tremendous years of recurrence, with an ebb and flood of its forms, shooting out from the simplest into the most multifarious, from the stillest, coldest, most rigid into the most fiery, wild, self-contradictory, and then coming home from abundance to simplicity, from the play of contradiction back to the pleasure of harmony, affirming itself even in this sameness of its courses and years; blessing itself as what must eternally return, as a becoming that knows not satiety, no surfeit, no fatigue – this, my *Dionysian* world of eternal self-creating, of eternal self-destroying, this mystery world of dual delights, this my beyond good and evil, without goal, unless there is a goal in the happiness of the circle, without will, unless a ring feels good will towards itself – do you want a *name* for this world? A *solution* of all its riddles? A *light* for you too, for you, the most secret, strongest, most intrepid, most midnightly? – *This world is the will to power – and nothing besides!* And you yourselves too are this will to power – and nothing besides! (WLN 38[12])

In the passage quoted above Nietzsche provides a description of our external world as well as of our inner world as 'a monster of force', that is '*eternally changing*' like a



stormy sea. Of the concept ‘force’ or ‘energy’ Nietzsche says that ‘it must be ascribed an inner world which I call “will to power”’ (*WLN* 36[31]). This *will* strives to increase power, to grow. The Will to Power, according to Nietzsche, is a living organism. The very notion, ‘living organism’ (*WP* 702), implies that there must be growth — ‘that it must extend its power and consequently incorporate alien forces’ (*WP* 728). Nietzsche’s organic view of life and of the world implies that we are a part of this eternal cosmic process of change or transformation.

Nietzsche criticizes, on the one hand, our prevailing belief in ‘the soul as something indestructible, eternal, indivisible, as a monad, as an *atomon*: this belief ought to be expelled from science!’ (*BGE* 12) On the other hand, he asserts that ‘our body is but a social structure composed of many souls,’ the ““under-wills” or under-souls’ (*BGE* 19). He prophesies that ‘the way is open for new versions and refinements of the soul-hypothesis’ (*BGE* 12). He makes the proposition that ‘finally, we succeeded in explaining our entire instinctive life as the development and ramification of *one* basic form of the will — namely, of the will to power’ (*BGE* 36). For Nietzsche, the innermost essence of all things is itself the Will to Power. Arthur C. Danto (1965:215) accounts for Nietzsche’s notion by explaining that the Will To Power is ‘something we *are*. Not only are *we* Will to Power, but so is everything, human and animal, animate and material. The entire world is Will to Power.’

Roger T. Ames (1984:127) comments on Nietzsche’s conception of the world as Will to Power that ‘the description of the organismic, cyclical, self-creating and fluid nature of existence is reminiscent of the process/event ontology underlying Taoist thought.’ Nietzsche’s Will to Power shares some mysterious characteristics with the Tao, that which is ‘abstruse and difficult to describe’ (1968:238). Ames’s comment is valid not only with regard to Taoist thought, but also with regard to the *I Ching*. The major affinity between Nietzsche and the *I Ching* is the acceptance of the fluid nature of existence characterized by *change*. Change is inevitable and seems to be an eternal cosmic dance, the ‘play of forces and force-waves’ in Nietzsche’s eternally changing ocean. Change is emphasized in the title of the *I Ching*, the *Book of Changes*, as change represents the fluid nature of all existence. The *I Ching* describes unchangeable principles according to which changes happen. It aims at demonstrating these principles in terms of changes in individual lines of the hexagrams:



The Way has changes and movements. Therefore the lines are called changing lines. The lines have gradations, therefore they represent things. Things are diverse; this gives rise to line characteristics. The line characteristics do not always correspond. From this arise good fortune and misfortune. (1950:352)

Whereas this book of divination offers its readers the possibility to attain 'good fortune' and to avoid 'misfortune' by following the oracle, Nietzsche's Dionysian world is 'beyond good and evil'. However, both Nietzsche and the authors of the *I Ching* affirm the cyclic nature of change, which is a rotation of phenomena, each following the other until the starting point is reached once more. Cyclic change is symbolized by the two dots in the Primal Beginning diagram, *t'ai chi t'u*. When the old comes to an end, the new begins; when the dark yin force comes to an end, the light yang force begins. Thus things are renewed and regenerated and all things in the universe come into being through this eternal process of change. The life cycle of all beings is similar to the cyclic movement of the day and the year. This cyclic change is embraced in the *I Ching* and is also described by Nietzsche as the regular patterns of an ocean, rolling 'with an ebb and flood of its forms'. The regular pattern of change implies an invariable order of the changing process. For the Taoist, the Tao is the invisible force underlying the changing visible natural world.

Taoism and Nietzsche's notion of the Will to Power, his '*Dionysian* world of eternal self-creating, of eternal self-destroying, ... of dual delights', may seem an enigma to many of us. However, Zukav (1979:155) makes scientific sense of the Eastern mystery of matter and energy:

The world of matter is a relative world, and an illusory one: illusory not in the sense that it does not exist, but illusory in the sense that we do not see it as it really is. The way it really is cannot be communicated verbally, but in the attempt to talk around it, eastern literature speaks repeatedly of dancing energy and transient, impermanent forms. This is strikingly similar to the picture of physical reality emerging from high-energy particle physics. Buddhist literature does not speak of learning new things about reality, but about removing veils of ignorance that stand between us and what we already *are*.

Zukav's (1979:194) description of the world of particles may perhaps give us an impression about what happens in Nietzsche's world of the Will to Power: 'The world of particle physics is a world of sparkling energy forever dancing with itself in the form of its particles as they twinkle in and out of existence, collide, transmute and disappear again' (Zukav 1979:194). The creation and annihilation of particles are the



result of the interaction of constantly dancing energy or force, as in Nietzsche's description of the universe 'as force everywhere, as a play of forces and force-waves simultaneously one and 'many', accumulating here while diminishing there, an ocean of forces storming and flooding within themselves, eternally changing.' Nietzsche's description of the Will to Power seems a mystery beyond understanding. Zukav says about the world of matter that 'we do not see it as it really is.'

If, like a physicist, we could look at the world from a perspective other than our usual perspective that sees solidity, we may arrive at a deeper understanding of our everyday world. The subatomic world where invisible particles interact with each other is quite different from visible reality. 'The subatomic realm is beyond the limits of sensory perception' (Zukav 1979:87). Nietzsche also points to the specific nature of our sensory perception in disparaging our error of enclosing our senses as if behind prison walls:

If our eyes were a hundredfold sharper, man would appear to us tremendously tall; it is possible, indeed, to imagine organs by virtue of which he would be felt as immeasurable. On the other hand, organs could be so constituted that whole solar systems were viewed contracted and packed together like a single cell: and to beings of an opposite constitution a cell of the human body could present itself, in motion, construction and harmony, as a solar system. (*D* 117)

In this passage Nietzsche attempts to make us aware of the significance of interpretation according to a specific paradigm. Zukav (1979:193) provides an analysis of wood as an example of how things look different under high magnification, i.e. moving from the physical reality to the subatomic realm. Wood is made of fibres. Wood fibres are actually patterns of cells; cells are patterns of molecules; molecules are patterns of atoms; atoms are patterns of subatomic particles. In this analysis, wood can finally be regarded as only subatomic particles. In the subatomic realm, particle interactions are interactions of energy with energy. As subatomic particles interact with each other each and every moment everywhere, the world is changing and transforming itself eternally, beyond the common sense of our understanding of physical reality.⁷ Scientists assume that in the last analysis the stuff of the universe is pure energy, that subatomic particles are energy. They routinely measure the mass of particles in energy units. Mass is a form of energy and energy

⁷ The speed of subatomic movement is extremely fast and is beyond our ability to observe. The speed of light is 186,000 miles per second.

has mass, as Einstein demonstrates: ‘Energy has mass and mass represents energy’ (Zukav 1979:154). His famous formula $E = mc^2$ expresses the relationship of mass to energy. The physicists’ understanding of the dance of energy, the interactions of energy, may perhaps provide an alternative to our commonsense view of our everyday material world, to understand the co-existence of the invisible forces working in the natural world, also in terms of Nietzsche’s Will to Power and of the Tao.

1.3.1. The characteristics of the ‘play of forces’

The ‘ocean of forces’, for Nietzsche, is eternally changing or self-transforming, corresponding to the changeable and fluid quality of the Tao as described in Chapter 32 of the *Tao Te Ching*: ‘The way is to the world as the River and the Sea are to rivulets and streams’ (1963:91). An ‘eternally changing’ sea is often used as an image of the Tao by the Taoists. Water often appears in the Taoist writings as an image of the fluid nature of human existence. Its fluid nature allows water to permeate everything. It nourishes plants and living things, yet running water erodes soil, rocks and even mountains. For Nietzsche, the nature of the sea is always to be ‘storming and flooding’ within itself, whereas for the Taoist, the nature of flowing water is to nourish all things without any discrimination or effort, as the Tao does. This nourishing quality is regarded as the highest good by the Taoist, as suggested in Chapter 8 of the *Tao Te Ching*:

Highest good is like water. Because water excels in benefiting the myriad creatures without contending with them and settles where none would like to be, it comes close to the way. (Lao Tzu 1963:64)

Lao Tan, in *Chuang Tzu*, also comments on this quality of the Tao:

That which can be increased without showing any sign of increase; that which can be diminished without suffering any diminution — that is what the sage holds fast to. Deep, unfathomable, it is like the sea; ... it ends only to begin again, transporting and weighing the ten thousand things without ever failing them. ... what the ten thousand things all look to for sustenance, what never fails them — is this not the real Way? (1968:239)

Nietzsche also indicates that the ocean is ‘a fixed, iron quantity of force which grows neither larger nor smaller’. The changing ocean dances eternally according to an invariable natural order ‘with an ebb and flood of its forms’. Both Nietzsche and Lao Tan employ an ocean metaphor to describe the fluid and changeable nature of existence. Nietzsche pictures the world of the Will to Power as ‘an ocean of forces

storming and flooding within themselves, eternally changing’ and Lao Tan describes the Tao as ‘deep, unfathomable’ like the sea. Chuang Tzu (1996:205) also remarks on this mysterious eternal cosmic process of change:

There is something which exists, though it emerges from no roots, it returns through opening. ... It is real but it has no permanent place: this tells us it is a dimension of space. It survives, but has no beginning nor end: this tells us it has dimensions of time. It is born, it dies, it emerges, it returns, though in its emergence and return there is no form to be seen.

Nietzsche says that the ‘play of forces’ is ‘without beginning, without end’ and Chuang Tzu (1968:239) agrees that the Way ‘ends only to begin again’. ‘Stand before it’, says Lao Tzu (1972:14) of the Tao, ‘and there is no beginning. Follow it and there is no end.’ These ideas may be difficult to understand within a linear frame of reference. We are accustomed to thinking of the natural world and life as being composed of constituent parts which can be analysed as pieces and be added up in order to understand their riddles, but Nietzsche criticizes this attitude: ‘all knowledge comes about by means of separation, delimitation, restriction; no absolute knowledge of a whole!’ (*U* 19 [141]) What Nietzsche disparages is ‘how limited the thought and imagination of human beings are, they never perceive life as a totality’ (*U* 29 [210]). As for the Taoists, for Nietzsche the world is organic and cannot be divided into constituent parts. He asserts that the best of all ‘wookers of reality’ are those who view ‘the way of the world as a whole’ (*HAAH* II 3). But if we accept a non-linear paradigm, one that sees the whole, the world may become clear within a different interpretation. For example, if we draw a time line for an event, we can see that there is a beginning and an end of that event as follows:



This line is made of a series of points that we are unaware of. Each individual point is, in fact, discontinuous, but we simply see a line, a continuum, without being aware of the discontinuous points. In the same way we may regard an event, as a continuum in terms of our commonsense view of our everyday world. The reality on the subatomic level, however, is different from our commonsense perspective. For example, the strong force in subatomic particle interactions, is so short-range and powerful that

strong-force interactions take place very, very speedily beyond our commonsense framework, in about .000000000000000000000001 (10^{-23}) seconds (Zukav 1979:234).⁸ In our commonsense view there is only objective time and three-dimensional space. Nevertheless, R. C. Pine (1989:208) points out that ‘we must also believe in strange places such as that of a “singularity”, a place with no spatial dimension from which space and time can both emerge (as in the case of the Big Bang) and disappear (as in the case of black holes).’ Suppose one can shift one’s perspective *onto* the black point (now), situated in the middle of this line: In this frozen moment one’s usual spatial-temporal perspective would be dissolved, such as in the ‘singularity’ from which space and time emerge.

Human conceptions of time and space are merely human fabrications to make sense of our everyday life and thus work for humans only. Nietzsche says that ‘time in itself is nonsense: time exists only for a sensate creature. The same is true for space’ (*U* 19 [140]). We can only observe the beginning and the end of an event, but if we try to form a mental picture from within each and every moment (within the point), each moment is only the end of the previous moment and the beginning of the next moment. This moment itself is with beginning and with end, or without beginning and without end. The concepts of ‘here’ and ‘there’, ‘past’, ‘present’ and ‘future’ are dissolved in the ‘point’ or moment. Perhaps, if one is aware of each moment, which is like each point in the line, one can say with Zarathustra:

O my soul, I taught you to say ‘today’ and ‘one day’ and ‘formerly’ and to dance away over all Here and There and Yonder. (*Z* III On the Great Longing)

⁸ Physicists have discovered that the universe is held together by four basic types of ‘glue’, categorised according to the order of their strength: strong (nuclear) force, electromagnetic force, weak force and gravity. The strong force is the force that, as a fundamental glue, holds atomic nuclei together. Zukav (1979:231) indicates that the strong force is ‘the multiple exchange of virtual pions between nucleons. The number of the exchanges (the strength of the force) increases at close range and decreases at a distance.’ The strong force is one hundred times stronger than the electromagnetic force. The former holds the nucleus itself together, while the latter ‘holds atoms together externally (with each other to form molecules) and internally (it binds electrons to their orbits around atomic nuclei)’ (Zukav 1979:227). According to physicists, ‘gravity is the long-range force which holds together solar systems, galaxies, and universes’ (Zukav 1979:234). Physicists have discovered that a certain type of particle interaction ‘required a much longer time about .0000000001 (10^{-10})’ (Zukav 1979:234), so it is called the weak force.



Nietzsche's emphasis on that which is 'without beginning, without end' is an attempt to remind us of the multiplicity of physical reality, which may imply that our prevailing assumptions about the world may not be sufficient. They are unable to describe a *deeper* world of which we have hitherto been unaware. Another reality, the subatomic realm, exists within our physical visible reality. Zarathustra reminds us at midnight that 'the world is deep, *deeper than day had been aware*' (Z IV The Drunken Song 6). We are accustomed to valuing the visible world, but the invisible also plays an important role which we have ignored hitherto.

We may be mostly unaware of the *four-dimensional* space-time continuum proposed by Albert Einstein, in which each moment of an event can be thought of as 'a *static*, non-moving picture of space and time' (Zukav 1979:150). According to Einstein's special theory of relativity, in the space-time continuum 'events do not develop, they just are' (Zukav 1979:150). According to Einstein, time and space are not separate. 'Space-time is a continuum. A continuum is something whose parts are so close together, so "arbitrarily small", that the continuum really cannot be broken down into them. There are no breaks in a continuum. It is called a continuum because it flows continuously' (Zukav 1979:149). We may be unaware that space-time as a continuum is only similar to Newtonian absolute time and space due to the fact that we normally do not move at great speeds relative to the speed of light. Einstein's special theory of relativity tells us that 'space and time are not two separate things, but that together they form space-time, and that energy and mass are actually different forms of the same thing, mass-energy' (Zukav 1979:121).

Thus, perhaps, the mystery of Chuang Tzu's completeness of Tao and Nietzsche's 'determinate force set into a determinate space' can be illuminated in terms of particle physics. 'The law of the conservation of mass-energy says that the total amount of mass-energy in the universe always has been and always will be the same. Mass may be converted into energy and energy may be converted into mass, but the total amount of mass-energy in the universe does not change' (Zukav 1979:157). In this sense the universe is 'a fixed, iron quantity of force', which dances eternally, changing and transforming itself eternally, and in this way producing the most complicated things out of the most simple structures (WLN 38[12]). Similarly the wonder of the Tao is that 'the Tao is in all things, in their divisions and their fullness' (1996:205). What is said about the Tao also applies to the *I Ching*:



The Book of Changes is vast and great. When one speaks of what is far, it knows no limits. When one speaks of what is near, it is still and right. When one speaks of the space between heaven and earth, it embraces everything. (1950:301)

The scope of the domain of the *I Ching* is vast, because its laws are not only valid to the farthest distance, that is the whole universe, but also to the nearest, that is one's inner world. 'The space between heaven and earth' implies that the fates of men come down to them from heaven. Thus the manifestation of the Tao can be seen in all things in the natural world, as suggested in the 'Commentary on the Decision' of the hexagram *Yü / Enthusiasm*:

Because ENTHUSIASM shows devotion to movement, heaven and earth are at its side. How much the more then is it possible to install helpers and set armies marching!

Heaven and earth move with devotion; therefore sun and moon do not swerve from their courses, and the four seasons do not err.

The holy man moves with devotion; ... and the people obey. (1950:467)

The unchangeable laws of nature are not only revealed by heaven and earth, but in man as well. The *I Ching* emphasizes the natural and moral order that 'people obey'. The key to natural and human laws is movement, which meets with devotion. The holy sage is at ease with the laws of nature and thus 'moves with devotion.' Such movement is suggested by the word '*I*' in the *I Ching*.

Nietzsche's picture of the world as the Will to Power can be associated with the three meanings of '*I*':

(1) easiness and simpleness, (2) transformation and change, and (3) invariability.

Transformation and change refers to the individual things of the universe.

Simpleness and invariability refers to their *tao* or underlying principles. Things ever change, but *tao* are invariable. Things are complex, but *tao* are easy and simple.

(Fung 1948:169)

The first meaning of '*I*' is 'easy and simple'. This characteristic of '*I*' is symbolized by the slight changes in the individual lines of the hexagrams. Easy movement unites the separated ends of the yielding lines into firm lines and causes the simple division of firm lines into yielding lines. The individual lines change and regroup themselves, a simple division and easy movement of lines, to form the sixty-four hexagrams which symbolize world situations constantly changing and reconstituting themselves. The *I Ching* states that

The Creative knows through the easy.

The Receptive can do things through the simple. (1950:286)



According to the *I Ching*, if everything works according to the law of its nature, then it is easy and simple. The characteristic of the Creative, Heaven, is movement, as the celestial bodies move in heaven. The Creative unites with ease what is separated through movement or change. It remains effortless, because it directs microscopic movements, where things are smallest, so that they grow effortlessly of themselves in accordance with the laws of their nature. The nature of the Receptive, Earth, is repose. This characteristic is as simple as the earth nourishing everything in a pure, receptive fashion. Thus the hexagram *Ch'ien/The Creative*, and the hexagram *K'un/The Receptive*, Heaven and Earth, take the first and the second positions in the sixty-four hexagrams, as the foundations of all that exists:

As that which completes the primal images, it is called the Creative; as that which imitates them, it is called the Receptive. (1950:300)

The tao of heaven is the Creative and the imitations of the tao of heaven, which imitations make up the real things in the material world, are the tao of earth, the Receptive. It is the tao — the principles of yin and yang, dark and light, Creative and Receptive — that is at work in the eternal cosmic changing process and gives rise to all things in the universe. 'Things are complex, but tao are easy and simple.'

When the Creative and the Receptive, Heaven and Earth, enter as principles into the phenomena of life, the easy and simple take effect. The Creative rules the inner movement within a person, which is in harmony with the environment, and the Receptive is the simple which allows things to grow naturally into multifariousness. The authors of the *I Ching* claim: 'What is easy, is easy to know; what is simple, is easy to follow' (1950:286). If one were able to understand the laws of nature, one would probably win the allegiance of people, then one would be free from disharmony and conflict with others. In this way one's inner world would move harmoniously with the outer environment and eventually attain perfection. In this way one would become one with nature. This is the highest virtue of existence according to the *I Ching*. Thus, 'Ta Chuan/The Great Treatise' notes:

By means of the easy and the simple we grasp the laws of the whole world. When the laws of the whole world are grasped, therein lies perfection. (1950:287)

This quality of 'easiness and simpleness' is appreciated not only by the authors of the *I Ching*, but also by Nietzsche. The 'easy and simple' eternally

changing cosmic process is described by Nietzsche as ‘a play of forces’. He asserts energy or ‘force everywhere’, flowing ceaselessly as the essence of the eternal cosmic changing process. In this regard Nietzsche exclaims: ‘*O Sancta simplicitas!*’⁹ In what strange simplification and falsification man lives! One can never cease wondering once one has acquired eyes for this marvel. How we have made everything around us clear and free and easy and simple!’ (BGE 24) He champions a simple and an easy way of life — ‘to enjoy life’ (BGE 24) — which is not based on the will to knowledge as of the scholars, but rather on ‘a far more powerful will: the will to ignorance, to the uncertain, to the untrue! Not as its opposite, but — as its refinement!’ (BGE 24) What Nietzsche champions is a holistic or non-linear perspective of life, like the yin/yang relationship described in the *I Ching*. In such a perspective both true and untrue, certain and uncertain, are required as a basis for growth in an organic world. This idea is expressed by Zarathustra when he disagrees with the scholars, asking: ‘Why would my simplicity want to be near their multiplicity?’ (Z II On Scholars) However, it must be admitted that although Nietzsche favours simplicity in life, he fails to offer us a way to arrive at such a state of existence. Zarathustra speaks of ‘*the way* — that does not exist’ (Z III On the Spirit of Gravity 2). According to Nietzsche, each individual should find out his or her own way. Therefore Zarathustra asks: ‘This is *my way*; where is yours?’ (Z III On the Spirit of Gravity 2)

Contrarily, the authors of the *I Ching* describe the laws of the world which man is able to know and grasp and which allow him to attain perfection. The Tao is considered as ‘easy and simple’ in the *I Ching*. It refers to the underlying principles of the universe that provide the measure for human conduct.

The second meaning of the word ‘*T*’ is ‘transformation and change’. Change is the primary cause and the basis of the world. Changes are regarded as natural processes, operating in terms of the principles of yin and yang, dark and light, or Creative and Receptive:

The Creative and the Receptive are the real secret of the Changes. Inasmuch as the Creative and the Receptive present themselves as complete, the changes between them are also posited. If the Creative and the Receptive were destroyed, there would be nothing by which the changes could be perceived. If there were no more changes to be seen, the effects of the Creative and the Receptive would also gradually cease. (1950:322-3)

⁹ Holy simplicity!



This passage indicates that all life represents the manifestation or effects of the yin/yang relationship and that the contradictions between activity and receptivity, or Creative and Receptive, are thus the key to the changes that bring forth everything in the universe. Contradictions create tension which causes change. A state of tension is necessary for life to express itself. Tension is continuously being engendered by the contradictions inherent in the natural world. According to the *I Ching*, if these contradictions ceased to work then everything would cease. Nothing is considered as being absolutely at rest within this changing context; rest is only an intermediate state of movement, a state of latent movement. Any invisible movement would reach a point where it becomes visible. Visible and invisible movements correlate with the firm yang and yielding yin lines in the hexagrams of the *I Ching*. ‘Ta Chuan/The Great Treatise’ states that

in a state of rest the Creative is one, and in a state of motion it is straight; therefore it creates that which is great. The Receptive is closed in a state of rest, and in a state of motion it opens; therefore it creates that which is vast. (1950:301)

In this vastness and greatness of the Tao the principles of yin and yang work ceaselessly, opening and closing, in motion and in rest, in the eternal changing process. Their domain is vast, from the outer world of heaven and earth to the inner world of the human mind.

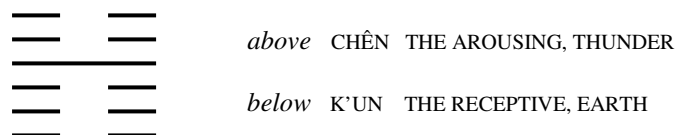
The world is organic and is always reproducing and self-transforming, because change is the latent force in all existence. In the eternal process of change, things are transformed and recreated in separation and union. This is Nietzsche’s ‘*Dionysian* world of eternal self-creating, of eternal self-destroying’ (WLN 38[12]). The eternal changing process as depicted in the *I Ching* is a process corresponding to Nietzsche’s description of the eternal cosmic ‘play of forces’, derived ‘from the play of contradiction back to the pleasure of harmony’ (WLN 38[12]). Nietzsche envisions that ‘what man wants, what every smallest part of a living organism wants, is an increase of power’ (WP 702). In striving for this power, the living organism seeks opposition and if it is capable of overcoming obstacles and absorbing the contradictions and problems of existence, then it attains an impression of power. Phenomena are simply outcomes of the ‘play of contradictions’, because in the eternal changing process new things are being created. Zarathustra expresses this idea in the metaphor of the children who ‘played by the sea, and a wave came and carried off

their toy to the depths.’ He states that ‘the same wave shall bring them new toys and shower new colorful shells before them’ (Z II On the Virtuous).

The third meaning of ‘I’ is ‘invariability’, which is yet another aspect of change: Tao ‘stands alone and does not change’ (Lao Tzu 1963:82), ‘ever present and in motion’ (Lao Tzu 1972:25), as noted in the *Tao Te ching*. Chuang Tzu (1996:110) also regards the Tao as being omnipresent, as the source which moves things to be manifested in an invariable pattern:

Heaven is elevated, Earth lowly, and this reflects their spiritual illumination. Spring and summer precede and autumn and winter follow: this is the pattern of the four seasons. In the growth of all life, their roots and buds have their appointed place and distinct shape, and from this comes maturation and then decay, the constant stream of transformation and change.

The authors of the *I Ching* assert that the changeless nature of change manifests itself in the uniformity and invariable order of the changing process, just like the unchangeable changing pattern of the four seasons, the cyclic life pattern of growth and decay, and the regular rising and setting pattern of the sun and moon. This idea is apparent in the hexagram *Yü / Enthusiasm*:



This hexagram consists of the upper trigram *Chên*, ‘The Arousing’, and the lower trigram *K'un*, ‘The Receptive’, whose attributes are obedience and devotion. This begins the movement that meets with devotion and thus inspires enthusiasm. The ruler of the hexagram is the fourth line, which is the only firm line in the hexagram, maintaining devotion and enthusiasm in the whole hexagram. This implies that the importance of all natural and human law is movement that meets with devotion. The ‘Commentary on the Decision of this hexagram notes:

Heaven and earth move with devotion; therefore sun and moon do not swerve from their courses, and the four seasons do not err. (1950:467)

The unchangeable laws of nature are manifest in the eternal cosmic changing process. Nietzsche’s metaphor of the ocean also illustrates the changeless nature of change. It describes the unchangeable pattern of change as ‘an ocean of forces’,



‘simultaneously one and “many”, accumulating here while diminishing there, ... with an ebb and flood of its forms’ (WLN 38[12]). The different rhythms of sea water create different forms, such as bubbles, ripples, swells, currents, breakers, billows and even tsunamis. Moreover, water, normally liquid, can have different forms, cold solid ice and hot gaseous steam. Snow, rain, dew, mist and clouds are also different forms of water. However, all these different things reveal to us one nature — wetness. ‘Wetness’ is the Tao of water. The ocean is in a constant state of change and absorbs thousands of rivers, yet we are unable to measure its volume, whether it is increasing or diminishing. This eternal cosmic process of change seems in itself to be changeless. Nietzsche regards all ‘processes as “being”’ (WLN 36[21]). This presents a paradox: Change, as the source of all things, is out of changelessness. This paradox connects to the idea embraced in the *I Ching*: ‘Things ever change, but tao are invariable’.

Nietzsche and the authors of the *I Ching* realize that everything is interrelated and interdependent. Such a realization appears not only in the ancient book *I Ching* and the writings of Nietzsche, but also in quantum mechanics. In quantum physics experiments, scientists have discovered that subatomic phenomena, such as photons and electrons, become definite ‘objects’ only after measurements are made with experimental apparatus. ‘Photons do not exist by themselves. All that exists by itself is an unbroken wholeness that presents itself to us as webs (more patterns) of relations’ (Zukav 1979:72). The physical world is a web of relationships between elements and subatomic particles can be called into being by the act of measurement. Zukav (1979:48) states that the ‘philosophical implication of quantum mechanics is that all of the things in our universe (including us) that appear to exist independently are actually parts of one all-encompassing organic pattern, and that no parts of that pattern are ever really separate from it or from each other.’ Subatomic particles are organic in the sense that they can respond to processed information and act accordingly. They constantly appear to be making decisions and ‘seem to know *instantaneously* what decisions are made elsewhere, and elsewhere can be as far away as another galaxy!’ (Zukav 1979:47). All experiments in the subatomic realm indicate wave-particle duality, and physicists have proven that light is both a particle and a wave, depending on how one looks at it. Subatomic particles act, or more precisely, respond according to the designed experiment. ‘Einstein, using the photoelectric



effect, “proved” that light is particle-like and [Thomas] Young, using the phenomenon of interference, “proved” that light is wave-like’ (Zukav 1979:62).¹⁰ The presence of particle-like or wave-like aspects of light depends on the experimental devices employed by scientists. It follows that those subatomic ‘objects’ respond according to the intention and preparation of the particle scientists. The interchange between particle and wave in subatomic phenomena seems to convey the information that our frames of reference have hitherto been insufficient to understand a reality that we have consequently ignored.

Although Nietzsche and the *I Ching* are in agreement about some aspects of the eternal process of change, they differ about others. Nietzsche depicts an eternal cosmic changing process in which everything grows. He states that ‘the only reality is the will to grow stronger of every center of force — not self-preservation, but the will to appropriate, dominate, increase, grow stronger’ (WP 689), without any ‘order’ or ‘laws’ which the will has to follow. He indicates that ‘if something happens thus and not otherwise, that does not imply a “principle,” “law,” “order,” [but the operation of] quanta of force the essence of which consists in exercising power against other quanta of force’ (WP 689). The authors of the *I Ching*, on the other hand, attempt to reveal the laws involved in the process of eternal change. These laws provide for preservation, not growth in Nietzsche’s sense. They enable people to take appropriate action in all situations and to settle doubts even though changes occur constantly and inevitably.

The Master said: The Changes, what do they do? The Changes disclose things, complete affairs, and encompass all ways on earth — this and nothing else. For this reason the holy sages used them to penetrate all wills on earth and to determine all fields of action on earth, and to settle all doubts on earth. (1950:316)

It seems clear that the phenomena of change in the universe are recognized as inevitable and eternal in both the *I Ching* and in Nietzsche’s notion of the Will to Power. Nietzsche considers constant change or transformation in the world as chaotic and violent, like a ‘storming and flooding’ ocean, while the authors of the *I Ching* organize change in a systematic and structural fashion. The eternal cosmic changing process seems to be dancing to different tempos for these different philosophers.

¹⁰ A particle is a piece of matter that at any given time has a definite size, speed, and location, while a wave can be understood as an event or phenomenon.



1.3.2. The different tempos of the dance: chaos and order

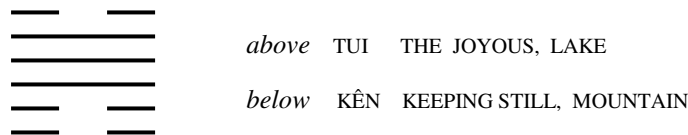
Despite their affinity in affirming change, there is a major divergence between Nietzsche's notion of the Will to Power and the Tao of the *I Ching*. This is the divergence between chaos and order. The authors of the *I Ching* assert that there is order and so create this book of divination that enables man to discover his fate. This belief in order has had a great impact on Chinese thought. For example, in the Confucian text, *The Great Learning*, it is said: 'Things have their roots and branches, human affairs their endings as well as beginnings. So to know what comes first and what comes afterwards leads one near to the Way' (1942:146). Nietzsche's idea of the Will to Power, however, is connected to 'primal chaos' (Ames 1984:129). Chaos and order, these two contradictory expressions of process in the universe, seem to be the major divergence between Nietzsche's philosophy and the *I Ching*.

Change in the *I Ching* is orderly and predictable rather than chaotic. The *I Ching* affirms Tao and its power, involving natural laws and moral laws. The holy sages believe that the universe is not a thing of chaos, but rather that it reveals order within chaotic diversity. This order enables man to follow the Way and to become a man of Tao. The *I Ching* conveys the belief that 'in the last analysis the world is a system of homogeneous relationships — that it is a cosmos, not a chaos. This belief is the foundation of Chinese philosophy' (1950:281). The Chinese philosophical tradition teaches that opposite forces do not bring about conflict, but are able to complement each other and thus enable all things to arrive at a state of harmony. The idea of harmony among forces is illustrated in Chapter 42 of the *Tao Te Ching*: 'The myriad creatures carry on their backs the *yin* and embrace in their arms the *yang* and are the blending of the generative forces of the two' (1963:103). The myriad creatures achieve harmony by combining these forces. To the Chinese mind a state of harmony among all things can be achieved within the dance of opposite forces in the natural world. Order and chaos, like opening and shutting, appear to contradict each other, yet they are One in unity. This is the awareness Taoists have about the make-up of the world and life. In *Chuang Tzu* this awareness is apparent in a description of the movement of a bird's beak:

Being of the One is to be ultimately formless, and this formlessness is vast.
This is like the opening and shutting of a bird's beak,
where the opening and shutting is like Heaven and Earth united.
This unity is chaotic and disorderly (1996:97).

The opposites, chaos and unity, are One, just like the opening and shutting of the bird's beak are simply different aspects of one reality and are inseparable. The disappearance of either one of these aspects would be the disappearance of the function of the bird's beak.

The fact that opposite forces stimulate each other is also apparent in the hexagram *Hsien /Influence (Wooing)* in the *I Ching*:



The name of the hexagram *Hsien /Influence (Wooing)* means “universal”, “general”, and in a figurative sense “to influence”, “to stimulate” (1950:122). This hexagram is made of the lower trigram *Kên*, ‘Keeping Still’ and the upper trigram *Tui*, ‘The Joyous’. The former symbolizes the youngest son as the strong trigram, while the latter symbolizes the youngest daughter as the weak trigram. In this hexagram ‘the universal mutual attraction between the sexes is represented’ (1950:122). Although the hexagram is made up of the opposite forces of the weak, female, above and the strong, male, below, their powers attract each other. As a result they unite and bring forth success, because all success depends on the effect of mutual attraction, as indicated by the ‘Judgement’: ‘Influence. Success’ (1950:122). Furthermore, the ‘Commentary on the Decision’ of this hexagram notes that it is the ‘universal’ or ‘general’ law of nature that heaven and earth attract and stimulate each other and thus make things come into being. In this way the forces of the strong and the weak unite:

INFLUENCE means stimulation. The weak is above, the strong below. The forces of the two stimulate and respond to each other, so that they unite. ...

Heaven and earth stimulate each other, and all things take shape and come into being. ... If we contemplate the outgoing stimulating influences, we can know the nature of heaven and earth and all beings. (1950:541)

This hexagram indicates that through this process of stimulation and response, ‘all things take shape and come into being,’ as depicted by Nietzsche in his description of the ‘play of forces and force-waves, simultaneously one and “many.”’ Form and formlessness, dark and light, heaven and earth are united in the eternal cosmic process of change, just like the example of the ‘opening and shutting of a bird's beak,’ so that the disappearance of either one of them would be the disappearance of the system.

The *I Ching* regards the distinction between dark and light, yin and yang, as the foundation of the system of relationships in the order of the universe and all existence. This is apparent in the two basic hexagrams of the *I Ching*, the hexagram *Ch'ien/The Creative*, consisting only of yang lines and *K'un/The Receptive*, consisting only of yin lines. 'The two principles are united by a relation based on homogeneity' (1950:281); the emphasis on unity suggests that they do not combat but complement each other. H. G. Creel (1953:173) states that 'yin and yang complement each other to maintain the cosmic harmony, and might transform into each other; thus winter, which is yin, changes into summer, which is yang.' The visible seasonal alternation is simply the manifestation of the invisible yin and yang relationship. In the eternal changing process, the invisible becomes visible; movement as a living expression of forces becomes possible. The generation of new things occurs on the basis of the coexistence and interaction of the two polarities: the positive and the negative, the yang and the yin. In this process of interaction things take their course of existence and may fulfil their potentialities. Thus the authors of the *I Ching* indicate that reality consists of change and the constant and ceaseless regeneration of things. The sixty-four hexagrams in the *I Ching* are generated from the combination of eight trigrams. This process of generation is remarkable in establishing a cosmographical picture of the rise and development of reality as a world of things, and in providing a cosmographical way of thinking, symbolized in the systemic structures of trigrams and hexagrams. So this book of wisdom contains symbols, embodying magical qualities of predicting the future as an expression of the changing pattern of existence.

The yin/yang relationship is also illustrated by the diagram *Ho T'u*, the 'Yellow River Map,'¹¹ which shows the development of the 'five force' out of even and odd numbers.¹² This diagram expresses the two cardinal principles of creation and destruction. H. G. Creel (1953:173) explains the sequences of the five forces:

Wood produces (that is, can support) fire; fire produces earth (that is, ashes); earth produces metal; metal produces water (dew deposited on a metal mirror); water produces (that is, makes possible the growth of) wood. The order of their destruction is: water extinguishes fire; fire melts metal; metal cuts wood; wood penetrates earth (either by the roots of trees or by the wooden plow); and earth soaks up or dams the course of water; thus the cycle is again complete.

¹¹ See Appendix 3.

¹² The five forces, *wu hsing*, are also called 'five elements'. They are: wood, fire, earth, metal and water, which correlate with the five directions, the centre and the four cardinal points.

Both destruction and creation are aspects of the forces. Order of creation and order of destruction as cyclic change are both present in the *I Ching*. The Yellow River Map implies that destruction and creation are only constituent parts of the whole, and order can be found in seemingly chaotic forces. An individual can only be understood as acting within the unbroken whole of the system, within the context of a field or web of forces, where the individual part is able to make a creative impact and to make a contribution to the formation and transformation of the world as a whole.

The principles of yin and yang are recognized not only in the *I Ching*, but are also apparent in science. Regarding the laws of symmetry¹³, Zukav (1979:158) points out that the Chinese have a similar, or perhaps the same, concept as exists in science:

One side of a circle is called 'yin' and other side is called 'yang'. Where there is yin, there is yang. Where there is high, there also is low. Where there is day, there also is night. Where there is death, there also is birth. The concept of yin-yang, which is really a very old law of symmetry, is yet another way of saying that the physical universe is a whole which seeks balance within itself.

The attempt to find balance and to maintain a state of equilibrium is crucial and has always been embraced in Chinese thought. Chinese thinkers regard balance between man and the universe, the unity of man and heaven, as the highest achievement in life. 'The sage,' according to *Chuang Tzu*, 'merges himself with things' (1968:47). It is because 'he brings all things together in harmony,' and 'to him all life is one and united' (1996:19). Nietzsche, however, argues that since a state of equilibrium has never been reached it has been proved impossible (*WP* 1064). Whereas the Chinese emphasize order so as to arrive at a state of harmony, for Nietzsche, that 'the world does *not* aim for a state of permanence is the only thing *which has been demonstrated*. Consequently one *must* think of its highest point in such a way that it is not a state of equilibrium' (*WLN* 10[138]). Although Nietzsche admits that all things in the universe are probably the result of the interplay of contradictions (*WLN* 38[12]), an idea of 'harmony' is not appreciated in his philosophy.

Nietzsche asserts the qualities of the natural world as 'change, becoming, multiplicity, opposition, contradiction, war' (*WP* 584). He welcomes obstacles and

¹³ According to the laws of symmetry, 'something is symmetrical if certain aspects of it remain the same under varying conditions' (Zukav 1979:157). For example, the right half of a circle mirrors the left half, no matter how we cut it and how we turn it.



contradictions, because he assumes ‘an excitation of the feeling of power by an obstacle’ (*WP* 658), pointing out that ‘the will to power can manifest itself only against resistances’ (*WP* 656). His point is that after overcoming obstacles, one will attain a feeling of pleasure. ‘Pleasure and pain,’ Nietzsche says, are ‘not opposites’, but rather relate to ‘the feeling of power’ (*WP* 660). He points out that ‘if the pleasure is to be very great, the pains must be very protracted and the tension of the bow tremendous. (*WP* 658). The strong will is capable of enduring the pain and has the ability to absorb and to assimilate other forces in order to grow in the eternal changing process, while the weak will fails to do so. Nietzsche writes:

Appropriation and assimilation are above all a desire to overwhelm, a forming, shaping and reshaping, until at length that which has been overwhelmed has entirely gone over into the power domain of the aggressor and has increased the same. — If this incorporation is not successful, then the form probably falls to pieces; and the duality appears as a consequence of the will to power (*WP* 656).

This passage shows how the Will to Power acts in the eternal process of the forming, regrouping and regenerating of chaotic forces in order to grow. Nietzsche emphasizes that ‘the great and small struggle always revolves around superiority, around growth and expansion, around power — in accordance with the will to power which is the will of life’ (*GS* 349). In this way the quality of the fundamental will, the will to power, is manifested in life. ‘The will to power in every combination of forces, — *resisting what’s stronger, attacking what’s weaker, is more correct*’ (*WLN* 36[21]) than the will to truth. Nietzsche rejects Christian truthfulness ‘to view nature as if it were a proof of the goodness and providence of a God’ (*GM* III 27). ‘The body’, Nietzsche says, ‘will have to be an incarnate will to power, it will strive to grow, spread, seize, become predominant — not from any morality or immorality but because it is *living* and because life simply *is* will to power’ (*BGE* 259). Assuming that ‘Christianity *as morality* must now perish’ (*GM* III 27), Nietzsche not only requires that ‘the value of truth must for once be experimentally *called into question*’ (*GM* III 24), but also insists that as ‘we need a *critique* of moral values, *the value of these values themselves must first be called in question*’ (*GM* P 6). In short, Nietzsche’s emphasis on struggle and growth stands in contrast to the balance and harmony taught by the *I Ching*. His attack of Christian morality is also at variance with the moral implications of the *I Ching*.

1.3.3. The moral implications of different tempos

With his notion of the Will to Power Nietzsche depicts the universe as ‘a monster of force’ (*WLN* 38[12]) and a thing of ‘chaos’. He indicates that ‘the total character of the world ... is in all eternity chaos — in the sense not of a lack of necessity but of a lack of order, arrangement, form, beauty, wisdom, and whatever other names there are for our aesthetic anthropomorphisms’ (*GS* 109). What does Nietzsche mean by describing our natural world as a thing of chaos? R. Schacht (1983:196) explains that according to Nietzsche the world ‘neither constitutes nor manifests any of the sorts of order we are accustomed to think it has or are disposed to desire it to have.’ Nietzsche emphasizes this aspect of the dance of the universe by employing the term ‘monster of force’, indicating that no fixed set of moral valuations can be attained. Therefore moral values cannot be regarded as the highest value. Nietzsche insists that ‘we cannot reject the possibility that [the world] *may include infinite interpretations*’ (*GS* 374). He rejects a fixed moral interpretation and judgement of the natural world and human life. He claims ‘that *there are altogether no moral facts*,’ arguing that ‘morality is merely an interpretation of certain phenomena — more precisely, a misinterpretation’ (*TI* The ‘Improvers’ of Mankind 1). This idea is crystallized in his notion of the ‘*Dionysian* world’, which is ‘beyond good and evil’ and described in terms of an ‘eternally changing’ ocean, requiring infinite interpretations. He indicates that the Dionysian artist ‘is precisely the one who says Yes to everything questionable, even to the terrible — he is *Dionysian*’ (*TI* ‘Reason’ in Philosophy 6). Nietzsche’s sea metaphor implies that any moral values and judgements are inappropriate in the world of the Will to Power, which is eternally changing.

According to Nietzsche, all our doing and knowing is in reality ‘a continuous flux’ (*WS* 11). He rejects any false assumption of self-knowledge and states:

I know what I want, what I have done, I am free and responsible for it, I hold others responsible, I can call by its name every moral possibility and every inner motion which precedes action; you may act as you will – in this matter I understand myself and understand you all! (*D* 116)

Nietzsche believes that man has an incomplete ‘image of the totality of *drives* which constitute his being’, because ‘their number and strength, their ebb and flood, their play and counterplay among one another, and above all the laws of their *nutriment* remain wholly unknown to him’ (*D* 119). So Nietzsche reminds us that ‘moral actions



are in reality “something other than that” – more we cannot say: and all actions are essentially unknown’ (*D* 116). With his notion of the Will to Power Nietzsche prompts us to keep in mind our narrow human horizon in our attempt to understand nature, our outer environment, and life, our inner self.

The eternal changing process of our external and internal worlds, according to Nietzsche, is supra-moral. He does not provide any moral order or standard for us to make valuations. Nietzsche calls himself ‘the first immoralist’ (*EH* *Destiny* 2) and an ‘old immoralist’, ‘speaking unmorally, extra-morally, “beyond good and evil”’, asserting that ‘life is, after all, not a product of morality: it *wants* deception, it *lives* on deception’ (*HAH* I P 1). Nietzsche’s point is that we have to see the natural world and life from an open-minded and manifold perspective, so that we may break our sensory prison walls. In this context Nietzsche identifies our error so far: ‘According to the average quantity of experiences and excitations possible to us at any particular point of time one measures one’s life as being short or long, poor or rich, full or empty: and according to the average human life one measures that of all other creatures’ (*D* 117). Nietzsche reminds us that our human moral value judgments are insufficient to measure the abundance of life in the natural world. He is moreover against ‘the innocuous Christian-moral interpretation of our most intimate personal experiences “for the glory of God” and “for the salvation of the soul”’ (*BGE* 188). This interpretation, according to Nietzsche, advances ‘the *narrowing of our perspective* ... as a condition of life and growth’ (*BGE* 188). Nietzsche feels that we have misinterpreted the world ‘far too long in a false and mendacious way’, believing that ‘the world is worth *less*’ and having invented moral values that are supposed ‘to *excel* the value of the actual world’ (*GS* 346). Rather, Nietzsche insists, ‘the world in which we live is ungodly, immoral, “inhuman”’ (*GS* 346). In order to turn our attention to this striking awareness, Nietzsche follows an exaggerated approach by calling himself and his followers, ‘godless, or unbelievers, or perhaps immoralists’ who ‘have become cold, hard, and tough in the realization that the way of this world is anything but divine; even by human standards it is not rational, merciful, or just’ (*GS* 346). In this sense the actual world cannot be justified in terms of human moral valuations. Morality, for Nietzsche, is only the misinterpretation of certain phenomena. He envisions an ‘*awakening from a dream*’, foreseeing that although ‘wise and noble men still believe in the “moral significance of existence”, ... one day this music of the spheres too will no longer be audible to them! They will awaken and perceive that



their ears had been dreaming' (*D* 100). Nietzsche urges us to broaden our horizon by looking at nature and life as a whole, claiming that a philosopher needs a 'height for a comprehensive look, for looking around, for looking *down*' (*BGE* 205). This means that both positive and negative aspects are inseparable elements of the living organism and thus of any valuation of life.

Nietzsche employs the image of a 'monster', 'storming and flooding', to describe life and the natural world as chaotic, uncontrollable and unpredictable. He rejects the idea that man can arrive at a state of equilibrium and harmony. Nietzsche indicates that by emphasizing the notion of equilibrium, a community is able to 'become strong enough to *destroy* the threatening power once and for all'. He states that 'the community is originally the organization of the weak for the production of an *equilibrium* with powers that threaten it with danger' (*WS* 22). In Nietzsche's conception of the world as the Will to Power, a state of harmony seems impossible to reach. Thus, he employs the words 'monster', 'storming', 'flooding' to describe the uncontrollable and unpredictable nature of a universe of seemingly chaotic forces. The authors of the *I Ching*, however, regard the action of natural forces, not as chaos, but as order:

Of all the forces that move things, there is none swifter than thunder. Of all the forces that bend things, there is none swifter than wind. Of all the forces that warm things, there is none more drying than fire. Of all the forces that give joy to things, there is none more gladdening than the lake. Of all the forces that moisten things, there is none more moist than water. Of all the forces that end and begin things, there is none more glorious than keeping still.

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.
(1950:272)

Natural forces manifest their existence in terms of the different effects of thunder, wind, fire, lake, water and mountain. This order is represented by the trigrams Chên, Sun, Li, Tui, K'an and Kên, together with the two major trigrams, Ch'ien and K'un as Heaven and Earth, the eight trigrams that form the basis of the sixty-four hexagrams. In this way the invisible forces become visible, as expressed in all the hexagrams of the *I Ching*.

In the Sequence of Earlier Heaven or Primal Arrangement, the forces act as pairs of opposites, 'water and fire', 'thunder and wind', 'mountain and lake', 'heaven

and earth'.¹⁴ The action of forces brings about cyclic movement, as shown in the Sequence of Earlier Heaven and the Sequence of Later Heaven.¹⁵ When the trigrams are in motion a double movement is observable: the clockwise movement determines the events that are passing, while the seeds of the future take form in the backward movement. To read the movement means to know the future. 'In figurative terms, if we understand how a tree is contracted into a seed, we understand the future unfolding of the seed into a tree' (1950:267). The sequence of the eight trigrams is reorganized according to King Wên's arrangement, which is called the Sequence of Later Heaven, or Inner-World Arrangement, so that the major points and the seasons are correlated: 'The trigrams are taken out of their grouping in pairs of opposites and shown in the temporal progression in which they manifest themselves in the phenomenal world in the cycle of the year' (1950:268). The movement of the year and that of the day are harmonized in King Wên's arrangement. The order that appears in nature is interpreted in the 'Shuo Kua/Discussion of the Trigrams' as follows:

All living things come forth in the sign of the Arousing. The Arousing stands in the east.

They come to completion in the sign of the Gentle. The Gentle stands in the southeast. Completion means that all creatures become pure and perfect.

The Clinging is the brightness in which all creatures perceive one another. It is the trigram of the south. That the holy sages turned their faces to the south while they gave ear to the meaning of the universe means that in ruling they turned toward what is light. This they evidently took from this trigram.

The Receptive means the earth. It takes care that all creatures are nourished. Therefore it is said: 'He causes them to serve one another in the sign of the Receptive.'

The Joyous is midautumn, which rejoices all creatures. Therefore it is said: 'He gives them joy in the sign of the Joyous.'

'He battles in the sign of the Creative.' The Creative is the trigram of the northwest. It means that here the dark and the light arouse each other.

The Abysmal means water. It is the trigram of due north, the trigram of toil, to which all creatures are subject. Therefore it is said: 'He toils in the sign of the Abysmal.'

Keeping Still is the trigram of the northeast, where beginning and end of all creatures are completed. Therefore it is said: 'He brings them to perfection in the sign of Keeping Still.' (1950:268-270)

¹⁴ See appendix 4

¹⁵ See appendix 4



The sequence starts with the Arousing, the trigram *Chên*, thunder and electrical energy spouting from earth, which corresponds with the beginning of day when the sun rises in the east and that of the year which begins with the spring. Then comes the Gentle, the trigram *Sun*, whose image is wind and wood; the gentle wind blows, penetrates and renews the plant world, covering the earth in green. Thereupon follows the trigram *Li*, ‘The Clinging’, light, which corresponds with the highpoint of the year, midsummer. Then comes the trigram *K’un*, ‘The Receptive’, the earth, which bestows ripeness and nourishes all things, so that the season of harvesting can follow. The trigram *Tui*, ‘The Joyous’, corresponds with the mid-autumn, leading the year toward its fruition and joy. From earth to heaven, as day follows night, then comes the trigram *Creative*, Heaven. The dark and light forces arouse each other. Then follows winter, the trigram *K’an*, ‘The Abysmal’. Its image is water, which flows, always seeking the lowest level, so that everything moves to it. Finally, the trigram *Kên*, ‘Keeping Still’, whose symbol is mountain, signifies the seed, the deep-hidden stillness, the end of everything linked to a new beginning. Death and life, decay and growth, represent a continuity by which old and new are joined together, and the cycle is closed. In this way the cardinal points are correlated with the cycle of the year and the course of the day, and connected to the eight trigrams.

According to the *I Ching*, if one is able to act in harmony with the laws of the universe, one would probably attain one’s desired goal, which is good fortune. But if the trend of one’s actions contrasts with the laws of the universe, it will lead to misfortune. Making the right choice in speech and action one would gain, but failing to do so would mean loss. If one feels sorrow about one’s direction of action and turns back, one will still attain good fortune and avoid misfortune, for such a situation will lead to remorse. If one refuses, however, to make amends, then humiliation will follow. It is said:

‘Good fortune’ and ‘misfortune’ refer to gain and loss, ‘remorse’ and ‘humiliation’ to minor imperfections. ‘No blame’ means that one is in position to correct one’s mistakes in the right way. (1950:291)

The *I Ching* conveys the inspiration that the Tao of all things can be known and that man has to follow it in order to take appropriate action in various situations. Since the *I Ching* presents a complete image of heaven and earth, reproducing all possible relationships, it enables its believers to calculate the movements of every situation to which these reproductions apply in order to attain an ultimate mastery of fate. In this



context the trend of human conduct cannot violate the natural and moral order. In the *I Ching* order is considered as follows:

Heaven is high, the earth is low; thus the Creative and the Receptive are determined. In correspondence with this difference between low and high, inferior and superior places are established.

Movement and rest have their definite laws; according to these, firm and yielding lines are differentiated.

Events follow definite trends, each according to its nature. Things are distinguished from one another in definite classes. In this way good fortune and misfortune come about. In the heavens phenomena take form; on earth shapes take form. In this way change and transformation become manifest. (1950:280)

The ordering of 'high' and 'low', heaven and earth, in the natural world corresponds to the value classifications 'superior' and 'inferior' in the human world. The ordering of superior and inferior in the human world is manifest in five human relationships. The idea of the five relationships has had a great impact on the Chinese tradition and has always been championed by the Confucianists. In *Chung Yung*, also known as *The Mean-in-action*, it is explained that

the relationship between sovereign and subject, between father and son, between husband and wife, between elder and younger brother, and the equal intercourse of friend and friend, these five relationships concern everybody in the Great Society. (1942:120)

According to the *I Ching*, the natural order is expressed in the relationship between heaven and earth. The order of the human world is manifest in the five relationships, as found in the hexagram *Hsien/Influence (Wooing)*. In the 'Sequence' of this hexagram it is said:

After there are heaven and earth, there are the individual things.

After individual things have come into being, there are the two sexes.

After there are male and female, there is the relationship between husband and wife.

After the relationship between husband and wife exists, there is the relationship between father and son.

After the relationship between father and son exists, there is the relationship between prince and servitor.

After the relationship between prince and servitor exists, there is the difference between superior and inferior.

After the difference between superior and inferior exists, the rules of propriety and of right can operate. (1950:540-541)

The passage indicates that human relationships reveal the differences between superior and inferior. It shows that the ‘male’, ‘husband’, ‘father’ and ‘prince’ are superior, while the ‘female’, ‘wife’, ‘son’ and ‘servitor’ are inferior. Any violation of these relationships is a violation of the moral order. To follow order will mean ‘success’ and ‘good fortune’, as indicated in the ‘Judgement’ of the hexagram *Hsien/Influence (Wooing)*:

Influence. Success.

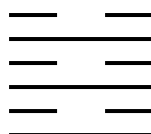
Perseverance furthers.

To take a maiden to wife brings good fortune. (1950:122 & 541)

In the *I Ching* order is also expressed symbolically in terms of the six lines of the hexagram. ‘Each hexagram consists of six places, of which the odd-numbered ones are superior and the even-numbered ones inferior’ (1950:282). Furthermore, the order of the dark yin and light yang principles is also shown in the positions of individual lines in the hexagram, the first, third, and fifth places being light and the second, fourth, and sixth being dark (1950:264). The positions assigned to the two primary forces, the odd positions for the yang forces and the even for the yin, reflect an abstract state of equilibrium, as noted in ‘Ta Chuan/The Great Treatise’:

The firm and the yielding stand firm when they are in their original places. Their changes and continuities should correspond with the time. (1950:326)

When this order is undisturbed, a state of harmony can be arrived at. However, this state of equilibrium cannot exist forever, because when time demands change and reorganization, this ideal state must bring forth change and proper precaution is needed in order to avoid misfortune. The sixty-third hexagram *Chi Chi/After Completion* is the only one out of the sixty-four hexagrams where all individual lines stand in their proper places. This hexagram shows that it is possible to reach a point of equilibrium and that a state of harmony can be achieved. However, this state of harmony will change, so precaution should be taken in advance in order to maintain good fortune. The name of the hexagram *Chi Chi* suggests that a transition from an old to a new episode is achieved. Each individual line of this hexagram stands in its proper place, the yang lines in the odd places and the yin lines in the even places:



above K'AN THE ABYSMAL, WATER

below LI THE CLINGING, FIRE



Although this hexagram exhibits an ideal form, it is also clear that such a state of order, perfect equilibrium, will eventually revert to disorder, so a warning is given in the 'Judgment', reading:

At the beginning good fortune,
At the end disorder. (1950:244 & 710)

The Judgement on the line also warns that 'six at the top means: He gets his head in the water. Danger' (1950:248 & 713). If precaution is taken in advance, danger can be avoided. The structure of the hexagram also implies such a condition. The two structural trigrams of this hexagram is *K'an*, water above and *Li*, fire below. The appearance of this hexagram does not only indicate its symbolic significance, but also warns us to take precaution against misfortune:

Water over fire: the image of the condition
In AFTER COMPLETION.
Thus the superior man
Takes thought of misfortune
And arms himself against it in advance. (1950:245 & 710-711)

The two elements water and fire maintain balance and everything is in the best order at the beginning and thus good fortune is apparent. However, in such times people may become complacent. The superior man, however, recognizes danger ahead and takes precaution to avoid misfortune. This ability to foresee inevitable change and to prepare appropriately distinguishes sages from common men.

As a result of the belief that order is inherent in the eternal cosmic process of change, the ancient Chinese thinkers believe that Tao is intrinsically good and kind. They use the words 'kindness' and 'virtue' to describe the quality of the Tao. The authors of the *I Ching* recognize that Tao 'manifests itself as kindness but conceals its workings. It gives life to all things' (1950:299). Owing to the nature of the Tao being good and kind and nourishing, man's nature is also thought good. This belief has had great influence on the Confucian and Taoist traditions, for example, in Mencius's philosophy.

Mencius (1970:82) believes that 'no man is devoid of a heart sensitive to the suffering of others.' He expresses his idea that human nature is originally good in his child metaphor. If a man sees a child who is about to fall into a well, 'he would certainly be moved to compassion, not because he wanted to get in the good graces of the parents, nor because he wished to win the praise of his fellow villagers or friends,



nor yet because he disliked the cry of the child.’ Mencius (1970:83) concludes that ‘the heart of compassion is the germ of benevolence; the heart of shame, of dutifulness; the heart of courtesy and modesty, of observance of the rites; the heart of right and wrong, of wisdom.’ These qualities are inherent in the human heart. Hsün Tzu (1963:157), on the other hand, believes that man is born with an inherent desire for profit and sensual pleasure, as he states that ‘man’s nature is evil; goodness is the result of conscious activity.’¹⁶ Hsün Tzu (1963:166) agrees with Mencius, however, that it is possible for one to become a sage, if one chooses: ‘Any man in the street has the essential faculties needed to understand benevolence, righteousness, and proper standards, and the potential ability to put them into practice. Therefore it is clear that he can become a Yü’. Thus, ‘whereas Mencius says that any man can become a Yao or Shun, because he is originally good, Hsün Tzu argues that any man can become a Yü, because he is originally intelligent’ (Fung 1948:145).¹⁷

According to the early Chinese thinkers, it is possible for any man to become a sage in terms of constant self-cultivation. Man must have morality, because this quality distinguishes him from animals. By following the Tao, man arrives at the highest virtue, that is, to become one with nature. This belief is held by both Taoists and Confucian scholars as the supreme achievement of man. A Chapter entitled ‘Discussion On Making All Things Equal’ in *Chuang Tzu* describes the sage who ‘leans on the sun and moon, tucks the universe under his arm, merges himself with things’ and who ‘achieves simplicity in oneness. For him, all the ten thousand things are what they are, and thus they enfold each other’ (1968:47). Paradox is inherent in oneness. In the *Tao Te Ching*, it is said that ‘Something and Nothing produce each other; the difficult and the easy complement each other’ (Lao Tzu 1963:58). Chuang Tzu (1968:131-132) also invokes the mystery of ‘the Great Beginning’, which has no name and where the one and many arise:

¹⁶ Hsün Tzu or Xunzi (310?-211? BCE) considers that man’s nature is basically evil. His view directly contradicts that of Mencius that man is naturally inclined to goodness. Although both Hsün Tzu and Mencius regard themselves as true followers of Confucius, the fact that Mencius is accepted as orthodox authority in later centuries leads to ‘an unhappy clouding of Hsün Tzu’s entire system of thought’ (1963:5). Hsün Tzu is eventually eclipsed by Mencius who ‘gained preeminence during and after the Song Dynasty when he came to be regarded as the only orthodox transmitter of the ancient culture after Confucius himself, and was revered as the Second Sage’ (Yao 2000:72). Following this orthodox Confucian trend, the doctrine of Hsün Tzu is mostly ignored in this dissertation.

¹⁷ Yao, Shun and Yü are legendary kings and traditional sages.



In the Great Beginning, there was nonbeing; there was no being, no name. Out of it arose One; there was One, but it had no form. Things got hold of it and came to life, and it was called Virtue. ... Out of the flow and flux, things were born, and as they grew they developed distinctive shapes; these were called forms. The forms and bodies held within them spirits, each with its own characteristics and limitations, and this was called the inborn nature. If the nature is trained, you may return to Virtue, and Virtue at its highest peak is identical with the Beginning.

Supreme virtue, 'identical with the Beginning', is the highest standard of human conduct that the Chinese thinkers have urged man to cultivate. Yet, while the authors of the *I Ching* affirm this moral order — the Tao of heaven, the Tao of earth and the Tao of man, Nietzsche considers the universe to be 'a monster of force' which lacks any moral order. While the Chinese thinkers hold the belief that moral values determine one's worth, Nietzsche asserts the supra-moral perspective that this world, as the Will to Power, is 'beyond good and evil'.

Nietzsche employs the concept 'dance', an action not to be valued according to the moral concepts of 'right' and 'wrong', or 'good' and 'bad', to describe an artistic approach to life as opposed to a moral one. He calls Zarathustra 'the dancer' (Z IV On the Higher Man 18), asserting self-creation in actions. Thus Zarathustra claims: 'Good and evil and joy and pain and I and you — colored smoke this seemed to me before creative eyes' (Z I On the Afterworldly). He urges higher men to learn from his wisdom that 'even the worst thing has two good reverse sides — even the worst thing has good dancing legs' (Z IV On the Higher Man 19). Good and bad, right and wrong, success and failure, seem to be necessary to Zarathustra in that they complement each other in the process of self-creation or self-transformation. This correlates to the yin/yang relationship emphasized in the *I Ching*. Nevertheless, the authors of the *I Ching* aim to make their readers attain good fortune, to perform correct actions and to avoid failure, emphasizing the moral aspect of existence. Nietzsche, on the other hand, asserts self-overcoming. 'Behold,' life says to Zarathustra 'I am *that which must always overcome itself*. Indeed, you call it a will to procreate or a drive to an end, to something higher, farther, more manifold' (Z II On Self-Overcoming). The most important point, for Nietzsche, is to learn from experience in order to grow, regardless of whether this is good or bad, positive or negative. Zarathustra exhorts the 'higher men' in this way:



You higher men, the worst about you is that all of you have not learned to dance as one must dance — dancing away over yourselves! What does it matter that you are failures? How much is still possible! So *learn* to laugh away over yourselves! Lift up your hearts, you good dancers, high, higher! And do not forget good laughter. (Z IV On the Higher Man 20)

Nietzsche preaches the ‘doctrine of life’ (Z II On the Tarantulas), which holds that ‘where there is life is there also will: not will to life, but ... will to power’ (Z II Self-overcoming). Zarathustra urges those who are wisest: ‘That is your whole will, you who are wisest: a will to power — when you speak of good and evil too, and of valuations’ (Z II Self-overcoming). Good and evil imply ‘life and the nature of all the living’ (Z II Self-overcoming). Nietzsche holds a supra-moral view, as opposed to the ascetic ideal which yearns for the will to truth and for moral valuations. He asks, ‘what meaning would *our* whole being possess if it were not this, that in us the will to truth becomes conscious of itself as a *problem*?’ (GM III 27) With his notion of the Will to Power, Nietzsche attempts to make us become aware of the illusory nature of the will to truth, like a ship ‘tired of the long voyages and the uncertain sea’ (Z IV At Noon). For Nietzsche, truth is something one creates rather than something one knows in a world of flux.

Nietzsche criticizes the western metaphysical search for truth, because the Western metaphysicians are concerned with a reality beyond appearance, searching for a standard in accordance with which different things might be measured. Yet, he also recognizes genuine philosophers who ‘*are commanders and legislators*’: ‘Their “knowing” is *creating*, their creating is a legislation, their will to truth is — will to power’ (BGE 211). While Nietzsche requires that one should be commander and legislator of one’s will, the Chinese cherish the quality of the ideal man, the sage, to follow and obey the Tao. The authors of the *I Ching* intend this book of divination to allow their readers to understand and to follow the Tao of heaven, the Tao of earth and the Tao of man, to attain good fortune and to avoid bad fortune. Is it effective for one to follow the laws of the universe as explained by the *I Ching* in order to attain ultimate mastery of life? Or does an individual, as a commander and legislator, have to create his or her own truths, as suggested by Nietzsche? These questions will be discussed in the following chapters.



Chapter 2: The rhythms of the dance

The ideas of rhythm and dance naturally come into mind when one tries to imagine the flow of energy going through the patterns that make up the particle world. Modern physics has shown us that movement and rhythm are essential properties of matter; that all matter, whether here on Earth or in outer space, is involved in a continual cosmic dance.

Fritjof Capra, *The Tao of Physics*

The mechanistic Newtonian view of the universe dominating the modern Western tradition is based on the assumption that ‘the cosmos itself [is] a giant clockwork — possibly, as for Descartes, wound up and supervised by God — that could be truthfully explained by a mechanical model (and only validly explained by a mechanical model)’ (Leshan & Margenau 1982:6). According to this world view, the whole universe, like a huge machine assembled from a multitude of different objects, is set in motion and governed by immutable laws of motion. The dominant Cartesian-Newtonian cosmology of the nineteenth and early twentieth centuries gives Westerners confidence in science as presenting the most realistic and reliable world picture and true knowledge, even though this is limited to technical information about natural phenomena.

The search for truth or ultimate foundation has been at the heart of the projects of science and philosophy in the West. Logic and reason are regarded as main tools in formulating philosophical means of understanding the phenomenal world. However, the exploration of modern physics in the twentieth century has given rise to a growing understanding of the fact that nothing seems to answer our longing for truth as a stable and reliable rock on which we can secure our thoughts and actions. H. I. Brown (1987:230) points out that ‘it has become progressively clearer that the sciences cannot provide certainty and have no a priori foundation.’ The supremacy of logic and rationality in science and philosophy has been shaken. In this light it seems impossible for philosophy and science to fulfil their traditional role in providing answers to questions about ultimate reality. This state of affairs seems to imply that there is something wrong somewhere in Western belief. Nietzsche envisions this inevitable emergency of our time. His attack on the search for truth and his demand for a self-examination of science are always the main tasks in his writing.

Holding a mechanical world view, some Westerners might regard the *I Ching* as alien. Through adopting a holistic world view and through an understanding of



Nietzsche's critique on the metaphysical philosophical tradition and science may lead one to appreciate the wisdom of the *I Ching* and the Chinese sensibility. Other themes — Nietzsche's critique of language, the numbers dealt with in the *I Ching* and the Chinese writing system, involving the external impact on individuals — are also explored in this chapter.

2.1. The truth game

What are man's truths ultimately? Merely his *irrefutable* errors. (GS 265)

For more than two millennia the *I Ching* has been appreciated as a book of divination in China, yet it appears bizarre and difficult to understand to many Western readers because of its apparently incomprehensible symbols and cryptic sayings. H. Wilhelm (1995:8) introduces the *I Ching* to his audience in this way:

This book is difficult to understand; it is so full of cryptic sayings and seemingly abstruse matters that an explanation is often not readily available, and we are tempted to fall back on interpretation to get at the meaning. To us children of an essentially rational generation it poses a problem we are at first reluctant to face; we are led into a region in which we do not know the terrain, and which we have forbidden ourselves to enter except possibly in rare moments of imaginative daring. We ask ourselves if what we are to meet there is not a kind of speculation that lacks any connection with our world.

The different world views of the Chinese and the Westerners seem to be responsible for the difficulty the *I Ching* poses to the modern rational Western mind insisting on a mechanical interpretation of the natural world and life. The ancient Chinese world view emphasizes movement and change in the natural world, developing a system of symbols in the *I Ching* to express the dynamic patterns which are constantly formed and dissolved again in the cosmic flow of the Tao. The authors of the *I Ching* hold a conviction that Tao embraces all, so that everything, through being interrelated and interdependent, belongs to the indivisible whole, and is the manifestation of Tao. 'Therefore they fathomed the tao of heaven and understood the situations of men. Thus they invented these divine things in order to meet the need of men' (1950:317). They compiled the *I Ching* in order to reveal the Tao. Therefore with its help its reader can meet everything in the right way. While the Chinese enjoy consulting the

oracle of the *I Ching* for their destiny, many Westerners might doubt the rationality of this book of wisdom and consider it as ‘a kind of speculation that lacks any connection with our world.’

The modern Western sensibility emphasizes rationality, objectivity and truth, and thus disregards the *I Ching* as simply an imaginative and unscientific work. Modernist scientists search for the basic laws of nature, regarded as invariable and eternal, by which the natural world is governed. Isaac Newton regards the laws he discovered as ‘manifestations of God’s perfection’ (Zukav 1979:28). Capra (1975:286) notes that ‘Newton’s universe was constructed from a set of basic entities with certain fundamental properties, which had been created by God and thus were not amenable to further analysis.’ In this mechanistic view of nature, the giant cosmic machine of the universe is considered as being entirely causal and determinate. All that happens has a definite cause and brings about a definite effect, so that we should be able to predict the future of any part of the system if we knew the details of its state.

Many scientists in Nietzsche’s time regard Newtonian laws as divine. Apart from these scientists who make an effort to find out and to prove the laws which govern the natural world, the metaphysical philosophers also search for the truth in terms of the human faculty of reason. Nietzsche observes how ‘man projects his drive to truth, his “goal”, outside himself as a world that *is*, as a metaphysical world, as a “thing-in-itself”, as an already existing world’ (WLN 9[91]). Nietzsche’s critique of language and science can be shown to throw some light on the differences between the Chinese and the Western sensibilities.

D. L. Hall (in Deutsch & Bontekoe 1997:214) indicates that ‘one of the fundamental contrasts noted by both Chinese and Western scholars is that suggested by the Western quest for “truth” and the Chinese search for the “way.”’ The Chinese hold a dynamic world view which is based on the awareness of the unity and interrelation of all earthly things, as well as the experience of all phenomena in the world as various transitory stages in the ever-flowing Tao. Thus, they are concerned with the interrelationships of things and events in transient human existence, asking the questions: ‘How is life to be lived?’ or ‘How may I realize the Way (*Tao*)?’ The Westerner is interested in the ‘basic building blocks’ of matter, asking the question: ‘What kinds of things are there?’ and responds by providing an idea of the ‘basic stuff’ of which the world and all matter is made. Apart from the scientists who are



considered to be able to provide an answer to the question as to the nature of matter, many wise men of the West also commit themselves to the same investigation from a philosophical or religious point of view.

The mechanistic Newtonian world view remains the standard assumption until the early decades of the twentieth century. The study of the subatomic world later in the twentieth century, however, might contribute to an understanding of the *I Ching* and of the basic contrast between the Chinese and the Westerners. The classical notion of composite 'objects' consisting of a definite set of 'constituent parts' cannot be applied to the world of subatomic particles. The natural assumption that objects, like 'particles', are real things that perform their movement in space and time according to causal laws, is abandoned by quantum mechanics. Zukav (1979:19) explains that 'a "quantum" is a quantity of something, a specific amount. "Mechanics" is the study of motion. Therefore, "quantum mechanics" is the study of the motion of quantities. Quantum theory says that nature comes in bits and pieces (quanta), and quantum mechanics is the study of this phenomenon.' Modern physics pictures matter as being in a continuous dancing and vibrating motion whose rhythmic patterns are determined by molecular, atomic and nuclear structures, rather than as passive and inert. Capra (1975:225) provides the following description of the subatomic world:

The exploration of the subatomic world in the twentieth century has revealed the intrinsically dynamic nature of matter. It has shown that the constituents of atoms, the subatomic particles, are dynamic patterns which do not exist as isolated entities, but as integral parts of an inseparable network of interactions. These interactions involve a ceaseless flow of energy manifesting itself as the exchange of particles; a dynamic interplay in which particles are created and destroyed without end in a continual variation of energy patterns. The particle interactions give rise to the stable structures which build up the material world, which again do not remain static, but oscillate in rhythmic movements. The whole universe is thus engaged in endless motion and activity; in a continual cosmic dance of energy.

The dance of the subatomic world involves an enormous variety of patterns revealing order. This corresponds to the ever-flowing pattern of the Tao expressed as natural order in the sixty-four hexagrams of the *I Ching*. The characteristics of the subatomic world also show rhythm, movement, and constant change, following very definite and clear patterns. The tendency of subatomic particles is to react to confinement with motion. 'The smaller the region of confinement, the faster will the particle "jiggle"



around in it. This behaviour is a typical “quantum effect” (Capra 1975:192). This suggests a basic restlessness of matter. In the collision experiments of high-energy physics, the primary colliding particles are always dissolved and several new particles are formed which go through either further collisions or decay. Scientists observe a continual flow of energy through a great variety of particle patterns in a rhythmic dance of creation and destruction.

Constantly changing patterns rather than substance in particle movements seems to suggest the Chinese world view of the Tao rather than the Western quest for truth. Particle interactions, oscillating in rhythmic movements, ‘give rise to the stable structures which build up the material world’ (Capra 1975:225), as noted earlier. Capra (1975:203) indicates that ‘atoms consist of particles and these particles are not made of any material stuff. When we observe them, we never see any substance; what we observe are dynamic patterns continually changing into one another — a continuous dance of energy.’ In particle experiments physicists have found that the universe is characterized by an eternal dynamic changing process. In order to divide matter and to study the properties of particles, physicists attempt to make subatomic particles collide, using high energies. However, they cannot obtain smaller pieces, because they ‘just create particles out of the energy involved in the process. The subatomic particles are thus destructible and indestructible at the same time’ (Capra 1975:78). Capra (1975:78) remarks about this paradox that

we adopt the static view of composite ‘objects’ consisting of ‘basic building blocks’. Only when the dynamic, relativistic view is adopted does the paradox disappear. The particles are then seen as dynamic patterns, or processes, which involve a certain amount of energy appearing to us as their mass. In a collision process, the energy of the two colliding particles is redistributed to form a new pattern, and if it has been increased by a sufficient amount of kinetic energy, this new pattern may involve additional particles.

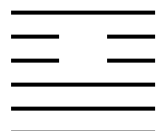
The characteristics of the subatomic world require that the assumption about composite ‘objects’ consisting of ‘basic building blocks’, should be reconsidered. The basic patterns of matter are subatomic particles which are not ‘objects’, according to quantum mechanics. Subatomic particles do not exist with certainty at definite places, but only show “tendencies to exist” or “tendencies to happen.” How strong these tendencies are is expressed in terms of probabilities. A subatomic particle is a “quantum,” which means a quantity of something. What that something is, however,

is a matter of speculation' (Zukav 1979:32). Since physicists have discovered that mass, as a form of energy, is no longer linked to material substance, subatomic particles cannot be seen as consisting of any basic 'stuff', but as bundles of energy. Energy is linked to processes, implying that the nature of subatomic particles is intrinsically dynamic. Subatomic particles, created experimentally in collision processes exist for less than a millionth of a second. The short-lived particles represent transitory patterns of dynamic processes. In this sense the traditional Western priority of asking the question, 'What?', becomes less relevant than asking the question, 'How?', as of more importance in Chinese tradition.

The notion of imitating the Tao of heaven and following the Tao of earth and the Tao of man, as emphasized in the *I Ching*, appears to be the truth to the traditional Chinese mind. Truth, in this context, relates to proper adaptation to one's society and to the web of human relationships. Truth as perceived by the Chinese is interpreted by Hall (in Deutsch & Bontekoe 1997:218) in this way:

'Truth' involves a trust in the quality of one's relationships. It is the capacity to foster productive patterns of relationship within one's natural, social, and cultural context, enabling one to enhance the possibilities of one's enviroing conditions in order to realize themselves fully, while at the same time maintaining one's own integrity as a unique and viable member of 'the ten thousand things'.

For the ancient Chinese thinkers, 'truth' might probably be interpreted as the knowing of the Way or *Tao* and its practice in daily life by each individual according to their environment. Confucius (1993:54) says: 'When the Way prevails in the state, be enterprising in speech and enterprising in action; but when the Way does not prevail in the state, be enterprising in action but prudent in speech.' Confucius often speaks of Tao as a way of life and his use of the word 'is essentially ethical in meaning, denoting the principle of truth, particularly, the right way of living' (Liu 1955:152-153). The traditional Chinese thinkers advocate the cultivation of the Tao in daily life. Hall (in Deutsch & Bontekoe 1997:216) calls this 'the "pragmatic" understanding of truth that best approximates the Chinese sensibility.' This pragmatic understanding of truth is denoted in the hexagram *Ta Ch'u/The Taming Power of the Great*:



above KÊN KEEPING STILL, MOUNTAIN

below CH'IEN THE CREATIVE, HEAVEN



The upper trigram of this hexagram is *Kên*, 'Keeping still'. The attribute of its image, mountain, indicates firmness and genuineness. The lower trigram is *Ch'ien*, 'The Creative'. Its image, heaven, refers to strong creative and true power. Both trigrams 'point to light and clarity and to the daily renewal of character. Only through such daily self-renewal can a man continue at the height of his powers' (1950:104). Thus the 'Commentary on the Decision' of this hexagram notes:

THE TAMING POWER OF THE GREAT. Firmness and strength.
Genuineness and truth. Brilliance and light. Daily he renews his virtue.
(1950:515)

Nietzsche's notion of truth seems to side with the Chinese pragmatic truth, rather than with the modern Western philosophical tradition. He favours a pragmatic criterion for truth in life rather than a notion of truth deriving from reasoning. He indicates that 'a person's happiness is dependent upon the fact that somewhere there exists for him a truth which is *not debatable*: a crude example is the well-being of one's family considered as the highest motive for action' (*PB* 46). Nietzsche urges us to reconsider the value of life over and above 'truth', by asking the questions: 'What in us really wants "truth"?' (*BGE* 1), 'What does truth matter to human beings!' (*U* 19[175]). He distinguishes two different views of life, 'the *over-fullness of life*' and 'the *impoverishment of life*' (*GS* 370). The former 'is richest in the fullness of life,' and implies that 'what is evil, absurd, and ugly seems, as it were, permissible, owing to an excess of procreating, fertilizing energies that can still turn any desert into lush farmland' (*GS* 370). Conversely, the latter seeks 'a certain warm narrowness that keeps away fear and encloses one in optimistic horizons' (*GS* 370). For Nietzsche, different ideas of truth might apply to different views of life. With reference to his notion of the Will to Power, he believes that the view of an over-fullness of life involves the excessive strength of one's will power, whereas that of an impoverishment of life represents a weak will power. Thus he rejects the modern Western traditional standard of truth, because his standard of truth is that it is valid for one who implements it successfully to increase power, but false for one who fails to do so. R. H. Grimm (1977:38) indicates that for Nietzsche, 'truth is a function of the increase of power, and this is the only "standard" for judging the "truth" or the vital value of anything.' In this sense Nietzsche's interpretation of the notion of truth differs from the modern Western traditional conception.



According to the modern Western tradition, “truth” is the epistemic designation of ultimate privilege, the highest sanction to be bestowed upon a belief. Having been baptized “True”, a belief is no longer subject to question, revision or reinterpretation’ (Schrift 1990:152). Many thinkers are concerned with a reality beyond appearance, searching for a standard in accordance with which various things might be measured. Nietzsche criticizes this emphasis on ‘truth’:

What then is truth? A movable host of metaphors, metonymies, and anthropomorphisms: in short, a sum of human relations which have been poetically and rhetorically intensified, transferred, and embellished, and which, after long usage, seem to a people to be fixed, canonical, and binding. Truths are illusions which we have forgotten are illusions (*WL 1*).

Nietzsche’s point is that language rests upon the metaphorical translation of actual experiences into images, words and concepts. Language, by its very nature, is incapable of telling us anything about things as they really are. However, as we forget the origin of our language, we lay claim to some sort of truth about the real world which does in fact not mirror reality at all. In this sense, to Nietzsche, truth appears to be simply an illusion, a lie. He defines a lie as ‘wishing *not* to see something that one does see; wishing not to see something *as* one sees it’ (*A 55*). He believes himself to be ‘the first to *discover* the truth by being the first to experience lies as lies’ (*EH Destiny 1*). Nietzsche states that we have, for millennia, looked upon the world ‘with blind desire, passion, or fear’ (*HAH I 16*), so that ‘we have arranged for ourselves a world in which we can live’ (*GS 121*), by inventing signs and formulas, with the help of which we may reduce the swirling complexity of life in order to endure it. The demand for truth is juxtaposed with the necessity of illusion. For Nietzsche, truth is only another name for illusion: ‘Truths are illusions which we have forgotten are illusions.’ Truth cannot be known in terms of language, which is abstraction consisting of a system of concepts, metaphors and symbols which form a partial map of reality.

Nietzsche indicates that ‘to be truthful means to employ the usual metaphors’ (*WL 1*), explaining that ‘a uniformly valid and binding designation is invented for things, and this legislation of language likewise establishes the first laws of truth’ (*WL 1*). His point is that language is nothing but metaphor. We have the power to make the ‘appropriation of an unfamiliar impression by means of metaphors. Stimulus and recollected image [are] bound together by means of metaphor’ (*P 148*). Thus we



communicate. Language is a means necessary for communication. In order to be communicable something needs to be fixed, simplified, specifiable, and 'it must be experienced in a *trimmed* form, as "*recognisable*" (WLN 9[106]). The human intellect trims the chaotic material perceived by the senses to become similar, subsumed under related headings. We logicize the world of 'phenomena' as 'the trimmed world which we *experience as real*' (WLN 9[106]). We become liars who 'use the valid designations, the words, in order to make something which is unreal appear to be real' (WL 1). We immerse ourselves in linguistic conventions, believing that we have a logical scheme to measure the things directly before us as mere objects and thus employ language against the awareness of a universe hostile to us. Nietzsche reminds us that we do not only designate things with words and concepts, but 'we think originally that through them we grasp the *true* in things' (WS 11).

Nietzsche states that 'by making of logic a criterion of *true being*, we are well on the way to positing all those hypostases – substance, predicate, object, subject, action, etc. – as realities: i.e., to conceiving a metaphysical world, i.e., a 'true world' (- *but this is the illusory world once again...*)' (WLN 9 [97]). Logic is generally regarded as a valid tool in formulating philosophical notions. Nietzsche, however, questions this *principle of non-contradiction* as the final and most fundamental one upon which all proofs are based. He criticizes the sensualist prejudice

that I cannot say at the same time of one and the same thing that it is *hard* and it is *soft* (the instinctive proof 'I cannot have two opposite sensations at the same time' – *quite crude and false*). The conceptual ban on contradiction proceeds from the belief that we *are able* to form concepts, that a concept doesn't merely name what is true in a thing but *encompasses* it ... In fact *logic* (like geometry and arithmetic) only applies to *fictitious truths that we have created*. Logic is the attempt to understand the real world according to a scheme of being that we have posited, or, more correctly, the attempt to make it formulatable, calculable for us... (WLN 9[97]).

Nietzsche's critique of logic is supported by certain facts about the human brain. Our brain is divided into two halves which are connected at the centre of the cerebral cavity by tissue. The left side of our brain functions in a different manner from the right side. Each of the two parts of our brain perceives the world in a different manner. The left hemisphere is regarded as 'rational', but the right hemisphere is 'irrational'. Zukav (1979:39) indicates that



The left side of our brain perceives the world in a linear manner. It tends to organize sensory input into the form of points on a line, with some points coming before others. For example, language, which is linear (the words which you are reading flow along a line from left to right), is a function of the left hemisphere. The left hemisphere functions logically and rationally. It is the left side of the brain which creates the concept of causality, the image that one thing causes another because it always precedes it. The right hemisphere, by comparison, perceives whole patterns.

Because the right hemisphere controls the left side of the body, and the left hemisphere controls the right side of the body, we 'associate the right hand (left hemisphere) with rational, male, and assertive characteristics and the left hand (right hemisphere) with mystical, female, and receptive characteristics' (Zukau 1979:40). The left and right hemispheres of the brain function in different ways, revealing the yin/yang relationship. The principles of yin and yang on which the *I Ching* is based can thus be regarded as being asserted by biological fact. Zukav (1979:40) indicates that 'The Chinese wrote about the same phenomena thousands of years ago (yin and yang) although they were not known for their split-brain surgery.'

According to Nietzsche, man considers the human intellect as the central consciousness of the universe, regarding himself as 'a "*rational*" being'. Nietzsche notes that man

now places his behaviour under the control of abstractions. He will no longer tolerate being carried away by sudden impressions, by intuitions. First he universalizes all these impressions into less colourful, cooler concepts, so that he can entrust the guidance of his life and conduct to them. Everything which distinguishes man from the animals depends upon this ability to volatilize perceptual metaphors in a schema, and thus to dissolve an image into a concept. (WL 1)

The passage indicates that we logicize our chaotic sensory impressions in terms of abstract concepts. Nietzsche points out that 'abstractions are metonymies, i.e. substitutions of cause and effect. But every concept is metonymy, and knowing takes place in concepts' (P 11). Nietzsche's point is that concepts trim the context of the immediate experience in which they arise, so that they are divorced from the changing stream of life in which they function. After long usage we mistake a maze of concepts as 'fixed, canonical, and binding' and we are unaware that its nature is as fragile and airy as a spider's web. Nietzsche criticizes the way we degrade and negate this constantly changing phenomenal world and long for an immutable transcendent



world. Nietzsche disparages our 'construction of a pyramidal order according to castes and degrees, the creation of a new world of laws, privileges, subordinations, and clearly marked boundaries' (WL 1). This represents to us a regulative and imperative world which is firmer, more universal, more human than the immediately sensuously perceived world. Yet, according to Nietzsche, this spider's web is constructed on running water — on an unstable foundation, because we forget that the original perceptual metaphors are metaphors and mistake them for the things themselves. He states that 'we operate only with things that do not exist: lines, planes, bodies, atoms, divisible time spans, divisible spaces. How should explanations be at all possible when we first turn everything into an *image*, our image!' (GS 112) Nietzsche mentions as an example of this form of reasoning the definition of a mammal. After having inspected a camel, one declares 'look, a mammal', and thus brings a truth to light. Nietzsche, however, argues that

it is thoroughly anthropomorphic truth which contains not a single point which would be 'true in itself' or really and universally valid apart from man. At bottom, what the investigator of such truths is seeking is only the metamorphosis of the world into man. He strives to understand the world as something analogous to man, and at best he achieves by his struggles the feeling of assimilation. (WL 1)

E. Blondel (1991:134) states that 'for Nietzsche, what we grasp are things, which exist not in themselves, but are linked to one another according to concepts isolated in them by language. Language is therefore the *a priori* of all thought. This is so much so that we are no longer even aware of the limits between thought and language.' Nietzsche's point that 'even one's thoughts one cannot reproduce entirely in words' (GS 244) shows his awareness of the limitation of language. He states that 'language and the prejudices upon which language is based are a manifold hindrance to us when we want to explain inner processes and drives: because of the fact, for example, that words really exist only for *superlative* degrees of these processes and drives; and where words are lacking, we are accustomed to abandon exact observation because exact thinking there becomes painful.' He concludes that 'we are none of us that which we appear to be in accordance with the states for which alone we have consciousness and words, and consequently praise and blame' (D 115). According to Nietzsche, 'words are acoustical signs for concepts,' and 'one also has to use the same words for the same species of inner experiences; in the end one has to have one's



experience in *common*' (BGE 268). All words are simply interpretations of our inner experiences, interpretations needed in order to communicate with one another. This interpretation is an effort 'to collect material, to conceptualize and arrange a vast realm of subtle feelings of value and differences of value which are alive, grow, beget, and perish' (BGE 186). Nietzsche is aware of the inadequacy of our language to express ultimate reality and our experiences of the perpetual flux of existence. Perhaps the metaphor of 'pointing a finger at the moon', in the *Surangama Sutra*, may serve to illustrate Nietzsche's point of view:

This is like a man pointing a finger at the moon to show it to others who should follow the direction of the finger to look at the moon. If they look at the finger and mistake it for the moon, they lose (sight of) both the moon and the finger. Why? Because the bright moon is actually pointed at; they both lose sight of the finger and fail to distinguish between (the states of) brightness and darkness. Why? Because they mistake the finger for the bright moon and are not clear about brightness and darkness. (2005:60)

Nietzsche seems to urge us to look at the moon, i.e. the natural world and life, but not to analyse the finger, i.e. language, which is only a tool to make sense of life and physical reality. His major concern about truth with reference to language may be summarized by Grimm's (1977:107) comment:

Nietzsche is concerned with how well our linguistic constructs increase or otherwise enhance our will to power, and nothing else. He is not concerned with a word's reference or a concepts' logical content. He is exclusively concerned with how well these linguistic metaphors work for us as flexible, creative tools. Even if a concept says nothing about reality, it is useful insofar as it is a linguistic rule or connecting link between the other signs or metaphors of language.

Grimm (1977:25) states that, according to Nietzsche, truth 'is a function of activity: it is something we *do*.' Likewise, the ancient Chinese thinkers emphasize that Tao is hardly to be described in words, but has to be experienced in life. The Taoists also recognize that ultimate reality 'can never be adequately described by words, because it lies beyond the realms of the senses and of the intellect from which our words and concepts are derived' (Capra 1975:29). This is because in its basic oneness the universe is without speech. Chuang Tzu (1968:236) describes this natural state as follows: 'Heaven and earth have their great beauties but do not speak of them; the four seasons have their clear-marked regularity but do not discuss it; the ten thousand things have their principles of growth but do not expound them'. In fact, Tao is



beyond the understanding of many of us and beyond any analysis in terms of words and concepts. All things are the manifestation of Tao, which causes Chuang Tzu (1996:15) to ask: ‘As all life is one, what need is there for words?’ The notion of the basic oneness of the universe is one of the fundamental ideas in the *I Ching*. The awareness of the limitation of language to express this natural state of the universe is apparent in ‘Ta Chuan/The Great Treatise’ of the *I Ching*:

The Master said: Writing cannot express words completely. Words cannot express thoughts completely.

Are we then unable to see the thoughts of the holy sages?

The Master said: The holy sages set up the images in order to express their thoughts completely; they devised the hexagrams in order to express the true and the false completely. Then they appended judgments and so could express their words completely. (1950:322)

The images and words of the *I Ching* work together to convey the thoughts of the holy sages, implying inadequacy on the part of our understanding. The authors of the *I Ching* recognize that speech and writing are imperfect means of representing thought, but instead of focusing on the means of communication, one should be aware of fulfilling one’s function according to the Tao as revealed in the *I Ching*:

Silent fulfillment, confidence that needs no words, depend upon virtuous conduct. (1950:324)

The authors of the *I Ching* champion ‘silent fulfillment’: that one should commit oneself to spiritual cultivation in order to attain ‘virtuous conduct’, which is more important than ‘words’. For Nietzsche too, remaining silent seems to be the best way to express the experience of the kaleidoscopic natural world which is beyond the understanding of the limited human mind. Zarathustra makes the following statement:

Do you bid me go and be silent because the *day* is coming now?

The world is deep — and deeper than day had ever been aware. Not everything may be put into words in the presence of the day. (Z III Before Sunrise)

The inadequacy of language is not only recognized by Nietzsche and the authors of the *I Ching*, but also by particle physicists. Capra (1975:159) indicates that ‘the subatomic world appears as a web of relations between the various parts of a unified whole. Our classical notions, derived from our ordinary macroscopic

experience, are not fully adequate to describe this world.’ We derive the notion of substance from the macroscopic, solid and stable, aspect of things from our everyday experiences, but at the subatomic level such a notion cannot be applied. In the high-energy collisions of subatomic particle experiments, matter appears as totally mutable. ‘All particles can be transmuted into other particles; they can be created from energy and can vanish into energy. In this world, classical concepts like “elementary particle”, “material substance” or “isolated object”, have lost their meaning; the whole universe appears as a dynamic web of inseparable energy patterns’ (Capra 1975:80). The findings of subatomic particle experiments do not only affirm that classical concepts are inadequate at the subatomic level, but also confirm the notion of the basic oneness of the universe, which notion the *I Ching* is based on.

Some people might regard the *I Ching* as a work of speculation, yet its ideas seem to correlate with those of science, as shown in the response of the Master to the question of how one is able ‘to see the thoughts of the holy sages,’ as cited earlier. Scientists employ the scientific method which requires that all theories are firmly based on experiments. In physics, knowledge is acquired through a process of scientific research proceeding in three stages. In the first stage, scientists try their best to gather experimental evidence about the phenomena to be explained. In the second stage, they correlate the experimental facts with mathematical calculations, constructing a mathematical model which, in a precise and consistent way, is used to predict further experiments. Finally, scientists will formulate a theory which interprets their mathematical model. The *I Ching* seems to exhibit these three stages. In the first stage, the holy sages observe nature to gather information and thus ‘set up the images in order to express their thoughts completely.’ In the second stage, they create the hexagrams ‘in order to express the true and the false completely.’ In the third stage, they append judgments and so can express their words completely. Readers of the *I Ching* might predict and control their destiny by consulting the oracle, demonstrated to follow a scientific method considered in the West as a rational means to attain scientific knowledge.

In Western culture, the central aim of science is the search for truth about the world we live in, and claims to truth are derived from objective procedures in science. R. Rorty (1991:35) indicates that ‘the notions of “science”, “rationality”, “objectivity” and “truth” are bound up with one another. Science is thought of as offering “hard”, “objective” truth: truth as correspondence to reality, the only sort of truth worthy of



the name.’ Investigators or researchers need to be ‘scientific’ and to arrive at their conclusions in a way worthy of the term ‘true’. They seek objective truth by using reason and scientific experiments. A scientific claim can be accepted as true if it is supported by evidence. Nietzsche, however, criticizes our faith in science: ‘Nothing could be more wrongheaded than to want to wait and see what science will one day determine once and for all concerning the first and last things and until then continue to think (and especially to believe!) in the *customary* fashion – as we are so often advised to do’ (WS 16). In this sense his critique of ‘truth’ may be applied not only to language, but also to science. He states that the construction of concepts, originally pertaining to language is ‘a labor taken over in later ages by *science*’ (WL 2). He believes that scientists work continuously on a great conceptual edifice, filling up this towering framework and arranging the anthropomorphic world:

Whereas the man of action binds his life to reason and its concepts so that he will not be swept away and lost, the scientific investigator builds his hut right next to the tower of science so that he will be able to work on it and to find shelter for himself beneath those bulwarks which presently exist. And he requires shelter, for there are fearful powers which continuously break in upon him, powers which oppose scientific ‘truth’ with completely different kinds of ‘truths’ which bear on their shields the most varied sorts of emblems. (WL 2)

According to Nietzsche, as the changing world is fearful to us, we confine ourselves to our airy shelter of language. Nietzsche’s critique is that we obtain concepts and forms ‘by overlooking what is individual and actual’ (WL 1). In fact, nature is acquainted with no forms and no concepts but ‘only with an “X”, which remains inaccessible and undefinable for us’ (WL 1). Although science is committed to the labour of investigating the true nature of things, we are not acquainted with the laws of nature, but only with its effects, that is only in its relation to other perceived laws of nature. ‘All that we actually know about these laws of nature is what we ourselves bring to them — time and space, and therefore relationships of succession and number’ (WL 1). We misinterpret the natural world within a limited human horizon because of misunderstanding nature and ourselves. Nietzsche states about this human illusion that man has

quite clearly convinced himself of the eternal consistency, omnipresence, and infallibility of the laws of nature. He has concluded that so far as we can penetrate here — from the telescopic heights to the microscopic depths — everything is secure, complete, infinite, regular, and without gaps. Science will be able to dig successfully in this shaft forever, and all the things that are discovered will harmonize with and not contradict each other. (WL 1)



Nietzsche indicates that humans strive to understand the world methodically — ‘to treat man as the measure of all things’ (*WL* 1). He rejects ‘man as the measure of the value of things, as judge of the world who in the end places existence itself upon his scales’ (*GS* 346). For Nietzsche, the search for truth is simply ‘an extravagant aberration of human vanity and unreason that for a long time was not recognized as such’ (*GS* 346). Truths are man-made devices designed to serve human vanity, the ‘*solitary* flame of vanity’ (*WL* 1) of the human intellect whose arrogance leads to deception. For Nietzsche, ‘man is by no means the crown of creation: every living being stands beside him on the same level of perfection’ (*A* 14). He compares the feeling of humans with that of the gnat to illustrate his point of view: ‘If we could communicate with the gnat, we would learn that he likewise flies through the air with the same solemnity, that he feels the flying center of universe within himself’ (*WL* 1). Nietzsche tells a fable that urges us to reflect on the human predicament and the value of facing our sure destiny — death:

Once upon a time, in some out of the way corner of that universe which is dispersed into numberless twinkling solar systems, there was a star upon which clever beasts invented knowing. It was the most arrogant and mendacious minute of world history, but nevertheless only a minute. After nature had drawn a few breaths the star cooled and solidified, and the clever beasts had to die. The time had come too, for although they boasted of how much they had understood, in the end they discovered to their great annoyance that they had understood everything falsely. They died, and in dying they cursed truth. Such was the nature of these desperate beasts who had invented knowing. (*PW*)

Nietzsche’s conception of the insignificance of the human species in the universe seems also to be apparent in an interview between Jo, god of the North Sea, and the Lord of the Yellow River in *Chuang Tzu*. Jo exclaims: ‘I sit here between heaven and earth as a little stone or a little tree sits on a huge mountain. Since I can see my own smallness, what reason would I have to pride myself?’ (1968:176). Although ancient Chinese philosophy places man in trinity with Heaven and Earth, the Tao of man requires that man should *follow* the Tao of heaven and earth. Man should be careful to follow the rhythms of nature, represented by the changing lines in the hexagrams: ‘They move inward and outward according to fixed rhythms. Without or within, they teach caution’ (1950:348). The ancient Chinese thinkers never consider man as the crown of creation, controlling the natural world. ‘Compared to



the ten thousand things, is [man] not like one little hair on the body of a horse?’ asks Chuang Tzu (1968:176-177). While many Western thinkers have made an effort to prove the divine origin of humanity, the ancient Chinese believe the way to enhance oneself begins with the realization of one’s pettiness. Jo accounts for this notion to the Lord of the Yellow River in this way:

You can’t discuss the ocean with a well frog — he’s limited by the space he lives in. You can’t discuss ice with a summer insect — he’s bound to a single season. You can’t discuss the Way with a cramped scholar — he’s shackled by his doctrines. Now you have come out beyond your banks and borders and have seen the great sea — so you realize your own pettiness. From now on it will be possible to talk to you about the Great Principle. (1968:175-176)

While Chuang Tzu employs the metaphor of a frog in a well to describe narrow-minded people, Nietzsche uses the metaphor of ‘blinding fog’ to designate deceitful human character, stating that ‘the pride connected with knowing and sensing lies like a blinding fog over the eyes and senses of men, thus deceiving them concerning the value of existence’ (*WL* 1). Nietzsche concludes that the most general effect of such pride is deception. This quality of deceit appears to be the underlying force of the search for truth. Both metaphors discussed above imply possible alternatives with regard to the value of existence, should the obstacles be overcome, *i.e.* the blindness and the well. We may be unaware that the conventional interpretation of our world is a manacle to our mind. Nietzsche’s philosophy is an attempt to undermine the metaphysical project of a ‘search for truth’ in order to convince us to open our mind and shift our ‘paradigm’ with regard to the value of existence. He claims that ‘for a man made rounded and whole by my way of thinking, “everything is at sea”, the sea is everywhere: however, the sea itself has lost depth.’ Nietzsche uses a sea metaphor to signify his hope of breaking our mind manacle. He longs for a ‘remarkable change on earth – Just as [when], through collapses, through the earth slowly breaking apart, the sea sank into the ruptures, caves and troughs and gained *depth*.’ (*WLN* 36[2]). The depth of the sea is beyond the understanding of the frog in the well. The Chinese sages do not deceive themselves in searching for the truth, but look for the way instead, the Tao of heaven and earth. Chuang Tzu (1968:236) states that ‘the sage seeks out the beauties of Heaven and earth and masters the principles of the ten thousand things.’ The Chinese intuition about the universe and life appears to be difficult to understand for those who hold a rational,



mechanical world view. Nietzsche's critique of philosophy and science might make such minds become aware of the inadequacy of the mechanical world view.

Nietzsche criticizes the mechanical model of the natural world which, from Descartes' time to the beginning of the twentieth century, has been used to interpret the universe as a great machine. He regards man as animal, stating that 'Descartes was the first to have dared, with admirable boldness, to understand the animal as *machina*', and 'our knowledge of man today goes just as far as we understand him mechanistically' (A 14). As the great machine is impersonal, its impersonality inspires scientists to endeavour to attain objective truth. They attempt to observe the external natural world objectively and impersonally: 'The concept of scientific objectivity rests upon the assumption of an external world which is "out there" as opposed to an "I" which is "in here"' (Zukav 1979:30). To observe objectively means to see the natural world as it would appear to an observer who had no prejudices about what he observed. The problem with this method is that to be 'objective' is a prejudice. It is impossible to be without a preformed opinion. Also, a scientist deliberately decides which segment of reality instead of another he would study in his experiment. This decision is a subjective expression. His decision affects his perception of reality.

Nietzsche perceives that the natural world is always in flux, changing each and every moment, so that 'the sphere of a subject [is] constantly becoming *larger* or *smaller* – the centre of the system constantly shifting' (WLN 9 [98]). He considers 'subject' as fiction, as 'the terminology of our belief in a *unity* among all the diverse elements of the highest feeling of reality: we regard this belief as the *effect* of one cause – we believe in our belief to such an extent that for its sake we imagine "truth", "reality", "substantiality" in general' (WLN 10 [19]). Nietzsche criticizes such a claim to objectivity as 'cold impersonality, where, as in all valuations, we tell something about ourselves and our inner experiences in a few words' (WLN 35 [32]). We employ words, concepts, as a means of evaluation, yet Nietzsche indicates that 'anger, hatred, love, pity, desire, knowledge, joy, pain – all are names for *extreme* states' (D115) and that we neglect the milder, middle degrees or the lower degrees, which also weave the web of our character and our destiny. Thus, we misunderstand ourselves and draw conclusions on the basis of data in which the exceptions outweigh the rules. In *Nietzsche: A Critical Life*, R. Hayman (1980:163) illustrates how Nietzsche arrives at a new understanding of objectivity: 'Previously it had been taken for granted that words could convey the objective truth about external reality; Nietzsche saw that there



can be no question of objectivity.’ Nietzsche’s critique of classical science seems to be supported by modern physics. To assert, for example, that light manifests as a wave-like or a particle-like phenomenon depends on the devices of scientists.

Zukav (1978:31) indicates that ‘according to quantum mechanics there is no such thing as objectivity. We cannot eliminate ourselves from the picture. We are a part of nature, and when we study nature there is no way around the fact that nature is studying itself.’ His claim is supported by the philosophical implication of Werner Heisenberg’s ‘uncertainty principle’ in new physics. ‘According to the uncertainty principle, we cannot measure accurately, at the same time, both the position *and* the momentum of a moving particle’ (Zukav1979:111). Thus, when we observe a moving particle, we must *choose*, for any given moment, which one of the two properties, determinable momentum or determinable position, we wish to bring into focus. ‘If we precisely determine the position of the particle,’ Zukav (1979:111) says, ‘there is *nothing* that we can know about its momentum. If we precisely determine the momentum of the particle, there is no way to determine its position.’ The significance of the uncertainty principle is that ‘at the subatomic level, *we cannot observe something without changing it*. There is no such thing as the independent observer who can stand on the sidelines watching nature run its course without influencing it’ (Zukav 1979:112). Thus the physicist John Wheeler suggests replacing the word ‘observer’ with the word ‘participator’, because a particle physicist cannot play the role as a detached objective observer, being involved in the world he observes to the extent that he influences the properties of the observed objects. The idea of participation replaces observation in modern physics (Capra 1975:141). The participator, for the ancient Chinese thinkers, may arrive at a point where observer and observed, subject and object are indistinguishable, a state of understanding of the unity of all things, transcending the world of senses into an undifferentiated oneness. Thus Lao Tzu (1972:14) says:

Look, it cannot be seen – it is beyond form.
Listen, it cannot be heard – it is beyond sound.
Grasp, it cannot be held – it is intangible.
These three are indefinable;
Therefore they are joined in one.

Unlike the modern Western sensibility which favours an objective, disinterested attitude towards physical reality in the search for truth and which

emphasizes rational knowledge derived from the human faculty of reason, the ancient Chinese thinkers appreciate the rhythms of nature and adapt themselves accordingly. The movement of sun and moon clearly inspires the authors of the *I Ching*, as is apparent from the ‘Commentary on the Decision’ of the hexagram *Fêng / Abundance [Fullness]*:

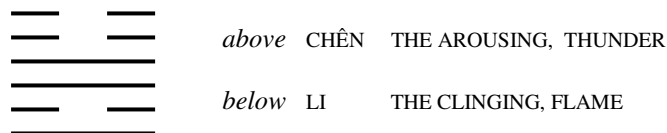
ABUNDANCE means greatness. Clarity in movement, hence abundance.

‘The king attains abundance.’ In this way greatness is emphasized.

‘Be not sad. Be like the sun at midday.’ One should give light to the whole world.

When the sun stands at midday, it begins to set; when the moon is full, it begins to wane. The fullness and emptiness of heaven and earth wane and wax in the course of time. How much truer is this of men, or of spirits and gods!
(1950:670)

In the observation of the constantly changing natural world, the ancient Chinese thinkers recognise universal laws of events and phenomena, that every increase is followed by a decrease, and fullness is followed by emptiness. Nietzsche describes to the same effect an ocean of forces, eternally changing ‘with an ebb and flood of its forms’ (*WLN* 38[12]). The authors of the *I Ching* assert that the natural world is always in flux, and that the only way to overcome the terror of changes lies in spiritual upliftment. This idea is demonstrated in this hexagram:



The hexagram *Fêng/Abundance [Fullness]* consists of the upper trigram *Chên*, thunder and the lower trigram *Li*, ‘The Clinging’, flame. Thunder symbolizes movement and flame symbolizes clarity. ‘Clarity in movement’ brings about abundance and greatness. Abundance signifies the changes of all earthly things. The hexagram pictures an upward movement in the process of development in terms of the images of thunder and flame. However, thunder, which is above, arouses shock and terror. The hexagram reminds the reader that the condition of abundance cannot be maintained immutably. Greatness at its uttermost would probably move towards the danger of regression, as after midday the sun begins to set. In this sense one should



uplift oneself spiritually by acting like the sun in giving light to all in order to overcome the continuous movement turning something into its opposite. ‘There is only one means of making foundations firm in times of greatness, namely, spiritual expansion’ (1950:670). The hexagram *Fêng/Abundance* reveals that change or movement is inevitable. Yet, as a result of observing and being inspired by nature, the authors of the *I Ching* show us a way to act according to the laws of nature, which is the crucial idea of the *I Ching*. For the ancient Chinese thinkers, these natural laws, as the Tao or the Way, are omnipotent and one should follow and cultivate oneself accordingly on a daily basis. Thus Mencius (1970:172) claims: ‘The Way is like a wide road. It is not at all difficult to find. The trouble with people is simply that they do not look for it.’ The ancient Chinese thinkers believe in self-cultivation in everyday life, so that the ever-flowing Tao would be manifested.

Unlike the Chinese thinkers, Western moral philosophers have attempted to discover firm and universal moral law by means of human reasoning. Solomon (2003:26) explains that morality is, according to Kant, ‘the product of Practical Reason and as such a matter of universalised principles.’ Kant attempts to establish an objective foundation for morality. The primary aim of his philosophy is to show that there is a basic, universal, objective moral law for all rational beings. Nietzsche criticizes the attempt to ‘supply a *rational foundation* for morality’ (BGE 186). He questions Kant’s categorical imperative that there is an objective moral law grounded in pure practical reason. Nietzsche exclaims that ‘even apart from the value of such claims as “there is a categorical imperative in us,” one can still always ask: what does such a claim tell us about the man who makes it?’ (BGE 187) On the contrary, Nietzsche asserts that ‘everything in the domain of morality has become and is changeable, unsteady, everything is in flux’ (HAH I 107). According to Nietzsche, it is impossible to provide a rational and static foundation for the principles of morality in a world of flux, ‘in a world whose essence is will to power’ (BGE 186). He criticizes the philosophers for ‘aiming at certainty, at “truth”, but in reality at “majestic moral structures”’ (D P 3).

Nietzsche indicates that ““truth” turns into a *power* when we have first isolated it as an abstraction’ (P 11). Rationality depends on our capacity for abstract thinking. Reason is generally considered as an instrument for determining the most effective means to a definite end. Scientists who aim at certainty and predictability are considered to be the ones capable of providing rational knowledge. The nature and



status of morality have been developed against the background of the conviction that in science at least we have clear and rigorous criteria of objectivity, truth, rationality, progress and the growth of knowledge. The scientist is considered as

the person who keeps humanity in touch with something beyond itself. As the universe was depersonalised, beauty (and, in time, even moral goodness) came to be thought of as 'subjective'. So truth is now thought of as the only point at which human beings are responsible to something nonhuman. A commitment to 'rationality' and to 'method' is thought to be a recognition of this responsibility. The scientist becomes a moral exemplar, one who selflessly expresses himself again and again to the hardness of fact. (Rorty 1991:35)

The natural sciences are considered as paradigms of rationality, and as a standard-setting sphere of culture rather than as simply an instrument of prediction and control. Yet, Zarathustra, Nietzsche's mouthpiece, teaches that 'in everything one thing is impossible: rationality' (*Z III Before Sunrise*). Nietzsche disagrees with the conviction of the universality of reason and the belief that there are universal standards and criteria of rationality. He comments that Descartes 'conceded authority to reason alone; but reason is merely an instrument, and Descartes was superficial' (*BGE* 191). He criticizes Descartes for 'a mode of thought that is fundamentally Christian-moral, which believes in a *good* God as the creator of things, it is God's truthfulness that *stands guarantor* for our sensory judgements' (*WLN* 2 [93]). His point is that if this assumption is invalid it becomes problematic to trust existence.

According to Bernstein (1983:16-18), Descartes claims to have discovered something that could serve as a foundation, a firm and permanent structure on which we could ground our knowledge. The radical implications of his *Meditations* have inspired many thinkers because of his demand that we should not rely on unfounded opinions, prejudices, tradition or external authority, but rely on the authority of reason itself. In *Meditations*, Descartes portrays a journey of the soul: a meditative reflection on human finitude through which we gradually deepen our understanding of what it really means to be limited, finite creatures who are totally dependent on an all-powerful, beneficent, perfect and infinite God. But we find that this spiritual journey is simultaneously terrifying and liberating. On the one hand, the terrifying quality of the journey is reflected in allusions to madness, darkness, and the fear of waking from a self-deceptive dream world. On the other hand, man is able to rest securely in the deepened self-knowledge that mankind is creature of a beneficent God who creates



man in his image. As we depend on God, we can be liberated from fear and anxiety. Descartes' search for a foundation is a quest for a fixed point, a stable rock on which we can secure our lives against the change that constantly threatens us. This leads us to an Either/Or premise. *Either* there is some support for our being, a fixed foundation for our knowledge, *or* we cannot escape the forces of darkness that cover us with madness, with intellectual and moral chaos. The background to Kant's inquiry into morality is an Either/Or. *Either* there is a universal, objective moral law, *or* the concept of morality is groundless and empty. Nietzsche makes a note on this in a late notebook: 'Replacement of the categorical imperative by the *natural imperative*' (WLN 9[27]).

Nietzsche condemns the 'Either/Or' premise, stating that people 'affirm some consensus of the nations, ... concerning certain principles of morals, and then they infer from this that these principles must be unconditionally binding also for you and me; or conversely, they see the truth that among different nations moral valuations are *necessarily* different and then infer from this that *no* morality is at all binding.' (GS 345). The either/or premise of morality seems an illusion. The way that we think our thoughts illusively restricts us to a paradigm of either/or. In reality, experience is never limited to only two possibilities. Zukav (1979:271) indicates that

our *conceptualisation* of a given situation may create the illusion that each dilemma has only two horns, but this illusion is caused by assuming that experience is bound by the same rules as symbols. In the world of symbols, everything is either this or that. In the world of experience there are more alternatives available.

Nietzsche's determination — "I will not deceive, not even myself"; *and with that we stand on moral ground*' (GS 344), recognizes the problem of morality. He asks about the morality problem: 'Why have morality at all when life, nature, and history are "not moral"?' (GS 344) Whether one is considered 'moral' or 'immoral', these concepts are simply human evaluations or interpretations of one's actions and, in fact, the human imagination exists in the natural world only in our limited human mind. According to Nietzsche, we arrive at the false presupposition that 'there are *identical* facts, that there exists a graduated order of *classes* of facts which corresponds to a graduated world-order: thus we *isolate*, not only the individual fact, but also again groups of supposedly identical facts (good, evil, sympathetic, envious actions, etc.)' (WS 11). Nietzsche urges that we should abandon this limited human horizon by



observing the natural world and recognize reality as it is. In a passage entitled '*Forgotten nature*', Nietzsche points out that 'we speak of nature and forget to include ourselves: we ourselves are nature' (WS 327).

Some new developments in science might throw some light on Nietzsche's point of view and perhaps such an understanding might lead us to change our paradigm to perceive the natural world as the quantum physicists do. The recognition of wave-particle duality has forced physicists into radical new ways of perceiving physical reality. Zukav (1979:65) comments on this experiment:

For most of us, life is seldom black and white. The wave-particle duality marked the end of the 'Either-Or' way of looking at the world. Physicists no longer could accept the proposition that light is *either* a particle *or* a wave because they had 'proved' to themselves that it was *both*, depending on how they looked at it.

Wave-particle duality reveals the limitations of the human horizon: 'We live out our lives in a limited situation of low velocities where the speed of sound (about 700 miles per hour) seems "fast." Therefore, our common sense is based upon our experiences in this limited environment. If we want to expand our understanding beyond the limitations of this environment, it is necessary to drastically rearrange our conceptual constructs' (Zukav 1979:147). Einstein is the first person to see that he has to do so in order to make sense of such impossible experimental findings as the constancy of the velocity of light for anyone who measures it, regardless of their states of motion. He concludes that if the velocity of light really is constant for all observers, then the measuring devices used by different observers in different states of motion must somehow differ in order to give all of them the same result. As Zukav (1979:148) observes 'the fact that moving clocks change their rhythm led Einstein to the inescapable conclusion that "now," "sooner," "later," and "simultaneous" are *relative* terms. They all depend upon the state of motion of the observer.' The findings of the special theory of relativity and quantum mechanics prove the assumptions of Newtonian physics to be quite limited, and thus compel us to broaden our mind into unimaginably expansive areas of reality.

The findings of new science seem to affirm Nietzsche's viewpoint that the world interacts with us and responds to our various devices without any absolute truth, but with the possibility of various interpretations. Nietzsche claims that 'the world [has] become "infinite" for us all over again, inasmuch as we cannot reject the possibility that it *may include infinite interpretations*' (GS 374). It follows that there is



no absolute truth to evaluate the correctness of any interpretation of the external world and our inner experiences. Newtonian physics holds true in explaining macroscopic phenomena, yet it cannot account for phenomena at microscopic level, so quantum mechanics is used to work with subatomic phenomena. Scientists have excellent grounds for taking the well-tested claims of present science to be true, yet these results remain tentative and subject to reconsideration, because the best established scientific knowledge of our day may have to be rejected, such as the Newtonian paradigm of absolute time and space has been replaced by Einstein's space-time continuum. All scientific developments are themselves the products of that very human intellect which seems incapable of grasping a final truth.

According to Nietzsche, science lacks the ability to determine the value of things: 'Science probes the processes of nature, but it can never *command* man. Science knows nothing of taste, love pleasure, displeasure, exaltation or exhaustion. Man must in some way *interpret*, and thereby evaluate, what he lives through and experiences' (WWK 199). Nietzsche believes that 'what is essential about organic being is *a new interpretation of what happens*, the perspectival, inner multiplicity which itself is something happening' (WLN 1 [128]). For Nietzsche, truth is a matter of perspective. He envisions the impact of his idea in this way: 'A great wind blows among the trees, and everywhere fruit fall down — truths. The squandering of an all-too-rich autumn: one stumbles over truths, one steps on and kills a few — there are too many' (EH TI 2). His point is that we should be aware of a phenomenal world which can be interpreted infinitely according to different interpreters in different places at different times. He states that 'if each of us had a different kind of sense perception — if we could only perceive things now as a bird, now as a worm, now as a plant, or if one of us saw a stimulus as red, another as blue, while a third even heard the same stimulus as a sound — then no one would speak of such a regularity of nature, rather nature would be grasped only as a creation which is subjective in the highest degree' (WL 1). Nietzsche rejects the conception of an independent and objective world structure, and the conception that truth consists in the satisfaction of a relationship of correspondence between a sentence and a fact. He claims that 'facts are just what there aren't, there are only interpretations' (WLN 7 [60]). For Nietzsche, 'the world is knowable: but it is variously *interpretable*; it has no meaning behind it, but countless meanings' (WLN 7 [60]). He labels this notion 'perspectivism'.



Schrift (1990:146) indicates that ‘Nietzsche puts forward the doctrine of perspectivism as an “empirical” conclusion regarding human finitude: because human beings are situated bodily at a particular point in space, time, and history, their capacity for knowledge is inevitably limited.’ Nietzsche’s perspectivism is aware of the possibility of infinite interpretation other than the Christian-moral interpretation of the world. As in Chuang Tzu’s frog metaphor, there is not only the well, but also an ocean in the natural world. The way to broaden our limited human horizon is expressed by Zarathustra when he compares man to a polluted stream: ‘One must be a sea to be able to receive a polluted stream without being unclean’ (Z P 3). As the human species is simply a part of the universe, Nietzsche attempts to make us reassess ‘the faith in a world that is supposed to have its equivalent and its measure in human thought and human valuations’ (GS 373). He critically observes about believers in the Christian faith: ‘*Not* to see many things, to be impartial at no point, to be party through and through, to have a strict and necessary perspective in all questions of value — this alone makes it possible for this kind of human being to exist at all’ (A 54). Perhaps his attack on the faith that ‘God is the truth, that truth is divine’ (GS 345) might lead the Western sensibility to become more understanding of the Chinese mind, which does not involve any faith in God. H. Chad (1993:39) refers to the cultural background of Chuang Tzu who ‘has no God to declare dead.’ Nietzsche’s slogan ‘God is dead’ (GS 125, Z P 2) might broaden the mind to perceive the world and life differently. Nietzsche employs a strategy of shock to convince us that we should not subjugate our mind to thoughtless conviction.

Nietzsche’s notorious ‘God is dead’ urges a reconsideration of the validity of the assumption of ‘Christianity as the guarantee of morality’ (TI Skirmishes of an Untimely Man 5). He indicates that Christianity ‘has truth only if God is the truth’ and he concludes that ‘when one gives up the Christian faith, one pulls the right to Christian morality out from under one’s feet’ (TI Skirmishes of an Untimely Man 5). Nietzsche defines the word ‘faith’ as ‘not *wanting* to know what is true’ (A 52), stating that ‘every kind of faith is itself an expression of self-abnegation, of self-alienation’ (A 54). He criticizes Christian doctrine ‘which is, and wants to be, only *moral*, ... with its absolute criteria (its insistence on god’s truthfulness, for example)’ (BT An Attempt at Self-Criticism 5). Nietzsche is aware of ‘its *hostility to life*, a furious, vengeful enmity towards life itself’ (BT An Attempt at Self-Criticism 5).



However, Nietzsche admits that ‘human beings need the *belief in truth*’, because ‘the belief that one possesses truth makes possible the highest and purest life’ (*U* 19 [175]). Van Tongeren (2000:8) indicates that Nietzsche ‘is more interested in what produces a healthy life than in what life really is,’ so that ‘life *is* a striving for health, growth, and self-enhancement, or as Nietzsche calls it, self-overcoming.’ In this sense Nietzsche favours an experimental approach to life in concrete action rather than a searching for truth in abstraction. He argues that ‘the value of truth must for once be experimentally *called into question*,’ and this is the task of ‘we godless men and anti-metaphysicians’ (*GM* III 24). His critique of science and the metaphysical tradition can be summarized by Brown’s (1987:230) remark that those ‘earlier thinkers believed that both science and philosophy provide certain knowledge of necessary truths. We must conclude that neither do.’

Solomon (2003:13) indicates that Nietzsche ‘is not a philosopher of abstract ideas but rather of the dazzling personal insight, the provocative comment. He does not reveal the eternal verities but he does powerfully affect his readers, goading them to see themselves in new and different ways.’ Nietzsche’s critique of science is echoed in Thomas Kuhn’s exploration of the development of science. Kuhn (1962:89) describes a ‘paradigm shift’ as a type of conversion through which one comes to see the world differently. ‘It is rather as if the professional community had been suddenly transported to another planet where familiar objects are seen in a different light and are joined by unfamiliar ones as well’ (Glick 1987:39). In *The Structure of Scientific Revolution*, Kuhn outlines the typical pattern of development in scientific inquiry. He indicates that in the controversies that arise when new and competing paradigms are proposed, there are no criteria of logical proof or any straightforward appeals to evidence that are competent to resolve the debate. Kuhn (1962:94) states that ‘this issue of paradigm choice can never be unequivocally settled by logic and experiment alone.’ He notes that ‘the normal-scientific tradition that emerges from a scientific revolution is not only incompatible but often actually incommensurable with that which has gone before’ (1962:102). The philosophical implication of Kuhn’s analysis of scientific revolution appears to be that one would see and experience reality totally differently as a result of a paradigm shift. This seems to relate to the implication of the *I Ching* that when situations require, change comes into being to meet the needs of new conditions, so that one should investigate the new environment in order to take appropriate action.

The authors of the *I Ching* are no doubt inspired by the observation of constantly changing natural phenomena and accordingly assert that change is inevitable, because the principles of yin and yang are always at work in the natural world. In the 'Ta Chuan/The Great Treatise', the parallels between the *I Ching* and the cosmos are shown:

Because of its changes and its continuity, it corresponds with the four seasons.

Because of the meaning of the light and the dark, it corresponds with sun and moon.

(1950:302)

By observing the movement of the sun, the holy sages recognize that the dark and light on the mountain or river, are due to the aspect of the sunshine. 'The term yin, the dark, and yang, the light, denote respectively the shadowed and the light side of a mountain or a river. Yang represents the south side of the mountain, because this side receives the sunlight, but it connotes the north side of the river, because the light of the river is reflected to that side. The reverse is true as regards yin' (1950:297). Thus the dark and the light are not regarded as contradictions, but as complementary aspects of the same phenomena in the *I Ching*.

In new physics a scientist from Denmark, Niels Bohr, has employed the term 'complementarity' to illustrate the wave-particle duality of light. Wave-like characteristics and particle-like characteristics are complementary aspects of light. Even though one of them always excludes the other, both of them are required for an understanding of light. Both wave-like and particle-like behaviours are properties of our *interaction* with light. Wave-like behaviour and particle-like behaviour are properties of *interactions*, depending on the scientist's choice of experiment. Properties do not belong to independently existing things, but to interactions, such as 'light'. Complementarity implies that the world does not consist of things, but of interactions. Its philosophical implication suggests that the wave-particle duality is a characteristic of *everything* (Zukav 1979:93-95). The dance of complementarity is expressed clearly in the Primal Beginning, or *t'ai chi t'u*, in the *I Ching*.¹ The symmetric arrangement of the dark yin and the light yang in the diagram indicates a rotational movement, implying that interactions of the two primal forces always take place. The two dots in the diagram 'symbolize the idea that each time one of the two forces reaches its extreme, it contains in itself already the seed of its opposite' (Capra

¹ See Appendix 2.



1975:107). This diagram expresses one of the main themes of the *I Ching*, that in the domain of nature and in that of man, when the development of anything arrives at one extreme, a reversal to the other extreme occurs. It demonstrates clearly the complementary aspects of nature.

The transformation of the forces of yin and yang is also shown in the sequences of the hexagrams. When a hexagram accounts for a favourable situation, the following hexagram will change to its opposite, an unfavourable situation, or vice versa, for example, the hexagram *Chien/Obstruction* and the hexagram *Hsieh/Deliverance*, the hexagram *Sun/Decrease* and the hexagram *I/Increase*. In 'The Sequence' it is said that 'obstruction means difficulty' (1950:579); 'things cannot be permanently amid obstructions. Hence there follows the hexagram of DELIVERANCE. Deliverance means release from tension' (1950:584). 'Through release of tension something is sure to be lost. Hence there follows the hexagram of DECREASE' (1950:589). 'If decrease goes on and on, it is certain to bring about increase. Hence there follows the hexagram of INCREASE' (1950:595). Thus, obstruction changes to deliverance, decrease to increase, similar to the alternation of dark and light, sunrise and sunset. The sixty four hexagrams can thus be regarded as representing an eternal process which embraces the patterns of change as expression of the principles of yin and yang.

According to the *I Ching*, the complementary nature of things creates a state of tension, which is the source of life, bringing forth changes which revivify everything and generate new things. This is the Tao at work. Capra (1975:106) indicates that 'in the Chinese view, all manifestations of the Tao are generated by the dynamic interplay of these two polar forces.' This is the Tao which is hidden in all events and all phenomena of the natural world. Thus, in Chapter 41 of the *Tao Te Ching*, it is noted that 'the Tao is hidden and without name. The Tao alone nourishes and brings everything to fulfillment' (1972:41). Changes, which are the effects of the interplay between the two polar opposites yin and yang, are considered natural progress in life, and are expressed by the alternation of the firm and the yielding lines in the *I Ching*. Thus, the two trigrams, *Chien/The Creative* and *K'un/The Receptive*, clearly designate the great impact of the principles of yin and yang:

The Master said: The Creative and the Receptive are indeed the gateway to the changes. The Creative is the representative of light things and the Receptive of dark things. In that the natures of the dark and the light are joined, the firm and the yielding receive form. (1950:343-344)



The importance of the principles of yin and yang is affirmed in the *I Ching*, but also appreciated in Nietzsche's philosophy. He recognizes that the seeming opposites, truth and untruth, certainty and uncertainty, are not contradictory, but rather complementary, and thus untruth or uncertainty should not be neglected as the metaphysicians neglect it. While the metaphysical philosophers are concerned with truth and certainty, Nietzsche asks: 'Suppose we want truth: *why not rather* untruth? and uncertainty?' (*BGE* 1) He criticizes 'the conception of a "true world," the conception of morality as the *essence* of the world (these two most malignant errors of all time!)' (*A* 10). He says about our self-deception that 'without the errors that repose in the assumptions of morality man would have remained animal. As it is, he has taken himself for something higher and imposed sterner laws upon himself' (*HAH I* 40). In this regard Nietzsche points out that

truth is ... not something that's there and must be found out, discovered, but something *that must be made* and that provides the name for a *process* – or rather for a will to overcome, a will that left to itself has no end: inserting truth as a *processus in infinitum*,² an *active determining*, *not* a becoming conscious of something that is 'in itself' fixed and determinate. It is a word for the 'will to power' (*WLN* 9[91]).

Nietzsche's attitude towards truth differs from that of the metaphysicians. While Nietzsche believes that truth '*must be made*' as a '*process*', the metaphysical philosophers believe that truth signals a correspondence between 'an apparent world' and 'a true world'. Their effort of searching for truth derives from the belief in an apparent/true world distinction and the assumption of a single-ordered cosmos. But Nietzsche rejects this twofold world interpretation. 'Any distinction between a "true" and an "apparent" world', Nietzsche says, is only 'a symptom of the *decline of life*' (*TI* 'Reason' in Philosophy 6). According to Nietzsche, man invents fables about a world 'other' than this one and thus degrades this natural world and its life. Thus he condemns the ascetic priest who rejects the physical world by saying 'that the world is *not worth*' (*GS* 346). Nietzsche asserts that we have interpreted the natural world 'far too long in a false and mendacious way, in accordance with wishes of our reverence, which is to say, according to our *needs*' (*GS* 346). 'It is our needs *which interpret the world*: our drives and their for and against' (*WLN* 7 [60]). The 'other world is merely assembled out of psychological needs' and Nietzsche regards it as 'an *escape*: to

² Process to infinity.



condemn this whole world of becoming as a deception, and to invent a world that lies beyond it as the *true* world' (WLN 11[99]). He points out that human beings desire 'the pleasant, life-preserving consequences of truth,' and they are hostile 'towards those truths which are possibly harmful and destructive' (WL 1). His point is that 'all valuations are only consequences and narrower perspectives *in the service of this one will*: valuation itself is only this will to power: to criticise being from the standpoint of one of these values is absurd and misleading' (WLN 11[96]). Nietzsche's notion of the 'Will to Power' proclaims the futility of searching for truth as something that is 'fixed and determinate,' a foundation of the value of life.

Nietzsche believes that it is the struggle for more power rather than 'truth' which determines the value of life. He notes that 'there is nothing to life that has value except the degree of power – assuming, precisely, that life itself is the will to power' (WLN 5[71]10). R. Schacht (1983:396) comments on this viewpoint that 'if by "life" (or "the world") one understands the fundamental and all-encompassing reality of which our existence is a part, it is not something the value of which can be judged or determined by reference to any independent criteria.' However, Nietzsche feels that 'there is an ultimate standard of value, which is to be conceived in terms deriving directly from a consideration of the essential nature of reality generally – and so of life and the world – the character of which he indicates by means of his notion of "will to power"' (Schacht 1983:396). According to Nietzsche, the value of life seems to be determined by one's ability to arrive at 'the highest *will to power*,' that is, 'to *imprint* upon becoming the character of being' (WLN 7[54]). This means that one should strive to attain a state of mind that has the quality of a mirror. Seeing this world as 'a monster of force', Nietzsche asks: 'Shall I show you [the world] in my mirror'? (WLN 38[12]) His recognition of the interplay of becoming and being, or change and changelessness, in human existence is absent from the modern Western tradition. Change, for Nietzsche, is the very quality of the world as Will to Power, and his critique on the modern Western tradition, which regards '*change* as the very essence of immorality and pregnant with disaster' (GM III 9) correlates with Chinese thought rather than with Western rationality.

Nietzsche's notion of the Will to Power expresses his awareness of the eternally changing world and the basic oneness of the universe, which bears affinity to the Chinese sensibility rather than to the modern Western philosophical tradition. His idea of the nature of life might be associated with the symbol *tai chi t'u*. The



symmetric arrangement of the yin and yang implies a continuous cyclic movement that brings about the endless changes in the universe, as in Nietzsche's 'ocean of forces storming and flooding within themselves, eternally changing' (*WLN* 38 [12]). It also implies the impossibility to find a fixed foundation, or absolute 'truth,' in this eternally changing cosmic process which gives rise to all things and events. One might perhaps regard the process itself as changeless, while the appearances, or manifestations, of the process change. Changelessness within change, as complementary aspects of nature, appears to the holy sages as an expression of the Tao. The notion of changelessness within change is expressed in the 'Judgment' of the hexagram *Ching/The Well*:

THE WELL. The town may be changed,
But the well cannot be changed.
It neither decreases nor increases.
They come and go and draw from the well. (1950:185 & 630)

In the 'Commentary on the Decision', it is said:

Penetrating under water and bringing up the water:
this is THE WELL.
The well nourishes and is not exhausted.
'The town may be changed, but the well cannot be changed,'
because central position is combined with firmness. (1950:630)

The nature of the well is the unchangeable within change and its shape remains the same from ancient times, while the town changes in its style of architecture, or is even destroyed because of changes in dynasties. The well is also a symbol of the social structure 'evolved by mankind in meeting its most primitive needs, ... independent of all political forms' (1950:186). Nations, cities, political structures change, but 'the life of man with its needs remains eternally the same — this cannot be changed. Life is also inexhaustible. It grows neither less nor more; it exists for one and for all. The generations come and go, and all enjoy life in its inexhaustible abundance' (1950:186). The well from which water is drawn remains in its place because of its firm foundation. Although the well itself does not change, it has great influence over man, because it nourishes life. The features of the hexagram in question involve nourishment required for a deep foundation of character and a perpetual connection with the source of life. The well consists of the features of change and changelessness,



which appear to be a manifestation of Tao. Such a holistic idea is embraced by Chinese sensibility with regard to the value of life. Nietzsche too holds a holistic and organic view of life rather than a mechanic one such as that of the intellects of his time. His notion of truth is apparent from the title of his book *Twilight of the Idols*: ‘What is called *idol* on the title page is simply what has been called truth so far. *Twilight of the Idols* — that is: the old truth is approaching its end’ (EH TI 1). Nietzsche’s provocative approach might break the ground for the manacle-minded to understand the wisdom of the *I Ching*.

The ancient Chinese thinkers hold a dynamic world view and believe that the multifarious earthly things are the expression of the ever-flowing Tao. The principles of dark and light, or yin and yang, are a manifestation of the Tao: ‘That which lets now the dark, now the light appear is tao’ (1950:297). The two primal powers of nature — the light and the dark — are designated in the lines of the *I Ching* as firm yang and yielding yin. The sixty-four hexagrams, consisting of yin and yang lines, are the symbols or patterns of the Tao, expressing the rhythmic, changing dance of the universe. Each of the hexagrams can change into another through the appropriate movement of the individual lines from yin to yang lines or vice versa, similar to the manifestation of the process of destruction and creation of particles in particle experiments. Truth might perhaps be interpreted, according to an understanding of the *I Ching*, in this way:

Yin + Yang	=	Tao
Change/Changelessness	=	Tao
Appearances	=	Process/Pattern

2.2. The rhythms of Chinese written language

The importance of intimate observation of Nature is not only emphasized by scientists in the West, but also in Chinese thought and is evident in their language, especially in their writing system. The Chinese have not shaped their language in the same manner as have Westerners with their dominant linear frame of reference. Nietzsche makes mention of ‘the common philosophy of grammar ..., the unconscious domination and guidance by similar grammatical functions — that everything is prepared at the outset for a similar development and sequence of



philosophical systems; just as the way seems barred against certain other possibilities of world-interpretation' (*BGE* 20). Some Westerners might consider a language like the Chinese language strange and bizarre. The Chinese ideograms 'are supposed to be outlandish, weird, devious, and as tricky as "the mysterious East"', notes Watts (1975:8). Such an attitude might perhaps appear an obstacle to understand the beauty and simplicity of the Chinese language.

The Western sensibility emphasises rational knowledge which is 'a system of abstract concepts and symbols, characterized by the linear, sequential structure which is typical of our thinking and speaking. In most languages this linear structure is made explicit by the use of alphabets which serve to communicate experience and thought in long lines of letters' (Capra 1975:27). However, the Chinese language does not make use of alphabets, but instead each Chinese character makes use of line drawings full of complex images. By using alphabets to form words and sentences, the alphabetic languages express themselves in a strictly linear fashion, while the Chinese ideographic writing system, which is a series of patterns, appears to be 'not so laboriously linear as an alphabetic language' (Watts 1975:7). The natural world is not a linear system, because it contains infinite varieties and complexities, a multidimensional world where things happen all together. Nature is a simultaneity of patterns at any given moment. Like these patterns, the pictographs of the Chinese writing system seem to be an expression of reality without assigning any human value to it in terms of a logical scheme. The beauty of the Chinese language is apparent in its characters, which can be described as patterns or pictures. The Chinese characters seemingly accord more easily with the processes of nature than words, as expressed by the Chinese proverb: a picture is worth one thousand words. Capra (1975:103) remarks with respect to the Chinese language that

the Chinese mind was not given to abstract logical thinking and developed a language which is very different from that evolved in the West. Many of its words could be used as nouns, adjectives or verbs, and their sequence was determined not so much by grammatical rules as by the emotional content of the sentence. The classical Chinese word was very different from an abstract sign representing a clearly delineated concept. It was rather a sound symbol which had strong suggestive powers, bringing to mind an indeterminate complex of pictorial images and emotions. The intention of the speaker was not so much to express an intellectual idea, but rather to affect and influence the listener. Correspondingly, the written character was not just an abstract sign, but was an organic pattern — a 'gestalt' — which preserved the full complex of images and the suggestive power of the word.



It is clear that the Chinese mind does not subjugate itself to abstract logical thinking in terms of grammatical rules, such as the designation of gender in nouns and the conjugation of verbs. Nietzsche criticizes the German language for assigning gender to ordinary nouns, complaining that ‘we separate things according to gender, designating the tree as masculine and the plant as feminine. What arbitrary assignments!’ (WL 1) Such assignments have not taken place in the Chinese language. Chinese verbs do not conjugate to specify whether a situation is past, present, or future. In fact, the same Chinese character can be used as noun, adjective or verb. A. Watts (1975:8-10) indicates that the Chinese language ‘makes no rigid distinctions between parts of speech. Nouns and verbs are often interchangeable, and may also do duty as adjectives and adverbs. When serving as nouns they do not require the ritual nuisance of gender, wherewith adjectives must agree, nor are they declined.’ The difference between Chinese and alphabetic languages indicate vastly different systems of interpreting the natural world.

Chinese characters assume a square form which seems to symbolize the all-embracing earth. According to the *I Ching*, ‘the symbol of heaven is the circle, and that of earth is the square’ (1950:13). The sixty-four hexagrams, like the Chinese characters, are also in square form. In ‘Ta Chuan/The Great Treatise’, it is said that

the nature of the yarrow stalks is round and spiritual. The nature of
the hexagrams is square and wise. (1950:316)

Spiritual force is represented by the round shape, while earthly matter is presented by the square shape. This idea is also illustrated in *Ho T'u*, the Yellow River Map.³ The 5 white dots at the centre of the diagram represent the heavenly spirit. The spirit is bounded by the 2 rows of 5 black dots above and below, representing the earthly things, facing each other and forming a square. The square, which stands for matter, is wise, because of the heavenly spirit, perceived as manifest in all earthly things. Thus the square form of Chinese writing implies the all-embracing nature of the characters, like that of the earth. It represents the reproduction of the natural world. This unique characteristic of the Chinese writing system seems to benefit an inquiring mind in exploring the very nature of rapidly changing physical reality.

³ See the diagram *Ho T'u*, or Yellow River Map, in Appendix 3.



The pictographs of the Chinese writing system derive the 'letters' of Chinese from common objects or creatures. Chinese mythology assigns the invention of writing to Ts'ang Chieh.⁴ 'It is said that he got his ideas from observing animals' footprints and birds' claw marks on the sand as well as other natural phenomena' (Wang 1993:V). The Chinese derive their writing from an intimate observation of nature. For example, by observing the characteristic of running water which always flows downward, and by understanding this unique characteristic of water as a natural law, the Chinese create the character *fa* 法, which means law and method. This Chinese character is simply a combination of two characters: 水, water, and 去, go, indicating the going or running of water. The combination of the concrete and the abstract, from the abstract imagination to the concrete form in writing, clearly shows the principles of yin and yang as the foundation of Chinese thinking.

A Mind Map might perhaps serve to alleviate the strangeness of the pictographs of the Chinese writing system to speakers of other languages. T. Buzan & B. Buzan advocate the Mind Map as an approach to learning making use of patterns or pictures. This approach involves the use of lines, pictures and words branching out under certain categories in a non-linear way. In *The Mind Map Book*, Buzan & Buzan (1993:59) refer to the Mind Map as 'an expression of Radiant Thinking' and state that 'understanding the radiant nature of reality gives an insight, not only into the nature of understanding but also the nature of misunderstanding, and consequently helps us to avoid many of the emotional and logical traps that bedevil our attempts to communicate' (1993:69). A realization of understanding and misunderstanding is crucial in radiant thinking, as the yin/yang relationship is inevitable in generating and rejuvenating all earthly things. Buzan & Buzan (1993:57) define radiant thinking in this way:

Radiant Thinking (from 'to radiate', meaning 'to spread or move in directions, or from a given centre') refers to associative thought processes that proceed from or connect to a central point. The other meanings of 'radiant' are also relevant: 'shining brightly', 'the look of bright eyes beaming with joy and hope' and 'the focal point of a meteoric shower' – similar to the 'burst of thought'.

The Chinese writing system appears as a vehicle of radiant thinking and as a note-taking of the natural world. The radiant nature of reality is shown in the ideographic

⁴ A historiographer of the legendary Yellow Emperor.

Chinese characters which always radiate from a central image to express the non-linear nature of the physical world. The richness of the pictorial images in the Chinese language is able to affect and influence its audience. Its pictographs can perhaps be identified with the Mind Map for embodying its characteristics. By using the Array typing method, the structure of the ideographic Chinese characters is illustrated by a Mind Map in Appendix 6 of this study. In the Array, Chinese characters are divided into ten categories according to the first line or the major form of each character: horizontal, anti-clockwise, vertical, intersection, clockwise, dot, lid, mustache, stroke and square. The keyboard of the computer is divided into three rows that each contains ten keys. The central row is the main part where each key represents a category, then it extends to combine with other lines to form more characters spreading to the upper and lower rows. The central row is from 'A' to ';', the upper row is from 'Q' to 'P', and the lower from 'Z' to '/'. According to Array, a maximum of 4 keys is used to attain any Chinese character. The thirty keys, which represent thirty crucial forms of the characters, produce all ideographic Chinese characters. Interestingly, the number 30 is the total sum of the earthly numbers in the *Ho T'u*, the Yellow River Map. The idea of number and measure is appreciated in the *I Ching*. The 'Image' of the hexagram *Chieh/Limitation* notes that

... the superior man
Creates number and measure,
And examines the nature of virtue and correct conduct.
(1950:232 & 696)

The authors of the *I Ching* believe that there is a definite design into which everything fits with harmony within the cosmic whole. If one knows how to meet fate according to this definite pattern, one would be sure to find the right guidance in taking action. The holy sages make use of calculable numbers to form the sixty-four hexagrams in order to express the pattern of nature, while scientists make use of mathematical models to express their findings. In the Western tradition mathematics is considered as a science with absolute validity. Scientists attempt to put what they have observed about the natural world into numbers. They attempt to simplify human experiences into formulas, but Nietzsche argues that we cannot reduce all phenomena to the human level with mathematics and formulas, stating that 'our world of experience is only a qualitative world, that consequently logic and applied logic (such as mathematics) are among the artifices of the ordering, overwhelming, simplifying,



abbreviating power called life, and are thus something practical and useful, because life-preserving, but for that very reason not in the least something “true” (*WLN* 6 [14]). His view of mathematics opens our mind to the wonder of numbers in the *I Ching*.

2.3. The wonder of the numbers

In that [the *I Ching*] serves for exploring the laws of number and thus for knowing the future, it is called revelation. In that it serves to infuse an organic coherence into the changes, it is called the work. (1950:300)

The *I Ching* is based on the thought that the future ‘develops in accordance with the fixed laws, according to calculable numbers. If these numbers are known, future events can be calculated with perfect certainty’ (1950:300). The numbers can be regarded as an expression of the laws of nature, by which to know our fate in our changing, uncertain and transient existence. The fixed laws, however, work within a context of living and changing trends. ‘In addition to [the] rigid world of number, there are living trends. Things develop, consolidate in a given direction, grow rigid, then decline; a change sets in, coherence is established once more, and the world is one again’ (1950:300). All earthly things change eternally in the process of growth and decay, but their transformations can be calculated and thus one can take appropriate action in changing situations and conditions.

According to the *I Ching*, one might attain knowledge of this eternal changing process by means of the sixty-four hexagrams. One manipulates yarrow stalks to gain knowledge of the hexagram characterizing the moment.⁵ 50 yarrow stalks are used to consult one’s destiny. An oracle is obtained by repeating the procedure of gathering together and dividing these stalks. Finally a hexagram is formed. The sixty-four hexagrams reveal the world of yin which is immutable, yet the secret of Tao in the world of yang is ‘to keep the changes in motion in such a manner that no stasis occurs and an unbroken coherence is maintained’ (1950:300). Maintaining a coherent harmony in the interplay between the world of immutable yin and the world of mutable yang is the expression of Tao. Thus, Chapter 42 of the *Tao Te Ching* says:

⁵ See p. 12-13 for obtaining a hexagram by means of the yarrow-stalk oracle or coin oracle.



The Tao begot one.
One begot two.
Two begot three.
And three begot the ten thousand things.

The ten thousand things carry yin and embrace yang.
They achieve harmony by combining these forces.
(Lao Tzu 1972:42)

In the *I Ching*, the holy sages apply the principles of yin and yang to attain numerical values, so that future events can be known by means of calculable numbers. In ‘Ta Chuan/The great Treatise’, it is said:

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 ten. (1950:308)

This indicates that the odd numbers 1, 3, 5, 7, 9 are assigned to the world of heaven, while the even numbers 2, 4, 6, 8, 10 are assigned to the world of earth. The numbers of heaven and earth, odd and even, express the principles of yin and yang, which produce a hexagram in the process of manipulating the 50 yarrow stalks.

D. F. Hook (1975:32) states that ‘odd numbers are positive and considered sacred, i.e. three representing the trinity, five the number of change, seven the perfect number.’ The number 1 in the *I Ching* represents ‘the Creative \equiv , the unbroken line of yang, symbolizing singleness, union, success. As the father aspect of the trinity of the Godhead, it symbolizes power, male, goodness, success and heaven’ (Hook 1975:108). The odd numbers are positive because when we attempt to divide them into equal parts, the number 1 is left standing unaffected between the groups of equal parts, as illustrated in these numerical forms:

$$3 = 1 + \mathbf{1} + 1 \qquad 5 = 2 + \mathbf{1} + 2 \qquad 7 = 3 + \mathbf{1} + 3 \qquad 9 = 4 + \mathbf{1} + 4$$

The yin/yang relationship is revealed in terms of numbers also in the *Ho T’u*, the Yellow River Map, and the *Lo Shu*, the Writing from the River Lo.⁶ Both diagrams illustrate the yin/yang relationship which generates changes and transformation. In the ‘Ta Chuan/The Great Treatise’, the comment on the diagram *Ho T’u* reads:

⁶ See the diagram *Lo Shu*, or the Writing from the River Lo, in Appendix 5.



There are five heavenly numbers. There are also five earthly numbers. When they are distributed among the five places, each finds its complement. The sum of the heavenly numbers is twenty-five, that of the earthly numbers is thirty. The sum total of heavenly numbers and earthly numbers is fifty-five. It is this which completes the changes and transformations and sets demons and gods in movement. (1950:310)

The words ‘demons’ and ‘gods’ refer to the underlying forces of change and transformation in the cosmic dance. The earthly numbers in black dots and the heavenly numbers in white dots on the diagram signify the principles of yin and yang. Their numerological relationship as described in the passage might be summed up in Table 2 below:

Table 2: The implication of numbers

	Numbers of heaven	Numbers of earth	Total
Numerological relationship	1	2	3
	3	4	7
	5	6	11
	7	8	15
	<u>9</u>	<u>10</u>	<u>19</u>
	25	30	55
Addition of compound number	$2 + 5 = 7$	$3 + 0 = 3$	$5 + 5 = 10$ $1 + 0 = 1$
Multiplication of compound number	$2 \times 5 = 10$	$3 \times 0 = 0$	$5 \times 5 = 25$
Addition	$25 + 30 = 55$; $7 + 3 = 10$; $10 + 0 = 10$		
Subtraction	$30 - 25 = 5$		
Division by 5	$25 \div 5 = 5$ ($2 + 3 = 5$) $30 \div 5 = 6$ ($2 \times 3 = 6$)		

The 5 heavenly numbers and the 5 earthly numbers imply that the principles of yin and yang are always at work in the eternal cosmic changing process. The heavenly numbers plus the earthly numbers equal 55. When we multiply with the number 55, being five and five, we arrive at the number 25, which is also the total of the 5 heavenly numbers and the number 5, the number of change, multiplied by itself. It seems to imply that the number 25, as the spiritual force, remains unchanged in the interplay with earthly matter. The total of the earthly numbers is 30, which represents the kaleidoscopic, changing earthly matter. In the Array typing method, the total of thirty keys on the keyboard can generate all the ideographic Chinese characters. ‘If the number of changes is increased to the utmost, they determine all images on earth’



(1950:314). Perhaps, this might be interpreted in the following numerological relationship:

$$5 \quad \times \quad 3 \quad \times \quad 2 \quad = \quad 30$$

no. of change x no. of heaven x no. of earth = all earthly things

The number 3 is a heavenly number, which represents the three basic powers — the Tao of heaven, the Tao of earth and the Tao of man — in the trigrams. The number 2 is an earthly number. In the ‘Shuo Kua/Discussion of Trigrams’, it is noted that the holy sages in ancient times ‘combined these three fundamental powers and doubled them; therefore in the Book of Changes a sign is always formed by six lines’ (1950:264). As $3 \times 2 = 6$, each hexagram seems to be an expression of the yin/yang relationship also in this respect. Mysteriously, $1 + 2 + 3 = 6$ and $1 \times 2 \times 3 = 6$, and each hexagram is made of six lines to symbolize multifarious evolving events and conditions.

The Yellow River Map demonstrates the development out of even and odd numbers of the ‘five stages of change’, known as ‘*wu hsing*’ or ‘elements’. Their relationships might be summarized in Table 3 below:

Table 3: The relationship of the five stages of change

Elements	Places	Sprung from heaven	Complemented by earth	Yin/Yang relationship	
		Odd nos.	Even nos.	Addition	Subtraction
Water	North	1	6	7	5
Fire	South	7	2	9	5
Wood	East	3	8	11	5
Metal	West	9	4	13	5
Earth	Middle	5	10	15	5

The last two columns of Table 3 assert the yin/yang relationship in numerological terms. An odd number plus an even number always equals an odd number. When subtraction is made in all five stages, the number 5 is the only outcome. The numerical forms of addition and subtraction represent the phenomena of increase and decrease, or growth and decay, which are simply complementary aspects of the same reality revealed in the eternal cosmic changing process. The numerical forms reveal the yin/yang relationship. The implication seems to be that the power of heaven,



which remains unchanged in itself, might generate or transform all earthly things in the phenomenal world. When the five heavenly numbers and the five earthly numbers ‘are distributed among the five places, each finds its complement’ (1950:310). This diagram clearly pictures the complementary aspect of the natural world, as for the holy sages the five elements make up the whole universe. The idea that the number 5 is the number of change is noted in ‘Shuo Kua/Dicussion of the Trigrams’ in this way:

To heaven [the holy sages] assigned the number three and to earth the number two; from these they computed the other numbers. (1950:262)

The yin/yang relationship, revealed in heaven and earth, can be expressed in terms of numerical form as follows:

$$\begin{array}{rcccccc}
 3 & + & 2 & = & 5 \\
 \text{no. of heaven} & + & \text{no. of earth} & = & \text{no. of change} \\
 \text{change: yang (heaven)} & + & \text{yin (earth)} & = & \text{(Tao) changelessness}
 \end{array}$$

These numerical forms express the interplay of dark and bright, or positive and negative, forces. The number 5, the number of change, brings about all phenomenal changes in the universe. The yin/yang relationship can also be shown in terms of the conversion value of the number 5, because 5 converts even numbers into odd numbers, i.e. yin to yang, and vice versa. Hook (1975:22) illustrates this idea mathematically:

odd	even	even	odd
$1 + 5 = 6$		$2 + 5 = 7$	
$3 + 5 = 8$		$4 + 5 = 9$	

In the *Ho T’u*, the Yellow River Map and the *Lo Shu*, the Writing from the River Lo, the number 5, represented by five white dots, occupies the centre of the diagrams. Hook (1975:32-33) discusses this presentation of the number 5 in the diagrams:

In the centre is the odd number five, positive, good, and therefore white. It is, of course, the number of change and controls the entire pattern entering the negative force and separating it into two halves, that is, dividing ten into two separate fives. This illustrates that though the positive five is capable of changing the negative force, i.e. splitting it asunder, it never changes its own nature, whereas the two negative fives, which represent the material existence, cannot be further split and therefore have not the power of change within themselves, having had the intervention of the positive in order to bring them to their present state.



The number 5 is the number of change itself, which brings about changes in all earthly things, but itself remains unchanged. The unchanged nature of the number of change is also noted by new physics.

The physicist Mitchell Feigenbaum uses an equation to calculate the ratio of convergence, $y = r(x - x^2)$, which is also used by high school students in geometry to graph a parabola. He repeats this simple calculation endlessly as a feedback loop. This means that the output of one calculation is fed back as input for the next. His concern is to see whether there is a scaling pattern inside the equation, because 'the presence of geometric convergence suggests that something, somewhere, is repeating itself on different scales' (Glick 1987:172). He knows that geometric convergence means that something in this equation is scaling. 'In an apparently unruly system, scaling meant that some quality was being preserved while everything else changed' (Glick 1987:172). He believes that some regularity lies beneath the turbulent surface of the equation. Finally, he comes up with a number to three decimal places, 4.669. He computes another equation, a trigonometric function, $x_{t+1} = r \sin \pi x_t$, and arrives at the same number 4.669. Although the two equations seem so different in form and meaning, they lead to the same result. He tries a variety of functions that all produce the same number, to five decimal places 4.66920 and as far as 4.6692016090 (Glick 1987:173-174).

Feigenbaum's discovery of universality, which involves the identical behaviour of different systems, might seem shocking to many of us. In arithmetic, we can count five and higher fractions as units and disregard the rest, so that Feigenbaum's constant, the number 4.669 or 4.6692016090, can be written as the number 5. This confirms the revelation of the *I Ching*. Glick employs a parable to stress the significance of Feigenbaum's discovery: A prehistoric zoologist investigates relationships involving the sizes of animals. He builds a scale and weighs the bears and snakes. He finds out that every snake and every bear weighs the same amount. 'They all weigh 4.6692016090. Clearly *weight* is not what he supposed. The whole concept requires rethinking' (Glick 1987:174). Scientists and philosophers have so far presupposed a concept of 'truth', but the universality of the number 5 shows that truth, or any fixed point, lies within eternal change. This is also the implication and inspiration of the number 5 in the *I Ching*. The idea that change itself remains unchanged is recognized by Nietzsche: 'In a world of becoming in which everything



is conditional, the assumption of the unconditional, of substance, of being, of a thing, etc., can only be error' (*WLN* 35 [51]). Perhaps, the number 5 can be regarded as an expression of Nietzsche's 'world of becoming'. His critique of false assumption and error is in accordance with the inspiration of the *I Ching*.

Hook (1975:33-34) indicates that the River Lo diagram 'deals primarily with thought and spiritual existence,' while the Yellow River Map 'deals primarily with the senses and the physical manifestation of the States of Change.' Both diagrams illustrate the five States of Change. In the Yellow River Map, earth is the only State of Change to be separated into two halves which face each other across the diagram. As the black five plus five of Earth add up to ten, the number 10 is the number of earth. Hook (1975:34) notes that

because five is the number of change, the earth can be divided by it into two separate fives (two being the number of yin) which when added up together make ten. As ten, therefore, the earth is capable of being divided. When it is undivided it is complete, this is why ten is the number of completion. Heaven, on the other hand, is indivisible.

In the Yellow River Map the total of heavenly and earthly numbers is 55. The number 55 is written as 5 and 5 and thus numerologically signifies 10, which numerologically consisting of 1 and 0, signifies one. The number 10 appears only in the Yellow River Map and not in the River Lo diagram. In the River Lo, the actual number of ten cannot be seen, yet it is present in the numerological relationship. This relationship of the numbers 1 and 0 is: $1 + 0 = 1$. The numbers 10, 1, and 0, appear to be three different numbers, yet they are simply different expressions of the same reality, the oneness of the Tao, which is described by Chuang Tzu (1996:97) in this way:

At the great Origin there was nothing, nothing, no name.

The One arose from it; there was One without form.

....

Being of the One is to be ultimately formless, and this formlessness is vast.

The unseen is embodied in the seen. Thus the seen/unseen as one implies the same reality. This basic oneness of the universe is recognized by the early Chinese thinkers and now also asserted by quantum physicists. Zukav (1979:48) indicates that the 'philosophical implication of quantum mechanics is that all of the things in our universe (including us) that appear to exist independently are actually parts of one all-



encompassing organic pattern, and that no parts of that pattern are ever really separate from it or from each other.’ Table 4 below is an attempt to sum up the yin/yang relationship of the River Lo diagram in a numerological way:

Table 4: The River Lo relationship

Yin/Yang relationship	Direction of movement	Numerological relationship	
		Without no. 5	With no. 5
Positive white dots	+	1 + 9 = 10	1 + 5 + 9 = 15
Number of heaven		3 + 7 = 10	3 + 5 + 7 = 15
Negative black dots	X	2 + 8 = 10	2 + 5 + 8 = 15
Number of earth		4 + 6 = 10	4 + 5 + 6 = 15

Table 4 sums up the implications of the Yellow River Map in terms of arithmetical calculation. The numbers add up to 15 in the earth section. In the *Lo Shu*, the Writing from the River Lo, ‘the numbers add up to fifteen whether they be read horizontally, vertically or diagonally, which is a well-known Chinese puzzle’ (Hook 1975:116-117). This Chinese puzzle is expressed as follows:

$$\begin{array}{ccc}
 4 & 9 & 2 \\
 3 & 5 & 7 \\
 8 & 1 & 6
 \end{array}$$

This presents an arithmetic game which embodies the wonder of nature. The number 5, which occupies the centre of the pattern, is the ineluctable control factor, because the number 5 remains in the centre as one of the components of 15. There is another significant aspect to the number 15. Each hexagram consists of six lines; the number 15 numerologically adds up to 6. The number 15 seems to represent the finite forces which bring forth the eternal infinite transformation within the natural world and the sixty-four hexagrams, consisting of six lines each, are considered as a representation of the world. Furthermore, in the hexagrams ‘the individual lines are movable and changeable (their basic numbers are nine and six), in order to give information and to settle doubts pertaining to particular situations’ (1950:317). The number 9 plus the number 6 equal 15, which seems to represent the maximum state of interplay among



all earthly things. In short, the number 15 seems to stand as symbol of the countless manifestations and interplay of all earthly things.

If 5 is subtracted from the eternal number 15, then the outcome is 10, which is the number of earth. This means that if the change factor is not applied, then all earthly things remain unchanged. However, change — the yin/yang relationship — is always at work in the natural world, as the number 5 is at the centre of the two diagrams, the River Lo and the Yellow River. In the Yellow River Map the outcome of the subtractions is always 5, as presented in Table 3. Thus the number 5 represents change as a decisive and inevitable factor in creation and transformation. The relationship of these numbers is also shown in the Yellow River Map. The number 5, the number of heaven and change, is in the centre of the diagram, and the earthly number 10 is divided into two halves, facing each other in the square with the number 5 inside. The inside 5 plus the outside 10 equal 15. The numbers 15, 10 and 5 seem to represent different qualities of nature. Furthermore, the numbers 10, 1, and 0 can be described in Nietzsche’s words as ‘a play of forces and force-waves simultaneously one and “many”’, ‘shooting out from the simplest into the most multifarious, from the stillest, coldest, most rigid into the most fiery, wild, self-contradictory, and then coming home from abundance to simplicity’ (*WLN* 38 [12]). The two numbers, 10 and 15, which are different numbers but the same reality, appear to be an expression of the changeless and changing aspects of nature.

In the *I Ching* the phenomena of change and non-change are inevitable in the natural world. While the number 5 is the number of change, the number 9 is the number of non-change, because heaven is unchangeable. It is because, numerologically, ‘no matter to what number nine is added, the figure remains unaltered’ (Hook 1975:59). When this statement is illustrated in an arithmetical form, it can be expressed as follows:

1 + 9 = 10	10: 1 + 0 = 1
2 + 9 = 11	11: 1 + 1 = 2
3 + 9 = 12	12: 1 + 2 = 3
...	...
...	...
...	...
9 + 9 = 18	18: 1 + 8 = 9



The number 5, the number of change, and 9, the number of non-change illustrate the yin/yang relationship which is the major idea in the *I Ching*. Nietzsche regards ‘both truth and untruth constantly proved to be useful’ (*GS* 344) and thus neither aspect can be ignored. His conception of truth/untruth seems to accord with the yin/yang relationship as the character of existence. Thus he criticizes the faith of classical science concerning the ‘unconditional will to truth’:

What do you know in advance of the character of existence to be able to decide whether the greater advantage is on the side of the unconditionally mistrustful or of the unconditionally trusting? But if both should be required, much trust *as well as* much mistrust, from where would science then be permitted to take its unconditional faith or conviction on which it rests, that truth is more important than any other thing, including every other conviction? (*GS* 344)

The authors of the *I Ching* champion the providence of numbers and using calculable numbers in consulting the oracle for one’s fate. They develop a system of symbols to express the dynamic patterns which are constantly formed and dissolved in the cosmic flow of the Tao. One of the important themes of the journey into calculus is an attempt to find patterns to help us better describe the world. Although mathematics is far more than just a study of numbers, it generally begins with a study of the real number system.⁷ We can make use of our mathematical skills in solving real-world problems. Nietzsche, however, states that ‘without a constant falsification of the world by means of numbers, man could not live’ (*BGE* 4). He rejects mathematics as revealing order or ultimate knowledge: ‘Let us introduce the refinement and rigor of mathematics into all sciences as far as this is at all possible, not in the faith that this will lead us to know things but in order to *determine* our human relation to things. Mathematics is merely the means for general and ultimate knowledge and ultimate knowledge of man’ (*GS* 246). As we have no choice but to perceive everything as humans, mathematics enables us to arbitrate our human relationship to things. This is also an aspect of exploring the hexagrams of the *I Ching*. As C. G. Jung (1962:143) says in this regard:

⁷ Four groups of numbers together form the real number system: (1) Natural numbers (or counting numbers) 1, 2, 3 ... ; (2) Whole numbers (discrete numbers) – 3, – 2, – 1, 0, 1, 2, 3 ... ; (3) Rational numbers (fractions) $\frac{1}{3}$, $\frac{15}{20}$, $\frac{3}{19}$, ... ; (4). Irrational numbers π ($\frac{22}{7}$, approximately).



One is dealing with the relationship of events, not only analogous to astrology, but even essentially related to it. The moment of birth corresponds to the stalks that are thrown, the constellation to the hexagram, and the astrological interpretation arising from the constellation corresponds to the text allocated to the hexagram.

The hexagrams of the *I Ching* reveal a ‘relationship of events’ that one has to deal with under particular circumstances in reality. However, according to Nietzsche, man himself is reality, so his main concern is how to create oneself to become what one is. He rejects the will to truth and states that ‘mendaciousness at any price monopolizes the word “truth” for its perspective’ (*EH Destiny 5*). He considers truth as a lie that removes man from reality. Thus Zarathustra wants a type of man who ‘conceives reality *as it is*, being strong enough to do so’ (*EH Destiny 5*). Nietzsche emphasizes that this type of man ‘is reality itself and exemplifies all that is terrible and questionable in it — *only in that way can man attain greatness*’ (*EH Destiny 5*). The early Chinese thinkers do not claim to follow absolute truth, but rather observe and follow cosmic principles and patterns as guidance to the Tao. Mencius (1970:187) says that

it is difficult for water to come up to the expectation of someone who has seen the Sea, and it is difficult for words to come up to the expectation of someone who has studied under a sage. There is a way to judge water. Watch for its ripples. When the sun and moon shine, the light shows up the least crack that will admit it. Flowing water is such that it does not go further forward until it has filled all the hollows. A gentleman, in his pursuit of the Way, does not get there unless he achieves a beautiful pattern.

The belief in cosmic order that can be known by means of numbers and that man has to follow in everyday life as a moral order is deeply implanted in the Chinese sensibility. The belief that man has to follow order seems a divergence between Nietzsche’s philosophy and the *I Ching*. Nietzsche calls himself ‘the first immoralist’ and ‘the annihilator [of morality] *par excellence*’ (*EH Destiny 2*). Zarathustra declares: ‘Nothing is true, all is permitted’ (*Z IV The Shadow*). In fact, the main motive for Nietzsche’s shocking strategy with regard to morality is ‘the consequences for *ourselves*’ to be ‘like a new and scarcely describable kind of light, happiness, relief, exhilaration, encouragement, dawn’ (*GS 343*). This is implied in his idea of the *Übermensch* which I will discuss in the following chapter. Both Nietzsche’s philosophy and the *I Ching* are concerned with the development of humanity in the



rapidly changing world, yet they apply different strategies towards this achievement. The relationship between man and nature always remains one of the crucial themes in the *I Ching*.

2.4. The same rhythms of microcosm and macrocosm

It is the great virtue of heaven and earth to bestow life. It is the great treasure of the holy sage to stand in the right place.

How does one safeguard this place? Through men. (1950:328)

The idea of the operation of natural laws in both the macrocosm and the microcosm is emphasized in the *I Ching*. The connection between the three powers, heaven, earth and man, is expressed in the epigraph quoted above. As the virtue of heaven and earth is to bestow life, the holy sage is guided by the same natural laws. Cosmic principles guide man to take action and to harmonize his social relationships. Heaven and earth are the macrocosm and man comes to resemble heaven and earth in that he is a microcosm. In the traditional Chinese mind, since the laws of heaven and earth are reproduced in the *I Ching*, man is provided with the means of shaping his own nature in order to realize his innate potentialities for good. For example, the doubling of the trigram Ch'ien, The Creative, in the first hexagram *Ch'ien/The Creative* gives the impression of powerful and ceaselessly repeated movement. It can serve as a model to urge man to draw strength from within himself, like the sun moving with untiring power. Thus the 'Image' of this hexagram says:

The movement of heaven is full of power.

Thus the superior man makes himself strong and untiring. (1950:6 &373).

The virtue of heaven and earth is illustrated by the first and second hexagrams, *Ch'ien/The Creative* and *K'un/The Receptive*. While the hexagram *Ch'ien/The Creative* consists of six firm yang lines, the hexagram *K'un/The Receptive* is made of six yielding yin lines. This is clearly an expression of the principles of yin and yang, the fundamental cosmic principles. The yin/yang relationship, which brings forth creative processes in the natural world, is confirmed by recent developments in science as well. According to complexity theory, creativeness emerges 'at the *edge of chaos*. This occurs between total chaos and complete order, in the area in between'



(Antonites 1997:9). Creativeness emerges where chaos and order meet in dynamic systems. The study of chaotic dynamics reveals that the disorderly behaviour of simple systems represents a creative process.

Apart from relativity and quantum mechanics, Chaos becomes the twentieth century's third great revolution in the physical sciences. The first Chaos conference was held in the summer of 1977, in Como in Italy. The Theory of Complexity and Chaos is one of the youngest paradigms in science. The words chaos and complexity are used interchangeably. Sometimes it is referred to as Chaos theory and sometimes as Complexity theory. Although chaos as disorder has a negative connotation in the causal-deterministic world view, Chaos has become shorthand for a fast-growing movement that reshapes the framework of scientific development. In *Chaos: Making a New Science*, J. Gleick (1987:3) states that 'where chaos begins, classical science stops.' Chaos represents a moving away from the classical mechanical, causal model of explanation in science. Classical causal mechanical science generally ignore chaotic or unpredictable phenomena, regarding these phenomena as negligible and assuming that they would eventually be explained by causal linear models of explanation. Scientists look for the properties of objects or systems that remain constant, while they ignore non-linearity. While linearity involves processes taking place periodically and proportionally to one another, non-linearity refers to processes taking place non-periodically and disproportionately to one another. In this sense, linear systems have a crucial modular merit in that their constituent parts can be added up, and thus be solved, while generally, non-linear systems can never be added up nor solved. Thus, in classical science, which deals with linear relationships in systems, the irregular side of nature, the discontinuous and the unstable, is disregarded. However, in Chaos or complexity theory, unpredictable or unstable phenomena are considered important as well.

The early Chinese thinkers glorify the Tao which comprises both the stable and the unstable, the regular and the irregular, as 'the Way makes [things] all into one. Their dividedness is their completeness; their completeness is their impairment. No thing is either complete or impaired, but all are made into one again. Only the man of far-reaching vision knows how to make them into one' (1968:41). Thus the authors of the *I Ching* attempt to present a complete image of heaven and earth, a microcosm of all possible relationships, in order to allow readers to calculate movements within

every situation represented by these relationships. Heaven and earth provide the archetypal image to be imitated. In the ‘Ta Chuan/The Great Treatise’, it is said:

Heaven creates divine things; the holy sage takes them as models. Heaven and earth change and transform; the holy sage imitates them. In the heavens hang images that reveal good fortune and misfortune; the holy sage reproduces these. The Yellow River brought forth a map and the Lo River brought forth a writing; the holy men took these as models. (1950:320)

The passage accounts for the parallel between the processes in the macrocosm and the works of the holy sages. The divine things created by heaven and earth are apparently the natural phenomena that the holy sages reproduce in the eight trigrams. The character of changes in the lines represents the transformations manifesting themselves in the alternation of day and night and of the four seasons. ‘The signs in the heavens meaning good fortune and misfortune are the sun, moon, and stars, together with comets, eclipses, and the like. They are reproduced in the appended judgments on good fortune and misfortune’ (1950:320). The appended judgments interpret natural phenomena, so that good fortune and misfortune are determined and one is able to take appropriate action according to the situation.

In the *I Ching*, Part I begins with the hexagrams *Ch’ien/The Creative* and *K’un/The Receptive*, while Part II begins with the hexagrams *Hsien/Influence (Wooing)* and *Hêng/Duration*. The parallel between the macrocosm and the microcosm is illustrated. The hexagrams *Ch’ien/The Creative* and *K’un/The Receptive* signify heaven and earth, standing for the foundations of all that exists. The hexagrams *Hsien/Influence (Wooing)* and *Hêng/Duration* signify courtship and marriage, representing the foundations of all social relationships.

As the hexagram *Hsien/Influence (Wooing)* consists of the upper trigram *Tui*, which is the youngest daughter, and the lower trigram *Kên*, the youngest son, the weak element is above and the strong below.⁸ The masculine lowers himself to the feminine and he thus shows consideration for her. The two forces attract each other, and thus they unite in marriage. ‘Thus the universal mutual attraction between the sexes is represented. In courtship, the masculine principle must seize the initiative and place itself below the feminine principle’ (1950:122). In the ‘Judgment’ of the hexagram, it is said:

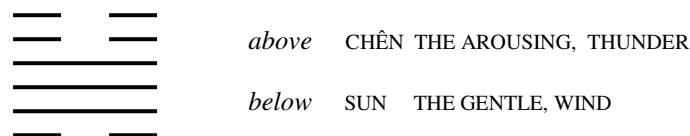
⁸ Another discussion of the hexagram *Hsien/Influence (Wooing)* is found on p.73-74.

INFLUENCE. Success.
Perseverance furthers.
To take a maiden to wife brings good fortune.
(1950:122 & 541)

In the microcosm, the union of the opposite sexes is expressed in marriage, which brings about human offspring. In the macrocosm, as the ‘Commentary on the Decision’ of this hexagram says: ‘Heaven and earth stimulate each other, and all things take shape and come into being.’ This hexagram asserts the union of the opposite sexes as having influence, and the following hexagram shows the union as an enduring condition. This is ‘The Sequence’ of the hexagram *Hêng/Duration*:

The way of husband and wife must not be other than long-lasting. Hence there follows the hexagram of DURATION. Duration means long-lasting.
(1950:545)

The hexagram *Hêng/Duration* is the inverse of the hexagram *Hsien/Influence (Wooing)*. In marriage, the union of the two opposite sexes ‘the husband is the directing and moving force outside, while the wife, inside, is gentle and submissive’ (1950:126). Their relationship is apparent in the two trigrams:



The upper trigram *Chên*, ‘The Arousing’, is the eldest son and the lower trigram *Sun*, ‘The Gentle’, is the eldest daughter. The strong masculine power is above, while the weak feminine is below. This presents the enduring condition in the natural world. The two images of duration, thunder and wind, are paired natural phenomena, as the thunder is carried by the wind. Thus the ‘Commentary on the Decision’ notes:

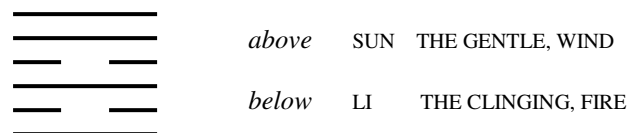
DURATION means that which lasts long. The strong is above, the weak below; thunder and wind work together.

Gentle and in motion. The strong and the weak all correspond: this signifies duration.

‘Success. No blame. Perseverance furthers’: this means lasting perseverance in one’s course. The course of heaven and earth is enduring and long and never ends. (1950:546)

The passage indicates that the strong and the weak work hand in hand. The attribute of the trigram *Chên* is movement and that of trigram *Sun* is gentleness. Movement together with gentleness endures and brings about success. The conditions which are required for duration are achieved in perseverance in a right course, as in the eternal dance of heaven and earth. This implies ‘continuity in change. This is the secret of the eternity of the universe’ (1950:547). The movement of heaven and the motionlessness of earth is the manifestation of the principles of yin and yang. This appears to be the rhythm of all happening. The yin/yang relationship operates with relation to both macrocosm and microcosm.

While the first and second hexagrams *Ch’ien/The Creative* and *K’un/The Receptive* reveal the laws of heaven and earth, the hexagram *Chia Jên/The Family [The Clan]* represents the laws operating within the family. The relationship within the family is expressed in terms of the hexagram:



The upper trigram of the hexagram is *Sun*, ‘The Gentle’, and the lower trigram is *Li*, ‘The Clinging’. The image of the former is wind, which means ‘influence’, and that of the latter is fire, which means ‘clarity’. ‘Accordingly the hexagram points to the outgoing influence that emanates from inner clarity’ (1950:569). The symbol of wind created by fire implies the influence that extends to outside from within the family. The upper strong line represents the father and the lowest stands for the son. The fifth strong line represents the husband, and the second yielding line stands for the wife. Alternatively, the third and fifth strong lines represent the brothers, and the second and fourth yielding lines stand for their wives. In this sense all the individual lines of the hexagram express the appropriate connections and relationships within the family through which order could be maintained. Each individual line stands in its proper place except the top line, which is a strong line. This exception clearly shows the strong leadership that should come from the head of the family, the father. Thus the hexagram *Chia Jên/The Family* ‘shows the laws operative within the household that, transferred to outside life, keep the state and the world in order’ (1950:143). This order is emphasized in the ‘Commentary on the Decision’:



THE FAMILY. The correct place of the woman is within; the correct place of the man is without. That man and woman have their proper places is the greatest concept in nature.

Among the members of the family there are strict rulers; these are the parents. When the father is in truth a father and the son a son, when the elder brother is an elder brother and the younger brother a younger brother, the husband a husband and the wife a wife, then the house is on the right way.

When the house is set in order, the world is established in a firm course. (1950:570)

The relationship between husband and wife is the foundation of the family. The place of the wife is the second line, as the ruler of the lower trigram, and that of the husband is the fifth line, the ruler of the upper trigram. Both husband and wife stand in their proper positions respectively, within and without. 'These positions of man and woman correspond with the relative positions of heaven and earth, hence this is called the greatest concept in nature (literally, heaven and earth)' (1950:570). This means husband and wife take their proper positions and are thus in accord with the great laws of nature. Within the family the parents represent strong authority. If each member of the family is able to fulfil their role according to their proper position, then the family is in order.

Three of the five social relationships are seen within the family: that 'between father and son, which is the relation of love, that between husband and wife, which is the relation of chaste conduct, and that between elder and younger brother, which is the relation of correctness' (1950:144). The Confucians extend the idea further, from family to society. 'The loving reverence of the son is then carried over to the prince in the form of faithfulness to duty; the affection and correctness of behavior existing between the two brothers are extended to a friend in the form of loyalty, and to a person of superior rank in the form of deference' (1950:144). The Confucians believe that if the family is in order, all the social relationships of mankind would be in order. This is the idea that Confucius's ideal of the Great Society is based on. *Chung Yung, The Mean-in-Action*, contains this idea:

There are five things which concern everybody in the Great Society ... To explain, the relationship between sovereign and subject, between father and son, between husband and wife, between elder and younger brother, and the equal intercourse of friend and friend, these five relationships concern everybody in the Great Society. (1942:120)



According to the Confucian school, 'the family is society in embryo; it is the native soil on which performance of moral duty is made easy through natural affection, so that within a small circle a basis of moral practice is created, and this is later widened to include human relationships in general' (1950:144). Order within the family is able to make a great impact on the community and thus brings forth order in societies and nations and in the whole world, otherwise misfortune and destruction occur.

Such a notion about the natural order seems to be universal, as is apparent from Shakespeare's tragedy *King Lear*. As the natural order rules moral and social order, the fact that the play begins with King Lear's unnatural behaviour towards his children suggests that the natural order is disturbed, and thus disaster follows. Shakespeare (1975:977) describes this destruction in the dialogue of Gloucester:

These late eclipses in the sun and moon portend no good to us: though the wisdom of nature can reason it thus and thus, yet nature finds itself scourged by the sequent effects: love cools, friendship falls off, brothers divide: in cities, mutinies; in countries, discord; in palaces, treason; and the bond cracked 'twixt son and father. This villain of mine comes under the prediction; there's son against father: the king falls from bias of nature; there's father against child. We have seen the best of our time; machinations, hollowness, treachery, and all ruinous disorders, follow us disquietly to our graves.

King Lear's tragedy is a result of his own fault. In order to be reassured of his children's love towards him, Lear sets a love-test for his three daughters. In the parent-child relationship the father and child should experience mutual love. By confusing his roles as father and king, Lear does not behave naturally as a father, whose authority functions on the basis of love, but as a king, whose authority functions on the foundation of power. The spiritual quality of love immeasurable, without boundary, is not to be expressed in material terms. Lear is angry about Cordelia's honest answer, but he appreciates the other two daughters' purposeful flattery. As a result, he makes an ill judgement in banishing his beloved daughter, Cordelia, and in dividing his kingdom between his two ingrate daughters, Goneril and Regan. Gloucester points to Lear's fault in declaring that when 'the king falls from bias of nature; there's father against child.' This indicates that the natural order of family life and of the kingdom is disrupted by Lear's inappropriate act, which brings forth chaos and destruction to his family, kingdom and himself. At the end of the play,



the greed for power and the pursuit of self-interest do not lead to success but rather to self-destruction.

The *I Ching* provides its readers with a means to avoid destruction and misfortune, and to achieve good fortune. Although this book describes change, it also champions orderly social relationships for maintaining order in family and in society. It conveys the idea that if each individual carries out their duty according to their proper position, as shown in the attributes of heaven and earth, then the order of family and society would be maintained. This brings about good fortune and avoids misfortune. The authors of the *I Ching* make an effort to reveal the laws of nature in terms of numbers and symbols, and in the appended judgments they show the greatest appreciation and gratitude towards the whole universe. In this way, man is able to cultivate himself in the pursuit of the Tao. Mencius (1970:182) explains this connection between the microcosmic and macrocosmic level:

For a man to give full realization to his heart is for him to understand his own nature, and a man who knows his own nature will know Heaven. By retaining his heart and nurturing his nature he is serving Heaven. Whether he is going to die young or to live to a ripe old age makes no difference to his steadfastness of purpose. It is through awaiting whatever is to befall him with a perfected character that he stands firm on his proper destiny.

The ancient Chinese thinkers regard the phenomena of life and death as simply part of the natural order that they are not afraid of. They believe that man has to follow these laws of nature and adapt to them in order to lead a better life. A great man is capable of setting his mind on high principles. 'To be moral. That is all,' Mencius (1970:189) says. Thus the traditional Chinese mind advocates a moral way of living by following the Tao, one's own fate. This is the Tao of man.

Nietzsche, too, asserts the connection between the microcosm and macrocosm, as he notes: '*This world is the will to power – and nothing besides!* And you yourselves too are this will to power – and nothing besides!' (WLN 38 [12]) His description of the Will to Power pictures change as a storming and flooding sea in which the eternal cosmic movement of forces is manifest. This image, however, suggests chaos rather than order. Apparently, moral order is not to be established in such a storming ocean. Nietzsche speaks of his '*Dionysian* world of eternal self-creating, of eternal self-destroying, this mystery world of dual delights, this my beyond good and evil' (WLN 38[12]). His mysterious Dionysian world reveals the

yin/yang relationship in self-creating and self-destroying, but contains no moral measure, being *beyond good and evil*. Solomon (2003:12) suggests: ‘instead of telling us what is wrong and why, suppose we were to think of ethics as first of all reminding us how to live and live well, and to do this while facing up to all the misfortunes and absurdities of life.’ Nietzsche is simply interested in the end result of mankind as the dancer, rather than in abstract ideas, such as truth or morality. Perhaps Zukav’s (1979:88) comment on the Wu Li Masters can be used to describe Nietzsche’s hope of the emergence of the highest type of man in the future: ‘The Wu Li Masters know that “science” and “religion” are only dances, and that those who follow them are dancers. The dancers may claim to follow “truth” or claim to seek “reality,” but the Wu Li Masters know better. They know that the true love of all dancers is dancing’.⁹ According to Nietzsche, in order to attain greatness the highest type of man has to become who he is, saying yes to life even when it is terrible and questionable (*EH* Destiny 4). Thus he says: ‘My humanity is a constant self-overcoming’ (*EH* Wise 8).

Nietzsche champions the Dionysian artist, or *Übermensch*, who ‘goes beyond beauty and yet ... does not seek truth’ (*DWV* 3). He advocates being an artist rather than a moralist in life. Thus he longs for ‘a philosophical physician’ who dares to accept the proposition that ‘what was at stake in all philosophising hitherto was not at all “truth” but something else — let us say, health, future, growth, power, life’ (*GS P* 2). He believes that in the great philosopher ‘there is nothing whatever that is impersonal; and above all, his morality bears decided and decisive witness to *who he is*’ (*BGE* 6). Nietzsche considers certain ‘big’ words describing moral values as harmful to life: “Virtue,” “duty,” the “good in itself,” the good which is impersonal and universally valid [are] chimeras and expressions of decline, of the final exhaustion of life, of the Chinese phase of Königsberg’ (*A* 11). His vision of morality, which is to ‘become what one is’, diverges from the Western metaphysical tradition and also from the Chinese vision. Nietzsche attacks Kant as a ‘moralist’ (*A* 11) by

⁹ ‘Wu Li’ refers to physics and implies ‘patterns of organic energy’, ‘wu’ meaning ‘matter’ or ‘energy’ here. Zukav (1979:7) defines a master as a person who ‘teaches essence. When the essence is perceived, he teaches what is necessary to expand the perception.’ Zukav regards Albert Einstein as a Wu Li master. ‘Master’ can also refer to a scientist. Zukav distinguishes between scientists and technicians. The former deals with the unknown, seeking to know the true nature of physical reality, while the latter deals with the known, applying known techniques and principles to his job. (Zukav 1979:6-9)



referring to him as representing ‘the Chinese phase of Königsberg,’ expressing his critique of Chinese stagnation. He notes that

to demand that all should become ‘good human beings,’ herd animals, blue-eyed, benevolent, ‘beautiful souls’ ... would deprive existence of its *great* character and would castrate man and reduce them to the level of desiccated Chinese stagnation. — *And this has been attempted! — Precisely this has been called morality.* (EH Destiny 4)

Nietzsche’s critique of morality as castrating and reducing man to ‘the level of desiccated Chinese stagnation’ explicitly indicates the difference between his viewpoint and that of Chinese philosophy with reference to morality. He disparages the moral concepts ‘good’ and ‘benevolent’, which are highly appreciated in Chinese philosophy. Mencius (1970:189) answers Prince Tien’s question concerning the business of a Gentleman, saying that ‘to dwell in benevolence and to follow rightness constitute the sum total of the business of a great man.’ Accordingly, a great man maintains inner balance and harmony among various forces within and without, but at the same time he acts with benevolence and rightness towards other people. The Chinese vision of a great man seems to be present in Zukav’s (1979:41) picture of the great physicists: ‘Wu Li Masters perceive in both ways, the rational and the irrational, the assertive and the receptive, the masculine and the feminine. They reject neither one nor the other. They only dance.’ In fact, they realize the nature of the world as summed up in the *Vajra Prajnaparamita Sutra*, also known as the *Diamond Sutra*:

All phenomena are like
A dream, an illusion, a bubble and a shadow,
Like dew and lightning.
Thus should you meditate upon them.

The three metaphors of bubble, dew and lightning illustrate the briefness of existence, and the others, dream, illusion and shadow, allude to the fact that every appearance is simply deception. An example from the *Surangama Sutra* might perhaps throw some light on the implication of these metaphors: an ignorant man ‘overlooks on the great ocean but grasps at a floating bubble and regards it as the whole body of water in its immense expanse’ (2005:58). The metaphors of the *Diamond Sutra* suggest the empty nature of all things which is apparent in Nietzsche’s philosophy.



The *I Ching* and Nietzsche's philosophy both recognize impermanence as inevitable. While the authors of the *I Ching* emphasize self-cultivation, devoting oneself to the pursuit of the Tao, Nietzsche's doctrine of the *Übermensch* envisions a free spirit who seeks his life's task in creating itself, to become what it is. Its meaningful activities in this world of flux become art in terms of the will to power, because it involves the shaping of its world, giving it meaning and value. The ability of the dancer to keep on dancing happily in an eternally changing natural world will be discussed in the following chapter.



Chapter 3: Dancing spirits: the Nietzschean *Übermensch* and the Chinese sages

O life: ...

I dance after you, I follow wherever your traces linger. Where are you?

Give me your hand! Or only one finger! ...

That is a dance up high and down low: I am the hunter; would you be my dog or my doe? ...

Friedrich Nietzsche, *Thus Spoke Zarathustra*

The *I Ching* reveals to its reader eternal patterns of cosmic change that may assist those who wish to fulfil their innate potential for good. To accept and to follow the Decree of Heaven appears to be the core of the *I Ching*. The diversity of nature is represented in the *I Ching* by means of the hexagrams that provide clues to the reader of the appropriate action to be taken under various circumstances of this changing physical world. Constant change in nature seems evitable and serves as an inspiration to the authors of the *I Ching*.

Confucius (1993:33) recognizes the terrible quality of change in all existence and is inspired by running water. Standing by a stream, the Master muses: ‘Things that go past are like this, aren’t they? For they do not set aside day or night.’ Chuang Tzu (1968:240) is also aware of the fragility and transience of human life, stating that ‘man’s life between heaven and earth is like the passing of a white colt glimpsed through a crack in the wall — whoosh! — and that’s the end.’ In Chapter 13 of the *Tao Te Ching*, Lao Tzu (1963:69), too, realizes the inevitable horror of bodily existence: ‘The reason I have great trouble is that I have a body. When I no longer have a body, what trouble have I?’

Like the oriental sages, Nietzsche, too, acknowledges the suffering and horror of human transient existence, stating that ‘as deeply as man sees into life, he also sees into suffering’ (*Z III On the Vision and the Riddle 1*). He expresses his awareness in the wisdom of Silenus. When King Midas asks ‘what is the best and most excellent thing for human beings,’ Silenus’s reply is the very best thing is ‘not to have been born, not to *be*, to be *nothing*’ and the second best thing is ‘to die soon’ (*BT 3*). Even though this is Nietzsche’s awareness of human existence, his vision is to make the best out of it. Nietzsche’s point is that we are all doomed to die, yet ‘spirit and virtue



should still glow like a sunset around the earth' (Z I On Free Death). Thus, Zarathustra, Nietzsche's mouthpiece, considers that 'to die thus is best; second to this, however, is to die fighting and to squander a great soul' (Z I On Free Death). Nietzsche champions a fighting, artistic, creative soul in the process of self-overcoming, while the authors of the *I Ching* appreciate self-cultivation in looking for harmony and order so as to 'bridge' the chaos and diversities of all earthly things.

Although Nietzsche also affirms change, or *becoming*, as the essence of the world and life, he emphasizes human creativity in finding one's own way. As Zarathustra asserts: 'To my goal I will go — on my own way' (Z P 9). So the dancing spirit would not be torn by the currents, the morality of the mores. Nietzsche's awareness of the essence of life shows affinity with that of the holy sages of the *I Ching*, yet his strategy of living appears to be quite different from theirs. There are affinities as well as divergences between the philosophy of Nietzsche and that of the *I Ching* with regard to the dancing spirit, or more precisely, the 'Übermensch' that I would like to discuss in this chapter.

3.1. The Chinese sages

The sage looks at the beauties of Heaven and Earth and
comprehends the principle behind all life.
So the perfect man does without doing
and the great sage initiates nothing,
for, as we say, they have glimpsed Heaven and Earth. (1996:189)

According to the *I Ching*, the superior man, or the sage, is the one who is capable of following the Tao of heaven and the Tao of earth. His unique characteristics are expressed explicitly in the notes on the first and the second hexagrams. In the 'Image' of the first hexagram *Ch'ien/The Creative*, it is said:

The movement of heaven is full of power.
Thus the superior man makes himself strong and untiring.
(1950:6 & 373)

And of the second hexagram *K'un/The Receptive* is said:

The earth's condition is receptive devotion.
Thus the superior man who has breadth of character
Carries the outer world. (1950:12 & 389)



Both the movement of heaven and the stillness of earth are characteristics of the superior man. While heaven is active in movement, the earth is entirely devoted to rest. The former demonstrates the way the superior man would foster his character to attain inner strength, while the latter shows that he is capable of enduring the outer world without being swayed by it. Thus the images of the two hexagrams, movement and rest, creativity and receptivity, which are also the manifestation of the principles of yin and yang, represent the way the superior man attains peace inwardly in spiritual cultivation and outwardly harmonizes himself in society without forfeiting his true, inner nature. This is the highest life that man should strive to attain. If a person is capable of accomplishing spiritual cultivation within and shining forth in society without, then such a person would lead the highest life and would be regarded as a sage.

Fung (1947:3) indicates that the Chinese philosophical tradition advocates a particular way of life. 'What Chinese philosophy aims at is the highest of realms, one which transcends the daily functioning of human relations, although it also comes within the scope of this daily functioning.' An individual who cultivates himself and who achieves the highest of which man is capable reaches the stature of being a sage. According to Confucian thought, a sage is regarded as a morally perfect man in society. As Mencius (1970:118) indicates, 'the sage is the culmination of humanity'. Chuang Tzu (1968:282), however, claims that the sage 'has never begun to think of man.' In *Chuang Tzu* Lao Tan speaks about self-cultivation as a natural event:

The murmuring of the water is its natural talent, not something that it does deliberately. The Perfect Man stands in the same relationship in Virtue. Without cultivating it, he possesses it to such an extent that things cannot draw away from him. It is as natural as the height of heaven, the depth of the earth, the brightness of sun and moon. What is there to be cultivated? (1968:226)

The sage is defined by the Taoist mind in the last chapter of *Chuang Tzu* in this way: 'To make Heaven his source, Virtue his root, and the Way his gate, revealing himself through change and transformation — one who does this is called a Sage' (1968:362).

In his article 'The Philosophy of Life in Oriental Philosophy and Thomas Aquinas: Immanence and Transcendence', Eui-chai Tjeng (in Ting, Gao & Li 2002:212-213) states that 'the Taoist is interested in natural life while the Confucianist attaches great importance to moral life.' Both schools of thought



advance certain spheres of life which are the product of the cultivation of man's spirit. The Confucian school advocates a moral conception of life according to which one is aware of the society over and above oneself. One devotes oneself to one's society, rejoicing in society's joy and sorrowing over its sorrow. This is moral behaviour. The Taoist school, however, favours a transcendental life in which one is aware of the universe above society. 'The action of such an individual will be exclusively for the sake of the universe, he will devote himself to the Great Whole, rejoicing in its joy, but not sorrowing over its sorrow because the Great Whole has nothing over which it can sorrow' (Fung 1947:xiii). Although the Taoist and Confucian schools of thought seem to emphasize different spheres of life, for both the Tao is crucial in self-cultivation. Thus Lao Tan advises Confucius in *Chuang Tzu*:

In this world, the ten thousand things come together in One, and if you can find that One and become identical with it, then your four limbs and hundred joints will become dust and sweepings; life and death, beginning and end will be mere day and night, and nothing whatever can confound you — certainly not the trifles of gain or loss, good or bad fortune!

... Worth lies within yourselves and no external shift will cause it to be lost. And since the ten thousand transformations continue without even the beginning of an end, how could they be enough to bring anxiety to your mind? He who practices the Way understands all this. (1968:226)

For the Taoist sages, the elevation of spiritual life is a way of returning to the One, to the Tao. The Tao works to produce all forms of life and lets them converge back to the Tao. Confucius (1993:15) accentuates the importance of human relationships in self-cultivation, stating that 'virtue is not solitary. It is bound to have neighbours.' The Confucians are concerned with the fulfillment of the self, which always presumes the unmitigated presence and existence of the Other, that is 'the *Other* to whom one must relate in a vast field of entangling human relations; to whom one is socially obligated; and for whom one is morally responsible' (in Shen & Oxtoby 2004:115). This is the conviction of the Confucian scholar-officials, whose hearts strive to manifest the Principle of Heaven. In his article 'Confucianism and Christianity: a Way of Wisdom', Robert Cummings Neville (in Shen & Oxtoby 2004:7) refers to 'the importance of the model of the scholar-official. To be a sage is to be engaged in public life in large or small ways. To be an official is most of all to be ministering to, or protecting and enhancing, the institutions that give the ritual substance of human



life,' so 'the inner rectification of heart, mind and will needs to manifest itself in explicit overt work to improve the world' and 'in caring for ritual, that is, institutional, life.' The Confucians long for a sage to guide people in matters of state and family. A holy man, or a sage, does not only aim to cope with but also to transcend the daily functioning of human relations. Fung (1948:22) states that 'Confucianism is philosophy of social organization, and so is also the philosophy of daily life. Confucianism emphasizes the social responsibilities of man, while Taoism emphasizes what is natural and spontaneous in him.' Copleston (1980:46-47) also makes this remark:

In Confucianism we are presented with a theory of human nature, an ethical humanism, while in Taoism we find a theory of ultimate reality. In both cases there is the idea of living in harmony with Heaven or with the universe, though in Confucianism the emphasis is on man as social being, while in Taoism the emphasis is more on the free development of the individual, the microcosm, so to speak, of the macrocosm, the universe considered as one.

When a philosophy centres on what is this-worldly, it means that it is 'primarily humanistic, centring round man, man in his moral life and in his social relations' (Copleston 1980:39). In this sense Confucianism appears more this-worldly than Taoism, and Taoism appears more other-worldly than Confucianism. 'These two trends of thought rivaled one another, but also complemented each other. They exercised a sort of balance of power. This gave to the Chinese people a better sense of balance in regard to this-worldliness and other-worldliness' (Fung 1948:22). Chinese philosophy, in fact, includes both this-worldliness and other-worldliness. Ideally, a sage is the one who is capable of unifying the this-worldliness/other-worldliness dichotomy and who seeks the transcendent through perseverance in the toil of diurnal human living and in self-cultivation.

Eui-chai Tjeng (in Ting, Gao & Li 2002:224-225) indicates that 'the *Tao* in Taoism is the first principle of the existence of all things, including human life. All things come into existence from the *Tao* and return to the *Tao* which pervades all things in the universe', and 'in Confucianism, the origin of all things is explained by the eight elements, that is, heaven, earth, mountain, pond, thunder, wind, water, and fire. The movement of the universe and the natural phenomena are explained by Shade and Light, the Five Functions, the *Tao*, ... etc.' These eight elements, or



images, are expressed by the eight trigrams in the *I Ching*. In the ‘Image’ of the hexagram *Li/The Clinging, Fire*, it is said:

That which is bright rises twice:
The image of FIRE.
Thus the great man, by perpetuating this brightness,
Illumines the four quarters of the world.
(1950:119 & 537)

The hexagram is a double sign of the trigram *Li*, ‘The clinging’, indicated by the word ‘twice’, and its image is fire. Fire clings to the burning object and is bright, flaming upward without definite form. The forces of light and of life find expression in themselves. The invisible light principle becomes visible only when it clings to earthly things, so the great man illumines his greatness by continuing the work of nature in the human world. Brightness, doubled clarity with regard to the spiritual domain, implies the inner light-imbued potentialities of man, which illumine the world by means of their consistency. The double trigram *Li* represents the repeated movement of the sun during the course of the day, standing for nature in its radiance. They signify the great man who causes the light to spread everywhere and to penetrate human nature ever more deeply in terms of clarity. Thus, the *I Ching* presents an ideal for the superior man, or the sage, to fulfil his mission, that is, to be imbued with Heaven and Earth, and to nourish well all creatures and to harmonize the society of man. Julia Ching (2000:229) thus describes this ideal: ‘people live in peace and harmony with no complaints and ... the myriad things of universe are respected, as fellow travellers in this life, and as beloved brothers and sisters in our large cosmic family, under the guidance of the great parental symbols of *Ch’ien* and *K’un*’.

For the authors of the *I Ching*, the harmonization of self and other in both nature and society provides a sustainable environment for human well-being, but for Nietzsche, man is a ‘yearning and desperate prisoner’ who is ‘enclosed within the walls of society and of peace’ (*GM* II 16). Out of Nietzsche’s awareness of ‘man’s suffering of man, of himself’ (*GM* II 16), he prophesies the emergence of the *Übermensch*, the way Zarathustra envisions the dancing spirit, personifying *Chuang Tzu*’s recognition cited earlier that ‘in this world, the ten thousand things come together in One’ (1968:226). ‘In laughter all that is evil comes together’ (*Z* III The Seven Seals 6), asserts Zarathustra. This spirit admits the principles of both yin and yang, so that ‘all that is heavy and grave should become light’ (*Z* III The Seven Seals



6). The dancing spirit that aims to unify other-worldliness and this-worldliness within itself leads a transcendent life, as the Taoist does, a creative life rather than a moral one.

3.2. The Nietzschean *Übermensch*

If my virtue is a dancer's virtue and I have often jumped with both feet into golden-emerald delight; if my sarcasm is a laughing sarcasm, at home under rose slopes and hedges of lilies — for in laughter all that is evil comes together, but is pronounced holy and absolved by its own bliss; and if this is my alpha and omega, that all that is heavy and grave should become light; all that is body, dancer; all that is spirit, bird (Z III The Seven Seals 6).

Nietzsche's philosophy can be considered a philosophy of life. Paul van Tongeren (1999:9) indicates that 'in Nietzsche's philosophy, life is either flourishing or degrading in its development and expression of ideas about itself.' In his writings Nietzsche encourages us to follow an ascending line of life even in confronting the horror and absurdity of existence, stating that 'the *measure* of a man is how much of the *truth* he can endure without *degenerating*. Likewise, how much *happiness* — likewise, how much *freedom* and *power*!' (WLN 35 [69]). His main concern is explicitly expressed by Zarathustra: 'I, Zarathustra, the advocate of life' (Z III The Convalescent 1). This exceptional creative human being is thus envisioned:

Consider how every individual is affected by an overall philosophical justification of his way of living and thinking: he experiences it as a sun that shines especially for him and bestows warmth, blessings, and fertility on him; it makes him independent of praise and blame, self-sufficient, rich, liberal with happiness and good will; incessantly it refashions evil into good, lead all energies to bloom and ripen, and does not permit the petty weeds of grief and chagrin to come up at all. In the end one exclaims: How I wish that many such new suns were yet to be created! (GS 289).

Nietzsche's creation of many 'new suns' is an expression of the invisible energy, the Will to Power which manifests itself in visible physical reality. He interprets his radical acceptance of life and the essence of life as the Will to Power. 'Life itself,' Nietzsche says, is 'the instinct for growth, for durability, for an



accumulation of forces, for *power*' (A 6). He insists that 'life simply *is* will to power' (BGE 259). Zarathustra describes life in this way:

Life wants to build itself up into the heights with pillars and steps; it wants to look into vast distances and out toward stirring beauties: therefore it requires height. And because it requires height, it requires steps and contradiction among steps and the climbers. Life wants to climb and to overcome itself climbing. (Z II On the Tarantulas)

The idea that life is to strive for 'height', or growth, or for power shows that Nietzsche is interested in how man could make the most out of his transient life. He criticizes Christian morality because it brings forth the 'degeneration and diminution of man into the perfect herd animal' (BGE 203). He believes that man degenerates because of the impact of morality. Nietzsche attacks Christian morality because of its negation of the natural world and its condemnation of life.

Nietzsche criticizes the religious atmosphere of his time for its belief in a moral God. For his contemporaries moral values represented the supreme value of life. By his notorious slogan: 'God is dead' (Z P 2 & GS 125), Nietzsche makes a bold attempt to shake the very foundations of this morality. Solomon (2003:192) accounts for Nietzsche's shocking strategy, stating that 'his whole mission, his tone, his sense of urgency and indignation, is based on the idea that we should be shocked into self-scrutiny and self-transformation, both individual and collective.' With this announcement of the death of God the horizon opens up for self-creation and self-transformation to the 'free spirits' again. 'At long last our ships may venture out again, venture out to face any danger; all the daring of the lover of knowledge is permitted again; the sea, *our* sea, lies open again; perhaps there has never yet been such an "open sea"' (GS 343). Nietzsche's critique of Christian morality is based on his idea that 'if a temple is to be erected *a temple must be destroyed*' (GM II 24). To Nietzsche, Christian morality appears as an obstacle to the emergence of the *Übermensch*, because it has placed all the basic instincts of the higher type of man under the ban, and it considers 'the supreme values of the spirit as something sinful, as something that leads into error — as temptations' (A 5). Nietzsche insists that 'an attack on the roots of passion means an attack on the roots of life: the practice of the church is *hostile to life*' (TI Morality as Anti-nature 1). He condemns the moralists by saying that 'there have been consistent moralists who wanted man to be different, that is, virtuous — they wanted him remade in their own image, as a prig: to that end, they



negated the world!’ (*TI Morality as Anti-Nature* 6) He holds that ‘to invent fables about a world “other” than this one has no meaning at all’, unless ‘we avenge ourselves against life with a phantasmagoria of “another,” a “better” life’ (*TI ‘Reason’ in Philosophy* 6). Thus, Zarathustra warns his readers: ‘*remain faithful to the earth, and do not believe those who speak to you of otherworldly hopes!*’ (*Z P* 3) Zarathustra warns against ‘a faith in eternal verities and a transcendent “true world of being,” to which our minds or souls most truly belong, and to which they may be proper application lead us’ (Schacht 1995:28). To sabotage this faith, advanced by the moralists, Nietzsche hyperbolically speaks as ‘the first immoralist’ (*EH Destiny* 2; *EH ‘The Untimely Ones’* 2).

Under the banner of ‘immoralism’ Nietzsche attempts to shock us into awareness of the fact that ‘when the herd animal is irradiated by the glory of the purest virtue, the exceptional man must have been devaluated into evil. When mendaciousness at any price monopolizes the word “truth” for its perspective, the really truthful man is bound to be branded with the worst names’ (*EH Destiny* 5). Zarathustra does not conceal the fact that ‘*his* type of man, a relatively superhuman type, is superhuman precisely in its relation to the *good* – that the good and the just would call his overman *devil*’ (*EH Destiny* 5). For Nietzsche terms such as ‘truth’, ‘good’ or ‘just’, when used as value judgements by the moralists are only ‘grave words’ (*Z III The Spirit of Gravity* 2), because they are only human inventions used to make sense of the natural world. He thinks that ‘it would seem laughable to us today if man were to insist on inventing values that were supposed to *excel* the value of the actual world’ (*GS* 346). Thus he prompts us to become aware of possible different strategies or perspectives regarding life, other than that of the moralists. ‘*Morality in Europe today is herd animal morality*’, Nietzsche says, ‘merely *one* type of human morality beside which, before which, and after which many other types, above all *higher* moralities, are or ought to be, possible’ (*BGE* 202). Nietzsche deliberately calls himself ‘the first immoralist’ in contrast to the moralists who negate life and the natural world, stating that ‘we others, we immoralists, have, conversely, made room in our hearts for every kind of understanding, comprehending, and *approving*. We do not easily negate; we make it a point of honor to be *affirmers*’ (*TI Morality as Anti-Nature* 6). An affirmer of life who is ‘independent of praise and blame’ (*GS* 289), morality and immorality, accepts and explores every aspect of the human predicament. Rudolf Steiner (1960:55) asserts that ‘all who have reason to deny the



real life say *Yes* to an *imaginary* one. Nietzsche wants to be an *affirmer* in the face of reality. He [would] explore this world in all directions; he [would] penetrate into the depths of existence; of another life he [would] know nothing. Even suffering itself cannot provoke *him* to say *No* to life, for suffering also is a means to knowledge.’ Thus Nietzsche invokes all ‘seekers after knowledge today, we godless anti-metaphysicians’ to affirm ‘this world *our* world’ (GS 344). In this light Nietzsche employs the term ‘immoralist’ which does not designate those who behave immorally, but rather honour the affirmer of life as opposed to the life-negating moralist.

Nietzsche states that an immoralist’s task ‘is and remains above all not to mistake ourselves for others. We *are* something different from scholars, although it is unavoidable for us to be also, among other things, scholarly. We have different needs, grow differently, and also have a different digestion’ (GS 381). According to Nietzsche, an immoralist has a ‘big heart’, or a larger horizon than a moralist and recognizes ‘that the way of this world is anything but divine’ (GS 346), so he appreciates even suffering, hardship and the differences between the multitudinous appearances around him and he makes the maximal out of life. Thus, Zarathustra claims that ‘we others, however, to whom life gave itself, we always think about what we might best give in return’ (Z III On Old and New Tablets 5). Nietzsche rejects ‘talk of virtue’, regarding it as ‘an old and weary matter to man’ (Z III On Old and New Tablets 2). He gives the following advice to those who promote morality :

If you wish to deprive the best things and states of all honor and worth, then go on talking about them as you have been doing. Place them at the head of your morality and talk from morning to night of the happiness of virtue, the composure of the soul, of justice and immanent retribution. (GS 292)

R. Schacht (1995:29) indicates that Nietzsche attempts to replace ‘talk about the *discovery of truth* with talk about the *creation of values*, which are “not discovered by reason.”’ According to Nietzsche, we should create our virtues rather than simply follow the moralists’ grave pronouncements of ‘good’ or ‘duty’. ‘A virtue must be *our own* invention, *our* most necessary self-expression and self-defense’ (A 11). Thus Kant is attacked as a moralist to promote “‘Virtue,” “duty,” the “good in itself,” the good which is impersonal and universally valid’ (A 11). Nietzsche believes that the basic laws of self-preservation and growth demand ‘that everyone invent *his own* virtue, *his own* categorical imperative’ (A 11).



Nietzsche champions the *dance* of virtue in self-creation, because the dancer and the dance are unified in performance and, as a result, this process is the morality of the dancing spirit. Thus Zarathustra is described as ‘Zarathustra the dancer’ (Z IV On the Higher Man 18). Dance represents a divine movement or performance, as the ‘light feet are the first attribute of divinity’ (TI The Four Great Errors 2). For Nietzsche, it is important to work out one’s virtue in this process of ‘self-overcoming of morality’ (BGE 32; EH destiny 3; GM III 27). The kind of morality that Nietzsche envisions appears to be a manifestation of the inner creative energies of all the members of the community. This self-creation involves the love and gratitude of everyone, eventually representing a single virtue and style:

The moral qualities are recognized as virtues, accorded value and an honoured name, and recommended for acquisition only from the moment when they have *visibly* determined the fate and fortune of whole societies: for then height of feeling and excitation of the inner creative energies has become so great in *many* that each brings the best he has and bestows it upon this quality: the serious man lays his seriousness at its feet, the dignified man his dignity, the women their gentleness, the young all the hopefulness and future-directedness of their nature; the poet lends it words and names, inserts it in the round-dance of other beings like it, accords it a pedigree and, as is the way with artists, at last worships the creature of his fantasy as a new divinity – he *teaches* worship of it. Thus, because the love and gratitude of everyone has worked on it as on a statue, a virtue at last becomes an *assemblage* of all that is good and worthy of reverence, a kind of temple and at the same divine personage. (WS 190)

Nietzsche’s attack on the two-worlds idea and the supreme value of morality makes us reconsider the value of a Christian-moral interpretation of life. He states that when ‘we need a *critique* of moral values, *the value of these values themselves must first be called in question*’ (GM P 6). K. Ansell-Pearson (1997:16) indicates that Nietzsche designs his critique of moral values ‘in positive terms as the development of a new kind of understanding and knowledge concerning the conditions and circumstances under which particular values evolved and changed, and in which morality acts as a symptom and a sickness, but also as a stimulant and poison.’ On the one hand, Nietzsche considers Christian morality as a sickness, ‘as *an illusion of the species*, to incite the individual to sacrifice himself to the future: seeming to accord him an infinite value so that, armed with this *self-confidence*, he tyrannises and suppresses other sides of his nature and finds it hard to be contented with himself’



(WLN 5[58]). On the other hand, Nietzsche regards morality as a stimulant, expressing the ‘deepest gratitude for what morality has achieved so far: but *now* it’s *only a pressure* that would prove disastrous! *Morality itself*, as honesty, *compels* us to negate morality’ (WLN 5[58]). According to Nietzsche, to be honestly self-actualizing in the process of the self-overcoming of morality is the way to justify the worth of an individual, because he believes that ‘what justifies man is his reality’ (*TI Skirmishes of an Untimely Man* 32). The values of life are not determined by fixed moral concepts, but rather by our daily creation of them amid chaotic phenomena. Nietzsche would set us a new standard required to measure humanity other than morality. His *Übermensch* is the creator of truth who breaks the old ‘tables of values’. He is ‘the breaker, the lawbreaker; yet he is the creator’ who writes ‘new values on new tablets’ (Z P 9).

According to Nietzsche, man should strive for affirming life in the process of self-overcoming rather than knowing the truth. ‘The hardest question of all’, Nietzsche asks, ‘what, when seen through the prism of *life*, is the meaning of morality?’ (*BT An Attempt at Self-Criticism* 4) He even considers morality as ‘the danger of dangers’, because he believes that ‘morality would be to blame if the *highest power and splendor* actually possible to the type man was never in fact attained’ (*GM P* 6). What he envisions is ‘a type of supreme achievement’ (*EH Books* 1), which he designates by the word ‘overman’ or ‘superman’. Therefore, Zarathustra says:

I teach you the overman. Man is something that shall be overcome. (Z P 3)

Nietzsche envisions a ‘spectacle of man’, a development of man from beast to *Übermensch*. ‘The existence on earth of an animal soul turned against itself, taking sides against itself, [would be] something so new, profound, unheard of, enigmatic, contradictory, and *pregnant with a future* that the aspect of the earth [would be] essentially altered’ (*GM II* 16). Nietzsche employs the metaphor of the beast to emphasize the terrible and absurd state of human transient existence on the one hand, and affirms the possible transformation of the human species in the future with reference to the *Übermensch* on the other. Nietzsche’s ‘*higher type*, which is, in relation to mankind as a whole, a kind of overman’ (*A* 4) represents ‘an “idealistic” type ... half “saint,” half “genius”’ (*EH Books* 1), a type of supreme human achievement that we should strive for.



The authors of the *I Ching* also emphasize the importance of self-cultivation with reference to the Tao. Thus Nietzsche's idea of the *Übermensch* might show affinity with some features of Chinese philosophy especially with regard to the superior man of the *I Ching*. However, some differences are also apparent between these two philosophies. While the ancient Chinese thinkers emphasize the five cardinal relationships and their moral implications, Nietzsche's *Übermensch* is supra-moral, or as expressed in the title of his work, '*beyond good and evil*'. Whereas a Chinese sage would take up his moral responsibility, Zarathustra's *Übermensch* would act as 'the annihilator of morality' (*EH* Books 1). While the authors of the *I Ching* emphasize the harmony between oneself and society in self-cultivation, Nietzsche's Zarathustra claims that 'one must still have chaos in oneself to be able to give birth to a dancing star' (*Z P* 5). While the former stresses the pattern of the Tao, the latter emphasizes the storming and raging waves of forces; while the former advances the idea of adapting to a constantly changing environment, the latter suggests the possibility of overcoming the monster of forces for those who are wisest by means of the will to power, which 'shall become smooth and serve the spirit as its mirror and reflection' (*Z II On Self-coming*). Nietzsche claims that 'what distinguishes the higher human beings from the lower is that the former see and hear immeasurably more, and see and hear thoughtfully — and precisely this distinguishes human beings from animals, and higher animals from the lower' (*GS* 301). For the Taoist, 'human life is distinguished from [that of] other creatures because of their spiritual nature. Human beings can reach the state of "*tao*" through spiritual intuition, by elevating their spirit and ultimately assimilating it with the *tao*' (in Ting, Gao & Li 2002:212). The Confucians also emphasize the distinction between man and the other animals on the basis of this higher knowledge, 'a deeper understanding of man's life, and ... a higher state of self-consciousness in man with regard to his own actions' (Fung 1947:xiv). Thus, for the ancient Chinese thinkers, spiritual cultivation and leading a 'transcendental' or 'moral' life is crucial for a human being. The sage is a model of such a life.

However, the stress of obeying the instructions of a sage and of the presence of sages in society may seem to eradicate one's individuality and creativity, because one would only be moral if one conformed to the way of living, or the 'style' in Nietzsche's language, of the sage, and submitted oneself to the accepted social norms



and moral systems. For this reason Nietzsche, with his idea of the *Übermensch*, teaches ‘the *creation of our own new tables of what is good*’ (GS 335). Thus, Nietzsche’s idea of the *Übermensch* serves as a complement to smooth away the awe and stress of the presence of the sage and taps into individual unlimited potential.

The emphasis on change as inevitable in the *I Ching* seems in line with Nietzsche’s notion of the Will to Power, because he describes this world of the will to power as a monster of energy which is always in flux. Nietzsche’s approach to life, however, seems to be quite different from that of the *I Ching*. For example, he champions individual creativity — inventing one’s own virtue, rather than adapting and submitting oneself to the accepted social norms and moral systems. Solomon (2003:4) states that Nietzsche writes ‘in order to learn how to live a better life. And Nietzsche does have such lessons to teach us, all of us.’ Perhaps, by exploring Nietzsche’s philosophy and that of the *I Ching*, their points of convergence and difference might teach us a better understanding of life and how to lead a better life as well.

3.3. Model vs. vision

Behold, I teach you the overman. The overman is the meaning of the earth.

Let your will say; the overman *shall be* the meaning of the earth! (Z P 3)

Nietzsche offers us this vision in his masterpiece *Thus Spoke Zarathustra*, and Zarathustra says that ‘never yet has there been an overman’ (Z II On Priests). When Zarathustra requests: ‘Now I bid you lose me and find yourselves; and only when you have all denied me will I return to you’ (Z I On the Gift-Giving Virtue 3), Nietzsche’s idea of the *Übermensch* may appear as an enigma. A. White (1990:14) refers to ‘the labyrinth that is *Zarathustra*, the labyrinth that is Nietzsche, and the labyrinth that is life,’ but points out that ‘Nietzsche’s labyrinth is our labyrinth, the labyrinth of the human condition.’ According to Nietzsche, the meaning of the earth is justified by the *Übermensch* who fosters life and creates itself in this labyrinth.

For Nietzsche, it is crucial to *will* the future creativity of humanity in the labyrinth, whereas the Chinese sages of the past have remained role models for generations and generations to follow. For example, Confucius invokes the three legendary kings and traditional sages, Yao, Shun and Yu, as role models. In *Analects*



Book 8, Confucius (1993:30) praises Yao, Shun and Yu in this way: ‘Great indeed was Yao as a ruler! Sublime indeed was he! It is only Heaven that may be deemed great, but only Yao modelled himself upon it’; ‘at the time of Shun’s accession things are thought to have flourished’; ‘in Yu it seems there is no fault as far as I am concerned’. Although both Nietzsche’s philosophy and that of the *I Ching* emphasize spiritual elevation, the former stresses self-overcoming and self-creating, whereas the latter relies on the instruction and inspiration of the sage for self-cultivation. Observing the eternal cosmic dance, the authors of the *I Ching* believe that fate might be shaped if its principles, or patterns, are known:

The holy sages were able to survey all the movements under heaven. They contemplated the way in which these movements met and became interrelated, to take their course according to eternal laws. Then they appended judgments, to distinguish between good fortune and misfortune. (1950:304 & 324)

So if the *I Ching* is correctly used, its follower can be led to harmony with the ultimate principles of the universe. The 64 hexagrams of the *I Ching* provide clues to those who consult the oracle to follow the pattern of the Tao. To follow and adapt to the changing pattern and its rhythm is a prerequisite for self-cultivation according to the *I Ching*. The holy man or sage is regarded as a role model for the ordinary man, because he provides a view of the divine way of heaven and so people submit to him. The impact of the sage on society is described in the ‘Commentary on the Decision’ of the hexagram of *Kuan/Contemplation (View)* in this way:

A great view is above. Devoted and gentle. Central and correct, he is something for the world to view.

‘Contemplation. The ablution has been made, but not yet the offering. Full of trust they look up to him.’

Those below look toward him and are transformed. He affords them a view of the divine way of heaven, and the four seasons do not deviate from their rule. Thus the holy man uses the divine way to give instruction, and the whole world submits to him.(1950:486)

The authors of the *I Ching* simply urge ordinary men to submit themselves to the sage. They may seem to overestimate the function of a sage in society and to disregard the individual creativity of the ordinary man. ‘The Book of Changes gives counsel not for inferior men but only for the superior’ (1950:552). The notion of the superior man, the sage who is a role model for the ordinary man, has had a great



impact on the Chinese tradition, particularly with regard to obedience to authority. As Confucius (1993:47) states, ‘the nature of the gentleman is as the wind, and the nature of the small man is as the grass. When the wind blows over the grass it always bends.’ In his article ‘A Brief Comparison of Christian and Confucian Thinking’, Lloyd Sciban (in Shen & Oxtoby 2004:77) indicates that ‘the tradition in China has been to believe that authority, at whatever level, was virtuous and, therefore, properly occupied the position it did. The metaphor often used was comparing the emperor’s virtue to the wind and his subjects obeisance to the grass that bent before it’. Moreover, Confucius (1993:29) asserts that ‘the people may be made to follow something, but may not be made to understand it.’ Such a society induces an individual into being a servile sycophant who obeys authority rather than being an affirmer of life who possesses the right ‘to stand security for oneself and to do so with pride, thus to possess also the *right to affirm oneself*’ (GM II 3). Perhaps this excessive dependence on the sage, especially a sage-ruler, led to Nietzsche’s critique of the morality of the Chinese as ‘the expression of a physiological *decline*’ (WLN 4[7]). Nietzsche’s analysis of the psychological need of genius might throw some light on the supremacy of the Chinese sages in the Chinese mind.

Nietzsche remarks about our psychological need of genius that ‘our vanity, our self-love, promotes the cult of the genius: for only if we think of him as being very remote from us, as a *miraculum*, does he not aggrrieve us’ (HAH I 162). He continues that ‘to call someone “divine” means: “here there is no need for us to compete”. Then, everything finished and complete is regarded with admiration, everything still becoming is under-valued.’ (HAH I 162). According to Nietzsche, we are accustomed to believe that genius is an exception that we are unable to compete with and so we rather rely on them. In this way we are able to cover up our fear of our neighbours who demand conventionality and our laziness to make an effort to advance ourselves or to go beyond ourselves in a spiritual journey (SE 1). Nietzsche defines genius in this way: ‘*What is genius?* – To will an exalted end *and* the means to it’ (HAH II 378). Thus Nietzsche prompts us to reconsider ‘the consequences for *ourselves*’ and to make the effort to attain ‘a new and scarcely describable kind of light, happiness, relief, exhilaration, encouragement, dawn’ (GS 343). Zarathustra tells ‘the bold searchers, researchers, and whoever embarks with cunning sails on terrible sea—to you, drunk with riddles, glad of the twilight, whose soul flutes lure astray to every



whirlpool, because you do not want to grope along a thread with cowardly hand; and where you can *guess*, you hate to *deduce*—to you alone I tell the riddle that I *saw*, the vision of the loneliest' (Z III On the Vision and the Riddle 1). Nietzsche envisions a personal struggle, an adventure of spiritual quest rather than a sage accomplishing his task by establishing an environment for the common man in which to live. Nietzsche presents a vision of the future creation of humanity by means of his description of the *Übermensch*.

Nietzsche wills for the future development of humanity. He indicates that the real 'problem' of mankind is 'what type of man shall be *bred*, shall be *willed*, for being higher in value, worthier of life, more certain of a future' (A 3). His answer to this problem is the emergence of the *Übermensch*. Nietzsche's main concern is life and the future development of mankind. Thus he exclaims: 'Life *shall* be loved, *because*—! Man *shall* advance himself and his neighbor, *because*—! What names all these Shalls and Because receive and may yet receive in the future!' (GS 1) Zarathustra phrases the ultimate purpose of this 'love':

Your love of life shall be love of your highest hope; and your highest hope shall be the highest thought of life. Your highest thought ... man is something that shall be overcome' (ZI On War and Warriors).

The madman of Nietzsche's parable in *Gay Science* realizes that he has come too early, and that his time is not yet, but he still has hope that man himself would carry out this vision in the future:

This tremendous event is still on its way, still wandering; it has not yet reached the ears of men. Lightning and thunder require time; the light of the stars requires time; deeds, though done, still require time to be seen and heard. This deed is still more distant from them than the most distant stars — *and yet they have done it themselves*. (GS 125)

Nietzsche calls upon us to work out his vision through the riddles of life *beyond* man to the emergence of the *Übermensch*. K. Ansell-Pearson (1997:40-41) states that 'the ideal of the overman is ... a fiction which Nietzsche devises as his consolation in the face of the world-weary, retired sickness of man and his diminishing returns. On another level, however, the overman ... is also the excessive invention of an overflowing abundant, newly discovered, newly redeemed, great health.' Although



life is full of suffering, different outcomes are attained according to different approaches to life for those who negate life and those who enhance life. Nietzsche champions the constant process of self-overcoming in order to lead an enhanced life. As Nietzsche emphasizes the process of self-overcoming, the ancient Chinese thinkers stress the importance of cultivating the Tao, although they long for the presence of a holy sage to inspire ordinary people.

3.4. Self-overcoming and self-cultivating

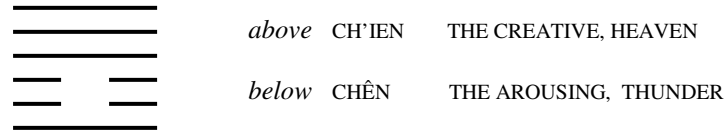
... the superior man does not tread upon paths
That do not accord with established order.
(1950:557)

Nietzsche describes the *Übermensch* as ‘godless, or unbelievers, or perhaps immoralists’, and asserts moreover that they are ‘all three in such an advanced stage’ (GS 346). His strategy of shock appears to be an attempt to exalt humanity so that in order to arrive at this advanced stage one does not simply rely on the safeguard of any moral system, but that one should be required to commit oneself to a constant process of ‘self-overcoming of morality’. Nietzsche states that morality, as ‘a way of living tried out, *proved* through long experience and testing, finally comes to consciousness as a law, as *dominating*’ (WLN 14[105]). He considers his personal experience as an example of this domination, stating that ‘my humanity is a constant self-overcoming’ (EH Wise 8). Ansell-Pearson (1997:15) states that ‘a careful reading of Nietzsche’s genealogy of morals demonstrates the extent to which for him the human is the site of a perpetual overcoming.’ Zarathustra depicts this constant process in this way:

For *that* is what I am through and through: reeling, reeling in, raising up, raising, a raiser, cultivator, and disciplinarian, who once counseled himself, not for nothing: Become who you are! (Z IV The Honey Sacrifice)

R. C. Solomon (2003:129) commends that Nietzsche’s ethics ‘can best be classified in introductory ethics readers as an ethics of “self-realization.”’ According to Nietzsche, the outcome of the process of self-overcoming would be ‘to become who you are’. He reminds us to follow our conscience: ‘*What does your conscience say?* — “You shall become the person you are”’ (GS 270). This idea is also

emphasized in the subtitle of his work, *Ecce Homo*, ‘How one becomes what one is’. The notion to work according to our nature is also recognized in the hexagram *Wu Wang/Innocence (The Unexpected)* of the *I Ching*:



The hexagram is made of two trigrams that the upper is *Ch'ien*, heaven, and the lower *Chên*, thunder. The attribute of the former is strength and that of the latter is movement. The lower trigram *Chên* is under the influence of the strong lines which are above it, heaven. The relationship of lines acts favourably because a firm line is in correspondence to a yielding line. The strong line in the fifth place symbolizes the essence of heaven and energetic sincerity. Thus the ‘Commentary on the Decision’ of this hexagram indicates that ‘the firm is in the middle and finds correspondence’ (1950:510). If movement follows the law of heaven, it is in harmony with heaven, which is man’s true and original nature. Thus the ‘Judgment’ on this hexagram says:

INNOCENCE. Supreme success.
Perseverance furthers.
If someone is not as he should be,
He has misfortune,
And it does not further him
To undertake anything. (1950:101 & 510)

The *I Ching* assumes that man receives from heaven a nature innately good, to guide him in all his movement, which fulfils the will of heaven. Thus he is able to bring forth ‘supreme success’. In this sense man has to devote himself to the divine spirit within himself, then his mind is natural and true without human artifice, and acts correctly. The ‘Commentary on the Decision’ of this hexagram emphasizes “‘Great success through correctness’: this is the will of heaven’ (1950:510). It follows that if someone does not fulfil his innate nature to be good, then he ‘is not as he should be’, and thus his movement, his way of acting, would bring forth misfortune.

Nietzsche seems to disagree with the Confucian idea that human nature is innately good. His metaphor of the boundless sea implies that one has to strengthen oneself and to broaden one’s horizon, to be like the sea rather than limited to a cup in



order to cope with polluted man. Zarathustra states that ‘verily, a polluted stream is man. One must be a sea to be able to receive a polluted stream without becoming unclean. Behold, I teach you the overman: he is this sea’ (Z P 3). The all-embracing nature of the earth is also expressed in the *I Ching* by the hexagram *K’un/The Receptive*. Although both the sea and the earth embrace and endure everything eternally, the waves of the sea move violently, while the earth serenely nourishes all things. Nietzsche’s metaphor of the sea bears affinity to, but also differs from that of earth in the hexagram *K’un/The Receptive*. The core of the difference is that the nature of the earth, according to the *I Ching*, is devoted and yielding, unlike the violent aspect of the sea in Nietzsche’s metaphor. In the ‘Commentary on the Decision’ it is said:

A mare belongs to the creatures of the earth; she roams the earth without bound. Yielding, devoted, furthering through perseverance: thus the superior man has a direction for his way of life. (1950:387)

While the Creative is symbolized by the dragon, the Receptive is symbolized by the mare. The Receptive receives the heavenly with devotion and it appears as the helper of the Creative. Although its characteristics are yielding and devoted, it embodies strength. This is the model for the way of life of the superior man in the *I Ching*. As in the natural world the earth must be alone with heaven to its advantage, in the human world the official must serve and obey only the ruler. Zarathustra emphasizes that ‘when you are above praise and blame, and your will wants to command all things, like a lover’s will: there is the origin of your virtue’ (Z I On the Gift-Giving Virtue 1). Zarathustra encourages a state of mind which transcends accepted values of society and is free to command self-overcoming and self-creating. The authors of the *I Ching* emphasize the ethics of following and obeying the decree of Heaven, authority. With regard to the hexagram *Ta Yu/Possession in Great Measure* it is said that the superior man ‘obeys the benevolent will of heaven’ (1950:59). The Chinese sages, on the other hand, encourage their followers to confine themselves to the applause of others.

Self-cultivation through following the Tao of Heaven and Earth involves recognition of the following principles:

The Receptive in its riches carries all things. Its nature is in harmony with the boundless. It embraces everything in its breadth and illumines everything in its greatness. Through it, all individual beings attain success. (1950:386-7)



The Receptive carries everything, like a foundation that endures eternally. Although the earth is still, it is eternally receptive to the influences of heaven. In this way its life becomes inexhaustible and eternal. The essence of the Receptive is infinite in accordance with the Creative, and this produces its success. The source of the success of the Receptive is also manifest in the success of living beings. Its source of success is the Creative. ‘The movement of the Creative is a direct forward movement, and its resting state is standstill; the movement of the Receptive is an opening out, and in its resting state it is closed’ (1950:387). In its resting, or closed state, the Receptive embraces all things as though in a vast womb. In its state of movement, or opening state, it allows the divine light to enter, and by means of this light illuminates everything, and thus brings forth success. In order to attain success one has to imitate this quality of the earth:

The good fortune of rest and perseverance depends on our being in accord with the boundless nature of the earth. (1950:388)

The nature of the earth is still. The earth does not act of itself, but is constantly receptive to the influences of heaven. Thus man has to keep himself serenely receptive to the impulses flowing to him from the creative forces. The *I Ching* emphasizes the spontaneous nature of Heaven and Earth which man has to imitate in order to attain success and good fortune. This idea is shown explicitly in the second hexagram *K'un/The Receptive*, which demonstrates the qualities of the earth, and also in the first hexagram *Ch'ien/The Creative*, which embodies the features of Heaven. The visible contrast between the six firm lines of the Creative and the six yielding lines of the Receptive illustrates the invisible vital energies that work according to the principles of yin and yang. The four attributes of the primal creative power — sublimity, potentiality of success, power to further, and perseverance — are apparent in both the ‘Judgment’ of the hexagram *Ch'ien/The Creative* and the hexagram *K'un/The Receptive*. The former reads:

THE CREATIVE works sublime success,
Furthering through perseverance. (1950:4 &369)

The hexagram *Ch'ien/The Creative* represents the primal power. The power represented by the hexagram is light-giving, active, strong. It is to be interpreted in



terms of its effect on the universe and the world of men. This hexagram illustrates the strong, creative action of Heaven with relation to the universe and to the human world. It further illustrates the creative action of the holy man or sage who, through his power, awakens and develops his higher nature. While the Creative covers things from above, the Receptive carries them like a foundation that endures forever. The ‘Judgment’ of the hexagram *K’un/The Receptive* says:

THE RECEPTIVE brings about sublime success,
Furthering through the perseverance of a mare. (1950:11 &386)

While the Creative is symbolized by a flying dragon in the heavens, the Receptive is symbolized by a mare, combining strength and devotion, coursing over the earth. The devotion of the mare is also characterized by these four attributes of the Creative. In the ‘Commentary on the Decision’ of the hexagram *K’un/The Receptive*, it is said:

Perfect indeed is the sublimity of the Receptive. All beings owe their birth to it,
because it receives the heavenly with devotion. (1950:386)

These lines indicate that the Receptive is dependent upon the Creative. The Creative is the generating principle to which all beings is indebted for their beginning, while the Receptive is that which takes the seed of the heavenly into itself and nourishes it to give rise to the bodily forms of all beings.

The four attributes of the hexagram are associated with the four cardinal virtues of Chinese ethics: ‘Sublimity is correlated with humanness, success with the mores, furtherance with justice, and perseverance with wisdom’ (1950:376). It is said that ‘the superior man acts in accordance with these four virtues’ (1950:377). These attributes of the Creative are essential to a ruler of men.

The first attribute is sublimity which is the primal cause of all that exists. In Chinese, the word *sublime* means literally ‘head’, ‘origin’ and ‘great’ (1950:4). It forms the most crucial and all-embracing attribute of the Creative. ‘The sublimity of the Creative depends on the fact that it begins everything and has success’ (1950:377). The sublimity of the Creative, which is the beginning of all things, is related to humaneness. The core of Confucian teaching is human-heartedness, benevolence, humaneness, 仁 (*ren*). Mencius (1970:197) says: ‘“Benevolence” means “man”.



When these two are conjoined, the result is “the Way”.¹ Thus the Chinese character of humaneness, which is made of two ideograms, ‘man’ 人 and ‘two’ 二 , ‘presupposes a dyadic relationship’ (in Deutsch & Bontekoe 1997:9). If two people come together, then benevolent behaviour is required. When Zonggong asks Confucius about humaneness, Confucius (1993:44) replies: ‘Do not impose on others what you would not like yourself. Then there will be no resentment against you, either in the state or in the family.’ In this way Confucian ethics is manifested in the harmonization of the self and others within society. According to Hans Küng (in Shen & Oxtoby 2004:17), ‘Confucianism emphasizes that the foundation of social justice lies in the human being’s moral and spiritual self-cultivation. It advocates “self-rectification” and upholds “the priority of righteousness”. These teachings contribute to the establishment of a just social order.’ Confucius holds that social order would be attained and ordinary men would be reformed by means of actualizing benevolence in human relationships. The superior man who embodies humaneness is able to govern other men and thus success is manifested in the society.

The second attribute is success. H. Wilhelm (1977:42) indicates that the word *success* ‘intrinsically means permanence, duration. It means that which has established itself, which possesses constancy and endurance and thereby gives expression to success.’ The success of creative activity is manifest in the power of water, which brings about the development and growth of all living things. Thus, the ‘Commentary on the Decision’ of the hexagram *Ch’ien/The Creative* reads:

The clouds pass and the rain does its work, and all individual beings flow into their forms. (1950:370)

This stanza denotes the attributes of greatness and success as they manifest themselves in the creative force in nature. Success, which is characterized as ‘the coming together of all that is beautiful’ (1950:376), is related to the mores, because the superior man unifies and organizes the masses to work together. Thus the deeply rooted social patterns emerge as something beautiful and worthy. The superior man recognizes the mysteries of creation inherent in end and beginning, in death and life, in decay and growth; he is reconciled to how these opposites balance out one another,

¹ ‘This is not a simple phonetic gloss based on identical pronunciations, as the two words are in fact cognate’ (Mencius 1970:197).



and he thus overcomes the limitations of the transitory and attains success. In the ‘Commentary on the Decision’, it is also said:

The way of the Creative works through change and transformation, so that each thing receives its true nature and destiny and comes into permanent accord with the Great Harmony: this is what furthers and what perseveres. (1950:371)

The two other attributes, the power to further and power to persevere, are explained in their relation to the creative force in nature. The style of the Creative is continuous movement and development. All things are gradually changed until they are entirely transformed in their manifestations by means of this primal creative force. In this way the seasons and all living beings change and each thing attains the nature appropriate to it. With regard to the divine this may reveal appointed destiny. This would also involve the power to further. If each thing finds its style, then a great and lasting harmony arises in the world. This would involve the power to persevere:

Furtherance and perseverance: thus it brings about the nature and way of all beings. (1950:377)

Furtherance and perseverance imply ‘the urge to life and the fixed laws of nature’ (1950:377). The urge for life functions according to natural fixed laws: this is the way of all beings. Furthermore, Wilhelm (1977:42) indicates that *furthering* ‘really means profit, advantage, and in modern financial terms, interest’, and *perseverance* ‘means persisting in the right; it also means chastity, persisting in a state of nature considered to be correct and right’. In relation to the human world, ‘furtherance is the agreement of all that is just. Perseverance is the foundation of all actions’ (1950:376). Furtherance is related to justice, to what is right and fair, and to duty, what it is appropriate that a man should do. As the foundation of social life is guaranteed by justice, so the superior man brings people together through justice. Perseverance is related to wisdom which manifests itself by illuminating the established and enduring ways that would lead to success. As perseverance is consistency, it is crucial to all actions. Heaven represents a strong and eternal movement that causes everything to happen in due time. With the power to further and the power to persevere the sage, or superior man, who embraces the qualities of heaven and earth, attains supreme human achievement. At such the Confucians extol the three legendary kings and traditional sages, Yao, Shun and Yü, to the skies.



Confucians interpret traditional moral ideals as derived from Heaven. In *The Great Learning* it is said that ‘things have their roots and branches, human affairs their endings as well as beginnings. So to know what comes first and what comes afterwards lead one near to the Way’ (1942:146). In this light the Confucians regard the morally good man and the well-ordered society as being in harmony with Heaven. Fung (1948:6) explains about the supreme human achievement that ‘according to the Chinese philosophers it is nothing less than being a sage, and the highest achievement of a sage is the identification of the individual with the universe.’ Supreme human achievement is at once the realization of one’s nature and the apprehension of the divine and the beyond – the unity and harmony of Heaven and humanity. This notion of the oneness of heaven and humanity, in which the human and the cosmic cohere so that the microcosm and macrocosm correspond, is always emphasized in Chinese philosophy (in Shen & Oxtoby 2004:113-115). According to Confucius, cultivating human-heartedness depends on one’s willingness. Confucius (1993:26) asks: ‘Is humaneness really so far away? If we ourselves wanted humaneness, then humaneness would arrive.’

Confucius attempts to ‘restore a social order, based on love for one’s kind and respect for authority, of which the social rites of public worship and festivities in ritual and music should be the outward symbols’ (Lin 1938:14), but Chuang Tzu champions purity and sincerity instead of ritual practice. In *Chuang Tzu* Confucius consults a sagacious old fisherman about this gift of humaneness. He is advised to concentrate on purity and sincerity. ‘He who lacks purity and sincerity cannot move others.’ And ‘the truth,’ says the fisherman, involves ‘purity and sincerity in their highest degree’ (1968:349). Truth is found within and thus affects the external spirit. With regard to human relationships it works thus:

In the service of parents, it is love and filial piety; in the service of ruler, it is loyalty and integrity; in festive wine drinking, it is merriment and joy; in periods of mourning, it is sadness and grief. In loyalty and integrity, service is the important thing; in festive drinking, merriment is the important thing; in periods of mourning, grief is the important thing; in the service of parents, their comfort is the important thing. (1968:349)

The fisherman follows the example of Heaven in order not to be swayed by the mundane. Chuang Tzu (1996:284) states that ‘the sage models himself upon Heaven, values truth but does not kowtow to convention.’ Whereas the Confucians attempt to



make ordinary men conform to convention, Chuang Tzu (1968:195) recognizes the importance of individuality, explaining that ‘fish live in water and thrive, but if men tried to live in water they would die. Creatures differ because they have different likes and dislikes. Therefore the former sages never required the same ability from all creatures or made them all do the same thing.’ Apparently, the Taoist interpretation of a sage differs from that of the Confucians. While the Taoist sage acts spontaneously according to his own nature, the Confucian sage follows the way of conventional morality. For this reason Chuang Tzu disagrees with the Confucian notion of benevolence and righteousness as the supreme values of man. In *Chuang Tzu’s* dialogue between Knowledge and the Yellow Emperor, the Emperor says:

When the Way was lost, then there was virtue; when virtue was lost, then there was benevolence; when benevolence was lost, then there was righteousness; when righteousness was lost, then there were rites. Rites are the frills of the Way and the forerunners of disorder. (1968:235)

Chuang Tzu (1968:100) doubts ‘if benevolence and righteousness are part of man’s true form’ and holds that being wise ‘has nothing to do with benevolence and righteousness; it means following the true form of your inborn nature, that is all’ (1968:103). A similar idea is expressed in Chapter eighteen of the *Tao Te Ching*:

When the great way falls into disuse
There are benevolence and rectitude;
When cleverness emerges
There is great hypocrisy (Lao Tzu 1963:74).

For the Taoist sages, moral concepts such as ‘benevolence’ and ‘righteousness’ are mere hypocrisy and human artifice. Therefore the Taoist sages teach the realizing of one’s true nature. Copleston (1980:45-46) notes that the Tao ‘acts spontaneously because it is what it is, not intentionally nor with artificial contrivance.’ Chuang Tzu (1968:97) employs a fable to illustrate the death of one’s individuality and natural spontaneity because of human artifice:

The emperor of the South Sea was called Shu [Brief], the emperor of the North Sea was called Hu [Sudden], and the emperor of the Central region was called Hun-tun [Chaos]. Shu and Hu from time to time came together for a meeting in the territory of Hun-tun, and Hun-tun treated them very generously. Shu and Hu discussed how they could repay his kindness. ‘All men,’ they said, ‘have seven openings so they can see, hear, eat and breathe. But Hun-tun alone doesn’t have any. Let’s try boring him some!’

Every day they bored another hole, and on the seventh day Hun-tun died.



Lines occupying parallel places in the upper and the lower trigram sometimes exhibit the relationship of correspondence. As a rule, firm lines correspond with yielding lines only, and vice versa. The first and the fourth lines, the second and the fifth lines and the third and the top lines also correspond. ‘The most important are the two central lines in the second and the fifth place, which stand in the correct relationship of official to ruler, son to father, wife to husband. A strong official is in the relation of correspondence to a yielding ruler, or a yielding official may be so related to a strong ruler’ (1950:361). The former case can be seen in the hexagram *Yü/Enthusiasm*. The fourth line, the ruler of the hexagram, is the only firm line. It stands for the strong leading official, meeting with response and willing obedience from all the weak lines. It finds correspondence to the first line which expresses the law of movement along the line of least resistance. ‘These laws are not forces external to things but represent the harmony of movement immanent in them’ (1950:68). Thus in the ‘Commentary on the Decision’ it is said:

ENTHUSIASM. The firm finds correspondence, and its will is done.

Devotion to the movement: this is ENTHUSIASM.

.....

The holy man moves with devotion; therefore fines and punishments become just, and the people obey. ... (1950:467)

The other relationship, the relationship of holding together, also finds expression in this hexagram. ‘Between two adjacent lines of different character there may occur a relationship of holding together, which is also described with respect to the lower line as “receiving” and with respect to the upper as “resting upon.” As regards the relationship of holding together, the fourth and the fifth line (minister and ruler) are of first importance’ (1950:362). This case is also demonstrated by the hexagram *Yü/Enthusiasm*, according to which it is favourable for a yielding minister to hold together with a strong ruler, because in this closeness reverence is of value. The two relationships are favourable in this hexagram, as the fourth line is the ruler of the hexagram, the first line corresponds with it, and the third and the fifth holds together with it. Apart from the trigrams, the symbolic constituent lines of the hexagrams express various relations for understanding and interpreting various situations in physical reality.

The representation of human relationships in the *I Ching* appears systematic and structural. In the *I Ching*, the five cardinal relationships are demonstrated in an



orderly fashion, but according to Nietzsche's notion of the Will to Power, the natural world of becoming, including all of us, appears as 'a monster of force' (*WLN* 38[12]), in which any order, or hierarchy, seems to be human imagination. He describes 'all that happens, all movement, all becoming as a determining of relations of degree and force, as a *struggle*' (*WLN* 9[91]). For Nietzsche, relations only manifest according to the decrease or increase of forces within each being, the former manifesting a descending line of life, the latter an ascending line. His notion of the Will to Power seems to imply the deficiency of the orderly, hierarchical human relationships emphasized by the Confucians.

The shortcomings of Confucian ethics are apparent in its later development. Chow (1994:37-38) indicates that in the Ming and Ch'ing period, some Confucian scholars regarded moral effort as an endeavour involving discipline, control, and conformity to rules, Confucian moral standards. In this context humanity is no longer interpreted from what humans do spontaneously and moral behaviour is no longer the result of the spontaneous extension of the innate knowledge of the good, but is rather characterized by what men do in conformity to Confucian norms. Moral behavior is here the control and shaping of one's physico-psychological self in accordance with external rules.

While Confucian ethics attaches much importance to human relations, Nietzsche is more interested in morality as an internal relationship. He insists that there is a difference whether 'a thinker has a personal relationship to his problems and finds in them his destiny, his distress, and his greatest happiness, or an "impersonal" one' (*GS* 345). He finds out that nobody has so far 'approached morality in this personal way and ... knew morality as a problem, and this problem as his own personal distress, torment, voluptuousness, and passion' (*GS* 345). He regards morality as a problem for those who lack personality, who have 'a weakened, thin, extinguished personality' (*GS* 345). Thus Zarathustra asks: 'Are you the victorious one, the self-conqueror, the commander of your senses, the master of your virtues?' (*Z I On Child and Marriage*). Nietzsche emphasizes the self-overcoming of morality, which involves self-mastery in order to make progress in this constant process of self-creation. Nietzsche regards 'morality as a pose,' that is 'progress,' 'the dance in our spirit' (*BGE* 216). For Nietzsche, morality cannot be regarded as something fixed, imposed on us from without.



As Nietzsche considers morality as involving a process of self-overcoming rather than deriving from universal criteria, he asks: ‘What is the *criterion* of moral action? (1) its selflessness (2) its universal validity, etc.’ (WLN 7[4]) He points out that the neighbour ‘praises selflessness *because it brings him advantages*’ (GS 21). He insists that “‘selflessness” has no value either in heaven or on earth. All great problems demand *great love*, and of that only strong, round, secure spirits who have a firm grip on themselves are capable’ (GS 345). His interpretation of love derives from his extreme view that ‘the lust to throw away or to distribute can also assume the honorary name of “love”’ (GS 14). Zarathustra says that his overflowing love flows to all without any discrimination, stating that ‘my impatient love overflows in rivers, downward, toward sunrise and sunset’ (Z II The Child with the Mirror). Zarathustra also claims that “‘myself I sacrifice to my love, *and my neighbor as myself*” — thus runs the speech of all creators’ (Z II On the Pitying). Nietzsche interprets the love of one’s neighbour in this way: ‘Our love of our neighbor – is it not a lust for new *possessions?*’ (GS 14) To love ourselves and our neighbour may be seen to begin with a lust for the possession of ourselves. Nietzsche defines what such possession implies: ‘Our pleasure in ourselves tries to maintain itself by again and again changing something new *into ourselves*’ (GS 14). In this context Zarathustra states that ‘my great love of the farthest demands ... : *do not spare your neighbour!*’ (Z On Old and New Tablets 4). He considers that most of us are accustomed to please our neighbour, to follow the accepted values of society rather than to exercise our will. Thus we would lose ourselves and become what we are *not*, so Zarathustra emphasizes how important it is ‘to *learn* to love oneself’ instead of loving one’s neighbours:

One must learn to love oneself—thus I teach—with a wholesome and healthy love, so that one can bear to be with oneself and need not roam. Such roaming baptizes itself ‘love of the neighbor’: with this phrase the best lies and hypocrisies have been perpetrated so far, and especially by such as were a grave burden for all the world. (Z III On the Spirit of Gravity 2)

Nietzsche’s critique of the idea of the ‘love of the neighbor’ bears affinity to that of Chuang Tzu (1968:103), who holds that ‘he who does not look at himself but looks at others, who does not get hold of himself but gets hold of others, is getting what other men have got and failing to get what he himself has got. He finds joy in what brings joy to other men, but finds no joy in what would bring joy to himself.’ To enjoy



oneself without losing oneself to others is crucial to the Taoist mind and to Nietzsche, while the Confucian school teaches the following of sages. Of the man who follows the principles of Heaven the *I Ching* says:

He is blessed by heaven. Good fortune. Nothing that does not further.

The Master said: To bless means to help. Heaven helps the man who is devoted; men help the man who is true. He who walks in truth and is devoted in his thinking, and furthermore reveres the worthy, is blessed by heaven. He has good fortune, and there is nothing that would not further. (1950:321)

What the *I Ching* asserts is that good fortune is a reward, blessing of heaven, for one's performance in life. D. F. Hook (1975:3) states that 'when mistakes are made in life, cosmic laws are instantaneously activated in order to correct them. These may take the form of cause and effect (Karma), reversal, compensation, balance and so on, all of which are illustrated by the patterns of the *I Ching* and referred to throughout this work.' Thus the *I Ching* stresses the importance of following the way of Heaven and the teachings of the sages in self-cultivation. For example, in the hexagram *K'an/The Abysmal (Water)* the doubling of the trigram *K'an*, which is the image of water, represents constant running water, signifying the superior man who is constant in his virtue. As water flows on and on, so the superior man perseveres in the business of teaching and he thus makes a great impact on society. This idea is expressed in the 'Image' of this hexagram:

Water flows on uninterruptedly and reaches its goal:

The image of the Abysmal repeated.

Thus the superior man walks in lasting virtue

And carries on the business of teaching. (1950:116 & 532)

The highest stage of self-cultivation is to have an impact on society, so learning and teaching play an important role in order to attain such a level. In the Confucian context "learning for the sake of the self" is a personal task, but it is tantamount to the realization of communal well-being rather than a quest for private self-interest' (in Deutsch & Bontekoe 1997:9). Thus the *I Ching* emphasizes educating oneself by following the Decree of Heaven as indicated in the teachings of the holy sages, because they are those who are capable of carrying out and manifesting such abstract heavenly inspiration in our concrete reality. This way of self-cultivation appears to diverge from Nietzsche's idea of creating one's own way in self-overcoming. Nietzsche calls for the creativity of individuals in self-overcoming:



‘We, however, *want to become those we are* — human beings who are new, unique, incomparable, who give themselves laws, who create themselves’ (GS 335). Nietzsche seems to agree with Chuang Tzu rather than with the Confucians with regard to individuality and creativity.

According to Nietzsche, we all should engage ourselves in this process of self-overcoming, but each individual is unique, so the specific content of this process differs from person to person, because ‘there are many ways of overcoming: see to that *yourself!*’ (Z On Old and New Tablets 4). Nietzsche seems to prompt us to try out and to create our own way in self-overcoming rather than following the way of anybody else. ‘Behold,’ life speaks to Zarathustra, ‘I am *that which must always overcome itself*’ (Z I On Self-Overcoming). For Nietzsche, life appears as an experiment. ‘In a hundred ways, thus far, spirit as well as virtue has tried and erred. Indeed, an experiment was man’ (Z I On the Gift-Giving Virtue 2). Zarathustra envisions ‘a new hope’ on earth that he urges mankind to try in experiment: ‘There are a thousand paths that have never yet been trodden — a thousand healths and hidden isles of life. Even now, man and man’s earth are unexhausted and undiscovered’ (Z I On the Gift-Giving Virtue 2). He attempts to make us aware of the huge potentiality of self-creating and self-overcoming in trying out such an experiment.

Nietzsche advocates ‘that life could be an experiment of the seeker for knowledge’ (GS 324). He regards ‘*life as a means to knowledge*’ (GS 324). He states that ‘with knowledge, the body purifies itself; making experiments with knowledge’ (Z I On the Gift-Giving Virtue 2). How does knowledge derive from experiments? Zarathustra provides us with this clue to attain knowledge from life:

I pursued the living; I walked the widest and the narrowest paths that I might know its nature. With a hundredfold mirror I still caught its glance when its mouth was closed, so that its eyes might speak to me. And its eyes spoke to me. (Z II On Self-Overcoming)

In fact, Nietzsche advocates a trial and error life strategy. He champions honesty in evaluating one’s experience, ‘a matter of conscience for knowledge’. He proposes asking series of questions in order to attain self-knowledge: ‘What did I really experience? What happened in me and around me at that time? Was my reason bright enough?’ (GS 319) To follow one’s conscience implies that one should regard each



everyday life experience as an experiment in order to become what one is. He states that ‘we ... who thirst after reason, are determined to scrutinize our experiences as severely as a scientific experiment — hour after hour, day after day. We ourselves wish to be our experiments and guinea pigs’ (GS 319). He insists on observing and learning from one’s each and every experience. He argues for the case of self-observation as being ‘attested best of all by the manner in which *almost everybody* talks about the essence of moral actions,’ stating that :

when a human being judges ‘*this is right*’ and then infers ‘*therefore it must be done,*’ and then proceeds to *do* what he has thus recognized as right and designated as necessary — then the essence of his action is *moral*. (GS 335)

To judge ‘this is right’ is an action. How does one judge that to carry out this action as right? ‘Might it not be possible that one could judge in a moral and in an immoral manner?’ (GS 335) One might respond in this way: ‘Because this is what my conscience tells me; and the voice of conscience is never immoral, for it alone determines what is to be moral’ (GS 335). Nietzsche, however, points out that there are a hundred ways in which one can listen to one’s conscience. He says, for example, that the voice of conscience might derive from the fact that ‘you have never thought much about yourself and simply have accepted blindly that what you had been *told* ever since your childhood was right’ (GS 335). Thus Nietzsche urges us to ‘become the best learners and discoverers of everything that is lawful and necessary in the world’ (GS 335). He concludes that being a learner, ‘one will let strange, new things of every kind come up to oneself, inspecting them with hostile calm and withdrawing one’s hand’ (TI What the Germans Lack 6). Thus he calls for learners who would not follow blindly the moral tradition and the accepted social norms.

Nietzsche provides learners with a way of learning in which ‘one must learn to *see*, one must learn to *think*’ (TI What the Germans Lack 6). He considers ‘learning to *think*’ as learning from experience, not without taking any action. He employs the metaphor of ‘dancing’ to illustrate his point of view. Nietzsche states that ‘thinking wants to be learned like dancing, *as* a kind of dancing’, so one has to know ‘from experience the delicate shudder which light feet in spiritual matters send into every muscle’ (TI What the Germans Lack 7). Thinking requires a ‘will of mastery’, but not concepts, and thus Nietzsche indicates that ‘one cannot subtract dancing in every form from a noble education — to be able to dance with one’s feet, with concepts, with



words' (*TI What the Germans Lack* 7). 'Learning to *see*,' according to Nietzsche, involves 'accustoming the eye to calmness, to patience, to letting things come up to it; postponing judgment, learning to go around and grasp each individual case from all sides' (*TI What the Germans Lack* 6). In fact, Nietzsche advances a multitude of perspectives — 'perspectivism' as he calls it — in self-overcoming rather than simply accepting familiar experiences, so that one would broaden one's horizon in learning.

Ansell-Pearson (1997:42) remarks that 'the enigma of liberation involves a process of "self-mastery" in which one conquers not only one's virtues but also one's own overcomings. This requires a training in perspectivism.' For Nietzsche, perspectivism might give rise to '*mature* freedom of spirit which is equally self-mastery and discipline of the heart and permits access to many and contradictory modes of thought' (*HAH P* 4). Nietzsche informs the free, ever freer spirit: 'You shall get control over your For and Against and learn how to display first one and then the other in accordance with your higher goal. You shall learn to grasp the sense of perspective in every value judgement – the displacement, distortion and merely apparent teleology of horizons and whatever else pertains to perspectivism' (*HAH P* 6). A multitude of perspectives appears to be a viable way of learning for those triers who commit themselves to the process of self-overcoming. Zarathustra exclaims: 'What long trials and surmises and unpleasant surprises and learning and retrials! Human society is a trial: thus I teach it—a long trial' (*Z On Old and New Tablets* 25). 'A long trial' seems to imply that this process of self-overcoming is an experimental existence.

The spiritual quest envisaged by Nietzsche would take place amidst the interplay of enormous chaotic forces and the dancing spirit has to broaden its horizon in self-overcoming. 'Whoever looks into himself as into vast space and carries galaxies in himself, also knows how irregular all galaxies are; they lead into the chaos and labyrinth of existence' (*GS* 322). Nietzsche describes the way to manage this seemingly dangerous experiment with reference to

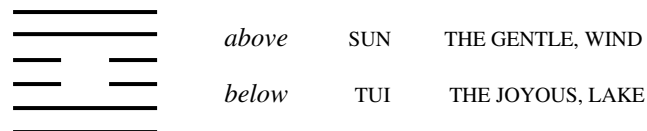
that inner spaciousness and indulgence of superabundance which excludes the danger that the spirit may even on its own road perhaps lose itself and become infatuated and remain seated intoxicated in some corner or other, to that superfluity of formative, curative, moulding and restorative forces which is precisely the sign of *great* health, that superfluity which grants to the free spirit the dangerous privilege of living *experimentally* and of being allowed to offer itself to adventure: the master's privilege of the free spirit (*HAH P* 4)

According to Nietzsche, a mature free spirit would make an effort to cultivate a spacious heart and to master its experimental and enigmatic spiritual journey. The free spirit acquires practical wisdom by means of experience (*HAH P 5*). Nietzsche emphasizes that the free spirit enjoys dangerous experiences as adventures and learns from them. Lao Tzu (1963:105) also favours experience of the physical world for self-cultivation, but he wants security and to avoid danger:

Know when to stop
And you will meet with no danger.
You can then endure.

Nietzsche's point of view appears to be different from that of Lao Tzu and Confucius, too. Confucius (1993:23) favours the following of familiar experiences in self-cultivation, saying that 'to be able to take one's own familiar feelings as a guide may definitely be called the method of humaneness.' While Confucius emphasizes guidance from familiar feelings in order to achieve benevolence, Nietzsche asserts the importance of learning from new experiences.

The structure of the hexagram *Chung Fu/Inner Truth* in the *I Ching* might throw some light on this question of learning from experience:



The hexagram consists of the upper trigram *Sun*, 'The Gentle', image of wind, and the lower trigram *Tui*, 'The Joyous', image of lake. The wind blows above the lake and stirs its surface. The visible effect of the invisible is manifested in the movement of the water. The attribute of the trigram above is gentleness and forbearance towards inferiors, and that of the trigram below is joyousness in obeying superiors. Such conditions form the ground of mutual confidence that makes achievement possible. The two middle yielding lines, representing humanity, are between two firm lines above and below, symbolizing heaven and earth, so man brings about visible effects on earth by means of the actions of heaven and earth, although the invisible forces, or the Tao, cannot be seen. The harmonious impact of invisible and visible, the work of the principles of yang and yin, are apparent in this hexagram. The interweaving of



firmness with the yielding nature of the centre is the foundation on which the hexagram is built. In this hexagram the centre, which is open, implies a heart free of prejudices and thus open to truth. It also shows that inner truth begins with the center, which is emptiness. 'This emptiness of the heart, this humility, is necessary to attract what is good' (1950:700). In addition, both the two trigrams have a firm line in the middle, indicating the force of the inner truth in the influences they represent. Thus in the 'Judgment' it is said:

INNER TRUTH. Pigs and fishes.
Good fortune.
It furthers one to cross the great water.
Perseverance furthers. (1950:235 & 699)

As pigs and fishes are regarded as the least intelligent of all animals and thus the most difficult to influence, the force of inner truth must grow tremendously before extending its influences to such creatures. If the great power of trust can extend even to these animals, then good fortune would certainly be achieved. In this way the 'Commentary on the Decision' refers to 'inner truth, and perseverance to further one: thus man is in accord with heaven' (1950:699). To make one's heart or mind wholly true one transforms one's inner forces to be in harmony with heaven. Thus it is said in the *Tao Te Ching*:

Empty yourself of everything.
Let the mind rest at peace.
The ten thousand things rise and fall while the Self watches their return.
They grow and flourish and then return to the source.
Returning to the source is stillness, which is the way of nature.
(Lao Tzu 1972:16)

Nietzsche expresses a similar idea when he advises: 'let yourselves be overthrown — so that you may return to life, and virtue return to you' (Z II On Great Events). The question is how to overthrow ourselves or to look outside ourselves. Zarathustra asks: 'For me — how should there be any outside-myself? There is no outside' (Z The Convalescent 2). The power of forgetting is Nietzsche's answer. It opens possibilities of nobility and creativity in man — to enable himself to face new situations, to give new responses to them and to welcome unexpected events, accidents, surprises or promises in every moment. Nietzsche asserts that forgetting is



an active and in the strictest sense positive faculty of repression, that is responsible for the fact that what we experience and absorb enters our consciousness as little while we are digesting it (one might call the process ‘inpsychation’) as does the thousandfold process, involved in physical nourishment — so-called ‘incorporation.’ To close the doors and windows of consciousness for a time; to remain undisturbed by the noise and struggle of our underworld of utility organs working with and against one another; a little quietness, a little *tabula rasa* of the consciousness, to make room for new things, above all for the nobler functions and functionaries, for regulation, foresight, premeditation (for our organism is an oligarchy) — that is the purpose of active forgetfulness, which is like a doorkeeper, a preserver of psychic order, repose, and etiquette: so that it will be immediately obvious how there could be no happiness, no cheerfulness, no hope, no pride no *present*, without forgetfulness. (*GM II 1*)

The question is: Who has the power to exercise the faculty of active forgetfulness, and even to forget or to become unaware of his own good deeds? This faculty of forgetfulness also appears as one of the distinct qualities of the Holy Man emphasized in Taoism.

R. E. Allinson (1989:143) states that ‘the project of self-transformation appears in the *Chuang-Tzu* under various labels, most frequently as entering into Heaven or obtaining the Tao or the Way. The master key to the attainment of the Tao or the entrance into Heaven is the employment of the strategy of forgetting the mind’, as Lao Tan’s advice to Confucius in *Chuang Tzu* indicates: ‘Forget things, forget Heaven, and be called a forgetter of self. The man who has forgotten self may be said to have entered Heaven’ (1968:133). Thus the mark of entering into Heaven is the success that one has had in forgetting one’s self. Allinson (1989:147) explains the concept of ‘mind forgetting’ by stating that ‘just as we can and in fact do forget the dream mind when awakening from the dream, we can and in fact will forget the waking concept of the “I” upon entering into a different level of consciousness which is the experience of Tao attainment.’ Perhaps Chuang Tzu’s famous dream story, the butterfly dream, might serve as an example.

Once Chuang Chou dreamt he was a butterfly, a butterfly flitting and fluttering around, happy with himself and doing as he pleased. He didn’t know he was Chuang Chou. Suddenly he woke up and there he was, solid and unmistakable Chuang Chou. But he didn’t know if he was Chuang Chou who had dreamt he was a butterfly, or a butterfly dreaming he was Chuang Chou. Between Chuang Chou and a butterfly there must be *some* distinction! This is called the Transformation of things. (1968:49)



The butterfly dream represents the different levels of transformation within an awakened mind. First, there is a complete state of dreaming of being a butterfly. At this stage he is unaware that the situation is not real. Next is a state of awakening as being Chuang Chou. Now he wakes up from the dream, signifying his awareness that what was once thought to be real is now known to have been a figment of his imagination, but he is confused with who is dreaming. His confusion seems to remind us that we believe ourselves to be awake, yet in fact, we are unaware of the dreamlike character of physical reality. Chuang Chou is aware of a distinction between waking and dreaming, that is, between the butterfly and himself. This seems to imply that in the moment of awakening the content of the distinction between unreal and real is transcended. Thus Chuang Tzu (1996:56) says:

As we are all in a process of change, how can we know what unknown thing we will be changed into? As what we are changing into has not yet happened, how can we understand what change is? Perhaps you and I are in a dream from which we are yet to awake.

The dream is a metaphor for the illusory nature of the 'I'. It represents our illusion about the reality of the existence of the 'I', which we imagine to be something real, when in fact it is always in flux. The dream story reminds us that we are unaware of this illusory nature of the 'I' unless we experience a great awakening. When we dream, we do not know that we are dreaming, unless we awaken from our dream, then we recognize the illusory nature of our experience. R. E. Allinson (1989:145-146) indicates that 'the "I" that we think of as real is part of a dreamlike illusion' and that one of the discoveries of a great awakening is 'the illusory character of the "I"'. The concept of the "I", just like everything else in the world, is only tenable as a part of an illusory phase of consciousness, and when we attain to a more real phase of consciousness we will discover that the "I", just like everything else, is an illusory concept.' As a result of awakening, the 'I', as part of the dream content, is dispersed. Nietzsche seems to have attained such a great awakening in that he *knows* the whole of existence is but 'appearance and will-o'-the-wisp and a dance of spirits and nothing more'. Thus he states that 'among all these dreamers, I, too, who 'know', am dancing my dance; ... the knower is a means of prolonging the earthly dance and thus belongs to the masters of ceremony of existence' (*GS* 54).

Nietzsche indicates that 'the whole of our dreaming is the interpretation of total feelings with a view to possible causes' (*WLN* 15 [90]), in the same way as 'the



“soul” itself is an *expression* of all the phenomena of consciousness which, however, we *interpret as the cause of all these phenomena*’ (WLN 1[58]). In this context Nietzsche rejects the metaphysical *atomism* which ‘regards the soul as something indestructible, eternal, indivisible, as a monad, as an *atomon*’, because he advocates ‘new versions and refinements of the soul-hypothesis’, such as the conception of ‘soul as subjective multiplicity’ (BGE 12). We imagine the existence of the ‘I’ as something real, unchangeable. Nietzsche, however, postulates ‘*a multiplicity of “wills to power”*’: *each one with a multiplicity of means of expression and forms*’ (WLN 1[58]). Nietzsche claims that as man is ‘a multiplicity of forces’, ‘the concept of the “individual” is false. In isolation, these beings do not exist: the centre of gravity is something changeable; the continual *generation* of cells, etc., produces a continual change in the number of these beings’ (WLN 34 [123]). Nietzsche attempts to remind us that the world is always in flux and that the same applies to all beings.

The ‘I’, Nietzsche says, ‘is, after all, only a conceptual synthesis’ (WLN 1[87]). He indicates that ‘feeling, willing, thinking everywhere show only outcomes, the causes of which are entirely unknown to me: the way these outcomes succeed one another as if one succeeded *out of* its predecessor is probably just an illusion’ (WLN 34[46]). He points to the fact that ‘we need unities in order to be able to count: we should not therefore assume that such unities exist. We have borrowed the concept of unity from our concept of “I”’ (WLN 14[79]), so to interpret ‘I’ as our only being is ‘a perspectival *illusion*’ (WLN 2[91]). Nietzsche also considers ‘being’ as a ‘fabrication by the man suffering from becoming’ (WLN 2[110]). He reminds us that we should recognize in the ‘I’ our conventional thinking and understand ‘the *I itself to be a construction of thinking*’, that is ‘a *regulative fiction* with the help of which a kind of constancy and thus ‘knowability’ is inserted into, *invented into*, a world of becoming’ (WLN 35[35]). Thus the concept of ‘I’ is seen as merely a human fabrication which we regard as real, but perhaps, when we wake up from our ‘dream’, we would arrive at a state of mind like that of Chuang Tzu in his butterfly dream story.

The illusion of the self or the emptiness of self might appear an enigma to many people, but it appears as one of the major teachings in Buddhism — Non-self. The notion of non-self or no-self is the second Dharma Seal:² ‘All things in the world

² The three Dharma Seals are Impermanence, Non-self and Nirvana.



generated by causes and conditions have no self and are beyond control. Since they are not independent, they must rely on one another' (Hsin Ting 30). All earthly things are impermanent; they arise and fall because of causes and conditions, so they are all devoid of self-nature. 'Having no self-nature means that all things depend on other things for their existence. Not one of them is independent and able to exist without other things' (Hsing Yun 2000:86-87). If one understands that everything is empty of self-nature, one is not greedy for merit and not attached to anything and thus one eventually gains liberation. Such an individual might be what Nietzsche describes as a noble person. He defines what makes a person 'noble' as 'the discovery of values for which no scales have been invented yet' and 'a courage without any desire for honors; a self-sufficiency that overflows and gives to men and things. Hitherto, it was rarity and a lack of awareness of this rarity that made a person noble' (*GS* 55). The distinction between such a noble person and an ordinary person can be seen in a famous exchange between the Sixth Patriarch of Ch'an Buddhism in China, Master Hui Neng, and that of Shin Shau, the senior disciple among one thousand disciples under the Fifth Patriarch, Master Hwang Yan. While the former has realized the Essence of Mind (or Primordial mind), the latter has only reached the 'door of enlightenment'.³ The latter writes:

Our body is the Bodhi-tree,
And our mind a mirror bright.
Carefully we wipe them hour by hour,
And let no dust alight. (1998:15)

The Sixth Patriarch responds:

There is no Bodhi-tree,
Nor stand of a mirror bright.
Since all is void,
Where can the dust alight? (1998:18)

This clearly demonstrates the emptiness of the self. If a person recognizes that all is void, they would not attach themselves to earthly things, and thus become emancipated from delusion and restraint. C. Humphreys (1974:45) points to the interpretation of the doctrine of non-self of the Mahayana School: 'all form is void yet

³ Essence of Mind implies self-nature. Master Hui Neng (1988:11) indicates that Essence of Mind, 'the seed or kernel of enlightenment (Bodhi) is pure by nature, and by making use of this mind alone we can reach Buddhahood directly'.



the Void is utterly full. Positive and negative blend.’⁴ This notion is illustrated by the workings of principles of yin and yang in the *I Ching*.

Not only the emptiness of the self, but also the inner stillness is recognized by Nietzsche. Zarathustra provides us with a picture of his inner world: ‘Still is the bottom of my sea: who would guess that it harbors sportive monsters? Imperturbable is my depth, but it sparkles with swimming riddles and laughters’ (Z II On Those Who Are Sublime). Zarathustra’s description of his inner reality may seem illogical and paradoxical to the Western rational mind, but it corresponds to an idea from the *I Ching* known as the Chinese puzzle.⁵ The centre of this pattern is the number 5, which remains unchanged, representing stillness, even though it is surrounded by various changing elements, horizontally, vertically and diagonally, and forms a part of combinations adding up to the number 15. The idea of the co-existence of change and changelessness ceases to be a paradox in the Taoist interpretation of the mind. As all things are One in the mind of the sage or the perfect man, *Chuang Tzu* notes the importance of emptiness in such a mind. The oneness of mind — the mirror — is the outcome of emptiness:

Do not be an embodier of fame; ... Be empty, that is all. The Perfect Man uses his mind like a mirror — going after nothing, welcoming nothing, responding but not storing. Therefore he can win out over things and not hurt himself. (1968:97)

Both *Chuang Tzu*’s perfect man and Nietzsche’s noble man will neither for fame nor honours. Zarathustra refers to the ‘will to procreate. And he who wants to create beyond himself has the purest will’ (Z II On Immaculate Perception). The noble man, according to Zarathustra, ‘wants to create something new and a new virtue’ (Z On the Tree on the Mountainside). *Chuang Tzu*’s perfect man is unharmed, not creating, but handling everything by means of a reactive way of living.

Chuang Tzu’s perfect mind is a mirror. Nietzsche, too, says that the genius of the heart is ‘to lie still as a mirror, that the deep sky may mirror itself in them’ (BGE 295). The still mirror of the mind reflects all moving earthly things. This oneness of

⁴ Mahayana and Theravada are two branches of Buddhism. The former is the school of the Great Vehicle (of liberation), and it is also known as the Northern School (China, Korea and Japan). The latter is school of the Buddhism of Ceylon, Burma and Thailand, the Southern School of Buddhism (Humphreys 1974:187).

⁵ See p.123



the universe is expressed by Nietzsche's water metaphor. It illustrates both aspects of water, movement and stillness, which exist not only within oneself, but also keep on flowing to others. The water of the lake is still and it thus is able to reflect, while the water of the river is running as his love of humanity keeps on flowing to man, the 'human sea', even understanding that his effort would be in vain because of the climate of his times — 'even the sea is asleep' (*Z III The Wanderer*). Thus Zarathustra exclaims: 'Let the river of my love plunge where there is no way! How could a river fail to find its way to the sea? Indeed, a lake is within me, solitary and self-sufficient; but the river of my love carries it along, down to the sea' (*Z II The Child with the Mirror*). Inwardly, the stillness of the lake represents the mind which would not be moved by the external appearances of earthly things. Outwardly, it represents 'the genius of the heart from whose touch everyone walks away richer, not having received grace and surprised, not as blessed and oppressed by alien goods, but richer in himself, newer to himself than before' (*BGE 295*). To attain the genius of the heart is crucial on the spiritual journey to the *Übermensch*. Thus Nietzsche urges his readers to commit themselves to this process of self-actualization or self-creation.

A. White (1990:10) comments that Nietzsche's 'later works are all "fish hooks," designed to pull readers out of the sea of dogmatic opinion and onto the shore from which they may begin their ascent of Zarathustra's mountain. Nietzsche admits that his fish hooks caught nothing, but denies that their failure establishes his incompetence as a fisherman; the problem, he insists, is that "there were no fish" (*EH X:1*)'. Even so Nietzsche never gives up his hope of humanity for the future, promising what Zarathustra calls 'honey sacrifices', being 'the best bait' to catch 'the queerest human fish' (*Z IV The Honey Sacrifice*).

Correlating to Nietzsche's recognition of the genius of the heart, Mencius (1970:164) believes that a person can learn to become a sage depending on what lives in their heart: 'What is common to all hearts? Reason and rightness. The sage is simply the man first to discover this common element in [their] heart'. Confucian ethical discourse stresses the realization of the innate moral aspect of the mind or heart in daily life.⁶ Mencius (1970:182) says that:

⁶ The original Chinese texts usually uses the word 'heart' instead of 'mind,' but in general, the word 'heart' is translated as 'mind' in English texts. Thus mind and heart can be treated as the same, or as



for a man to give full realization to his heart is for him to understand his own nature, and a man who knows his own nature will know Heaven. By retaining his heart and nurturing his nature he is serving Heaven. Whether he is going to die young or to live to a ripe old age makes no difference to his steadfastness of purpose. It is through awaiting whatever is to befall him with a perfected character that he stands firm on his proper destiny.

Mencius regards moral behaviour as the result of the spontaneous extension of the innate knowledge of the good. Creel (1953:91) remarks about Mencius that ‘by “education” Mencius seems chiefly to have meant moral cultivation. This cultivation was aimed at preserving one’s original nature intact.’ Mencius (1970:83) recognizes that the innate tendencies to morality, what he calls the ‘germs’ of the virtues — ‘the heart of compassion is the germ of benevolence; the heart of shame, of dutifulness; the heart of courtesy and modesty, of observance of the rites; the heart of right and wrong, of wisdom’ — must be cultivated in order to reach their full effectiveness. Such spiritual development should be the outcome of one’s effort to behave morally in one’s everyday life. Thus Mencius (1970:172) says that ‘one who walks slowly, keeping behind his elders, is considered a well-mannered younger brother. One who walks quickly, overtaking his elders, is considered an ill-mannered younger brother. Walking slowly is surely not beyond the ability of any man. It is simply a matter of his not making the effort’, and he also points out why a man is incapable of such an achievement: ‘The trouble with a man is surely not his lack of sufficient strength, but his refusal to make the effort’. Mencius (1970:172) believes in the possibility for all of attaining the Way or the Tao and tells Ts’ao Chiao that ‘the Way is like a wide road. It is not at all difficult to find. The trouble with people is simply that they do not look for it. You go home and look for it and there will be teachers enough for you.’ Being a sage is not an ideal, but applicable to all, because this achievement lies in one’s willingness to make such an effort. Mencius (1970:164) indicates that ‘the sage and I are the same kind.’ Mencius (1970:172) admits that ‘all men are capable of becoming a Yao or a Shun’ by means of one’s efforts in daily life.

Nietzsche holds a similar idea that all of us have the potential to build beyond ourselves, to produce something higher than ourselves. He indicates that ‘genius too does nothing except learn first how to lay bricks then how to build, except continually

interchangeable, as the mind/heart of an individual. Zukav (1979:88) also asserts that according to the findings of new physics ‘mind and heart are only different aspects of *us*’.



seek for material and continually form itself around it. Every activity of man is amazingly complicated, not only that of the genius: but none is a “miracle” (*HAH I* 162). Nietzsche reminds us to look at our habits that constitute our daily life: ‘Are they the product of innumerable little cowardices and lazinesses or of your courage and inventive reason?’ (*GS* 308) For Nietzsche, such habits obstruct the possibility of transforming the ordinary man into a genius, or *Übermensch*. With his idea of the *Übermensch* Nietzsche attempts to make us become aware of something that we have never imagined hitherto, so we might endeavour to make this possibility happen in the future. He prophesies the coming of a warlike age in which ‘human beings [will be] bent on seeking in all things for what in them must be *overcome*’ (*GS* 283). Nietzsche’s three metamorphoses of the dancing spirit as evolving in the process of self-overcoming might throw some light on the actualization of self-cultivation, also with reference to Chinese sensibility.

3.5. Zarathustra’s three metamorphoses and Chinese self-transformation

Of three metamorphoses of the spirit I tell you: how the spirit becomes a camel; and the camel, a lion; and the lion, finally, a child. (*Z I On the Three Metamorphoses*)

According to Nietzsche, the dancing spirit must experience three metamorphoses in the process of self-creating and self-overcoming. In his first speech, ‘On The Three Metamorphoses’, Zarathustra describes these three stages of an evolving spirit and the forms of its appearance. At first, the spirit appears as a camel, then as a lion and finally as a child.

3.5.1. A camel: The load-bearer

The camel, the load-bearing spirit who says to itself ‘Thou shalt,’ carries all hardship and assumes all duties. The spirit lowers itself in order to raise its virtue. It does not take its own way, but rather the way of the spirit it serves. ‘Life is a grave burden’ for this spirit, says Zarathustra, but points out that

only man is a grave burden for himself. That is because he carries on his shoulders too much that is alien to him. Like a camel, he kneels down and lets himself be well loaded. Especially the strong, reverent spirit that would bear much: he loads too many *alien* grave words and values on himself, and then life seems a desert to him. (*Z III On the Spirit of Gravity 2*)

Nietzsche's point is that man is burdened with too many moral 'grave words' and moral values, regarded as supreme. Man spends too much energy in conforming to these external norms and values rather than focusing on internal reality in self-creation. The idea of being confined to duties and accepted moral norms and values may be seen in the *I Ching*.







Nietzsche employs the metaphor of the camel who 'kneels down and lets himself be well loaded' to describe the first form of the evolving spirit. In the hexagram *Chien/Development (Gradual Progress)* the wild goose is the symbol of 'conjugal fidelity', the image common to all the lines, and 'the hexagram as a whole refers to the contracting of marriage' (1950:659). The two rulers of the hexagram occupy their proper places, a yielding line in the second place and a firm line in the fifth place. It follows that in the case of marriage, in order to attain a correct attitude of mind, making a personal moral effort to adapt to the external environment is crucial. Thus the 'Commentary on the Decision' reads:

The progress of DEVELOPMENT means the good fortune
of the maiden's marriage.

Progressing and thereby attaining the right place:
going brings success. ...

Keeping still and penetrating: this makes the
movement inexhaustible. (1950:658)

The hexagram consists of two trigrams, *Sun* above, without, and *Kên* below, within. The image of the former is wood, representing penetration, and that of the latter is mountain, signifying stillness:

above SUN THE GENTLE, WIND, WOOD

below KÊN KEEPING STILL, MOUNTAIN

The two images of the trigrams represent a tree on a mountain developing gradually according to the law of its being and thus firmly rooted. The attributes of the trigrams indicate that 'within is tranquillity, which guards against precipitate actions, and without is penetration, which makes development and progress possible' (1950:204). The two trigrams illustrate the idea of a development which proceeds gradually by means of the combination of strength and central correctness. This development is



described as inexhaustible movement in the ‘Commentary on the Decision’. Thus the ‘Image’ of this hexagram says:

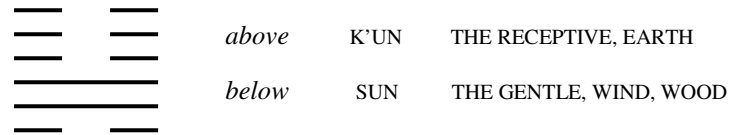
On the mountain, a tree:
The image of DEVELOPMENT.
Thus the superior man abides in dignity and virtue,
In order to improve the mores. (1950:205 & 659)

A tree on the mountain, the image of the trigrams, grows gradually and eventually gives shade to influence its surroundings, implying the inner tranquillity of the superior man who makes a moral effort to exert influence on the external world. This suggests that ‘the inexhaustible source of progress is inner calm combined with adaptability to circumstances. Calm is the attribute of the inner trigram, Kên, adaptability that of the outer trigram, Sun’ (1950:659). According to the *I Ching*, the combination of cultivating inner strength while adapting to the external environment is the way to attain good fortune and self-preservation.

Nietzsche, however, criticizes that man should only be concerned ‘to do what is good for the preservation of the human race’ (GS 1). And he states that this instinct of preservation ‘constitutes *the essence* of our species, our herd’ (GS 1). This may imply that we divide our fellow men ‘into useful and harmful, good and evil men; but in any large-scale accounting, when we reflect on the whole a little longer, we become suspicious of this neat division and finally abandon it’ (GS 1). Nietzsche objects to ‘the instinct of self-preservation as the cardinal instinct of an organic being. A living thing seeks above all to *discharge* its strength — life itself is *will to power*; self-preservation is only one of the indirect and most frequent *results*’ (BGE 13). According to Nietzsche, life is bent on a struggle for power, or, more precisely, for growth, rather than a struggle for self-preservation.

Nietzsche’s notion of the Will to Power conceives of growth in terms of the violent movement of the ocean — as waves of forces. In the *I Ching*, on the other hand, three different types of growth or progress, expressed in three hexagrams, are described without reference to violence. Apart from the hexagram *Chien/Development (Gradual Progress)* discussed earlier, there are the hexagram *Shêng/Pushing Upward* and the hexagram *Chin/Progress*. While the latter describes light rising out of the earth, the former describes the growth of wood. The latter with its image of the sun rising above the earth is perhaps the most expressive of the three hexagrams because

of its illustration of the inexhaustible energy of the sun. The former involves success as an effort of the will, as a plant needs energy for pushing upward through the earth. The structure of the hexagram *Shêng/Pushing Upward* illustrates growth:



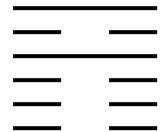
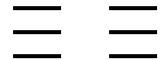
The hexagram is made of the upper trigram *K'un*, representing earth, and the lower trigram *Sun*, wood. The characteristic of the earth is devotion and that of wood is gentleness. Wood grows upward, by adapting itself to obstacles and bending around them, without haste and without rest. In this situation the importance of the devotion of the superior man, who never pauses in his progress, is stressed. Thus the 'Image' of this hexagram teaches:

With the earth, wood grows:
The image of PUSHING UPWARD.
Thus the superior man of devoted character
Heaps up small things
In order to achieve something high and great. (1950:179 & 621).

'Heaping up small things' indicates a steady and impalpable progress, like the gradual and invisible growth of wood in the earth. Nietzsche emphasizes that 'we want to be the poets of our life — first of all in the smallest, most everyday matters' (*GS* 299). Thus one should make an effort to work out one's each and every activity in order to grow and to attain enlightenment. The *Diamond Sutra* begins with a description of a series of daily activities of Shakyamuni Buddha and serves as a vivid example of this idea:

One day, at mealtime, the World Honoured One put on His robe, took His bowl, and entered the great town of Sravasti to beg for His food. After He had begged from door to door, he returned to His place. When he had taken His meal, He put away His robe and bowl, washed His feet, arranged His seat and sat down. (1)

Another aspect of growth is shown in the hexagram *Chin/Progress* which consists of the upper trigram *Li*, 'The Clinging', and the lower trigram *K'un*, 'The Receptive', representing the sun rising over the earth:

	<i>above</i>	LI	THE CLINGING, FIRE
	<i>below</i>	K'UN	THE RECEPTIVE, EARTH

The hexagram symbolizes rapid and easy progress, which simultaneously means constant widening expansion and clarity. As the sun rises over the earth its light is by nature clear. The higher the sun rises, the more its light emerges from the dark mists and spreads the immaculate purity of its rays over a constantly widening region. This signifies that the nature of man is originally good, but it becomes defiled through contact with earthly matters and thus requires purification before it can shine forth in its innate clarity. Thus the 'Image' of this hexagram explains:


The sun rises over the earth:
The image of PROGRESS.
Thus the superior man himself
Brightens his bright virtue. (1950:137 & 561).

The image of this hexagram implies a way of life where that which is inherently light rises over that which darkens. This achievement can be attained as a result of one's own power not thwarted by earthly things, devoted and obedient in its nature.

According to the *I Ching*, in the face of any setback one should persevere and remain calm. This is explained in the text of the first line of the hexagram *Chin/Progress*:

- Six at the beginning:
- a) Progressing, but turned back.
Perseverance brings good fortune.
If one meets with no confidence, one should remain calm.
No mistake.
 - b) 'Progressing, but turned back.' Solitary, he walks in the right. Composure is not a mistake. One has not yet received the command.
(1950:561)

The first line of this hexagram is a weak line and the lower nuclear trigram *Kên* is placed on it:⁷

	<i>Lower nuclear trigram</i>	KÊN	KEEPING STILL, MOUNTAIN
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⁷ Each hexagram consists of two nuclear trigrams, the upper and the lower nuclear trigrams, which are hidden in the hexagram but they can be seen when the two outer lines of the hexagram are discarded.



In the course of progressing a standstill is imposed on the lowest line, implying a stop in the tendency to progress. In this case one should remain calm and continue in what is right in order to remain free of mistakes. One should calmly await the right time that will surely come.

To adapt to the external environment and to obey the five cardinal human relationships in order to remain unharmed and self-preserved is emphasized in the *I Ching* and more widely in the Chinese philosophy. Taoist philosophy stresses the notion of inutility with regard to self-preservation. Chuang Tzu (1968:66-67) points out that

the mountain trees do themselves harm; the grease in the torch burns itself up. The cinnamon can be eaten and so it gets cut down; the lacquer tree can be used and so it gets hacked apart. All men know the use of the useful, but nobody knows the use of the useless!

The notion of inutility undermines the strength of Taoism in modern times, as an ostensibly useless individual might find it difficult to cope with this changing and competitive world and also be despised by society as being a worthless person. The outcome of holding such a view is being either a hermit or being regarded as a failure.

The idea of inutility in Taoism is criticized because of suggesting a pessimistic vision of human existence. However, this Taoist point of view might be shown to accord with Nietzsche's argument that 'one misunderstands great human beings if one views them from the miserable perspective of some public use. That one cannot put them to any use, that in itself may belong to greatness' (*TI Skirmishes of an Untimely Man* 50). Nietzsche's emphasis on a *rich inner life* is in opposition to the glorified utility that appears to be the value of life in our time. Solomon (2003:5) poses this question: 'How does one cultivate a rich inner life surrounded by so many distractions and so much noise?' Solomon (2003:4) comments that Nietzsche's way of life seems an appropriate answer to his question: Nietzsche

is a model for a very different sort of life than is celebrated as 'success' today. It is an outwardly simple and unglamorous life but a life of rich passion and ecstatic enthusiasm, expressed first of all in the privacy of one's notes and writing, a life of exquisite taste, cultivated through listening, looking, and the exercise of elegance in even the simplest things in life. Since our modern world so celebrates the very opposite, 'celebrity,' fame and public display, vulgarity, and mass culture, many of Nietzsche's efforts are directed toward a defense of 'high culture.'

Confucius (1993:21), too, appreciates his disciple Yan Hui who leads a rich spiritual but abstinent life: 'A man of quality indeed was Hui! He lived in a squalid alley with



a tiny bowlful of rice to eat and a ladleful of water to drink. Other men would not endure such hardships, but Hui did not let his happiness be affected. A man of quality indeed was Hui!’ Although both Nietzsche and Hui seem to favour a certain kind of rich inner life, for Nietzsche, to shape or to create one’s life according to one’s will is crucial. Nietzsche urges us to ‘*will a self*’: ‘Active, successful natures act, not according to the dictum “know thyself”, but as if there hovered before them the commandment: *will a self* and thou shalt *become a self*’ (HAH II 366). On the other hand, the five cardinal relationships taught by the Chinese sages demand moral responsibility and self-preservation rather than self-actualization.⁸

In the hexagram *Chien/Development (Gradual Progress)* the contracting of marriage is described as a moral responsibility. Social-moral responsibility is particularly emphasized in Confucian thought. The Confucians are concerned with the possible establishment of a Great Society which should begin with spiritual self-cultivation. The Confucian scholars regard this achievement as their life mission. For example, it is said of the philosopher Zhu Xi (*Chu Hsi*, 1130-1200) of the Sung dynasty that ‘his mission was always that of “saving the world,” but it was a mission that began with the spiritual self-cultivation. As individuals were fulfilled and extended their hands to others by sharing their discovery of the heavenly principle and the moral Way, larger social and political fulfillment could be attained’ (in Shen & Oxtoby 2004:114). The process of this achievement is described in *The Great Learning* in this way:

The men of old who wished to shine with the illustrious power of personality throughout the Great Society, first had to govern their own states efficiently. Wishing to do this, they first had to make an ordered harmony in their own families. Wishing to do this, they first had to cultivate their individual selves (*hsiu shen*). Wishing to do this, they first had to put their minds right. Wishing to do this, they first had to make their purposes genuine. Wishing to do this, they first had to extend their knowledge to the utmost. Such extension of knowledge consists in appreciating the nature of things. (1942:146)

⁸ According to Maslow’s theory, the lowest level of the hierarchy of needs is physiological needs, then the need for security, the need for love, the need for esteem and the highest level is the need for self-actualization. The theory implies that ‘a higher need is experienced only when the preceding lower need *has at least been partially satisfied*, and the person feels assured of satisfaction of such lower need in the future’ (Jordaan & Jordaan 1984:651-652). Nietzsche urges us to reach for the need for self-actualization. But for most Chinese people, with their history of churning upheaval, the priority seems to be to satisfy physiological needs, survival in turbulence.



In his article ‘A Brief Comparison of Christian and Confucian Thinking’, Lloyd Sciban (in Shen & Oxtoby 2004:75) asserts the merit of the Confucian emphasis on moral responsibility: ‘The belief that humans should be self-reliant in achieving a morally superior state empowers the individual to realize this end because they believe that they not only have the ability to do so, it is also their duty to do so’. He continues that ‘the Confucian holds that one can continually expand the range of the effect of one’s actions through one’s knowledge, to one’s will, to one’s mind, to one’s personal life, family, country, to eventually impact the world’. Armed with the ideal of establishing the Great Society and emphasizing moral responsibility, the ancient Chinese thinkers appreciate adaptation and order. However, the overestimation of adapting to the external environment and following order seems to promote the obedient and monotonous existence of a cog in an administrative machine. Thus Nietzsche mocks at this state of existence as ‘higher Chinesehood’ in which ‘mankind will *be able* to find its best meaning as a piece of machinery in the administration’s service: as a tremendous clockwork of ever smaller, ever more finely “adapted” cogs’ (WLN 10[17]). Nietzsche calls for a ‘counter-movement’, opposed to this machinery of interests and actions: ‘the *secretion of a luxurious surplus from mankind*, which is to bring to light a *stronger* species, a higher type, the conditions of whose genesis and survival are different from those of the average man.’ His *metaphor* for this type is the *Übermensch* or ‘superman’ (WLN 10[17]). Zarathustra envisions this evolving ‘counter-movement’ in his three metamorphoses. His first metamorphosis, the camel, is applicable to Chinese self-cultivation or self-transformation with its duties and moral norms and values. It needs to transform into Zarathustra’s second metamorphosis, the lion, the warrior and fighting spirit.

3.5.2. A lion: The warrior

Avoid all such unconditional people! They are a poor sick sort, a sort of mob: they look sourly at this life, they have the evil eye for this earth. Avoid all such unconditional people! They have heavy feet and sultry hearts: they do not know how to dance. How should the earth be light for them? (ZIV On the Higher Man 16)

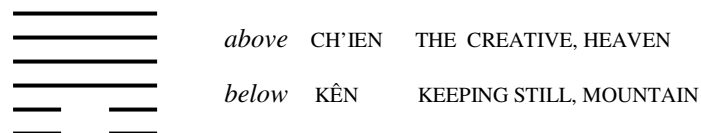
In the three metamorphoses, the second form of the spirit is the lion that maintains its freedom to pass by all duties. It says to itself ‘I will’. It creates freedom for itself for new creation, ‘to assume the right to new values,’ and it speaks out ‘a sacred “No”

even to duty' (Z I On The Three Metamorphoses). The lion fights to win his freedom and to be the master in his own desert. This fighting spirit is not found in the Chinese sensibility which always emphasizes order, retreat, obedience and adaptation to the external environment. For example, in the hexagram *K'an/The Abysmal (Water)*, the text on the second line says:

The abyss is dangerous.

On should strive to attain small things only. (1950: 116 & 533)

The interpretation of the line indicates that when we confront danger we might not get out of it immediately, so we should be satisfied with small gains. We should not seek the impossible but rather know how to adapt ourselves to circumstances in terms of retreat and achieving success in small matters. The hexagram *Tun/Retreat* can serve as an example to illustrate this point of view:



The first and the second two yielding lines show the dark principle ascending and the light principle retreating in security. 'This retreat is a matter not of man's will but of natural law. Therefore in this case withdrawal is proper; it is the correct way to behave in order not to exhaust one's forces' (1950:129). The outcome of retreat is expressed in the 'Judgment' of this hexagram in this way:

RETREAT. Success.

In what is small, perseverance furthers.

(1950: 129 & 551)

The 'Commentary on the Decision' indicates "Retreat. Success": this means that success lies in retreating' (1950:551). But success consists in being able to carry out the retreat at the right moment and in the right manner. This voluntary withdrawal is interpreted as an understanding of the law of constructive retreat in the *I Ching*: 'Retreat is not to be confused with flight. Flight means saving oneself under any circumstances, whereas retreat is a sign of strength. We must be careful not to miss the right moment while we are in full possession of power and position' (1950:130).



According to the *I Ching*, we should avoid being drawn into a desperate life-and-death struggle. This is not to abandon domain to the rival, but rather to make it difficult for them to advance by demonstrating perseverance in mere acts of resistance. During the period of retreat we prepare for a counter-movement. The confrontation between the strong and the weak is expressed in the ‘Image’ of the hexagram *Tun/Retreat*:

Mountain under heaven: the image of RETREAT.

Thus the superior man keeps the inferior man at a distance,

Not angrily but with reserve. (1950:130 & 551)

Although the mountain rises up under heaven, owing to its nature it eventually comes to a stop, suggesting retreat. Heaven retreats upward and remains out of reach. Heaven represents the superior man and the mountain the inferior man. The superior man does not get angry when the inferior comes forward, which shows the strength of heaven. ‘The superior man keeps the inferior at a distance by being as reserved and inaccessible as heaven; thus he brings the inferior man to a standstill’ (1950:552). According to the *I Ching*, keeping a distance from the wickedness of inferior men and making a voluntary retreat enable the superior man to wait for a possible change in the future. This conviction is based on the principles of yin and yang, that when misfortune reaches its end, better times return. The Judgment on the top line of the hexagram *Po / Splitting Apart* illustrates the idea:

Nine at the top means:

There is a large fruit still uneaten.

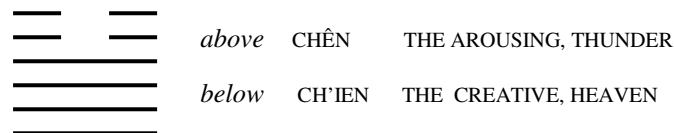
The superior man receives a carriage.

The house of the inferior man is split apart. (1950:96 & 503)

The ‘large fruit’ contains the seed of the future, the seed of the good, so when it falls on the ground, that good sprouts again from its seed. A ‘carriage’ represents public opinion. This line implies that the superior man is supported by public opinion as if he is in a carriage. Eventually, the inferior man’s house is split apart as a result of his wickedness. According to the *I Ching*, this event illustrates a law of nature: ‘Evil is not destructive to the good alone but inevitably destroys itself as well. For evil, which lives solely by negation, cannot continue to exist on its own strength alone. The inferior man himself fares best when held under control by a superior man’ (1950:96). The idea that the inferior man should obey the superior man is the core of Confucian teaching. Confucius (1993:67) teaches to follow the words and the way of the sages:

‘There are three things which the gentleman holds in awe: he is in awe of the decree of Heaven, he is in awe of great men, and he is in awe of the words of sages. The small man, being unaware of the decree of Heaven, is not in awe of it. He is rude to great men and ridicules the words of sages’. Accordingly, to follow fate, to obey the words of sages and to be submissive to authority is regarded as the best way for the ordinary men, or small men, to lead their lives in a turbulent world.

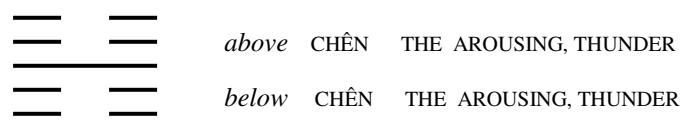
In contrast to the hexagram *Tun/Retreat* in which the lower lines are yielding lines, in the hexagram *Ta Chuang/The Power of the Great* the upper are yielding lines. While retreat is emphasized in the former, order is stressed in the latter. The structure of the hexagram *Ta Chuang/The Power of the Great* is as follows:



The four strong lines are powerful, drawing strength from below and about to ascend higher. The upper trigram is *Chên*, image of thunder, which produces movement. The lower is *Creative*, image of heaven, which is strong. The hexagram implies that the direction of the movement is in harmony with that of the movement of heaven, so it is a movement in accordance with heaven, and it thus produces great power. The harmony of movement and strength forms the meaning of this hexagram. It follows that the superior man avoids doing anything that is not in harmony with the established order. Thus in the ‘Image’ it is said:

Thunder in heaven above:
The image of THE POWER OF THE GREAT
Thus the superior man does not tread upon paths
That do not accord with established order.
(1950:133-134 &557)

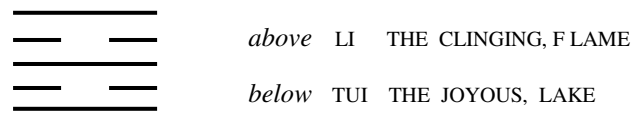
In the hexagram *Ta Chuang/The Power of the Great* it is clear that to conform to established order is highly appreciated. This idea can also be seen in the hexagram *Chên/The Arousing (Shock, Thunder)*, which consists of the doubling of the trigram *Chên*:



This hexagram implies that to set his life in order and to look within is the appropriate labour of the superior man, confronting fear and terror. The ‘Image’ of this hexagram says:

Thunder repeated: the image of SHOCK.
Thus in fear and trembling
The superior man sets his life in order
And examines himself. (1950:198 & 648-49)

The trigram *Chên*, which is the image of thunder, is doubled in this hexagram, giving an impression of shock. ‘The first thunder denotes fear and trembling, [and] the second thunder denotes shaping and exploring’ (1950:649). This implies that a man who has learned within his heart what fear and trembling mean is safeguarded against any terror produced by outside influences. To set one’s life in order in terms of self-examination is taught in the hexagram *Chên/The Arousing (Shock, Thunder)*. In the hexagram *K’uei/Opposition* order is seen as a bridge over opposition:



The hexagram consists of two trigrams. The upper trigram *Li* represents the second daughter and the lower *Tui* the youngest daughter. The hexagram consists only of two daughters without the presence of any elder. This seems to imply opposition and a need to bridge this arises. Thus in the ‘Commentary on the Decision’ of this hexagram it is said:

Heaven and earth are opposites, but their action is concerted. Man and woman are opposites, but they strive for union. All beings stand in opposition to one another: what they do takes on order thereby. (1950:575)

While the *I Ching* holds that order represents a bridge to unify opposites, Nietzsche emphasizes that man is himself this bridge. He warns us that ‘no one can construct for you the bridge upon which precisely you must cross the stream of life, no one but you yourself alone’ (*SE* 1). Nietzsche reminds us that only man has the privilege to build up this ‘bridge’ in his transient existence, ‘as if man were not a goal but only a way, an episode, a bridge, a great promise’ (*GM* II 16). The promise of man lies in the fact that even the ‘No he says to life brings to light’, that man brings with it ‘an abundance of tender Yeses’ (*GM* III 13). K. Ansell-Pearson (1997:15) states that ‘man is a bridge, not a goal, but the bridge (man) and the goal (overman) are one, related



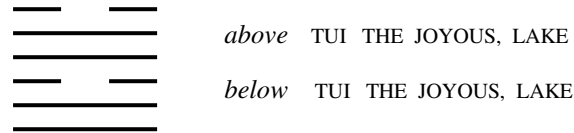
immanently, as in the “lightning-flash” that emerges from out of the “dark cloud” that is “man”. He envisions the emergence of the *Übermensch* out of mankind, which gives meaning to the earth and to humanity.

According to Nietzsche, the search for a fixed meaning or a purpose in life is meaningless and vain in the eternal process of self-overcoming, because ‘the form is fluid, but the “meaning” is even more so ... with every real growth in the whole, the “meaning” of the individual organs also changes’ (*GM II 12*). According to Nietzsche, man has to define his own meaning in terms of the Will to Power. Nietzsche states that ‘purposes and utilities are only *signs* that a will to power has become master of something less powerful and imposed upon it the character of a function’ (*GM II 12*). By means of the will to power man gives meaning to his life in the process of self-overcoming, so life appears to be a bridge for humanity to evolve from the beast to the *Übermensch*. The fluidity of meaning is also recognized by Shakyamuni Buddha.

In the *Śūrangama Sūtra (Leng Yen Ching)*, Shakyamuni Buddha explains the fluidity of ‘meaning’ by means of a metaphor to his disciple Ānanda. He asks Ānanda whether the air in a square box is really square or not. ‘If so, it should not be round when “poured” into a round box. If not, then there should be no “square” of air in the square box’ (2005:67). Thus its ‘meaning’ depends on what one wants it to be. For Nietzsche, life corresponds to a bridge, the meaning of which is not determined according to something external but rather has to be created within man according to his will to power, ‘an insatiable craving to manifest power; or to employ, exercise power, as a creative drive, etc.’ (*WLN 36[31]*). He regards life as ‘a world of dangers and victories in which heroic feelings, too, find places to dance and play’ (*GS 324*), so man has to face up to ‘the beautiful chaos of existence’ (*GS 277*). The more one is competent in dancing in tune to the chaotic forces within and without, the more the strength of one’s will power represents. Thus Nietzsche indicates that ‘the more there is an urge to variety, differentiation, inner fragmentation, the more force is present’ (*WP 36[21]*). Nietzsche’s glorification of the spiritual value of variety, difference and fragmentation differs from that of the *I Ching*, which favours order and harmony.

One of the major differences between Nietzsche’s philosophy and that of the *I Ching* is the emphasis on order and harmony in the latter and the violence and war of the former. According to the *I Ching*, ‘heaven is high, the earth is low’ (1950:280), so order is decreed in obedience to natural laws and harmony is attained if everything works in accordance with the established order. Heaven and earth have their definite

laws, so the superior and the inferior places of the human world are to be established according to this heavenly manifestation. This is illustrated in the structure of the hexagram *Tui/The Joyous, Lake* with its doubled trigram *Tui*, ‘the Joyous’:



In the ‘Commentary on the Decision’ of the hexagram *Tui/The Joyous, Lake*, order and harmony are prerequisite to the highest sphere of life, a joyous state of existence:

THE JOYOUS means pleasure. The firm is in the middle, the yielding is without. To be joyous — and with this to have perseverance — furthers; thus does one submit to heaven and accord with men.

When one leads the way for the people joyously, they forget their drudgery; when one confronts difficulty joyously, the people forget death. The greatest thing in making the people joyous is that they keep one another in order. (1950:686)

The doubling of the trigram *Tui* and its joyous attributes emphasize joyousness. Joy derives from the two strong lines within, expressing themselves through the mode of gentleness. The construction of this hexagram implies that joy rests on strength and firmness within and externally manifests itself as yielding and gentle. It shows that the right kind of joy is inwardly firm and outwardly gentle. The sage leads the way to give people joy. One inspires others if one enjoys a good relationship with one’s fellow men. In order to arrive at such an achievement one should accord with men and submit oneself to the laws of heaven. Nietzsche, however, asserts that in Nature there is neither order nor goal and nothing to correspond to human beliefs, which are only our “mythological” thinking, and thus:

there is no rule of ‘law.’ It is we alone who have devised cause, sequence, fore-each-other, relativity, constraint, number, law, freedom, motive, and purpose; and when we project and mix this symbol world into things as if it existed ‘in itself,’ we act once more as we have always acted — *mythologically*. (BGE 21).

Nietzsche stresses the natural law ‘that every man is a unique miracle’ (SE 1), so he rejects the tendencies of the masses, criticizing ‘how we hasten to give our heart



to the state, to money-making, to sociability or science merely so as no longer to possess it ourselves' (*SE* 5). He states that 'the man who does not wish to belong to the mass needs only to cease taking himself easily, let him follow his conscience, which calls to him: "Be your self! All you are now doing, thinking, desiring, is not you yourself"' (*SE* 1). However, in the Confucian tradition the notion of becoming what one is seems seldom to be recognized, and one is encouraged to follow the familiar social ways rather than challenging new problems and ideas according to one's creativity. For example, Confucius (1993:23) notes the characteristics of the sage, or 'the humane man, [who] wishing himself to be established, sees that others are established, and [who] wishing himself to be successful, sees that others are successful. To be able to take one's own familiar feelings as a guide may definitely be called the method of humaneness.' Nietzsche, however, states that 'to become wise one must *want* to experience certain experiences, that is to say run into their open jaws. This is very dangerous, to be sure; many a "sage" has been gobbled up in the process' (*WS* 298). While the *I Ching* advances the notion of getting along with fellow men and obeying the Decree of Heaven, Nietzsche reminds us that this journey of self-conquest is a dangerous one, so that an adventurer should even dare to declare war on existence, as implied by the lion in the second Metamorphosis.

While the hexagram *Tui/The Joyous* urges man to confront difficulty joyously by submitting himself to heavenly order rather than challenging and trying to overcome resistances, Nietzsche champions a chaotic and warlike human existence: 'War has always been the great wisdom of all spirits who have become too inward, too profound; even in a wound there is the power to heal' (*TI* Preface). Nietzsche describes his soul as 'unmoved and bright as the mountains in the morning' (*Z P* 5). The *I Ching* also emphasizes inward firmness, but with outward gentleness. While the *I Ching* asserts an orderly and harmonious movement like the alternation of day and night, Nietzsche emphasizes violent movement. While the authors of the *I Ching* seek order and harmony and avoid danger in life in order to attain good fortune, Nietzsche declares that 'the secret for harvesting from existence the greatest fruitfulness and the greatest enjoyment is — to *live dangerously*' (*GS* 283). Zarathustra claims:

Man is a rope, tied between beast and overman — a rope over an abyss. A dangerous across, a dangerous on-the-way, a dangerous looking-back, a dangerous shuddering and stopping. (*Z P* 4)



Like the running water, a wanderer does not stay in one place, but is always on a journey. For Nietzsche, to engage oneself in this wandering one is always ‘on-the-way’ in between beast and overman. In the process of self-overcoming, one’s life appears ‘as a work *in progress*’ (Schrift 1995:73), or a ‘becoming-*Übermensch*’, as Schrift notes. Schrift (1995:70) indicates that ‘becomings take place *between* poles.’ In fact, man is always evolving in-between the beast and the *Übermensch*.

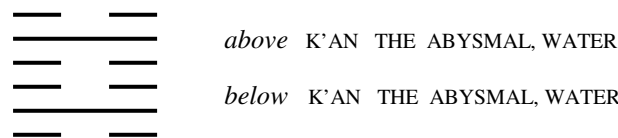
R. E. Allinson (1989:7) states that ‘the “wandering” refers to the absolute freedom of the *mind* to move in any direction that it fancies, a level of freedom that is possible only after achieving a state of transcendence or transcendental happiness. This state, which can only be achieved in turn by spiritual transformation, is one in which the mind can move in uninhibited ways because it is not bound by the limitations of any particular standpoint.’ The term ‘wanderer’ seems to denote those who engage themselves in such a journey for spiritual growth, a journey like climbing a mountain. In the section ‘The Wanderer’ Zarathustra says that he is ‘a wanderer and a mountain climber’ (Z III The Wanderer). Zarathustra is also regarded as a wanderer by the saint of *Zarathustra’s Prologue*: When Zarathustra descends from the mountain and meets a saint in the forest, the saint calls Zarathustra a ‘wanderer’ who walks ‘like a dancer’ (Z P 2). Being described as a ‘dancer’ accentuates the freedom and light of the spirit in his wandering. Nietzsche insists that ‘one has to be *very light* to drive one’s will to knowledge into such a distance and, as it were, beyond one’s time, to create for oneself eyes to survey millennia and, more over, clear skies in these eyes’ (GS 380). Thus, for Nietzsche, the wandering depends on manifold conditions, but the core is how light and free one is.

Zarathustra describes his wandering as a journey of descending to the human abyss and the climbing to the height of the mountain. Being a wanderer, Zarathustra attempts to climb upward over himself, ‘to look down upon myself and even upon my stars’ (Z III The Wanderer). Zarathustra indicates that the way to greatness is to commit oneself to the process of climbing to the peak of the mountain and descending to the abyss of the human sea. He states that ‘peak and abyss — they are now joined together’ and in this process one should strive for the path of ‘impossibility’ (Z III The Wanderer). In fact, this constant process involves ‘the highest *will to power*’ which is ‘to *imprint* upon becoming the character of being’ (WLN 7[54]). Although Zarathustra’s wandering is a very dangerous one, he is grateful for this journey.



Nietzsche describes a step further in convalescence, where the free spirit ‘looks back gratefully - grateful to his wandering, to his hardness and self-alienation, to his viewing of far distances and bird-like flights in cold heights. What a good thing he had not always stayed “at home”’ (HAH P 5).

Although Nietzsche recognizes the danger and hardship in his wandering, his strategy is self-overcoming by means of a fighting attitude. The word ‘abyss’ is a metaphor for life, a dangerous journey. The image of the abyss signifying danger can also be seen in the hexagram *K’an/The Abysmal (Water)*, but its approach here differs from that of Nietzsche:



The doubling of the trigram *K’an* represents the situation of a person who finds himself in danger, like water in the depths of an abyss. In the ‘Commentary on the Decision’ the person is inspired by the movement of the water which shows him how danger could be overcome: ‘Water flows on and nowhere piles up; it goes through dangerous places, never losing its dependability’ (1950:531). The dependable character of water implies that our strength to overcome danger does not lie in seeking the impossible but rather in flexibility and knowing how to adapt ourselves to circumstances. The nature of water also signifies the divine nature of our heart which is necessarily to be cultivated in order to overcome danger. Thus in the ‘Judgment’ of the hexagram *K’an/The Abysmal (Water)* it is said:

The Abysmal repeated.
If you are sincere, you have success in your heart,
And whatever you do succeeds. (1950:115 & 531)

The trigram *K’an* represents the heart in which the divine nature is locked within the natural dispositions and tendencies, so that it is in danger of being consumed by desires and passions. The two firm lines which form the middle of each trigram assert that in order to overcome danger one has to hold firmly and sincerely to one’s innate disposition to good. By doing so, one might bring about achievement despite any danger. Lao Tzu (1972:78) is also inspired by the nature of water in dealing with daily life and says:



Under heaven nothing is more soft and yielding than water.
Yet for attacking the solid and strong, nothing is better.
It has no equal.
The weak can overcome the strong;
The supple can overcome the stiff.
Under heaven everyone knows this,
Yet no one puts it into practice.
Therefore the sage says:
He who takes upon himself the humiliation of the people
is fit to rule them.

The downward movement and soft nature of running water inspire the Chinese sages to seek the qualities of ‘humiliation’ and ‘modesty’ in the human world so as to attain success and good fortune. This notion is also asserted in the ‘Commentary on the Decision’ of the hexagram *Ch’ien/Modesty*:

MODESTY creates success, for it is the way of heaven to shed its influence downward and to create light and radiance. It is the way of the earth to be lowly and to go upward.

It is the way of heaven to make empty what is full and to give increase to what is modest. It is the way of the earth to change the full and to augment the modest. Spirits and gods bring harm to what is full and prosper what is modest. It is the way of men to hate fullness and to love the modest.

Modesty that is honoured spreads radiance. Modesty that is lowly cannot be ignored. This is the end attained by the superior man. (1950:462)

According to the *I Ching*, it is heavenly law to make fullness empty and to make full what is modest, the yang to yin and vice versa, just as the sun must turn toward its setting after arriving at its zenith and must rise toward a new dawn after reaching its nadir. The same law of heaven also works in the fate of men: ‘It is the law of fate to undermine what is full and to prosper the modest. And men also hate fullness and love the modest’ (1950:64). Being able to be modest is not regarded as weakness but rather as an indication of the strength of an individual. If man understands that the way to expansion leads through contraction, then although his destiny is subject to fixed laws, he would fulfil himself by means of his conduct to bring about good fortune. The hexagram *Ch’ien/Modesty* is the only hexagram out of sixty-four hexagrams where all the judgments on the six lines designate good and favourable circumstances. The judgment on the fourth line declares: ‘Nothing that would not further modesty in

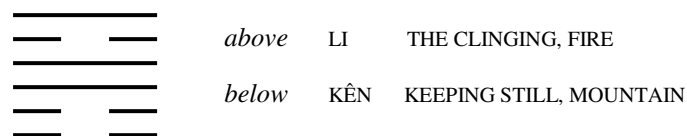
movement' (1950:66 & 464). This assertion of 'modesty' in the *I Ching* differs from the vision of Nietzsche.

Although Nietzsche also recognizes that emptiness which leads to fullness, he does not champion modesty. Nietzsche dislikes modesty and appreciates violence, which he regards as challenge, eventually to bring about pleasure in self-overcoming. 'Life is a well of joy,' claims Zarathustra and explains: 'You flow for me almost too violently, fountain of pleasure. And often you empty the cup again by wanting to fill it' (Z II On the Rabble). Furthermore, in the section entitled 'On Virtue That Makes Small', Zarathustra refers to the small people who attempt 'modestly to embrace a small happiness — that they call "resignation"', but what they want is, in fact, 'that nobody should hurt them. Thus they try to please and gratify everybody. This, however, is cowardice, even if it be called virtue.' Zarathustra continues to say that such people

lack fists, their fingers do not know how to hide behind fists. Virtue to them is that which makes modest and tame: with that they have turned the wolf into a dog and man himself into man's best domestic animal. (Z III On Virtue That Makes Small 2)

Nietzsche asserts the fighting spirit which would make the most out of the horror of existence in order to grow in self-overcoming, while the authors of the *I Ching* advocate modesty in dealing with the hazards of life, so as to succeed in self-cultivation.

Zarathustra the wanderer does not fear danger because of his belief in making the most out of it. His state of mind is quite different from that of the wanderer in the *I Ching*. This can be seen in the hexagram *Lü/The Wanderer*:



The upper trigram is *Li*, symbolizing the fire which flames up and does not tarry, and the lower trigram is *Kên*, the mountain which stands still. The former represents clinging to outside things, while the latter represents keeping still, inner reserve. The fact that the two trigrams are not unified signifies the wanderer's lot in strange lands and his separation. The ruler of the hexagram is the fifth line, which is a yielding line



between two firm lines, and is in the outer trigram, symbolizing the wanderer in foreign places. A yielding line between two firm lines represents reserve and unpretentiousness, indicating submission to the firm. Thus a wanderer, as a stranger, should neither be gruff nor overbearing, but cautious and reserved in order not to provoke misfortune. How the wanderer should behave in order to attain success and good fortune in foreign places is interpreted in the 'Commentary on the Decision' in this way:

'THE WANDERER. Success through smallness': the yielding attains the middle outside and submits to the firm.

Keeping still and adhering to clarity; hence success in small things.

'Perseverance brings good fortune to the wanderer.' (1950:675)

If a wanderer wants good fortune and to go his way unhurt, then he should take care to remain upright and persevering. If he is obliging towards people, he would attain success, so he should make an effort to stay only in right places and to associate only with good people in his wandering. The authors of the *I Ching* emphasizes order, modesty and adaptation to circumstances in life. Nietzsche, however, favours a declaration of war on the human predicament, an overcoming of resistances, so the Will to Power could find expression. Nietzsche's approach to life might serve as a complement to the Chinese surrender of oneself to adapting to the external world.

For Nietzsche, life means 'constantly transforming all that we are into light and flame — also everything that wounds us' (GS P 3). He welcomes chaos and pain, because 'only great pain is the ultimate liberator of the spirit', and he insists that 'out of such long and dangerous exercises of self-mastery one emerges as a different person, with a few more question marks' (GS P 3). Such a fighting spirit, with its will to power, delights in questioning every aspect of life, and in confronting life as it appears a great problem. Nietzsche asserts that 'the attraction of everything problematic, the delight in an x, is so great in such more spiritual, more spiritualized men' (GS P 3). Such a spirit takes life as an opportunity to grow and an expression of growing. Nietzsche cites his personal experience as an example, stating that 'at the very bottom of my soul I feel grateful to all my misery and bouts of sickness and everything about me that is imperfect, because this sort of thing leaves me with a hundred backdoors through which I can escape from enduring habits' (GS 295). According to Nietzsche, man's enduring habits, such as laziness, fear and cowardice,



obstruct his growth. His life pattern of following the familiar tracks would be broken should he confront dangers and chaos, so self-transformation would be made possible because of adding new things and new experiences. Nietzsche insists that man 'must organize the chaos within him by thinking back to his real needs' (*UDH* 10). In this light, confronting chaos and conflict in the inner and outer world with a warlike attitude on the one hand, and maintaining a calm and reflective state of mind on the other, one has the strength to create something new out of oneself. Nietzsche indicates that 'man is a creature that makes shapes and rhythms', so he envisions the dancing spirit as one who 'creates itself something to see' (*WLN* 38[10]). It enjoys the freedom of creating its own values. Nietzsche explains that 'freedom means that the manly instincts which delight in war and victory dominate over instincts, for example, over those of "pleasure"', so the measure of freedom in individuals and peoples is 'according to the resistance which must be overcome, according to the exertion required, to remain on top. The highest type of free men should be sought where the highest resistance is constantly overcome' (*TI* Skirmishes of an Untimely Man 38). Nietzsche's interpretation of freedom apparently differs from that of the *I Ching*.

The Chinese concept of freedom is inspired by the devotion of movement in nature. In the hexagram *Yü/Enthusiasm*, it is said that 'the holy man moves with devotion' (1950:467). Heaven and earth are devoted to movement, and neither heaven nor earth knows constraints. In heaven the constellations move along their paths without any constraint. They move freely and unrestrained. On earth, spring comes and departs, as the earth does not seek to retain anything, so it permits the alternation of the four seasons. The authors of the *I Ching* champion the superior man who 'obeys the benevolent will of heaven' (1950:458), so they prompt their followers to follow the 'will of heaven' in order to bring about unity, harmony and order, but according to Nietzsche, such a frame of reference is the manifestation of a weak will, as he insists that 'the greater the urge to unity, the more one may infer weakness' (*WLN* 36 [21]).

Unlike the holy sages of the *I Ching*, Nietzsche favours a warlike attitude which appears as a proper means for confronting dangers in the process of self-creating and self-overcoming. Thus he writes: '*Out of life's school of war*: What does not destroy me, makes me stronger' (*TI* Maxims and Arrows 8). He even propagates war on oneself, stating that 'under peaceful conditions a warlike man sets upon himself' (*BGE* 76). Nietzsche's point is that conflict is required for those who have



abundant energy, or excessive strength, and they demand ‘not peace but war’ (A 2) in order to overcome resistance: ‘*Our fatum* — the abundance, the tension, the damming of strength’ (A 1). C. G. Jung (1988:562) agrees with Nietzsche that ‘nobody gets anywhere who has no conflict: we need the conflict and the willingness to accept it. For conflict is the origin of our psychical energy — there can be no energy without it’. In this context Nietzsche defines the terms ‘good,’ ‘bad,’ and ‘happiness’ for the man of abundance:

What is good? Everything that heightens the feeling of power in man, the will to power, power itself.

What is bad? Everything that is born of weakness.

What is happiness? The feeling that power is *growing*, that resistance is overcome’ (A 2)

Nietzsche welcomes resistance which represents a test of one’s strength by means of executing one’s will power to grow in self-overcoming, stating that ‘the will to power can only express itself against *resistances*’ (WLN 9[151]). In overcoming resistance one might attain the highest pleasure. For Nietzsche, pleasure does not derive from any external material gain or the applause of others, but rather from internal spiritual growth. He considers ‘pleasure as a *stimulation* of the *feeling of power*: always presupposing something that resists and is overcome,’ so he regards ‘all pleasurable and unpleasurable phenomena [as] intellectual ... interpretations of it’ (WLN 7[18]). In his doctrine of the Will to Power, Nietzsche is interested in executing one’s will and attaining practical experience of life, rather than in any abstract interpretations of morality.

Joan Stambaugh (1988:80) indicates that ‘two elements are fundamental for the Will to Power. One is the element of command, of mastery. Ultimately the highest command is command over oneself’, and ‘the other element is that of increase, of becoming More’. The essence of the Will to Power transcends both the domain of instinct and that of consciousness ‘by striving to become More and by mastering this More in the grip of self-command’ (Stambaugh 1988:81). The art of self-mastery is a prerequisite for the will to power in commanding and obeying. Zarathustra explains that the practice of commanding and obeying with oneself brings forth danger. When the living ‘commands *itself*, it must still pay for its commanding. It must become the judge, the avenger, and the victim of its own law’ (Z II On Self-Overcoming). But the

strong fighting spirit enjoys its superiority, its triumph over resistances by means of a constant process of commanding and obeying within itself according to its own will.

In *BGE* 19, Nietzsche considers how a person carries out his actions in willing. First is to be aware of the ‘plurality of sensations’, and ‘the sensations of constraint, impulsion, pressure, resistance and motion, which usually begin immediately after the act of will’, then the recognition of the ruling thought. Next comes the exercise of ‘the effect of the command’, which Nietzsche terms ‘the freedom of will’:

that is the expression for the complex state of delight of the person exercising volition, who commands and at the same time identifies himself with the executor of the order — who, as such, enjoys also the triumph over obstacles, but thinks within himself that it was really his will itself that overcame them. In this way the person exercising volition adds the feelings of delight of his successful executive instruments, the useful ‘under-wills’ or under-souls — indeed, our body is but a social structure composed of many souls — to his feelings of delight as commander. (*BGE* 19)

Nietzsche indicates that freedom of will is essentially a feeling of superiority over the one who must obey. Thus ‘a man who *wills* commands something within himself that renders obedience, or that he believes renders obedience’ (*BGE* 19). So under given circumstances he is a commanding party and at the same time an obeying party who executes the command. ‘In short, he who wills believes with a fair amount of certainty that will and action are somehow one’ (*BGE* 19). As a result, such a person would attain a feeling of superiority over resistances, judging that the will itself is what overcomes the resistances, and recognizing that ‘*L’effect c’est moi*’ (*BGE* 19).⁹ Thus Nietzsche emphasizes that willing should be included in the sphere of morals, so that morals should be interpreted as ‘the doctrine of the relations of supremacy under which the phenomenon of “life” comes to be’ (*BGE* 19). In *commanding* and *obeying* ‘life should be defined as an enduring form of the *process of testing force*, where the different combatants grow unequally’ (*WLN* 36 [22]). In this process, says Nietzsche, ‘the weaker pushes its way to the stronger’ and conversely ‘the stronger repulses the weaker’ (*WLN* 36 [21]). Nietzsche envisions the outcome of this tremendous process as ‘the ripest fruit’. This ‘is the *sovereign individual*, like only to himself, liberated again from morality of custom, autonomous and supramoral.’ Such a person ‘has his

⁹ I am the effect.



own independent, protracted will and *the right to make promises*' (*GM II 2*). Nietzsche states that 'this emancipated individual, with the actual *right* to make promises, this master of a *free* will, this sovereign man' is conscious of his own power and the freedom of 'mastery over himself also necessarily gives him mastery over circumstances, over nature, and over all more short-willed and unreliable creatures', and thus he 'possesses his *measure of value*' (*GM II 2*) according to a dominating instinct which Nietzsche calls *conscience*:

The proud awareness of the extraordinary privilege of *responsibility*, the consciousness of this rare freedom, this power over oneself and over fate, has in his case penetrated to the profoundest depths and become instinct, the dominating instinct. (*GM II 2*)

Nietzsche describes this 'ripe fruit' as 'a *late* fruit' of humanity (*GM II 3*), because there seems to be none in his time, but he believes that it would emerge in the future. He considers it as the 'responsibility' of the sovereign man to commit himself to 'the task of breeding an animal with the right to make promises' (*GM II 2*). Thus Zarathustra longs for a 'new nobility [who] shall become procreators and cultivators and sowers of the future.' He uses the metaphor 'children's land' to describe this new nobility, envisioning how our 'sails search and search' for 'the undiscovered land in the most distant sea' (*Z III On Old and New Tablets 12*). In this context Nietzsche distinguishes two types of people, the strong and the weak, or the noble and the mob or slave. He longs for a type of nobility that

experiences *itself* as determining values; it does not need approval; it judges, 'what is harmful to me is harmful itself'; it knows itself to be that which first accords honor to things; it is *value-creating*. Everything it knows as part of itself it honors: such a morality is self-glorification. (*BGE 260*).

Nietzsche interprets morality as 'self-glorification', so that in as far as he is concerned, morality is a manifestation of the will to power. What concerns him is the quality of power, whether ascending or descending. Nietzsche advances morality as 'a way of living tried out, *proved* through long experience and testing [that] finally comes to consciousness as a law, as *dominating*' (*WLN 14[105]*). Thus 'the noble human being honors himself as one who is powerful, also as one who has power over himself,' and 'who delights in being severe and hard with himself and respects all severity and hardness' (*BGE 260*). The noble man with a strong will welcomes hardness and danger in his existence. Nietzsche asserts life to be 'only a matter of



strong and *weak* wills' (BGE 21). Life is 'the will to power in every combination of forces – *resisting what's stronger, attacking what's weaker*' (WLN 36[21]). The strong exhibits an attitude of dominance in its instinct for health, courage, dignity, joy and life, while the weak exhibits unhealthy, slavish, tired instincts, hostile to life. Steiner (1960:61) indicates that Nietzsche 'concerns himself with the way people develop their truths according to their instincts, and how they further their life goals through them'. What Nietzsche advocates is a kind of natural or *healthy morality* which 'is dominated by an instinct of life,' and he attacks *anti-natural morality* which turns '*against* the instincts of life' (TI Morality as Anti-Nature 4). Nietzsche states that 'every natural morality is the expression of one kind of man's satisfaction with himself' (WLN 35[17]). His impulse of 'return to nature' appreciates an ascending form of life, 'up into the high, free even terrible nature and naturalness where great tasks are something one plays with, one *may* play with' (TI Skirmishes of an Untimely Man 48). To play freely even in the acknowledgement of terrible nature, 'great health' is a prerequisite. Nietzsche states that

spirits strengthened by war and victory, for whom conquest, adventure, danger, and even pain have become needs; it would require habituation to the keen air of the heights, to winter journeys, to ice and mountains in every sense; it would require even a kind of sublime wickedness, an ultimate, supremely self-confident mischievousness in knowledge that goes with great health; it would require, in brief and alas, precisely this *great health!* (GM II 24).

For Nietzsche, a war against danger and uncertainty appears to be a viable way to attain nobility and greatness. He indicates that 'not to perish of internal distress and uncertainty when one inflicts great suffering and hears the cry of this suffering — that is great, that belongs to greatness' (GS 325). Inner distress and uncertainty are not addressed by the holy sages of the *I Ching* who always emphasize maintaining harmony and keeping order at the micro and macro level. Thus the master says:

Is not the Book of Changes supreme? By means of it the holy sages exalted their natures and extended their field of action.

Wisdom exalts. The mores make humble. The exalted imitate heaven. The humble follow the example of the earth. (1950:303)

The *I Ching* teaches humility and following the way of the holy sages. The spirit of the warrior, Zarathustra's lion, seems never to be addressed in the writings of the



ancient Chinese thinkers. The metaphor of a babe is employed to designate the human achievement of self-cultivation. For example, the *Tao Te Ching* remarks that ‘one who possesses virtue in abundance is comparable to a new born babe’ (1963:116). Mencius (1970:130) says that ‘a great man is one who retains the heart of a new-born babe.’ Zarathustra designates the child as representing the final stage of the metamorphosis of the evolving spirit.

3.5.3. A child: The dancer

At the subatomic level there is no longer a clear distinction between what is and what happens, between the actor and the action. At the subatomic level the dancer and the dance are one. (Zukav 1979:193)

Zarathustra’s third metamorphosis of the spirit is described as a child. This is the highest form of the spirit that plays ‘the game of creation.’ It creates its own value according to its own will. The message that a child could convey is ‘innocence and forgetting, a new beginning, a game, a self-propelled wheel, a first movement, a sacred “Yes”’ (Z I On The Three Metamorphoses). The sacred ‘Yes’ signifies the evolving spirit who is capable of ‘saying Yes to opposition and war’ (*EH BT 3*) and ‘saying Yes to life even in its strangest and hardest problems’ (*EH BT 3 & TI What I Owe to the Ancients 5*). It possesses an excess of strength and represents ‘the triumphant Yes to life beyond all death and change’ (*TI What I Owe to the Ancients 4*). Nietzsche employs the metaphor of a child at play to represent the evolving spirit on its way to maturity. He states that ‘a man’s maturity — consists in having found again the seriousness one had as a child, at play’ (*BGE 94*). This presents his notion of the innocence of becoming. He insists that ‘becoming has been deprived of its innocence when any being-such-and-such is traced back to will, to purposes, to acts of responsibility’ (*TI The Four Great Errors 7*). Nietzsche indicates that ‘that is no goal, that seems to us an *end*’ (*BGE 225*), and that ‘man is not the effect of some special purpose, of a will and end,’ but rather that ‘we have invented the concept of “end”’: in reality there is no end’ (*TI The Four Great Errors 8*). Thus we should reconsider reality as becoming, an eternal cosmic changing process without end.

In his article ‘The Drama of Zarathustra,’ Gadamer (in Conway & Groff 1998:129) asks: ‘How can the innocence of a child be proclaimed as an end?’ He



indicates that ‘to this extent all the speeches of Zarathustra amount at the same time to a silence,’ so that ‘we have to look beyond that which is said. There we may discover a significance of the action for the sense of its wholeness.’ A child at play signifies the quality of wholeness of the innocence of becoming:

One is necessary, one is a piece of fatefulness, one belongs to the whole, one is in the whole; there is nothing which could judge, measure, compare, or sentence our being, for what would mean judging, measuring, comparing, or sentencing the whole. But there is nothing besides the whole. (*TI* The Four Great Errors 8)

According to Nietzsche, the dancing spirit evolves in the infinite process of becoming in which everything interweaves with everything else in a dynamic relationship within the whole. Nietzsche’s notion of becoming may be seen to be validated by experiments in particle movement: ‘Photons do not exist by themselves. All that exists by itself is an unbroken wholeness that presents itself to us as webs (more patterns) of relations’ (Zukav 1979:72). The basic feature of becoming is the absence of fixed terms and values, so within the whole the various constituents parts cannot be isolated and measured according to any fixed moral values and laws. Nietzsche believes ‘that the moral way of holding values was losing its credibility and foundation’ (in Solomon & Higgins 1988:36). He refers to Goethe who is capable of seeing the whole of life as an example. ‘What he wanted was *totality*’ Nietzsche says, ‘he disciplined himself to wholeness, he *created* himself’ (*TI* Skirmishes of an Untimely Man 49). The totality or wholeness of a person in the process of self-creation is addressed by Nietzsche’s idea of ‘*processes as “beings”*’ (*WLN* 36[21]).

Stambaugh (1994:97) states that Nietzsche strives to be ‘free of the relation to an existent ground, any kind of “being”, outside the process of becoming’ and also free of ‘any goal anywhere at all.’ Nietzsche envisions a world which is ‘neither imperfect nor subordinate.’ He describes such a world through the metaphor of ‘a playing child who sets down stones here, there, and the next place, and who builds up piles of sand only to knock them down again’ (*BT* 24). He plays simply and naturally without making any value judgments in his game. The child at play represents the mind in this process of becoming. Nietzsche’s point is that ‘the fact of “mind” *as a becoming* proves that the world has no goal and no final state and is incapable of being’ (*WLN* 36[15]). Stambaugh (1994:98) indicates that ‘with the emphasis on becoming, the innocence of becoming means that there is no unchanging being beyond or outside the world of becoming’. Nietzsche insists that ‘as soon as we



imagine someone who is responsible for us being thus and thus, etc. (God, nature), attributing our existence, our happiness and misery to it as its *intention*, we corrupt for ourselves the *innocence of becoming*. We then have someone who wants to achieve something through us and with us' (WLN 9[91]). In this sense his notion of the innocence of becoming is crystallized in the metaphor of the playing child.

A child at play is free to decide what he wants to play and how he likes to play his game, and he thus creates his own values and conquers his own world. In this process of playing, or more precisely, becoming, the innocent child focuses his mind only on playing his game without aiming at any goal and even knowing that what he creates would be destroyed eventually, and therefore, he is free from any moral judgment, right and wrong, good or bad. Thus Nietzsche asserts the value of this game of life: 'to become what one is, one must not have the faintest notion *what* one is' (EH Clever 9). The metaphor of an innocent child at play illustrates Nietzsche's idea of becoming what one is. Nietzsche considers *play* 'as a sign of greatness' (EH Clever 10). He describes the evolving spirit

who plays naively — that is, not deliberately but from overflowing power and abundance — with all that was hitherto called holy, good, untouchable, divine; for whom those supreme things that the people naturally accept as their value standards, signify danger, decay, debasement, or at least recreation, blindness, and temporary self-oblivion; the ideal of a human, superhuman well-being and benevolence that often appear *inhuman*. (GS 382)

This playful attitude of disregarding accepted moral values and norms, that might appear 'inhuman' to some, is a unique characteristic of the dancing spirit who possesses overflowing power and abundance and is willing to perish 'in pursuit of the great and the impossible' (UDH 9). According to Nietzsche, the playing child symbolizes the great achievement of 'maintaining cheerfulness in the midst of a gloomy affair, fraught with immeasurable responsibility' (TI P). An innocent child who dedicates his life to 'playing' exhibits the features of the evolving spirit who is so full of strength as 'to take life as a game', and who is strong enough to be capable of 'playing with life' in creating his own *bridge*, himself (HAH I 154). As a child is free in play, in taking life as a game one would spontaneously or unconsciously let go of conflict and opposition.

With regard to the *I Ching*, the consulting process involves a combination of consciousness and unconsciousness to attain the oracle. The person consulting the oracle has to formulate his problem in words, so the 'conscious process stops with the



formulation of the question. The unconscious process begins with the division of the yarrow stalks' (1950:314). The invisible, changing patterns of life are revealed in the unconscious process of attaining the oracle. D. F. Hook (1975:8) commends *The Book of Changes* for 'the fact that its very core is concerned with the changing patterns of existence motivated by the unconscious and the power of thought.' Furthermore, Hook (1975:3) states that

... there is a definite design into which everything fits with perfect harmony and synchronization within the cosmic whole, nothing being haphazard. Man *must* learn to attune himself to this pattern and its rhythm. In this respect life could perhaps be compared to a dance in which the steps to be taken are known only to the dancing master, who in this case represents the unconscious. Each dancer has to find out for himself what he is supposed to be doing and where he is meant to be at a given time, but, as only the dancing teacher knows the whole pattern, each is obliged to turn to him for instruction. Should the dancers choose to exercise their free will by ignoring him, they would undoubtedly blunder into and hurt one another in the process.

Dance, metaphorically, represents life, which involves a definite pattern or process. In order not to 'blunder into and hurt one another in the process' balance and harmony is required, so the dancer '*must* learn to attune himself to this pattern and its rhythm,' rather than dancing according to his or her own tempo and creativity. Such an understanding appears to be at the core of the *I Ching*. The Taoist sage Chuang Tzu (1968:291-292) also champions those who seek the Tao in following the rhythms of nature:

The yin and yang shine on each other, maim each other, heal each other; the four seasons succeed each other, give birth to each other, slaughter each other. Desire and hatred, rejection and acceptance thereupon rise up in succession; ... The principle of following one another in orderly succession, the property of moving in alternation, turning back when they have reached the limit, beginning again when they have ended — these are inherent in things. ... The man who looks to the Way does not try to track down what has disappeared, does not try to trace the source of what springs up.

According to *Chuang Tzu*, the man of Tao cultivates his mind in accordance with the rhythms of nature, so that he dances freely and transcends opposites in his spiritual journey. The authors of the *I Ching* describe this achievement in the hexagram *K'uei/Opposition*: The upper trigram is *Li*, image of fire, which moves upward and



the lower is *Tui*, the image of lake, consisting of water, which seeps downward.¹⁰ These movements are in direct opposition, from which the name of the hexagram is derived. Generally, opposition appears as an obstacle, but when it is brought within a comprehensive whole, it has important functions, as it keeps on rejuvenating the whole. The oppositions of heaven and earth, man and woman, when reconciled, bring about the creation and reproduction of life.

This spiritual achievement is also recognized by Nietzsche. Zarathustra arrives at a state of unity and reconciliation: ‘Zarathustra has changed, Zarathustra has become a child, Zarathustra is an awakened one’ (Z P 2). Zarathustra, who has become a child, transcends opposites and dances according to his own will. Nietzsche advances the idea of mastering one’s creative force ‘to continue freely shaping *oneself*: will to power a self-heightening and strengthening’ (WLN 5[63]) in self-creation and self-overcoming. Zarathustra says that ‘whoever wants to be a creator in good and evil, must first be an annihilator and break values. Thus the highest evil belongs to the greatest goodness: but this is – being creative’ (EH Destiny 2). By advancing his idea of the *Übermensch*, Nietzsche rejects a fixed moral valuation of good and evil, because he considers being creative as being more important for the growth of the evolving spirit. He believes one’s moral judgment to be evidence of one’s personal abjectness, of impersonality (GS 335), because he regards ‘the demand that one *wants* by all means that something should be firm’ as the demand of the ‘*instinct of weakness* which ... conserves them’ (GS 347). He proposes a contrary situation where

one could conceive of such a pleasure and power of self-determination, such a *freedom* of the will that the spirit would take leave of all faith and every wish for certainty, being practiced in maintaining himself on insubstantial ropes and possibilities and dancing even near abysses. Such a spirit would be the *free spirit* par excellence. (GS 347)

Nietzsche’s slogan ‘beyond good and evil’ characterizes the free spirit, who is capable of self-creating without knowing good and evil, but shaping his life according to his own values. Zarathustra insists that ‘what is good and evil *no one knows yet*, unless it be he who creates. He, however, creates man’s goal and gives the earth its meaning and its future. That anything at all is good and evil — that is his creation’ (Z III On Old and New Tablets 2). Thus, in opposition to the dwarf who says: ‘Good for all,

¹⁰ See p. 192 with regard to the construction of the hexagram.



evil for all,' Zarathustra claims of his stance that 'this is *my* good and evil' (Z III On the Spirit of Gravity 2). Nietzsche considers that the value of life cannot be measured by means of fixed moral judgments but rather that 'the will to power *interprets*: the development of an organ is an interpretation; the will to power sets limits, determines degrees and differences of power' (WLN 2[148]). The creative force interprets its own values in self-overcoming, to become what it is. Nietzsche indicates that 'when we speak of values, we speak with the inspiration, with the way of looking at things, which is part of life: life itself forces us to posit values; life itself values through us when we posit values' (TI Morality as Anti-Nature 5). As everybody is unique, the value of life would be interpreted differently from person to person. To Zarathustra, being 'uncommon is the highest virtue' (Z I On the Gift-Giving Virtue 1). This expresses exactly what Nietzsche basically objects to in Christian morality as morality itself, the very assumption of morality as universal and fixed. He regards the individual 'as a form of the will to power, [which] itself has existence (but not as a "being"; rather as a *process*, as a *becoming*) as an affect' (WLN 2[151]). For Nietzsche, life as will to power is a process which is beyond good and evil.

R. Schacht (1995:30) points to Nietzsche's slogan 'Beyond Good and Evil' as being a manner of existence. He states that Nietzsche 'attempts to develop a new way of thinking about morality that would endow it with significance within the context of a naturalized conception of life and its enhancement.' Nietzsche poses the question: 'Why have morality at all when life, nature, and history are "not moral"?' (GS 344) He insists that 'there are no moral phenomena at all, but only a moral interpretation of phenomena' (BGE 108). With his slogan 'Beyond Good and Evil', the title of one of his books, he prompts us to be aware that 'good' and 'evil' form the cradle of moral 'grave words and values' (Z III On the Spirit of Gravity 2), which are only human illusion. Nietzsche indicates that 'good and evil are only interpretations, by no means facts or in-themselves' (WLN 2[131]). Lao Tzu and Nietzsche agree about the childlike quality of the sage who makes no distinctions based on conventional morality:

Those who are good I treat as good. Those who are not good I also treat as good. In so doing I gain in goodness. Those who are of good faith I have faith in. Those who are lacking in good faith I also have faith in. In so doing I gain in good faith.

... The people all have something to occupy their eyes and ears, and the sage treats them all like children. (Lao Tzu 1963:110)



An innocent child plays in a heavenly way, disregarding any moral judgements of good and evil, or faithfulness and unfaithfulness, because such discriminations are only human artifice. Such a recognition can also be seen in *The Sutra of Hui Neng*. The sixth Patriarch of the Ch'an School, Master Hui Neng (1998:22) speaks to a monk called Wei Ming who becomes enlightened after hearing these words: 'When you are thinking of neither good nor evil, what is at that particular moment ... your real nature (literally, original face)?' Indeed our real nature is as pure as Heaven, which is neither good nor evil. Zarathustra points out that 'good and evil themselves are but intervening shadows and damp depressions and drifting clouds' (Z III Before Sunrise), which would stain the purity of heaven. 'O heaven above me, pure and deep', Zarathustra invokes heaven, 'to hide in your purity, that is my innocence' (Z III Before Sunrise). This inspiration of 'the heaven Innocence' (Z III Before Sunrise), is also apparent in the hexagram *Wu Wang/Innocence (The Unexpected)* in the *I Ching*.

In the 'Miscellaneous Notes', it is said: 'THE UNEXPECTED means misfortune from without' (1950:510). According to the construction of the hexagram, the upper trigram *Ch'ien* and the lower trigram *Chên* express a very strong ascending tendency.¹¹ This upward movement is in harmony with heaven, signifying that man is in harmony with heavenly fate, which is his true and original nature. The hexagram conveys the idea that man is by nature free of mistakes. Innocence is free itself from mistakes, so misfortune of internal origin cannot overtake it. If misfortune takes place unexpectedly, it has an external origin, because a person feels the influence of others upon himself and loses his state of innocence to desires. Man has to maintain a natural state of innocence in order to avoid misfortune. Man's original natural state of innocence is expressed in the 'Image' of this hexagram as follows:

Under heaven thunder rolls:
All things attain the natural state of innocence.
Thus the kings of old,
Rich in virtue, and in harmony with the time,
Fostered and nourished all beings. (1950:101 & 511)

The attribute of 'rich in virtue' is symbolized by the trigram *Creative*, heaven. The trigram *Chên* refers to time and indicates east and spring. 'In springtime when thunder, life energy, begins to move again under the heavens, everything sprouts and

¹¹ See the structure of the hexagram *Wu Wang/Innocence (The Unexpected)* in p. 156.



grows, and all beings receive from the creative activity of nature the childlike innocence of their original state' (1950:101-102). Thus, man has to follow the original impulses of his heart, which are always good, and which are imbued with the creative activity of nature. If a person performs their daily activities in harmony with heaven, with other people and with time, then such a person is as rich in virtue as the kings of old. In *Chuang Tzu*, the metaphor of fish illustrates this original state of innocence:

Fish thrive in water, man thrives in the Way. For those that thrive in water, dig a pond and they will find nourishment enough. For those that thrive in the Way, don't bother them and their lives will be secure. So it is said, the fish forget each other in the rivers and lakes, and men forget each other in the arts of the Way. (1968:87)

This metaphor indicates that people living with their mind on Tao live in such abundance, that the consideration of whether to act morally or immorally is never relevant. If the fish, however, do not stay in water, but get on to the shore, then they behave in a moral way for their survival:

When the springs dry up and the fish are left stranded on the ground, they spew each other with moisture and wet each other down with spit — but it would be much better if they could forget each other in the rivers and lakes. (1968:80 & 163)

When fish lack water, they act 'morally' for their survival. The same principle may apply to 'humaneness' or 'benevolence', which requires morality as a prerequisite. According to Confucianism, human-heartedness or humaneness is the key to the cultivation of the Tao. Confucius (1993:69-70) states that 'one who can bring about the practice of [these] five things everywhere under Heaven has achieved humaneness': 'Courtesy, tolerance, good faith, diligence, and kindness. If one is courteous, one is not treated with rudeness; if one is tolerant, one wins over the multitude; if one is of good faith, others give one responsibility; if one is diligent, one obtains results; and if one is kind, one is competent to command others.' Thus Confucian ethics requires human relationships in which one has to suppress one's desires to be in harmony with others. For the Taoist sage, the ultimate reality, the Tao, is the source of all things, which has nothing to do with humaneness or harmonious human relationships. The Tao cannot properly be said to act, but from it all things flow. Chuang Tzu (1968:254) believes that a baby represents this perfection: 'The baby acts without knowing what it is doing, moves without knowing where it is



going. Its body is like the limb of a withered tree, its mind like dead ashes. Since it is so, no bad fortune will ever touch it, and no good fortune will come to it either. And it is free from good and bad fortune, then what human suffering can it undergo?’ The Taoist sage advocates that one is to turn one’s attention within. Thus Chuang Tzu (1968:103) remarks:

When I speak of good hearing, I do not mean listening to others; I mean simply listening to yourself. When I speak of good eyesight, I do not mean looking at others; I mean simply looking at yourself.

This habit of self-examination seems to correspond to ideas in Nietzsche. Solomon (2003:16) points out that Nietzsche’s philosophy is ‘aimed at provoking self-examination and “self-undergoing,” to “know thyself” and, ultimately, to “become who you are.”’ In this sense Nietzsche aims at a creative life in which one grows according to one’s own nature, like a child, energetic and creative in playing his game. Solomon (2003:4) also indicates that Nietzsche emphasizes ‘energy, vibrance, enthusiasm, and engagement with the world. [This is where “power” comes into play.] A virtuous life is a creative life, a life of energetic enthusiasm and exquisite good taste.’ Unlike Chuang Tzu who favours a secure and calm life, Nietzsche champions a creative life, which is a process of self-mastery where the free spirit has to train to see ‘how power and right and spaciousness of perspective grow into the heights together’ (HAH P 6), mastering its super-abundance of energy.

Nietzsche identifies two paradigms, the paradigms of ‘hunger’ and of ‘super-abundance’ (GS 370), relevant to the process of self-creation. The former refers to ‘the desire to fix, to immortalize’, and the latter to ‘the desire for destruction, for change, for future, for *becoming*’ (GS 370). As a result, ‘there are two kinds of sufferers: first, those who suffer from the *over-fullness of life* — they want a Dionysian art’ and then ‘those who suffer from the *impoverishment of life* and seek rest, stillness, calm sea’ (GS 370). Zarathustra favours the super-abundant paradigm of life: ‘When your heart flows broad and full like a river, a blessing and a danger to those living near: there is the origin of your virtue’ (Z I On the Gift-Giving Virtue 1). When one’s heart, or soul, arrives at such an abundant horizon, one transcends conventional moral relativity. The playing child symbolizes this type of super-abundance.



Nietzsche indicates that ‘reality shows us an enchanting wealth of types, the abundance of a lavish play and change of forms’ (*TI Morality as Anti-Nature* 6). The little child is a vivid symbol of this wealth. Nietzsche promotes that in the process of self-overcoming one should strive for broadening one’s mind to attain a bird’s view, ‘a feeling of bird-like freedom, bird-like altitude, bird-like exuberance’ and to see ‘a tremendous number of things *beneath*’ (*HAH P 4*). When one’s mind is able to arrive at such a height, everything beneath one appears to be the same, beyond good and evil. Thus Zarathustra states that ‘whoever climbs the highest mountains laughs at all tragic plays and tragic seriousness’ (*Z I On Reading And Writing*). For Nietzsche, ‘laughing’ is an expression of the inner world full of excessive strength. Because of this strength one does not make relative value judgments about good and evil, favourable and unfavourable. Even in an unfavourable environment, one is not beclouded by fear and anxiety but rather affirms it to be a challenge. Perhaps, *Chuang Tzu’s* description of the view of the big bird, P’eng, might throw some light on Nietzsche’s viewpoint:

‘When the P’eng journeys to the southern darkness, the waters are roiled for three thousand li.¹² He beats the whirlwind and rises ninety thousand li, setting off on the sixth-month gale.’ Wavering heat, bits of dust, living things blowing each other about — the sky looks very blue. Is that its real color, or is it because it is so far away and has no end? When the bird looks down, all he sees is blue too. (1968:29)

This myth reminds us that our logical and rational analysis is insufficient to describe the wholeness of the universe. If a person has a big heart or mind, like the big bird that flies above and looks down, even though ten thousand things manifest in this world, he would see a uniform pattern — ‘all he sees is blue too’ without any distinctions. R. E. Allinson (1989:31) notes that ‘the entire text of the *Chuang-Tzu* is to be understood as a special kind of myth. The pattern of myth is one in which things are not either true or false in an ordinary sense.’

Like the Taoist sage, Nietzsche attempts to make us become aware of the fact that the abstract distinction between morality and immorality is not the only way to access the values of life, stating that ‘we need more, we also need less. How much a

¹² The *li* is about one-third of an English mile. (1906:37)



spirit needs for its nourishment, for this there is no formula.’ (GS 381). Evolving within the whole, it is ‘the greatest possible suppleness and strength that a good dancer desires from his nourishment’ (GS 381). For Nietzsche, morality/immorality is relevant only according to a narrow-minded and limited viewpoint. Chuang Tzu (1968:175-176) also indicates that ‘you can’t discuss the ocean with a well frog — he’s limited by the space he lives in. You can’t discuss ice with a summer insect — he’s bound to a single season.’ Similar to our recognition of the limitation of an idea of time in the summer insect and that of space in a well-frog, the distinction between morality and immorality would be dissolved in terms of a larger horizon. With such an horizon, perception is transformed, so destruction becomes happiness. Nietzsche emphasizes a process of self-conquest. In this state of existence

the most spiritual men, as the *strongest*, find their happiness where others would find their destruction: in the labyrinth, in hardness against themselves and others, in experiments; their joy is self-conquest. (A 57)

Nietzsche champions this labyrinthine state of existence as supreme. ‘The supreme state,’ Nietzsche says, ‘is always accounted the mystery as such for whose expression even the supreme symbols are inadequate’ (GM III 17). Lao Tzu (1972:56) uses the term ‘primal union’ to describe the highest state of existence, a state that transcends opposites:

He who has achieved this state
Is unconcerned with friends and enemies,
With good and harm, with honor and disgrace.
This therefore is the highest state of man.

Lao Tzu’s description of ‘the highest state of man’ shows affinity with Nietzsche’s ‘supreme state’ of existence which he regards as ‘liberation from all illusion, as “knowledge,” as “truth,” as “being,” as release from all purpose, all desire, all action, a state beyond even good and evil. “Good and evil,” says the Buddhist — “both are fetters: the Perfect One became master over both”’ (GM III 17). Nietzsche’s reference to Buddhism can be linked to Master Hui Neng’s teachings. The sixth patriarch (1998:25) indicates that ‘Buddha-nature is non-duality’: ‘Buddhism is known as having no two ways. There are good ways and evil ways, but since Buddha-nature is neither, therefore Buddhism is known as having no two ways.’ Master Hui Neng



(1998:13) notes in an interview with the Fifth Patriarch that ‘although there are northern men and southern men, north and south make no difference to their Buddha-nature. A barbarian is different from Your Holiness physically, but there is no difference in our Buddha-nature.’ Ordinary people do not recognize their Buddha-nature, or the Essence of mind, because of having a discriminating mind.¹³ In the *Leng Yen Ching*, Buddha provides an example to illustrate this point of view, saying it is ‘like an ignorant man who overlooks on the great ocean but grasps at a floating bubble and regards it as the whole body of water in its immense expanse’ (2005:58). Nietzsche describes his ‘enlightenment’ as an awakening from a dream in ‘The consciousness of appearance’ in *Gay Science*:

How wonderful and new and yet how gruesome and ironic I find my position vis-à-vis the whole of existence in the light of my insight! I have discovered for myself that the human and animal past, indeed the whole primal age and past of all sentient being continues in me to invent, to love, to hate, and to infer. I suddenly woke up in the midst of this dream, but only to the consciousness that I am dreaming and that I must go on dreaming lest I perish (*GS* 54).

Nietzsche also remarks ‘that the sublime consistency and interrelatedness of all knowledge perhaps is and will be the highest means to *preserve* the universality of dreaming and the mutual comprehension of all dreamers and thus also *the continuation of the dream*’ (*GS* 54). Ordinary people are like dreamers who are unconscious of their dreamlike and illusionary existence and only those who are enlightened recognize the illusory state of existence, as when a person wakes up from a dream. Thus Master Hui Neng (1998:27) says that

¹³ Master Hui Neng (638-713) becomes enlightened when he heard the fifth Patriarch speaks of this sentence in the *Diamond Sutra*: ‘One should use one’s mind in such a way that it will be free from any attachment’. According to Ch’an Master On, “to be free from any attachment” means not to abide in form or matter, not to abide in sound, not to abide in delusion, not to abide in enlightenment, not to abide in the quintessence, not to abide in the attribute. “To use the mind” means to let the “One Mind” (*i.e.*, the Universal mind) manifest itself everywhere. When we let our mind dwell on piety or on evil, piety or evil manifest itself, but our Essence of Mind (or Primordial mind) is thereby obscured. But when our mind dwells on nothing, we realise that all the worlds of the ten quarters are nothing but the manifestation of “One Mind” (1998:19). When Master Hui Neng (1998:20) becomes thoroughly enlightened, he realises that ‘all things in the universe are the Essence of Mind itself’.

the Wisdom of Enlightenment is inherent in every one of us. It is because of the delusion under which our mind works that we fail to realise it ourselves, and that we have to seek the advice and the guidance of enlightened ones before we can know our own Essence of Mind. You should know that so far as Buddha-nature is concerned, there is no difference between an enlightened man and an ignorant one. What makes the difference is that one realises it, while the other is ignorant of it.

The ‘enlightened man’ is characterized by Nietzsche in this way: ‘For anyone who grows up into the heights of humanity the world becomes ever fuller’ and ‘the higher human being always becomes at the same time happier and unhappier’ (*GS* 301). In *Ecce Homo* ‘Nietzsche as Educator’ (*EH* The Untimely Ones 3) envisions himself as a philosopher who ‘knows well enough how to seek out its fellow-enthusiasts and to entice them on to new, secret paths and places to dance’ (*BT* An Attempt at Self-Criticism 3), who is able to inspire his fellow men and whose task would be ‘to mould the whole man into a living solar and planetary system and to understand its higher laws of motion’ (*SE* 2). The laws of gravity do not work within such a state of mind. Thus Nietzsche demands of the philosopher of the future to ‘take his stand *beyond* good and evil and leave the illusion of moral judgment *beneath* himself’ (*TI* The “Improvers” of Mankind 1). He calls into question ‘the ideal of the *sage* – to what extent has it been a fundamentally moral one till now?’ (*WLN* 2[165]). Above all, he champions an artistic creative existence rather than a moral life.

Nietzsche regards Zarathustra as ‘a creator in good and evil’ (*EH* Destiny 2) and as the one ‘who first *creates* truth, a *world-governing* spirit, a destiny’ (*EH* Z 6). The creator of truth is depicted as a child at play, who carries out his actions to create his world according to his own will. Nietzsche emphasizes the importance of practice rather than theory and he promotes ‘philosophers of the present and the future, *not* in theory but in praxis, in practice’ (*GS* 372). The importance of practice is also described in the *Leng Yen Ching*: ‘a man ... cannot satisfy his hunger by merely speaking of food’ (2005:45). Thus both Buddhist teachings and Nietzsche’s philosophy emphasize taking action, rather than simply theorizing.

The authors of the *I Ching* assert the importance of working together with insight and action. H. Wilhelm (1977:41) indicates that ‘within the human cosmos the authors of the Book of Changes divided the creative process into two phases: creative insight and actual creation.’ The interplay of the opposite powers of the Creative and the Receptive, and the tension between them, is so strong as to provoke out of chaos



creative changes that produce our world. The creative process is expressed in the four attributes of this process: sublimity, success, furthering and perseverance, which are all united in the superior man. The holy sages of the *I Ching* insist that strength lies in the harmony or balance between the dark and light forces within and without. A similar idea is expressed with regard to the ‘perfect character’ in a conversation between Confucius and Duke Ai in *Chuang Tzu*: ‘Life, death, preservation, loss, failure, success, poverty, riches, worthiness, unworthiness, slander, fame, hunger, thirst, cold, heat — these are the alterations of the world, the workings of fate’ and Confucius tells Duke Ai that ‘if you can harmonize and delight in them, master them and never be at a loss for joy, if you can do this day and night without break and make it be spring with everything, mingling with all and creating the moment within your own mind — this is what I call being whole in power’ (1968:73-74). When one transcends earthly relativity, nothing can disrupt one’s innate harmony. In this light our Virtue is without shape. Confucius concludes that

Among level things, water at rest is the most perfect, and therefore it can serve as a standard. It guards what is inside and shows no movement outside. Virtue is the establishment of perfect harmony. Though virtue takes no form, things cannot break away from it. (1968:74)

The Chinese sages employ the metaphor of ‘water at rest’ to describe inner harmony and perfect balance, so virtue is expressed as ‘perfect harmony’ in those who commit themselves to the creative process. Yet, the attempt only to maintain balance and harmony between opposite or even chaotic forces seems to imply that one has to be confined within these forces. Although Zarathustra also employs a water metaphor in saying: ‘still is the bottom of my sea’ (*Z II On Those Who Are Sublime*), he also states that ‘a lake is within me, solitary and self-sufficient; but the river of my love carries it along, down to the sea’ (*Z II The Child with the Mirror*). The solitude of the lake signifies the stillness of his heart, and simultaneously the running water of the river flows to the human sea. An overflow of strength allows Nietzsche to disregard chaotic forces within and without in the process of self-creation. He even dares to call himself ‘the first immoralist’ and to mock at the consequence that he might be regarded as ‘a bogey, or a moralistic monster’ (*EH P 2*). In this light the Dionysian artist seems to be able to transcend opposites and to say ‘yes’ to life. Nietzsche claims that ‘I obey my Dionysian nature which does not know how to



separate doing No from saying Yes' (*EH* Destiny 2). Above all, Nietzsche disregards the abstract concepts of morality and immorality in accentuating concrete action.

Nietzsche holds that one's real strength expresses itself through artistic action in the process of self-overcoming or self-creating. A. Nehamas (in Conway & Groff 1988:317) in his article 'The Most Multifarious Art of Style' explains Nietzsche's point of view regarding action: 'Nietzsche urges that values are created through actions.' Nietzsche employs Shakespeare's Hamlet as an example of how true knowledge might prevent one's taking action to show the importance of art. Nietzsche indicates that the 'Dionysiac man is similar to Hamlet: both have gazed into the true essence of things, they have *acquired knowledge* and they find action repulsive, for their actions can do nothing to change the eternal essence of things' (*BT* 7). Evidently, 'knowledge kills actions', as takes place both in the case of Hamlet and that of the Dionysiac artist in that they attain 'true knowledge, insight into the terrible truth, which outweighs every motive for action' (*BT* 7). However, Nietzsche considers art as an effective means to 're-direct those repulsive thoughts about the terrible or absurd nature of existence into representations with which man can live' (*BT* 7). For Nietzsche, art makes it possible to embellish life with lies. In the section 'Playing with life', Nietzsche admires the Greeks for taking 'life as a game,' saying that 'they do not deceive themselves, but they deliberately and playfully embellish life with lies' (*HAH* I 154). Man invents art as a 'kind of cult of the untrue' (*GS* 107) to bear the horrible truth of existence. Nietzsche regards art

as the *good* will to appearance. We do not always keep our eyes from rounding off something and, as it were, finishing the poem; and then it is no longer eternal imperfection that we carry across the river of becoming — then we have the sense of carrying a *goddess*, and feel proud and childlike as we perform this service. (*GS* 107)

Thus Nietzsche urges his readers to acquire a perception of some higher delight in all things, an aesthetic delight, to see behind 'the territory of pity, fear or the morally sublime' (*BT* 24). He indicates that 'our highest dignity lies in our significance as works of art – for only as *an aesthetic phenomenon* is existence and the world eternally *justified*' (*BT* 5). According to Nietzsche, art appears as a feasible means to veil the terrible and absurd nature of existence.

Nietzsche poses a crucial question: 'How can we make things beautiful, attractive, and desirable for us when they are not?' He states that this is '*What one should learn from artists*' (*GS* 299). The tragic artist is 'precisely the one who says



Yes to everything questionable, even to the terrible — he is *Dionysian*' (*TI Reason in Philosophy* 6). Nietzsche believes 'that a human being should *attain* satisfaction with himself, whether it be by means of this or that poetry and art; only then is a human at all tolerable to behold' (*GS* 290). In this way Nietzsche asserts that 'an aesthetic phenomenon existence is still *bearable* for us' (*GS* 107). He insists that 'art is the great stimulus to life' (*TI Skirmishes of an Untimely Man* 24), because

it has taught us for thousands of years to look upon life in any of its forms with interest and pleasure, and to educate our sensibilities so far that we at last cry: 'life, however it may be, is good!' This teaching imparted by art to take pleasure in life and to regard the human life as a piece of nature, as the object of regular evolution, without being too violently involved in it – this teaching has been absorbed into us, and it now reemerges as an almighty requirement of knowledge. (*HAI* 222)

Life, which is transformed into a piece of artwork in terms of the constant labour of the Dionysian artist, becomes bearable, attractive and beautiful. In the mysterious Dionysian state, 'even the ugly and disharmonious is an artistic game which the Will, in the eternal fullness of its delight, plays with itself' (*BT* 24). Despite the imperfection and transience of human life, the artist tries his best to make all things grow to completion and perfection under his hands. Thus, Nietzsche indicates that 'in art man enjoys himself as perfection' (*TI Skirmishes of an Untimely Man* 9). He defines art in this way:

In this state one enriches everything out of one's own fullness: whatever one sees, whatever one wills, is seen swelled, taut, strong, overloaded with strength. A man in this state transforms things until they mirror his power — until they are reflections of his perfection. This *having* to transform into perfection is — art. (*TI Skirmishes of an Untimely Man* 9)

Although we all are doomed to change and death, Nietzsche indicates that the Dionysian artist 'would always patiently accept death with the feeling, "now we are ripe for it"', and he conceives of this state as an expression 'of a certain autumnal sunniness and mildness that the work itself, the fact that the work has become ripe, always leaves behind in the author. Then the tempo of life slows down and becomes thick like honey' (*GS* 376). For Nietzsche, the Dionysian artist, as the child, is capable of being an author of life and to write his own script without following the guidelines or rules of others by virtue of his super-abundant force. Stambaugh (1988:82)



indicates that ‘Nietzsche’s “aesthetic” is based on the artist himself, not on the observer.’ Nietzsche is inspired by the rich and overflowing Hellenic instinct which bears the name of Dionysus, stating that ‘it is explicable only in terms of an *excess* of force’ (*TI What I Owe to the Ancients* 4). He employs the term ‘Dionysian’ to represent the highest type of humanity and to present ‘the psychology of the orgiastic as an overflowing feeling of life and strength’:

Saying yes to life even in its strangest and hardest problems, the will to life rejoicing over its own inexhaustibility even in the very sacrifice of its highest types — *that* is what I called Dionysian, *that* is what I guessed to be the bridge to the psychology of the *tragic* poet. (*TI What I Owe to the Ancients* 5)

Nietzsche explains about the ‘Dionysian’ that ‘the desire for *destruction*, change, and becoming can be an expression of an overflowing energy that is pregnant with future’ (*GS* 370). The Dionysian artist is capable of transcending and triumphing over the hardest problems as result of discharging his overflowing energy in the process of self-creation. This process involves a constant inner labour: ‘All the great artists have been great workers, inexhaustible not only in invention but also in rejecting, sifting, transforming, ordering.’ (*HAH* I 155). The Dionysian artist is able to transform the world of forces into forms and rhythms with his creative artistic power and, finally, life is created as a work of art. Thus Zarathustra claims that ‘your virtue is your self and not something foreign, a skin, a cloak, that is the truth form the foundation of your souls, you who are virtuous’ (*Z* II On the Virtuous). For Nietzsche, being virtuous is the expression of a creative process.

Art is the product of a creative process, involving the actions and desires of the artist. The question is how one can transform one’s life into a work of art. Nietzsche provides us with this clue: ‘The individual becomes convinced that he can do just about everything and *can manage almost any role*, and everybody experiments with himself, improvises, makes new experiments, enjoys his experiments; and all nature ceases and becomes art’ (*GS* 356). Art manifests itself in a unique way by means of the artist’s subtle creative will power. The decisive factor in being an artist is to have ‘a tremendous drive to bring out the main features so that the others disappear in the process.’ This gives rise to ‘the feeling of increased strength and fullness’ (*TI Skirmishes of an Untimely Man* 8). Nietzsche considers the strongest instinct as the will to power (*TI What I Owe to the Ancients* 3). The great will to act applies to various artistic creations, such as that of ‘the actor, the mime, the dancer,



the musician, and the lyric poet [who] are basically related in their instincts and, at bottom, one' (*TI Skirmishes of an Untimely Man* 11). Nietzsche insists that 'the highest feeling of power and sureness finds expression in a *grand style*', which implies 'the power which no longer needs any proof, which spurns pleasing, which does not answer lightly, which feels no witness near, which lives oblivious of all opposition to it, which reposes within itself, fatalistically, a law among laws' (*TI Skirmishes of an Untimely Man* 11). In the end, this piece of artwork that is life represents the expression of the artist's will to power. '*The grand style*' is, according to Nietzsche, 'an expression of the "will to power" itself' (*WLN* 11[138]). He urges us to be artists of life by giving style to our character, to transform ourselves into being 'a great and rare art'. This art

is practiced by those who survey all the strengths and weaknesses of their nature and then fit them into an artistic plan until every one of them appears as art and reason and even weaknesses delight the eye. Here a large mass of second nature has been added; there a piece of original nature has been removed — both times through long practice and daily work at it. ... In the end, when the work is finished, it becomes evident how the constraint of a single taste governed and formed everything large and small. Whether this taste was good or bad is less important than one might suppose, if only it was a single taste! (*GS* 290)

Such a 'single taste' is the result of the will to power expressing itself in its extreme form. The 'Dionysiac world-artist,' Nietzsche says, 'has forgotten how to walk and talk and is on the brink of flying and dancing, up and away into the air above. ... Man is no longer an artist, he has become a work of art: all nature's artistic power reveals itself here, amidst shivers of intoxication, to the highest, most blissful satisfaction of the primordial unity' (*BT* 1). In this state of existence the dancer and the dance are unified. To create life as a work of art, like a dance, is a constant process that only manifests itself in its performance. Thus Nietzsche notes of the spirit of a philosopher that 'the dance is his ideal, also his art' (*GS* 381). According to Nietzsche, the philosophers of the present and the future should actualize their ideal in dancing, that is in deed, not in hypothesizing.

Nietzsche's concept 'Dionysian' relates to 'a *supreme deed*' and in Zarathustra who is capable of transcending all contradictions and opposites, 'all opposites are blended into a new unity' (*EH Z* 6). While Nietzsche asserts a unity of opposites which can be expressed in the life of the Dionysian artist, the authors of the *I Ching* believe such a unity comes into being through following the Decree of Heaven as it



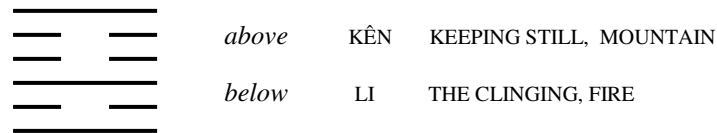
extends to the human world as moral order. Nietzsche asserts artistic self-creation to make possible the primordial unity, so that the Dionysian artist experiences life ‘as a profound feeling of oneness and identity with all living things’ (*SE* 5). This notion of the basic oneness of the universe appears as the core of Chinese philosophy. The Chinese sensibility acknowledges change as inevitable, but simultaneously it appreciates the unity and harmony of heaven and humanity as the highest achievement of man. Confucius (1993:24) admonishes: ‘Set your heart on the Way, base yourself on virtue, rely on humaneness, and take your relaxation in the arts.’ Being moral seems to be a prerequisite for an achievement of unity, especially in the Confucian school of thought.

Unlike Confucius, Nietzsche champions an aesthetic approach to existence rather than a moral approach. He states that ‘in thought the Dionysiac, as a higher order of the world, is contrasted with a common and bad order of things’ (*DWV* 3). In fact, the moral judgement of good or bad cannot be applied to an aesthetic phenomenon, for instance, the value of the play of the child in the metaphor, which could not be determined by any external rules and criteria. ‘Beauty is in the eye of the beholder’ an old saying goes.

According to Nietzsche, the artist who follows his Dionysian nature to become what he is enjoys constraint and interprets his environment ‘as *free* nature: wild, arbitrary, fantastic, disorderly, and surprising’ (*GS* 290) in the process of self-creation. Nietzsche indicates that ‘it will be the strong and domineering natures that enjoy their finest gaiety in such constraint and perfection under a law of their own,’ while ‘it is the weak characters without power over themselves that *hate* the constraint of style’ (*GS* 290). The Dionysian artist strives for the former achievement so as to become what he is in his dance, while the spirit of art in the *I Ching* seems to dance according to the rhythm of society and tradition rather than laying down its own law. However, there is also another interpretation of the constraint of tradition in the *I Ching*.

In his work ‘The Spirit of Art’ R. Wilhelm (1995:194) indicates that some hexagrams in the *I Ching* express, inwardly, the spirit of art, the art of the imagination, and outwardly ‘the art of conduct, the art of fashioning life forms and their results.’ The hexagram *Pi/Grace*, which stands for imaginative art, serves as an example: ‘Grace — beauty of form — is necessary in any union if it is to be well

ordered and pleasing rather than disordered and chaotic' (1950:90). The Tao is the energy that inspires the line with real meaning, causing form to have order so that everything will be in its proper place. This hexagram demonstrates a tranquil beauty, the union of clarity within and quiet without. The nature of this hexagram demonstrates the Chinese interpretation of the spirit of art:

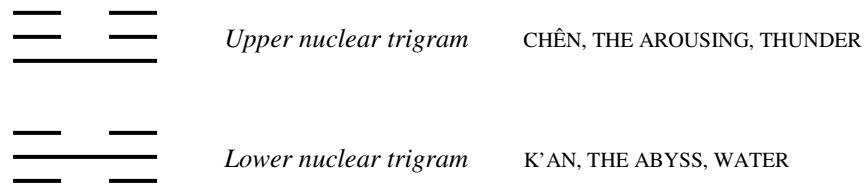


The lower trigram represents *Li*, image of fire, which breaks out and blazes upward, illuminating and beautifying the mountain, represented by the upper trigram *Kên*. 'In the lower trigram of fire a yielding line comes between two strong lines and make them beautiful, but the strong lines are the essential content and the weak line is the beautifying form' (1950:90). A strong line at the top of the upper trigram, heading two yielding lines, also implies the strong element as the decisive factor. Thus in nature the life of the world depends on the light of the sun, but to the strong there are added pleasing diversities by the moon and stars. 'In human affairs, aesthetic form comes into being when traditions exist that, strong and abiding like mountains, are made pleasing by a lucid beauty' (1950:91). In the 'Commentary on the Decision' of this hexagram it is said:

'GRACE has success.' The yielding comes and gives form to the firm; therefore, 'Success.' A detached firm line ascends and gives form to the yielding; therefore, 'In small matters it is favourable to undertake something.' This is the form of heaven. Having form, clear and still: this is the form of men. If the form of heaven is contemplated, the changes of time can be discovered. If the forms of men are contemplated, one can shape the world. (1950:495)

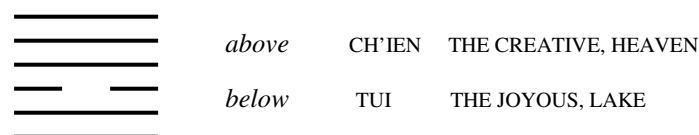
This passage indicates that the yang principle appears as the content and the yin principle as the form. In the lower trigram the central yin line gives form to the two yang lines, and thus brings about success. The construction of the upper trigram implies that the detached yang line, by lending content, indirectly gives the two yin lines the possibility of attaining form. The form of heaven is symbolized by the upper and lower trigrams, as well as the upper and lower nuclear trigrams. The lower trigram *Li* is the sun, and the lower nuclear trigram *K'an* is the moon; the upper

trigram *Kên*, by its stillness, stands for the constellations, and the upper nuclear trigram *Chên*, by its movement, stands for the Great Bear:



The upper nuclear trigram *Chên*, Thunder and ‘The Arousing’, is formed when the top line is discarded; the lower nuclear trigram *K’an*, Water and ‘The Abyss’, is formed when the bottom line is discarded. Wilhelm (1995:199) indicates that the two trigrams, *K’an* and *Chên*, ‘are the hidden nuclear trigrams, and because they are embraced by two strong lines — one above and one below — the work of art is invested with tension and rhythm. Internal tension, produced by the descending Abyss and the ascending Arousing, reveals the internal structure of the art work, a structure produced by the union of spiritual and soul elements.’ The heavenly form applied to human life implies that the form of man should be shaped in accordance with the Tao, clarity (*Li*) and stillness (*Kên*). It is ‘the clearly defined (*Li*) and the firmly established (*Kên*) rules of conduct, within which love (light principle) and justice (dark principle) build up the combinations of content and form’ (1950:496). Thus love is the content and justice is the form of human life. At the highest stage of development, form does not conceal content but rather brings out its value to the fullest, because perfect grace consists in the simple fitness of its form.

According to the *I Ching*, another aspect of art involves ‘the order of change, the art of action, in short, the art of living’ (Wilhelm 1995:224). Again, the art of living is expressed through behaviour in accordance with proper conduct and according to order. The hexagram *Lii/Trading* [*Conduct*] may serve as an example of this notion:



The upper trigram *Ch'ien*, ‘The Creative’, representing the father, is above and the lower trigram *Tui*, ‘The Joyous’, representing the youngest daughter, is below. The structure of this hexagram expresses the idea that the art of action is made possible by



means of proper conduct, as the youngest daughter walks behind the father. Of the eight trigrams, the trigram *Ch'ien*, image of Heaven, is the first and the trigram *Tui*, image of Lake, is the last. The explicit distance of the two produces order. Thus in The 'Image' of this hexagram it is said:

Heaven above, the lake below:

The image of TREADING.

Thus the superior man discriminates between high and low,

And thereby fortifies the thinking of the people. (1950:45 & 437)

Heaven stands for what is highest and the lake for what is lowest. Their differences in development imply a rule for conduct, as the youngest daughter follows her father obediently and joyfully. The core of proper conduct is differentiation, a dynamic differentiation of high and low. Wilhelm (1995:228) indicates that 'a person may be simple and modest, and yet somehow, somewhere a situation exists where a person can give or promote. In this way all mankind is harnessed into a coordinated system, a graded system of a movement from above to below, which is dynamic. Only because of this proper conduct arises.' The basic inequality in the human situation could bring about proper conduct according to an orderly system of human relationships.

The superior man creates differences between levels of society in accordance with differences in natural attributes, so that the thinking of the people is fortified. They are reassured when these differences correspond to nature. As the low spontaneously imitates the high, the differences in levels are productive. It is a force activated from within rather than forced from without. In this hexagram 'we see a universe moved from within, without external manipulation. And since the universe is also within the human being, internal universal order leads to order without by the force of necessary differentiation' (Wilhelm 1995:229). In order to follow his destiny a person has to consciously shape his being according to this transcendent relationship. As destiny is something creative, he has to find his appropriate place, like the youngest daughter has to follow her father, her inner creative force. A further point is made in the 'Judgment' of this hexagram:

TREADING. Treading upon the tail of the tiger.

It does not bite the man. Success. (1950:44 & 436)

The youngest daughter helplessly follows her father. Wilhelm (1995:230) indicates that the tiger does not bite the man, the daughter, 'because of his helplessness, this



helpless joy, which after all is the greatest power on earth.’ The tiger does not bite the smiling child. The art of action ‘presupposes being childlike in its highest sense, it presupposes that the joy of heart, internal joy, is preserved intact, and inner trust is offered to one and all’ (Wilhelm 1995:230-231). Thus the hexagram consisting of the trigram *Tui*, joyousness, within and *Ch’ien*, strength, without indicates the core of proper conduct, which is the art of living.

The *I Ching* asserts a certain kind of living that always involves submission to order and a voluntary withdrawal or resignation in confronting danger. Nietzsche, however, prefers a warlike attitude to the process of self-overcoming and self-creating. Thus, although Zarathustra’s first and third metamorphoses might show affinity with the Chinese sensibility, his second metamorphosis seems to be in opposition to it. While Zarathustra employs his three metamorphoses to symbolize the different stages of the spiritual transformation of the evolving spirit, the first hexagram *Ch’ien/The Creative* of the *I Ching* depicts the six steps of the self-transformation of the dragon.

3.5.4. The Chinese metamorphoses

Because the holy man is clear as to the end and the beginning, as to the way in which each of the six stages completes itself in its own time, he mounts on them toward heaven as though on six dragons. (1950:371)

The first hexagram of the sixty-four hexagrams of the *I Ching* is the hexagram *Ch’ien/Creative*. The way of the Creative involves metamorphosis. Wilhelm (1977:47) indicates that ‘the word *metamorphosis* means a revolution, a transformation that makes something new out of something old. Such a transformation is the first principle of all creation, cultural as well as artistic.’ The dragon, the creative force which is the image attributed to all the lines, demonstrates different stages of transformation. In the ‘Commentary on the Decision’ of this hexagram, it is said:

Great indeed is the sublimity of the Creative, to which all beings owe their beginning and which permeates all heaven. (1950:370)

The attributes of the sublimity and success of the hexagram *Ch’ien/Creative* manifest themselves in the creative force in nature, as ‘the clouds pass and the rain falls’



(1950:379), and also in creative beings. The creative force takes shape correspondingly in the sage who is in harmony with the creative power of heaven. The holy man, or the sage, who understands the mysteries of creation inherent in end and beginning, life and death, growth and decay, and who recognizes how these opposites balance one another, becomes superior to the limitations of change and transience. He is aware of every moment and uses the six stages of growth as if they were six dragons on which he mounts toward heaven. In this way the attributes of sublimity and success of the Creative are manifested in the sage.

The other two attributes of the Creative, the power to further and power to persevere, are explained in their relation to the creative force in nature. The style of the Creative which is continuous movement and development is shown in the transformation of the six dragons in the six firm lines. Through this creative force all things are gradually changed until they are totally transformed in their manifestations. Thus each thing receives the nature appropriate to it, which is called its appointed destiny. This is expressed in the idea of furthering. When each thing finds its style, a great harmony will arise in the world. This is shown in the idea of perseverance. The six individual lines represent the six stages of growth in the creative process in which at the same time the fate of the sage is reflected.

The text of the bottom line is: 'Hidden dragon. Do not act' (1950:7 & 373). This is because 'the light-giving force is still below' (1950:373). Wilhelm (1977:44) indicates that the word *hidden* 'literally means: submerged under the water, concealed in it, and water, naturally, is the dragon's original element.' The symbol of the light-giving force is the dragon which remains in the lowest place, still wholly hidden beneath the earth. The following advice is given at this stage: the major concern of the creative principle is concentration, going down into its own depth, so the situation is uncertain as to what will emerge. Any action is inappropriate. The significance of this short text as applied to the individual being is explained as follows:

This means a person who has the character of a dragon but remains concealed. He does not change to suit the outside world; he makes no name for himself. He withdraws from the world, yet is not sad about it. He receives no recognition, yet is not sad about it. If lucky, he carries out his principles; if unlucky, he withdraws with them. Verily, he cannot be uprooted; he is a hidden dragon. (1950:379)

Again, this passage emphasizes taking appropriate action according to the given situation. It is said that 'the superior man acts in accordance with the character that



has become perfected within him. This is a way of life that can submit to scrutiny on any day' (1950:379). However, the perfect character of the superior man differs from that of Nietzsche's overman. While the former might withdraw with his principles, the latter acts according to his will; while the former might withdraw from the world as emphasized by the word 'hidden', the latter overcomes resistances by means of his will power. 'Being hidden means that he is still in concealment and not given recognition, that if he should act he would not as yet accomplish anything. In this case the superior man does not act' (1950:379). Whether recognition is received or not seems to Nietzsche to have no impact on the natural play of forces.

In the second line, the situation is changed because the dragon does not remain below but emerges from the water. The text of this line says: 'Dragon appearing in the field. It furthers one to see the great man'. What does the text signify? It is explained that

this means a man who has the character of a dragon and is moderate and correct. Even in ordinary speech he is reliable. Even in ordinary actions he is careful. He does away with what is false and preserves his integrity. He improves his era and does not boast about it. His character is influential and transforms men (1950:380)

The situation shows that it is still not the time to act, because the field is not the proper realm for a dragon. Its realm is in the water or in heaven. In the course of the creative process, the form is not yet validly shaped.

The words 'moderate', 'reliable', 'careful' are used to describe the qualities of 'the man who has the character of a dragon.' However, these qualities seem to be in opposition to that of the lion, which is the form of Zarathustra's second metamorphosis. The difference lies in the desire for a ruler apparent in the *I Ching*:

'Dragon appearing in the field.' The reason is that he is not needed as yet.

'Dragon appearing in the field.' Through him the whole world attains beauty and clarity. (1950:380)

These lines describe the Chinese philosophical tradition of a desire for the presence of a sage-ruler who would bring beauty and clarity to the world. Such an ideal has been criticized. Zhu Xi, for instance, is criticized for his 'naiveté of placing his hopes on a sage-ruler' (in Shen & Oxtoby 2004:113). Lloyd Sciban (in Shen & Oxtoby 2004:77) also indicates that 'the Confucian perspective can be criticized for being too trustful of human willingness to pursue good, thereby allowing for abuse of power and



rationalization of suspicious behavior.’ The conviction that ‘being the most virtuous was sufficient condition to rule’ meant that ‘rulers were trusted to do the morally right thing.’ The desire for the sage-ruler to establish the Great Society remains the hope of many generations, yet it appears to be in vain and especially in the Confucian school of thought it leads to recollection of the good old days of the three legendary emperors Yao, Shun and Yu. As a society is established by its members, to aim at creating a promising future for generations by means of the elevation of the ‘style’ of each and every citizen is more feasible than placing hope on a sage-ruler. Advice for this stage of self-development is as follows:

The superior man learns in order to gather material; he questions in order to sift it. Thus he becomes generous in nature and kindly in his actions. (1950:380)

The following line indicates danger inherent in the situation: ‘All day long the superior man is creatively active. At nightfall his mind is still beset with cares. Danger. No blame’ (1950:380). The Master accounts for the significance of the text in this way:

The superior man improves his character and labours at his task. It is through loyalty and faith that he fosters his character. By working on his words, so that they rest firmly on truth, he makes his work enduring. He knows how this is to be achieved and achieves it; in this way he is able to plant the right seed. He knows how it is to be brought to completion and so completes it; thereby he is able to make it truly enduring. For this reason he is not proud in his superior position nor disappointed in an inferior one. Thus he is creatively active and, as circumstances demand, careful, so that even in a dangerous situation he does not make a mistake. (1950:381)

This passage also indicates that one has to adapt to circumstances and to perform carefully what these demand in order not to make any mistakes when confronting danger. Such an idea seems not to be present in the characteristics of the Nietzschean *Übermensch*, who sets sail to the unknown on an uncertain sea in order to attain experience and who prefers to ‘live dangerously’ (GS 283). The notion of living dangerously is never encouraged in the *I Ching*. Nietzsche remarks that ‘with the unknown, one is confronted with danger, discomfort, and care; the first instinct is to abolish these painful states’ (TI The Four Great Errors 5). The *I Ching* seems to desire a sense of security and self-preservation for its readers.

The text of the fourth line of the hexagram *Ch’ien/The Creative* says: ‘Wavering flight over the depths. No blame’ (1950:381). The fourth line is the first



line in the field of the upper trigram in which the superior man might start to try his strength. This refers to a situation in which one is about to transform oneself and which requires decision. It is said:

‘Wavering flight over the depths.’ He tests his powers.

‘Wavering flight over the depths.’ Here the way of the Creative is about to transform itself. (1950:382)

The situation of the fourth line involves artistic creation in a broad sense, namely that of living. How does such artistic creation come into being?

The Master said: In ascent or descent there is no fixed rule, except that one must do nothing evil. In advance or retreat no sustained perseverance avails. Except that one must not depart from one’s nature. The superior man fosters his character and labours at his task, in order to do everything at the right time. Therefore he makes no mistake. (1950:381)

The constant labour of fostering one’s character according to one’s nature seems to correlate to Nietzsche’s idea of ‘becoming what one is’. However, the emphasis on doing ‘nothing evil’ and doing ‘everything at the right time’ presents moral criteria for the artistic creation of the superior man in the *I Ching*, while the Nietzschean *Übermensch*, who acts beyond good and evil, aims to master his own fate and create his own world according to his own law.

The fifth line is the ruling line of the symbol of the Creative: ‘Flying dragon in the heavens. It furthers one to see the great man’ (1950:374). The dragon is no longer wavering, because it has raised itself into its own element. It is in heaven where it can flourish. The flying dragon in the heavens represents ‘a supreme way of ruling’ in a position ‘appropriate to heavenly character’ (1950:382). The presence of the sage assures the success of creation:

Things that accord in tone vibrate together. Things that have affinity in their inmost natures seek one another. Water flows to what is wet, fire turns to what is dry. Clouds follow the dragon, wind follows the tiger. Thus the sage rises, and all creatures follow him with their eyes. What is born of heaven feels related to what is above. What is born of earth feels related to what is below. Each follows its kind. (1950:382)

This passage indicates that the presence of the sage is important, as he attracts the divine types that bring about creation. The success of the sage seems to lie in a favourable external environment rather than in triumph over resistance. This excessive reliance on the sage seems to imply that although all creatures transform



according to their own nature, the rise of the sage enables them to follow rather than to create in their own style. In following the principles of heaven and earth,

the great man accords in his character with heaven and earth; in his light, with the sun and moon; in his consistency, with the four seasons; in the good and evil fortune that he creates, with gods and spirits. When he acts in advance of heaven, heaven does not contradict him. When he follows heaven, he adapts himself to the time of heaven. (1950:382-383)

The sage who has a heavenly character is able to follow the principles of heaven and earth and to adapt himself to the external environment. A favourable situation without any contradictions allows the sage to function in society with great satisfaction and admiration. In fact, in submitting to the Decree of Heaven the sage subjugates himself to the interplay of the forces, rather than to transcend the polar forces of opposites. This also diverges from Nietzsche's idea of the *Übermensch*. While the Chinese sage prefers to obey the Decree of Heaven, Nietzsche asserts the will to power to overcome resistance and the waves of forces.

The very favourable situation represented by the fifth line of the hexagram *Ch'ien/Creative* is changed into an unfavourable one in the sixth line, the top line of the hexagram. This implies that when yang forces reach their extreme, yin forces come into being. The text reads: 'Arrogant dragon will have cause to repent' (1950:9 & 383). The word 'arrogance' implies that 'one knows how to press forward but not how to draw back, that one knows existence but not annihilation, knows something about winning but nothing about losing' (1950:383). Thus one has to be aware of going to the extreme, for the text implies that 'everything that goes to extremes meets with misfortune' (1950:383). The importance of the presence of the sage, or the holy man, is emphasized because

it is only the holy man who understands how to press forward and how to draw back, who knows existence and annihilation as well, without losing his true nature. The holy man alone can do this. (1950:383)

The word 'alone', however, may suggest an excessive praise of the holy man. The capability and function of the holy man or sage in the society seems to be overemphasized and exaggerated and the potential of each individual is thus disregarded. The overall result would be over-reliance on the sage to make the world right, and discouraging the individual from making a difference, ignoring individual effort. In fact, each member of a society has the potential to make a valuable



contribution to the society and even to attain enlightenment. The sage can only give guidance, but the attainment of enlightenment involves personal experience, depending on individual effort, not on the sage's knowledge. An individual who acquires such experience is, as described in Master Hui Neng's (1998:23) metaphor, like a water-drinker who knows how hot or how cold the water is, because the experience of the hotness or coldness of water cannot be attained by means of knowledge, but rather through actual practice.

Master Hui Neng (1998:29) indicates that each individual, whether a wise man or an ignorant man, has the potential to attain enlightenment, depending on their own practice, because 'what the ignorant merely talk about, wise men put into actual practice with their mind'. The Sixth Patriarch (1998:33) asserts that 'the ignorant may attain sudden enlightenment, and their mind thereby becomes illuminated. Then they are no longer different from the wise man.' Whereas Master Hui Neng holds sudden enlightenment as a possibility, Mencius (1970:199) stresses the process of self-cultivation:

The desirable is called 'good'. To have it in oneself is called 'true'. To possess it fully in oneself is called 'beautiful', but to shine forth with this full possession is called 'great'. To be great and be transformed by this greatness is called sage; to be sage and to transcend the understanding is called 'divine'.

The passage shows that the 'good' is the point of departure in the process of self-cultivation and defined as desirable by Mencius. But the desirable seems to correspond to acting in conformity to accepted social values and norms rather than according to individual preference and creativity, because Mencius (1970:185) exhorts: 'do not do what others do not choose to do; do not desire what others do not desire. That is all.' This way of self-cultivation is that of the evolving spirit, which is over-loaded with moral burdens, and which takes the form of a camel in Zarathustra's first metamorphosis. In Chinese philosophy the metamorphosis from a over-loaded camel to playing child is apparent, but not the fighting spirit who takes the form of a lion. However, there is mention in *Chuang Tzu* of a mysterious transformation.

Zarathustra opens with 'On the Three Metamorphoses' to raise hope for the future development of humanity. Chuang Tzu, too, begins his book with a myth to account for the mysterious quality of ultimate self-transformation. Allinson (1989:24) indicates that 'the general objective of the *Chuang-Tzu* is the self-transformation of the reader.' Chuang Tzu's myth of ultimate self-transformation seems to correspond



to Nietzsche's idea of those '*incomprehensible ones*' who keep on growing and changing, which is the destiny of a dancing spirit, as Nietzsche asserts that 'we grow in *height*', and 'we ourselves keep growing, keep changing' (GS 371). Chuang Tzu (1968:29) begins his book in this way:

In the northern darkness there is a fish and his name is K'un.¹⁴ The K'un is so huge I don't know how many thousand li he measures. He changes and becomes a bird whose name is P'eng. The back of the P'eng measures I don't know how many thousand li across and, when he rises up and flies off, his wings are like clouds all over the sky. When the sea begins to move, this bird sets off for the southern darkness, which is the Lake of Heaven.

Heaven represents light, while 'the Lake of Heaven' represents darkness. The principles of yin and yang, or dark and light, are always at work not only in the macrocosm of the universe but also in the microcosm of living things. While the fish lives in the sea, darkness, the bird flies in the sky, light. The mystical transformation suggests the possibility of self-transformation, as the fish possess the inner capacity of transforming itself into another creature. The transformed creature is a bird, generally associated with freedom and transcendence. The two monstrous creatures carry a message that 'the capacity for self-transformation lies within us, and that the outcome of this is the attainment of freedom and happiness' (Allinson 1989:42). This message is also conveyed in the metaphor of the playing child of Zarathustra's third metamorphosis.

The process of self-transformation is a feature shared by Nietzsche and Chuang Tzu, but in the dragon of *The Creative* Nietzsche's warlike attitude towards life cannot be seen. What Nietzsche emphasizes about the free spirit is its super-abundant strength and incredible ability of self-overcoming the restraints and dangers of transient human existence. However, for the holy men of the *I Ching*, to act at the right time and in the right manner is crucial for avoiding danger and restraints. Chuang Tzu (1968:30) indicates that P'eng's flight depends on appropriate time and conditions, because 'if wind is not piled up deep enough, it won't have the strength to bear up great wings. Therefore when the P'eng rises ninety thousand li, he must have the wind under him like that. Only then can he mount on the back of the wind, shoulder the blue sky, and nothing can hinder or block him. Only then can he set his

¹⁴ *K'un* means fish roe. Watson (1968:29) indicates that 'Chuang Tzu begins with a paradox — the tiniest fish imaginable is also the largest fish imaginable.'



eyes to the south.’ The strength of the P’eng relies on enough wind, which signifies the importance of acting at the right time and in the right way.

The situation expressed by the hexagram as a whole is called ‘time’. Both firm and yielding lines might be favourable or unfavourable with regard to the time requirement of their respective hexagrams. If the time calls for firmness, then firm lines are favourable, but if the time requires giving way, then yielding lines are favourable. If the relationship between lines in a hexagram is said to be correct, generally the result is favourable, but time conditions also play an important role in the result. For example, in the hexagram *Lü/The Wanderer*, a wanderer in a foreign place cannot easily find his proper place, so it is important to grasp the meaning of the time. Thus in the ‘Commentary on the Decision’ of this hexagram it is said that ‘the meaning of the time of THE WANDERER is truly great’ (1950:675). If one is in accord with time, then one’s action will bring about success. With regard to the hexagram *Tun/Retreat*, the ‘Commentary on the Decision’ also asserts the importance of time in the action of withdrawal:

‘RETREAT. Success’: this means that success lies in retreating.

The firm is in the appropriate place and finds correspondence. This means that one is in accord with the time. ...

Great indeed is the meaning of the time of RETREAT. (1950:551)

This hexagram emphasizes that to retreat at the right moment and in the right manner is the decisive factor of success. In this sense, although being in the right place at the right time may be regarded as a matter of fate, one’s will to perform an action might also play an important role in attaining success. Furthermore, in the commentary on the third line of the hexagram *Ch’ien/Creative*, it is said: ‘ “All day long [the superior man] is creatively active.” He moves with the time’ (1950:381). To act according to the demand of a situation is always the core of the *I Ching*, so the dragon should act according to what the time requires:

The nine in the third place shows redoubled firmness and is moreover not in a central place. On the one hand, it is not yet in the heavens above; on the other hand, it is no longer in the field below. Therefore one must be creatively active and, as circumstances demand, careful. Then, despite the danger, no mistake is made. (1950:381)

Being ‘careful’ and making ‘no mistake’ in this passage requires that creative action should be taken. The idea of overcoming and triumphing over resistance and danger



seems to be absent from the *I Ching* when, in fact, danger appears as a stimulant to attain spiritual growth. This idea is asserted by Master Hui Neng (1998:37) in this way:

The Kingdom of Buddha is in this world,
Within which enlightenment is to be sought.
To seek enlightenment by separating from this world
is as absurd as to search for a rabbit's horn.
Right views are called 'transcendental';
Erroneous views are called 'worldly.'
When all views, right or erroneous, are discarded
Then the essence of Bodhi appears.

Whether a situation is regarded as 'transcendental' or 'worldly' depends on one's point of view, while nature remains as it is neither being right or erroneous. All phenomena arise and cease, constantly changing, due to causes and conditions. Thus, in Buddhism the first Dharma Seal is impermanence, or 'becoming' in Nietzsche's language, or change as emphasized in the title of the *I Ching*. The second Dharma Seal is Non-self, the illusory nature of the 'I', recognized as the dreamer in Nietzsche's and Chuang Tzu's writings. These ideas together with the principles of the yin and yang on which the fundamental laws of the *I Ching* are based may seem unfamiliar to some Westerners who insist on reason and knowledge in explaining the visible physical world. Nietzsche states that

around everything accessible to reason and investigation there lies a misty and deceptive girdle of quagmire, a band of the impenetrable, indefinable, and eternally fluid. It is precisely through the contrast it presents to the realm of darkness at the edge of the world of knowledge that the bright world of knowledge close to us is continually enhanced in value. (WS 16)

Although the authors of the *I Ching* as well as Nietzsche recognize that the physical world is brought forth by the interplay between the realm of darkness and that of brightness, the former affirm moral order and moral values as supreme because of deriving from the laws of Heaven. Nietzsche asserts that 'existence, as something like a work of art, does not fall under the jurisdiction of morality at all' and defines his own position: 'to place myself outside all praise and blame, independent of all past and present, in order to run after my own goal in my own way' (WLN 36[10]). On the one hand, Nietzsche's disregard of praise and blame seems to accord with Master Hui



Neng's teaching that 'when all views, right or erroneous, are discarded, then the essence of Bodhi appears.' On the other hand, his emphasis on the creativity of life as a work of art seems to discard harmony in human relationships. The holy sages of the *I Ching* constantly emphasize harmonious relationships within and without.

The authors of the *I Ching* believe man to be confined by the factors of time and conditions in every situation, so that individual fate seems to subjugate individual creativity. However, fate may not be used as a feeble excuse to do nothing. For example, when an individual draws the hexagram *Ch'ien/The Creative*, 'it means that success will come to him from the primal depths of the universe and that everything depends upon his seeking his happiness and that of others in one way only, that is, by perseverance in what is right' (1950:4). The authors of the *I Ching* insist that one adapts to one's proper position and situation in confronting one's fate. Solomon (2003:191) indicates that 'being born into wealth and privilege as opposed to hardship or poverty was considered definitive of one's fate by the ancient Chinese' and also that the Chinese consider 'the fate of the individual in the context of the times (*shi*, or *shi ming*)', so that the time one is born has an invincible impact on the life one lives. Solomon (2003:191) gives some examples:

Just think of the twentieth century, from Sun Yat-sen's revolution that created the republic to the Japanese invasion in the 1930s to Mao's revolution in the 1940s to the horrors of the "Great Leap Forward" and the Cultural Revolution of the 1950s and 1960s. (... brutally clear how personal initiative is bound and geared to larger necessities.) In such circumstances, it is virtually impossible to avoid thinking of one's life as bound and determined by forces much larger than oneself, how one may rail against that fate or resolve to make one's way in the face of it.

To accept fate and surrender oneself to fate is emphasized in the *I Ching*, as 'to follow the order of their nature and of fate' (1950:264) is the calling of the holy sages who wrote the *Book of Changes*. Chinese fatalism seems to disregard each person's uniqueness and individuality. Its emphasis on moral order seems to aim at self-preservation, not only for the individual, but for the family, society and the country. Nietzsche's critique of the judgment of 'good' and 'evil' runs: 'one holds that what is called good preserves the species, while what is called evil harms the species' (GS 4). As the emperors of each dynasty in China attempted to maintain their authority, Chinese fatalism has made people remain on the lowest level of need, the



need for self-preservation rather than the need for self-actualization. In this respect Chinese thought differs from the vision of Nietzsche.

Solomon (2003:192) indicates that Nietzsche's fatalism and his sense of responsibility are based on the idea of self-creation: 'it is by way of cultivation and to some extent the invention of one's self that new values will be invented and old values revalued.' Solomon (2003:192) notes that

Nietzsche's fatalism is both a goad and a challenge to become who we are, to discover, explore, and develop our talents, to scrutinize ourselves and suffer through the agonies and humiliations of 'going under,' to realize our 'destines' through courage, intelligence, hard work, and discipline. In short, Nietzsche tells us to 'create ourselves' and with that 'invent new values,' but always *in accordance with* our inborn abilities and limitations.

Nietzsche's idea of the *Übermensch* advances an idea of growth. In fact, growth is made possible by the experience of 'going under.' For Nietzsche, 'going under' means to benefit humanity as the sun does. 'Like the sun, Zarathustra too wants to go under,' and Zarathustra claims that 'I want to go to men once more; under their eyes I want to go under' (Z III On Old and New Tablets 3). Zarathustra states: 'Verily, like the sun I love life and all deep seas. And this is what perceptive knowledge means to me: all that is deep shall rise up to my heights' (Z II On Immaculate Perception). What Nietzsche means by 'height' involves the notion of creating oneself as a sun whose love overflows to humanity. The way to arise to such a height is through the deep human sea, that is through helping others while creating oneself. This is why Master Hui Neng (1998:37) affirms that 'the Kingdom of Buddha is in this world, within which enlightenment is to be sought.' This love of humanity is further characterized by Zarathustra: 'All solar love is innocence and creative longing' (Z II On Immaculate Perception). Nietzsche's idea of the *Übermensch* involves growth, which involves the wisdom of self-creating, building to the height of the sun and descending from there to bring love to the human sea. In fact, such a way of living represents the path of the Bodhisattva. Zarathustra is described as '*the teacher of the eternal recurrence*' (Z III The Convalescent 2). This dance of the eternal recurrence is the dance of the Bodhisattva in Buddhism, which I will explore in the concluding chapter.

The holy sages of the *I Ching* assert the human potential for being and doing good. Doing evil deeds proceeds from being contaminated by a polluted external



environment and ignorance of the emptiness of the self. The recognition of ‘impermanence’ and ‘non-self’ enables bodhisattvas to triumph over the polluted external world, and also over ‘the great sickness, the great nausea, the great seasickness’ (Z III On Old and New Tablets 28) which Zarathustra experiences. I propose an answer which derives from both the *I Ching*’s ideal of the superior man or sage and from Nietzsche’s philosophy. I consider the answer to lie in the dance of the Bodhisattva, which I will discuss in the next chapter.



Chapter 4: The dance of the Bodhisattva

The Wu Li Masters know that ‘science’ and ‘religion’ are only dances, and that those who follow them are dancers. The dancers may claim to follow ‘truth’ or claim to seek ‘reality,’ but the Wu Li Masters know better. They know that the true love of all dancers is dancing.

Gary Zukav, *The Dancing Wu Li masters*

Nietzsche’s masterpiece, *Thus Spoke Zarathustra*, begins with Zarathustra’s descending the mountains after ten years of solitary retreat. In the Prologue Zarathustra’s witness of the accidental fall of the rope-dancer and his burial of the dead man in a hollow tree imply that the point of departure of a spiritual journey lies in an awareness of death and the fragile and empty nature of life. All that live must die. Life and death are simply natural phenomena within the process of change. Change is the core of the *I Ching* and its authors consider birth and death as natural processes, the rhythms of Nature that pass from one phase to another like the sequence of spring, summer, autumn and winter. Nietzsche indicates that although death is fated, one can extract something great out of this knowledge. He encourages his readers to triumph over their changing and turbulent environment without spoiling their ‘small gift’, their transient life. He says about ‘our brief span of time’ that ‘we at least want to deal with it grandly and freely’ (PB 52). Unlike the holy sages of the *I Ching* who seek harmony and balance within and without, the Nietzschean *Übermensch* shows a passion for life in his fighting spirit: No matter how, where and when he has the will-power to bring colour to his life, he will not leave it blank when he dies. This is also the awareness of an enlightened being who resolves to achieve supreme enlightenment regardless of his transient earthly existence, as demonstrated by the life of Shakyamuni Buddha.¹ In this context Buddhism is explored in this chapter as a way of life rather than a religion based on faith.

¹ The Sanskrit word ‘Buddha’ means ‘awakened one’. It is the highest degree of saintship of an enlightened being. The term refers to ‘the fully awake, fully realized, complete human being’ (Cleary 1993:1526). There are innumerable Buddhas in the universe. There have been countless Buddhas in the past, and there will be others to become Buddhas in the future. Shakyamuni Buddha (463-383 BC.), the founder of Buddhism, is the historical Buddha who taught the Dharma (Buddhist teachings) on earth.



R. G. Morrison (1997:63) indicates that Nietzsche and Buddhism ‘both see man as an ever-changing flux of forces possessing what may generally be physical and psychological aspects.’ Change is not only recognized by the *I Ching* and Nietzsche, but also by Buddhism. According to Buddhism, ‘physical changes are birth, ageing, sickness and death. Mental changes form, stay, change and vanish. Existence is dynamic. It is like a wheel. It is therefore called the wheel of rebirth’ (Hsing Yun 2002:1). Shakyamuni Buddha, the founder of Buddhism, presents a teaching aimed at release from the wheel of rebirth, because the fear of death appears to be the greatest suffering of life:

The pains of birth, aging, sickness, death, and grief
Oppress beings without relief.
The Great Teacher takes pity and vows to remove them all
(Cleary 1993:79).

After having seen the phenomena of birth, aging, sickness and death, Prince Siddhattha, later to become Buddha, renounces the world to seek the complete cessation of suffering and to liberate all beings from suffering. Born as a man and living as a mortal, Shakyamuni Buddha attains the supreme state of perfection called Buddhahood. Through his transformation from Prince Siddhattha into a Buddha, Shakyamuni Buddha proclaims to the world the latent possibilities and the invincible power of humanity. He demonstrates how man can attain the highest knowledge and supreme enlightenment through his own effort.

Morrison (1997:36) indicates that ‘the qualities required to become a Buddha seem to be similar to those required to become a Nietzschean *Übermensch*.’ The Nietzschean *Übermensch* is paradoxical, however, because Nietzsche tells very little about what the *Übermensch* is like, and asserts that ‘never yet has there been an overman’ (*Z II On Priests*). He makes the *Übermensch* so open to interpretation that his sister ‘assured Hitler that *he* was what her brother had in mind by the *Übermensch*’ (Danto 1965:198). A. D. Schrift (1995:71) points to the paradox that Nietzsche’s *Übermensch* can be portrayed ‘alternatively as a model of the Maslowian self-actualized individual or a fascist moral monster.’ My argument in this dissertation agrees with the former that Nietzsche employs a growth model, aiming at self-actualization within finite human existence. I believe that the attainment of supreme enlightenment by Prince Siddhattha (Shakyamuni Buddha) may serve as an inspiration for actualizing Nietzsche’s hypothetical *Übermensch*.



Although the *I Ching*, Nietzsche and Buddhism all recognize the inevitability of change and the suffering of life, their approaches to change and suffering show affinities as well as differences. The *I Ching* advises its reader to accept natural transformation and to follow fate by consulting oracle. In *Liao-fan's Four Lessons* a monk, named Master Yun, states that 'the *I Ching* was written to help people avoid danger and attract good luck. If everything is predestined then there would be no point in avoiding danger nor in improving one's luck' (1998a:7-8).² Nietzsche, however, champions the affirmer of life who appreciates both danger and good luck. For Nietzsche, although life is full of suffering, it becomes a victory when it appears to the dancing spirit as an experiment in the impossible. This conviction is expressed in his idea of the *Übermensch*. While the Nietzschean *Übermensch* is concerned with individual spiritual growth, the future supreme achievement of humanity, many Chinese believe that this task belongs to the sages rather than to ordinary men. The authors of the *I Ching* emphasize the knowledge and the function of the sage, to attain advantage from the flow of change by conforming to the will of Heaven. The unity of heaven and humanity is the highest virtue of man and this is the way of living for the sage. Instead of stressing individual endeavour of self-perfection, the presence of the sage is anticipated to benefit all. My position is that one may follow the oracle of the *I Ching* to preserve oneself, yet one may deserve something greater if one chooses to be an affirmer of life, by transcending opposites and actualizing the ideal of the highest virtue — the unity between heaven and humanity. I believe that the characteristics of the Nietzschean *Übermensch* may serve as complement to those of the Chinese sage. Also, the exploration of the way to supreme enlightenment might overcome the violence of the Nietzschean *Übermensch* and throw some light on this spiritual journey from beast to *Übermensch*. Self-preservation and a moral life become by-products of this process of self-cultivation or self-perfection.

Although Nietzsche criticizes the Buddhist withdrawal 'from pain into that Oriental Nothing — called Nirvana' (GS P 3), F. Mistry (1981:9) points out that the message of Nietzsche and Shakyamuni Buddha 'is recognisably affiliated and attests to the proximity of their ethical philosophy.' The supreme self-perfection of

² *Liao-fan's Four Lessons* was written by Yuan Liao-fan in the Ming dynasty, nearly five hundred years ago. This true story of Yuan's life was recorded originally for his son. It is a classic among Chinese popular spiritual writing.



Shakyamuni Buddha implies that everyone has the potential to become an enlightened being or even eventually a Buddha. Master Yin-shun (1998:42) indicates that ‘after one has initiated bodhi mind, practiced the bodhisattva deeds, and benefited oneself and others, then, when one attains perfection and completion, one can become a buddha’.³ I call this way to supreme enlightenment or Buddhahood the ‘dance’ of Bodhisattvas. I believe that the path or the ‘dance’ of Bodhisattvas might contribute to actualizing Nietzsche’s idea of the *Übermensch* and the mysterious unity between heaven and humanity as emphasized by the *I Ching*. Thus, in this concluding chapter I will draw upon the inspiration of the *I Ching* and of Nietzsche’s philosophy to illustrate how the ideas of these texts relate to the way of the Bodhisattva for the purpose of indicating how ordinary people can actualize the Nietzschean *Übermensch* and the sage’s way of living.

4.1. Chinese sage, Nietzschean *Übermensch* and Bodhisattva

Bodhi is to be found within our own mind,
And there is no necessity to look for mysticism from without.
Hearers of this stanza who put its teaching into actual practice
Will find paradise in their very presence.

The Sutra of Hui Neng

The authors of the *I Ching* believe that flow and change are the principle characteristics of nature, but that man can observe constant and determinate patterns in these changes. The *I Ching* provides a picture of the world, as suggested by H. Wilhelm (1995:15) ‘a definite system of the images of life.’ By consulting the oracle, its follower can discover the invisible cosmic pattern of a specific moment as revealed by a hexagram and so learn from the oracle which course of action is appropriate to it. The purpose of consulting the *I Ching* is not only to know the future, but to discover the character of a present situation in order to take appropriate action. The authors of the *I Ching* encourage their readers to concentrate on keeping themselves within the

³ *Bodhi*, Sanskrit word, means enlightenment. It refers to the state of being awakened to one’s own Buddha nature. Bodhi mind is ‘the resolution to attain enlightenment’ (Yin-shun 1998:42). To develop bodhi mind means to make a great determination to attain Buddhahood.



flow of change rather than against it in order to grow through its cyclical movement and development. Thus H. Wilhelm (1995:31) remarks that

the Book of Changes derives the idea that man is in the center of events; the individual who is conscious of responsibility is on a par with the cosmic forces of heaven and earth. This is what is meant by the idea that change can be influenced. To be sure, such an influence is only possible by going with the direction of change, not against it.

The authors of the *I Ching* emphasize ‘order,’ which is founded on the five cardinal human relationships, as a means to ‘bridging’ the chaos of changing phenomena, from the multifarious constituent parts to a harmonious whole. Relationships are present everywhere and in the context of Confucian ethics the individual seems to be caught in an invisible web of relationships. The Confucian view has given greater weight to family and society than to individuals, because emphasis on the function of individuals would bring about the danger of destroying family and society. According to this dominant traditional view, an individual is encouraged to lead a moderate, ‘secure’ life, rather than a life of growth, as championed by Nietzsche. Capra (1975:105-106) comments that

in the Chinese view, it is better to have too little than to have too much, and better to leave things undone than to overdo them, because although one may not get very far this way one is certain to go in the right direction. Just as the man who wants to go further and further East will end up in the West, those who accumulate more and more money in order to increase their wealth will end up being poor.

The fear of overdoing something leads to the Chinese preference for security and for avoiding danger. The conception of fate in the *I Ching* is to follow the determinate cosmic patterns, because if one acts against the flow of change, danger and misfortune take place. H. Wilhelm (1995:29) comments on danger as conceived in the *I Ching*:

Danger is the unknown, the mysterious, from which misfortune can arise just as easily as good fortune. Safety is the clear knowledge of the right stand to be taken, security in the assurance that events are unrolling in the right direction.

Nietzsche, however, favours danger and war above order, because strong instincts delight in war and triumph over unfavourable circumstances so as to express their strength, their Will to Power. He insists on ‘the task of weaving onwards the whole rope of life, and in such a way *that the thread becomes stronger and stronger*’ (WLN 11[83]). Nietzsche believes that the kind of strong individual he describes forms ‘a



kind of bridge across the turbulent stream of becoming' (*UDH* 9). In a section of *Gay Science* called 'Good luck in fate' Nietzsche states: 'The greatest distinction that fate can bestow on us is to let us fight for a time on the side of our opponents. With that we are *predestined* for a great victory' (*GS* 323). Nietzsche appreciates fate for providing those opponent aspects that are the prerequisites for attaining great victory in life by fighting against them. His conception of fate is to fight against opposites, obstacles and turbulence for victory. This attitude is symbolized by the lion, the warrior, the second form of the evolving spirit according to Zarathustra's three metamorphoses. 'For a typically healthy person,' Nietzsche says, 'being sick can even become an energetic *stimulus* for life, for living *more*' (*EH* Wise 2). For Nietzsche, this healthy and war-like attitude towards life distinguishes the *Übermensch* from the herd man. I agree with Nietzsche that in order to lead an ascending life it is important to experiment with a fighting spirit, so to overcome the suffering of life, as implied by his idea of the *Übermensch*. What concerns me in this chapter is how a fighting spirit overcomes the violent aspect of life, and whether the way to supreme enlightenment complements the Nietzschean *Übermensch*?

In Buddhism, the attainment of supreme enlightenment is not a vision, but a concrete experience as happens in the life of Shakyamuni Buddha. Nietzsche, however, indicates the *Übermensch* to be achieved only through the process of self-overcoming, which means that his idea remains a vision. Despite the fact that Nietzsche's mouthpiece Zarathustra mentions 'all the steps to the overman' (*Z* P 9), he also indicates that the way to such an achievement does not exist and that one should create one's own way, stating: 'This is *my* way; where is yours?' (*Z* III On the Spirit of Gravity 2) The similarity between the Nietzschean *Übermensch* and Gautama Buddha may throw some light on the realization of Nietzsche's vision for humanity. Morrison (1997:63) points out that both Nietzsche and Buddhism emphasize

the hierarchy that exists or can exist between individuals and within the individual's own nature. For Nietzsche the postulated pinnacle of his hierarchy is the *Übermensch*, a goal which no one has yet attained but which is a potential, if not for all, at least for some. In the case of Buddhism the goal is said to have been realized and attained in the person of Gautama the Buddha some 2,500 years ago, and is a goal that all beings are said have the potential to realize.

The experience of Gautama Buddha demonstrates clearly the way to Buddhahood, as he becomes a Buddha through his own effort, while Nietzsche's writings only raise



our awareness to the possibility of the *Übermensch* without submitting a feasible method of undertaking the dangerous journey from beast to *Übermensch*. The practical guidance Nietzsche fails to provide in this regard might perhaps be found in the way of the Bodhisattva.

The word ‘bodhisattva’, is Sanskrit for ‘enlightened sentient being’. ‘When the term is expressed through direct Chinese translation of the meaning, “bodhisattva” is rendered as “enlightened being,” or “great being,” or “awakened being.” In modern terms, a bodhisattva is a sympathetic illuminate possessed of a kindness and compassion devoted to saving the world’ (Nan 1995:51). Master Hsing Yun (2000:141-142), the founder of Fo Kuang Shan monastery in Taiwan, explains the term ‘bodhisattva’ in this way:

The word ‘bodhisattva’ is a compound of two Sanskrit words. *Bodhi* means ‘enlightened’ and *sattva* means ‘sentient being.’ A bodhisattva, thus, is an ‘enlightened sentient being’ or someone who ‘enlightens sentient beings.’ Sometimes *bodhisattva* is rendered in English as ‘enlightenment being.’ The word ‘bodhisattva’ should be understood in two basic ways. First, a bodhisattva is a sentient being who has attained some measure of enlightenment himself. Second, he is a sentient being whose wisdom has shown him that the greatest enlightenment of all is to help others.

When one has made a bodhisattva vow to seek enlightenment and to liberate all sentient beings from delusion and suffering, one becomes a bodhisattva. Master Hsing Yun (1999:3) indicates that ‘we can all become bodhisattvas as long as we have the commitment to “seek the Buddha Way and deliver all beings.” In fact we describe anyone who has made such a commitment a “bodhisattva with initial determination.”’ This is the initial step of the path of bodhisattvas. In the *Avatamsaka Sutra*, also known as the *Flower Garland Sutra*, the path or process of becoming a Buddha is described according to the doctrine of ‘fifty-two Gradual Stages’ (Odin 1982:236) that a bodhisattva must go through. Master Hsing Yun (2000:142-143) explains that

first a bodhisattva must rely on faith and trust in order to learn the teachings of the Buddha. Following this, he can begin to rely on his awakened wisdom to implement the Buddha’s teachings in the world in which he lives. In the third stage, the sutra says, he will begin to practice the Dharma in a much deeper way than he did at first. In the fourth stage, his understanding of the Dharma will be so deep that his ability to share it with others will also be deepened. In the last stage of growth, the sutra says, the bodhisattva will begin to experience levels of awakened consciousness that he had hitherto only dreamed of.



The last stages of this process are ‘The Two Levels of Enlightenment’: the highest Bodhisattva rank of ‘Equal Enlightenment’ and the highest level of all, ‘Wonderful Enlightenment, Buddhahood’ (1980: xxiii).

The way to supreme enlightenment is followed in China through the worship of the four great Bodhisattvas, Mañjuśrī Bodhisattva, Avalokiteśvara Bodhisattva, Kṣitigarbha Bodhisattva and Samantabhadra Bodhisattva. These Bodhisattvas hold the highest rank of Bodhisattvas, that is Equal Enlightenment. The Buddhists of China pay homage to these four bodhisattvas whose temples are located on four holy mountains:

On Mount Wu-tai in the north, there was Mañjuśrī (Wen-shu in Chinese) who was an idealised incarnation of Transcendent wisdom, and in the temple dedicated to him Wen-shu was presented in a statue riding a lion. On Mount Pu-tuo in the east, there was Avalokiteśvara (Kuan Yin in Chinese), the Goddess of Mercy, sitting in or standing on a lotus. On Mount Omei in the west, there was Samantabhadra (Pu Hsian in Chinese), who was the incarnation of Universal Goodness and who always rode on a white elephant. On Mount Chiu-hua in the south, there was Kṣitigarbha (Ti Tsang in Chinese), who was Head of Hell and once promised Sakyamuni that he would not become Buddha until he saved all between the *nirvāṇa* of Sakyamuni and the Birth of Maitreya. (in Holm & Bowker 1994:184-185)

These four great Bodhisattvas represent a symbolic way to supreme enlightenment. Firstly, one has to resolve on a bodhi-mind as represented by Kṣitigarbha Bodhisattva. Then one has to follow two role models: Avalokiteśvara Bodhisattva, who represents great compassion, and Mañjuśrī Bodhisattva, who represents transcendental wisdom, because one has to cultivate compassion and wisdom which are like the two wings a bird needs to fly. Lastly, one has to fulfil the practical aspect of Buddhism, as represented by Samantabhadra Bodhisattva, to attain supreme enlightenment. Master Yin-shun (1998:219-230) states about the characteristics of a Bodhisattva that ‘bodhi mind is the aspiration, the compassionate mind is the motive, and the wisdom that sees the emptiness of things is the skill to perform deeds’. These characteristics of the bodhisattva may be shown to correspond with those of the Nietzschean *Übermensch*.

4.1.1. Bodhi mind

Having made the resolution, one can be called a bodhisattva
Who presides over all sentient beings.
The worldly and world-transcending virtues
All come from the bodhisattvas. (Yin-shun 1998:217)



The point of departure of the way to supreme enlightenment is an adamant resolution, the bodhi mind. It means to vow to attain *bodhi*, that is ‘to resolve to benefit others and seek perfect enlightenment’ (Yin-shun 1998:207). The bodhi mind is a prerequisite for treading the way to supreme enlightenment. The Buddhist term ‘bodhi mind’ seems to correlate to the double will of Zarathustra’s heart.

‘My glance plunges into the height’, states Zarathustra, ‘and my hand would grasp and hold on to the depth. My will clings to man; with fetters I bind myself to man because I am swept up toward the overman’ (Z II On Human Prudence). Zarathustra’s wanderings lead upwards to the overman and downwards to man, symbolized by the peak of mountain and the depth of the sea. This image of Zarathustra’s will upwards and downwards can also be seen in art portraying Bodhisattvas:

In art, bodhisattvas often are portrayed with one hand pointing up toward the sky while the other points down toward the earth. The hand that points upward symbolizes the bodhisattva’s efforts to help himself, while the hand that points downward symbolizes his desire to help others. (Hsing Yun 2000:142)

The co-existence of height and depth in Zarathustra’s heart implies a unity of opposites. The *I Ching* suggests that this is one of the characteristics of the sage.

According to the *I Ching* cultivating a mutual relationship between subject and object in confronting opposites and conflict is one of the major features of the superior man or sage. About the hexagram *T’ung Jên/Fellowship with Men*, R. Wilhelm (1995:169) indicates that ‘after subject and object assume a mutual relationship, mutual service in fellowship follows, and because of this all things are nourished and become complete in life.’⁴ The hexagram *T’ung Jên* calls on the superior man to unite people. In its ‘Judgment’ it is said that ‘the perseverance of the superior man furthers’ (1950:56 & 452) and in its ‘Image’ it is said that ‘the superior man organizes the clans and makes distinctions between things’ (1950:57 & 453). The emphasis on the function of the superior man in society leads to the Confucian utopia of a ‘Great Society’ which has, however, never come into being. This seems to imply that it may be better to create oneself in overcoming the turbulence of the changing world rather than to rely on the ruler-sage to establish a ‘Great Society’.

⁴ See p. 9 & p.10 of the introduction with reference to the hexagram *T’ung Jên/Fellowship with Men*.



In the hexagram *T'ung Jên/Fellowship with Men* the image of the upper trigram *Ch'ien*, is Heaven, representing strength, and that of the lower, *Li*, is flame, representing clarity. The 'Image' of this hexagram signifies that clarity is within and strength without. It describes the character of a peaceful union of men, as the only weak line in the hexagram unites the five strong lines. The 'Commentary on the Decision' says:

FELLOWSHIP WITH MEN means: 'Fellowship with men in the open. Success. It furthers one to cross the great water.'

The Creative acts. Order and clarity, in combination with strength; central, correct, and in the relationship of correspondence: this is the correctness of the superior man. Only the superior man is able to unite the wills of all under heaven. (1950:452)

The attributes of *Li* are order and clarity and *Ch'ien* is characterized by strength. These are the qualities of the superior man who has clear, convincing, and inspiring aims and the strength to carry them out. Thus the fellowship is made possible by the character of the official or superior man. Fellowship with men in the open succeeds, implying that true fellowship among men is based on a concern that is universal, the goal of humanity, rather than on the self-interest of individuals. If unity of this kind prevails, then even difficult and dangerous tasks, like crossing great water, can be accomplished. However, in order to bring this kind of fellowship into being, a superior man, a persevering leader, is needed.

According to the *I Ching*, it is crucial for a leader to set a common goal for his subjects as a means of maintaining order and prosperity within the community. The authors of the *I Ching* prompt their readers to follow the course of change and also to revere the ruler-sage, so that order can be maintained. For ordinary people, however, the common goal seems to be to find solutions to universal problems such as death, sickness, poverty, greed, anger, jealousy, ignorance, intolerance, ingratitude, polluted environment and so on. These problems appear as chaos to ordinary people and the question lies in how to transcend chaos within and without? Zarathustra asserts that 'one must still have chaos in oneself to be able to give birth to a dancing star' (Z P 5). The Nietzschean *Übermensch* creates himself through the process of self-overcoming by transcending inner and outer chaos. The determination to seek spiritual growth even amidst chaotic forces is a major characteristic of the *Übermensch*. Whereas the Nietzschean *Übermensch* is concerned with individual spiritual growth amidst chaotic



forces, the Chinese sage emphasizes self-cultivation in an orderly fashion. However, although the unity between heaven and humanity is regarded as the highest virtue that the sage is capable of achieving in the Chinese philosophical tradition, how to actualize this idea seems to remain a mystery to ordinary men.

Morrison (1997:224-225) states that ‘by skilfully channelling certain deep rooted tendencies, man can venture on a path of continual self-overcoming that eventually culminates in a new kind of being: a Buddha. Perhaps, by borrowing much from the Buddhists, Nietzsche could have found a practical way of creating his as yet hypothetical *Übermensch*.’ It is in the light of this suggestion that I explore the way of the Bodhisattva in this chapter.

4.1.2. Transcendental wisdom

A Bodhisattva is always thinking, studying, and listening in order to deepen his wisdom and understanding of life. With these skills he teaches others and helps them find joy.

The Eight Realizations of the Bodhisattva Sutra (Hsing Yun 2000:142)

The transcendental wisdom of the Bodhisattva lies in the understanding of the emptiness of things and the emptiness of the self. Master Hsing Yun (2000:94) indicates that such an understanding allows us ‘to see beyond relativity, beyond duality, and beyond all phenomenal distinctions. Emptiness teaches us to see through ourselves.’ Consequently, we might deal with the human predicament in a more effective and creative way.

In Buddhism, emptiness is one of the most important ideas. Emptiness does not mean that things do not exist, rather that they have no self-nature and no independent nature. Master Hsing Yun (2000:79) explains that ‘all phenomena are interconnected and thus not one of them can be said to have a permanent, enduring “nature” of its own. Ultimately all things are “transparent” or “empty.”’ He refers to a wooden table as an example of the empty nature of things: A wooden table exists because of being touched and used, but it stands in emptiness because of ultimately having no self-nature. The table is made of wood that comes from a tree, but the tree depends on soil, water, and sunshine to grow. Then someone cuts it into pieces and distributes it. Finally someone makes the wood into a table and puts it in a house. Thus the existence of a wooden table involves various causes and conditions. If we



trace the causes and conditions on which the table depends for its existence, we would find that ultimately there is no such thing as ‘table nature’, but only an endlessly complex web of interconnectedness and change. Indeed, the karma law of cause and effect seems definite, but the emphasis on conditions implies that one may transform and master one’s destiny according to one’s action. This is the wisdom of enlightened beings. The *Avatamsaka Sutra* points out that enlightened beings recognize the true essence of all things and ‘they know deeds are like illusions, results of deeds are like paintings, all activities are like magic tricks, things born of causes and conditions are all like echoes, and the practices of enlightening beings are all like reflections’ (Cleary 1993:543). Samantabhadra Bodhisattva describes his experience in this way:

I will traverse the paths of the world
Free from compulsion, affliction, and delusion,
Like a lotus unstained by water,
Like the sun and moon unattached in the sky. (Cleary 1993:1514)

Samantabhadra Bodhisattva’s experience illustrates that the great enlightened beings recognize the empty nature of all things and therefore remain unmoved and unattached, as the sun and moon unattached in the sky, so that they are free from suffering and capable of mastering their destiny while liberating all other beings. The movement of sun and moon reminds the holy sages of the *I Ching* of the principles of yin and yang which bring forth the kaleidoscopic manifestations of life in the natural world.

One of the crucial implications of the *I Ching* is that the same elements, energies or forces, for example the eight trigrams, in their various combinations represent all phenomena. The trigrams *Ch’ien*, ‘The Creative’, and *K’un*, ‘The Receptive’, are the constituent trigrams of both the hexagrams *T’ai/Peace* and *P’i/Standstill*, but the former signifies harmony, while the latter signifies decline. The same elements come to have opposite effects because of change in time and situation. Harmony and decline repeatedly arise and perish in the course of time. Similarly, the last two hexagrams *Chi Chi/After Completion* and *Wei Chi/Before Completion* are made of the same two trigrams, *Li*, ‘The Clinging’, and *K’an*, ‘The Abysmal’, the elements of water and fire. While the latter refers to a transition from disorder to order, the former indicates that the transition from confusion to order is completed. The holy sages of the *I Ching* are aware of the transitory nature of things due to the change of situation and condition, while ordinary men remain unaware of it.



Ordinary men regard all phenomena of the natural world as real, because they are unaware of the transitory, illusive nature of all things. Zukav (1979:240) remarks that “empty” and “full” are “false distinctions” that *we have created*, like the distinction between “something” and “nothing.” They are abstractions from experience which we have mistaken for experience. Perhaps we have lived so long in our abstractions that instead of realizing that they are drawn from the real world we believe that they *are* the real world.’ Ordinary men are moved by, and attached to, countless changing forms of reality. For example, they pay attention to the movement of sun and moon which brings about the alternation of day and night, so that they discern the difference between dark and light without realizing the illusive nature of relativity. So, in their pursuit of external things they are subjugated by changing primal forces and they lose themselves and fail to recognize the richness of their true inner nature.

Everybody has the potential to become an enlightened being, because all share the same true nature. This can be seen to be implied by the findings of new physics, which reveals that in the subatomic world, particle interactions are interactions of energy with energy. The parallels between macrocosm and microcosm, as emphasized by the *I Ching*, imply that we are all energy. As Nietzsche asserts, ‘*this world is the will to power — and nothing besides!*’ And you yourselves too are this will to power — and nothing besides!’ (WLN 38[12]). It follows that we all share the same true nature. In this context Lord Buddha asks Ananda: ‘Is there any difference between the darkness seen by a blind man in front of him and that seen by a man who is not blind when he is in a dark room?’ (2005:47) Indeed, the darkness seen by the blind man is the same as that seen by a man who is not blind while sitting in a dark room. Enlightened beings and ignorant men share the same true nature — darkness, but only the former recognize their true nature while the latter fail to do so. Shakyamuni Buddha’s point of view is that the organ of sight can reveal forms but that the nature of this seeing belongs to the mind and not to the eyes.

Our mind is accustomed to cling to the dancing ‘dust’, the multifarious changing external objects, and therefore our craving mind is unaware of our true nature. In the *Surangama Sutra* a metaphor of dust and void is employed to illustrate our true nature, unmoved within the movement of things: ‘when the sun rises in a clear sky and its light enters (the house) through an opening, the dust is seen to dance



in the ray of light whereas the empty space does not move. ... that which is still is the void and that which moves is the dust. Consequently, a thing is “dust” when it moves’ (2005:49-50). Shakyamuni Buddha indicates that our true nature is like the void, unmoved, while other things move. We may have been unaware of our true nature. We may be caught in the net of external things which prevent us from returning ‘home’, realizing our true nature, so we are incapable of controlling our destiny. Because the mind of ordinary men usually fervently craves for material satisfaction, they lose themselves in the pursuit of wealth and fame. This is the root of human suffering.

The transcendental wisdom of enlightened beings allows them to realize the co-existence of change and changelessness which is one of the main themes of the *I Ching*. The number 5 is situated in the centre of the Chinese puzzle and remains unchanged in the various relationships of its horizontal, vertical and diagonal combinations.⁵ The mysticism of the *I Ching* seems to be supported by the findings of modern physics. In Chapter 2 I mention Glick’s metaphor of the zoologist who investigates relationships with regard to the sizes of prehistoric animals. The implication of this metaphor is that weight seems not to be the ‘object’ of investigation. While we are accustomed to analyze, conceptualize and computerize the multifarious forms of the natural world through data received by our sense organs, we overlook their essence and the fact that all share the same true nature which is changeless within all changing things.

The assertion of changelessness within change is indicated by the word ‘*T*’ in ‘*I Ching*’ and the book teaches the actualization of this wisdom in transient human existence. The changelessness of change implies that change has a fixed course in which the trends of events develop, so that the process of change or becoming is not chaotic, but follows fixed patterns. In the *I Ching* the whole order of the natural world and life is imaged in two lines charged with spiritual meaning. When the firm line pushes outward it becomes thin in the middle and breaks in two, becoming a yielding line. When the yielding line pushes inward it grows into a firm line. The Tao is the principle underlying growing and breaking. The *I Ching* emphasizes that change represents an organic order corresponding to man’s nature. Even though there are set limits, a responsible person can make an impact on the course of things and master his

⁵ See p.123 with reference to the Chinese puzzle.

fate by understanding the laws of change and intervening in the course of events. Man is the center of events and can make an impact on change. The question seems to be how an individual can practise changelessness within change in accordance with life. The answer lies in the acknowledgement of life and the rejection of the negation of life.

The acknowledgement of life in the *I Ching* involves the recognition that change is eternal without beginning, infinitely reproductive. Life eternally rises and falls, but in its rising and falling lies its invariability. This idea can be seen in the hexagram *Ta Ch'u/The Taming Power of the Great*.⁶ 'Heaven within the Mountain' is the 'Image' of this hexagram:

Heaven within the mountain:

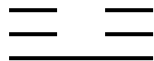
The image of THE TAMING POWER OF THE GREAT.

Thus the superior man acquaints himself with many sayings of antiquity

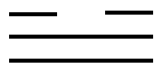
And many deeds of the past,

In order to strengthen his character thereby. (1950:105 &516)

Heaven indicates character, virtue. Strength is denoted by the mountain. The means to this strengthening of character is concealed in the two nuclear trigrams:



Upper nuclear trigram CHÊN, THE AROUSING, THUNDER



Lower nuclear trigram TUI, JOYOUS, LAKE

The lower nuclear trigram *Tui*, 'mouth', refers to words and the upper nuclear trigram *Chên*, 'movement', refers to deeds. 'Heaven within the mountain' indicates hidden treasures. In the words and deeds of the past there lies hidden treasure that men may employ to strengthen and elevate their own characters. This idea of applying knowledge practically seems to correspond to Nietzsche's statement that 'we do not belong to those who have ideas only among books, when stimulated by books. It is our habit to think outdoors — walking, leaping, climbing, dancing, preferably on lonely mountains or near the sea where even the trails become thoughtful. Our first

⁶ See p. 84-85, Chapter 2 with reference to this hexagram.



questions about the value of a book, of a human being, or a musical composition are: Can they walk? Even more, can they dance?' (GS 366) In order to dance one must, according to Nietzsche, have light feet which involves long labour in the harnessing of the 'splendid animal'. Similarly, according to the hexagram *Ta Ch'u/The Taming Power of the Great*, one's creative power, symbolized by Heaven, must be controlled and pressed into labour in order to harmonize the energies within oneself, symbolized by the Mountain. In this hexagram Heaven represents human creative power tamed and held together by the strength of the Mountain. R. Wilhelm (1995:269) explains that 'the creative powers that are surging outward in time are restrained by a very strong inhibition; and by being restrained in this way they are forced to form, not only to become idea, but to continue forming until they enter reality.' In this sense, the importance of taking action rather than analyzing ideas is stressed by this hexagram.

The understanding of changelessness within change generates energy for taming the naturally creative power within oneself, shaping it, taking care of it, and nourishing it. In this way one's nature becomes rich, strong, and shining, nourished and supported. The Mountain, Keeping Still, nourishes, gathers, and strengthens life. It implies three ideas: 'First is the idea of solidity and security offered by the mountain. Second is the idea of gathering, which arises because of this solidity. A mountain standing in the atmosphere collects and gathers about it the forces of life. The third idea is one of nourishment and benefit. Life settles in and about the mountain, and the process of life continues' (Wilhelm 1995:275). Life is represented by the image of Heaven, resting within the mountain and being shaped by the mountain. While the Mountain represents a sense of security in life in the hexagram *Ta Ch'u/The Taming Power of the Great*, Nietzsche considers life as an abyss which must be bravely overcome. A sense of danger outweighs any sense of security for Nietzsche.

In the hexagram *Ta Ch'u/The Taming Power of the Great*, the fourth and the fifth lines are the only two weak lines of the hexagram. The fourth line is the weak line of emotions and feelings, while the fifth line is the weak line of subjective experience. The top line is a strong line which refers to Heaven, the Creative, law as a master who controls. It follows that the individual life of perception and feeling as well as the subjective fluctuation between fear and hope and whatever flows from this are subordinated to an objective master. The Tao becomes master over the human and



temporal elements in the individual. Accordingly, the Mountain gives shape to the Creative, like enduring movement coined in form.

A ceaseless stream keeps on moving in front of us without beginning and end. Such is the nature of the 'I' that appears so secure, but is so transitory. The 'I' changes in the course of time, like the beam of a flashlight, illuminating the process of emotional movement. Things seem to transform and change when caught by the beam of light, while the beam alone seems to endure. R. Wilhelm (1995:271-272) states that

the I does not exist, it is merely composed of complexes of the soul's states which, when they become transparent and equipped with a distinctive mark, consider themselves as existent. And while the I is as nonexistent as ever, it is nevertheless now imprisoned in transitoriness. ... Nonetheless, the wheel of suffering is kept in motion because of the craving and greed of the I. The I is willing to accept the nourishment of transitoriness, that is, to nourish itself from illusion. To be nourished by illusion is to resort to nonnourishment and, therefore, craving is created anew each time.

The acknowledgement of life with reference to the transitory and illusory nature of the 'I' is transcendental wisdom. The wheel of suffering is nourished by the 'craving and greed of the I.' Our ignorance of the transitory and illusive nature of existence nourishes the suffering of life. In fact, things come and go, including the I. Wilhelm (1995:276) refers to 'the human being who is not "I" and who is not "you," and yet is within me and within you. ... humankind is I and I am humankind.' Thus the enlightened being corresponds to the Tao of man in that his constituent parts are integral to the whole. The unity of subjective experience and objective law within oneself is a manifestation of changelessness within change. The thorough awakening of the mind to the phenomena of changelessness in change enables the enlightened being to live a dreamlike/wakeful existence. Even though he recognizes the illusive nature of phenomena, he does not negate life. Instead, he participates passionately and naively in his quotidian activities because of his awareness of the interdependence and interrelatedness of all things in the universe. Accordingly, the distinction between subject and object is totally dissolved. Such a recognition is also apparent in Nietzsche's writing:

Main thought! Not that nature deceives us, the individuals, and promotes its ends by hoodwinking us: instead, the individuals arrange all Being according to individual — i.e. false — measures; we want to be right in this case, and consequently 'nature' has



to appear as a liar. In truth, there are no *individual truths*, instead there are merely individual *errors*. The *individual* itself is an *error*. Everything happening within us is in itself *something else* that we do not know: only we put the intention, the hoodwinking and the morality into nature. — But I distinguish: the conceived-conceited individuals and the true ‘life-systems’, of which everybody among us is one — both are conflated into one, while ‘the individual’ is only a sum of conscious feelings and judgments and errors, a *belief*, a little piece of the true life-system, or many little pieces, thought and imagined to be unified, a ‘unit’ that does not hold. We are buds on One tree — what do we know about what may become of us in the interest of the tree! But we have a consciousness, as if we would want to and should be *Everything*, a fantasy of ‘I’ and all ‘Non-I’. *Ceasing to feel being such a fantastical ego! Learning step by step to throw off the supposed individual!* Discovering the errors of the ego! Looking into egotism as an error! Don’t you ever conceive of its opposite as altruism! This would be the love of the *other supposed* individuals! No! **Beyond** ‘me’ and ‘you’! **Feeling cosmic**. (Moeller 2004: 62-63)

Feeling ‘cosmic’, ‘beyond “me” and “you”’, is not a characteristic only of the Nietzschean *Übermensch*, but also of the Tao of man, that knows the oneness of the universe. The idea of ‘feeling cosmic’ can also be described by the Buddhist term ‘non-self’. This is the wisdom of enlightened beings who understand the emptiness of things, including self and the universe, which are mutually interdependent. They recognize that the opposites, such as rich and poor, praise and blame, good and evil, exist because of varying causes and conditions. Attaining the fruit harvest depends on sowing the seeds, watering, sunshine and so on. This state of existence is described by Master Hsing Yun (1999:13-14) in this way: ‘All phenomena of the universe — be it physical or mental, be it self or others — do not exist on their own, but as a result of a combination of many factors. This is the Dharma-realm of oneness. In this state of mind, all differences are equal; truth and phenomena are integrated.’ As mentioned earlier, the notion of the basic oneness of universe is dominant in the Chinese philosophical tradition and is supported by modern physics.

Capra (1975:99) indicates that ‘the central theme of the *Avatamsaka* is the unity and interrelation of all things and events; a conception which is not only the very essence of the Eastern world view, but also one of the basic elements of the world view emerging from modern physics.’ The Chinese world view asserts Tao as the underlying reality of all things. The Tao and the work of the principles of yin and



yang are shown in Capra's diagram.⁷ With reference to this diagram we may visualize the sphere of Tao as a process without end or beginning in a higher-dimensional reality. This state of mind is described by Nietzsche as the 'Dionysian world of eternal self-creating, of eternal self-destroying', 'without beginning, without end' (*WLN* 38[12]). This idea is also expressed by the following verse in the *Avatamsaka Sutra* :

Living beings have no birth,
Nor either any decay;
If one attains such knowledge as this,
One will realize the unexcelled way. (Cleary 1993:284)

In Nietzsche's Dionysian world the interrelatedness and interdependence of all beings and things is also apparent as 'a play of forces and force-waves', described, however, as 'a monster of force' and 'an ocean of forces storming and flooding within themselves' (*WLN* 38 [12]). The dynamic relationship of all things is illustrated by the imagery of the Jewel Net of Indra in the *Avatamsaka Sutra*. In the palace of the God Indra there is a net which stretches out infinitely in all dimensions, hung with a single glittering jewel in each of its 'eyes', so that the jewels are infinite in number. An infinite reflecting process takes place, as the polished surface of each of the jewels reflect all the other jewels in the net, ad infinitum. In this way existence appears as a vast web of interdependencies, as a vast organism made of an infinity of individuals, all sustaining each other and defining each other. The 'Net of Indra' symbolizes the principle that all things reflect one another. Thus F. Cook (1977:2) concludes that the image of Indra's net 'symbolizes a cosmos in which there is an infinitely repeated interrelationship among all the members of the cosmos'. This theme is also supported by new physics.

Zukav (1979:238) indicates that this Buddhist idea corresponds to 'the quantum view that all particles exist potentially as different combinations of other

⁷ See Appendix 7. Fritjof Capra refers to a ball going round a circle to illustrate the dynamic unity of polar opposites, indicating that the Tao is the underlying reality of all things. When this movement is projected on to a screen, one sees an oscillation between two extreme points. Capra (1975:146-147) explains that 'the ball goes round the circle with constant speed, but in the projection it slows down as it reaches the edge, turns around, and then accelerates again only to slow down once more — and so on, in endless cycles. In any projection of that kind, the circular movement will appear as an oscillation between two opposite points, but in the movement itself the opposites are unified and transcended'.



particles. ... According to *The Flower Garland Sutra*, each part of physical reality is constructed of all the other parts.' The appearance of physical reality is based on the interdependence of all things. In the natural world everything is produced from conditions and nothing has an independent existence of its own, as everything is connected to and conditioned by everything else. This is the transcendent wisdom of all enlightened beings. All things come into being because of causes and conditions and if causes and conditions dissolve, things become extinct, so enlightened beings would not attach themselves to things as ordinary people do, and this is the core of enlightened practice:

All things are born of causes and conditions —
Their essential nature is neither existent or nonexistent;
And in causes and conditions, what they produce
They ultimately have no attachments at all. (Cleary 1993:565)

Ordinary people wrongly grasp at and attach themselves to conditional things, perceiving these things as real and substantial. Thus they do evil deeds in pursuit of their self-interest without noticing that their deluded acts would cause bad karmic effects and therefore bring about suffering and affliction. Enlightened beings realize the illusive and empty nature of all things and dedicate a myriad good deeds in order to benefit all beings. Both in Buddhist teaching and in Nietzsche's writing it is recognized that in interrelated and interdependent relationships all things sustain each other and grow. This idea is expressed in tree metaphors.

A tree metaphor describing the compassion and wisdom of great enlightened beings can be found in both Nietzsche's writings and in the *Avatamsaka Sutra*. Samantabhadra Bodhisattva says that 'all beings are the roots of the Bodhi-tree, the Buddhas and Bodhisattvas are its fruits and its flowers. If (Bodhisattvas) apply the water of great compassion to all beings (who form its roots), the Bodhi-tree will bloom with flowers, and bear the fruits of the wisdom of Buddhas and Bodhisattvas' (1996a:15). This implies that if one applies great compassion to benefit all beings, one will attain supreme enlightenment and supreme transcendental wisdom. Nietzsche's tree metaphor with reference to the evolution of man in *Zarathustra* shows affinity with this idea: 'It is with man as it is with the tree. The more he aspires to the height and light, the more strongly do his roots strive earthward, downward, into the dark, the deep — into evil' (ZI On the Tree on the Mountainside). Nietzsche also provides



tree metaphor to describe the ‘*incomprehensible ones*’ who ‘keep growing, keep changing’ in *Gay Science*:

We shed our old bark, we shed our skins every spring, we keep becoming younger, fuller of future, taller stronger, we push our roots ever more powerfully into the depths — into evil — while at the same time we embrace the heavens ever more lovingly, more broadly, imbibing their light ever more thirstily with all our twigs and leaves. Like trees we grow — this is hard to understand, as is all of life — not in one place only but everywhere, not in one direction but equally upward and outward and inward and downward; our energy is at work simultaneously in the trunk, branches, and roots. (*GS* 371)

The ‘incomprehensible ones’ may be associated with Bodhisattvas. The tree keeps on growing ‘equally upward and outward and inward and downward,’ never to be an end product. Thus the Nietzschean *Übermensch* is always a work-in-progress. The term ‘incomprehensible’ suggests Nietzsche’s idea of the *Übermensch* as an enigma, an idea also apparent from the subtitle of his masterpiece, *Thus Spoke Zarathustra: A Book for All and None*. About this work Nietzsche claims that he has given mankind ‘the greatest present that has ever been made to it so far’ (*EH* P 4). A gift-giving nature, or compassion in Buddhist terms, is an important theme in this masterpiece and is an important feature of the Nietzschean *Übermensch*.

4.1.3. Great Compassion

For the sake of all suffering beings
You exercise great compassion to liberate them.

The *Avatamsaka Sutra* (Cleary 1993:267)

Great compassion is a prerequisite to the practice of enlightened beings or Bodhisattvas. The *Avatamsaka Sutra* says: ‘The Great Compassionate Heart is the essence of Buddhahood. For the sake of (delivering) all beings, (the Bodhisattva) develops great compassion, and from the great compassion springs the Bodhi-heart, from the Bodhi-heart comes the enlightenment’ (1996a:15). Great compassion is the motivation for enlightened beings to engage themselves in the eternal process of enlightenment, even though they have the transcendental wisdom to see through the empty nature of all things.

The great compassion of enlightened beings can be symbolized by sunshine. Master Hsing Yun (2000:147-148) states that



the compassion of a great bodhisattva can be likened to sunshine, for it warms and illuminates everything it touches. The sun does not discriminate among the things it shines upon, nor does it expect any reward from them. In like manner, a bodhisattva does not discriminate among sentient beings. He does not help just one or two of them, he helps all of them. He turns no one away and he does not expect to be rewarded by anyone.

At the end of *Zarathustra*, a sun metaphor is used to describe the completion of Zarathustra's self-transformation — 'glowing and strong as a morning sun that comes out of dark mountains' (Z IV The Sign). Nietzsche also employs a sun metaphor to represent Zarathustra's love of humanity: The sun

approaches impatiently over the sea. Do you not feel the thirst and the hot breath of her love? She would suck at the sea and drink its depth into her heights; and the sea's desire rises toward her with a thousand breasts. It wants to be kissed and sucked by the thirst of the sun; it wants to become air and height and a footpath of light, and itself light (Z II On Immaculate Perception).

In this passage, the words 'thirst' and 'hot breath' suggest Zarathustra's intensity of love for humanity, 'the human sea' (Z IV Honey Sacrifice). Zarathustra employs the metaphor of 'a thousand breasts' to signify his love of man, as the great love of the sun that satisfies the desire of the sea. Interestingly, the number 'thousand' is also used to describe the great compassion of Avalokitesvara Bodhisattva. The image of a thousand hands and a thousand eyes is the characteristic of Avalokitesvara Bodhisattva, who has innumerable skills, symbolized by 'a thousand hands', and always pays attention to everyone at anytime and anywhere where help is needed, symbolized by 'a thousand eyes'. Nietzsche refers to such a generous nature by the term 'squanderer'. Avalokitesvara Bodhisattva has a thousand hands to liberate countless sentient beings from suffering. In the same way Zarathustra squanders what is given to him, regarding himself as 'a squanderer with a thousand hands' (Z IV The Honey Sacrifice). The word 'squanderer' is used to describe an individual who possesses overflowing strength, 'squandering his spirit with the unreason of squandering nature' (GS 202). Furthermore, Zarathustra employs the metaphor of a 'honey sacrifice' to indicate the excessive strength of the squanderer. When he descends to 'the human world, the human sea', he provides his best bait to the 'human fish': 'Drip your sweetest dew, honey of my heart!' (Z IV The Honey Sacrifice). Zarathustra gives until he has 'spent and squandered the old honey down to the last



drop' (Z IV The Cry of Distress). Zarathustra's 'honey sacrifice' seems to correspond to the great compassion of enlightened beings who work to liberate all suffering beings.

Whereas Lord Buddha extols the great compassion of Bodhisattvas, Zarathustra appreciates his squandering nature, symbolized by the sweetness of honey. Nietzsche's squanderer, however, is misunderstood by humanity, even though his explosive strength would cause 'a kind of higher morality': 'He flows out, he overflows, he uses himself up, he does not spare himself — and this is a calamitous, involuntary fatality, no less than a river's flooding the land' (*TI Skirmishes of an Untimely Man* 44). In contrast to the calamity of Zarathustra's squanderer, in the *Avatamsaka Sutra* Lord Buddha asserts that any beings who strive for enlightenment according to Buddhist teachings would attain the blessing of Buddha:

If any sentient beings can accept the teaching,
And, hearing the virtues of Buddha, strive for enlightenment,
He causes them to dwell in the ocean of bounty, forever pure (Cleary 1993:78).

If one practices the Bodhisattva way, one has to observe three important principles. For example, in practicing giving, one's giving has to correspond with bodhi mind, then one's action of giving must be guided by kindness and compassion. In giving one must also have the wisdom to keep in mind the emptiness of things. The great enlightened deed of giving is described by the *Avatamsaka Sutra* as follows:

Great enlightening beings are able to generously give all kind of vessels — gold vessels filled with jewels, silver vessels filled with jewels, lapis lazuli vessels filled with various precious substances, glass vessels filled with innumerable jewel ornaments, mother-of-pearl vessels filled with red pearls, agate vessels filled with coral, white jade vessels filled with myriad delicacies, sandalwood vessels filled with celestial raiment, diamond vessels filled with myriad sublime fragrances — countless precious vessels of all kinds, filled with innumerable various treasures; they give them to Buddhas, because they believe the Buddhas' field of blessings is inconceivable; ... they give to the lowly, poor, and destitute, because they regard all sentient beings equally with the loving eye of great benevolence and compassion; ... they give everything to everyone, because they never reject sentient beings. When they give in this way, they have no attachment to the gift or the receiver. (Cleary 1993:573)

The wealth of enlightened beings is incomparable. In practicing the virtue of giving they give equally to buddhas and to all sentient beings. Enlightened beings acknowledge that to benefit others is to benefit oneself, as also indicated by



Nietzsche's assertion that 'we are buds on One tree'. Zarathustra instructs his disciples to strive 'for the gift-giving virtue' as he does, stating that 'insatiably your soul strives for treasures and gems, because your virtue is insatiable in wanting to give. You force all things to and into yourself that they may flow back out of your well as the gifts of your love' (Z I On the Gift-giving Virtue 1). Zarathustra considers himself 'a giver of gifts' (Z II On the Pitying). He states that 'a gift-giving virtue is the highest virtue' (Z I On the Gift-giving Virtue 1). Indeed, the practice of the virtue of giving is one of the most important aspects of the dance of the Bodhisttva.

The Bodhisttva path to enlightenment corresponds to Nietzsche's vision of creating 'new suns'. In *Gay Science* Nietzsche employs the sun metaphor to present an overall philosophical justification of every individual's way of living and thinking, stating that a sun

bestows warmth, blessings, and fertility on him; it makes him independent of praise and blame, self-sufficient, rich, liberal with happiness and good will; incessantly it refashions evil into good, leads all energies to bloom and ripen, and does not permit the petty weeds of grief and chagrin to come up at all. In the end one exclaims:
How I wish that many such new suns were yet to be created! (GS 289)

The passage describes a vision of creating 'new suns', implying a new way of living and thinking. To be able to create a sun for oneself appears to be Nietzsche's ambition for humanity. Nietzsche's vision may be realized through entering the knowledge of Buddha and cultivating the practice of Bodhisattvas. The *Avatamsaka Sutra* mentions people

Comprehending the true nature of things,
Yet not conceptualising the nature of things,
Knowing things have no essence and no discrimination —
Such people can enter the Buddha's knowledge.
(Cleary 1993:626)

The sun metaphor does not only describe the great kindness and compassion of enlightened beings, but it also signifies their transcendental wisdom, as the sun equally shines for all without discrimination. It is important to understand that when great enlightened beings practise the virtue of giving 'they have no attachment to the gift or the receiver.' Consequently, enlightened beings are free from conflict and affliction. They perform their pure deeds by means of transcendental wisdom. They see the emptiness of things, so their great wisdom becomes a tactful means.



Great compassion and great wisdom appear as the distinct characteristics of enlightened beings. They do not discriminate between sentient beings or expect to be rewarded by anyone. Master Hsing Yun (1999:14) indicates that ‘with the great wisdom of the non-discriminating mind, bodhisattvas attain the ultimate bodhi (enlightenment) and masterfully lead sentient beings onto the path of enlightenment.’ The *Avatamsaka Sutra* says:

The truly awake know all things
Are nondual, beyond duality, all equal,
Inherently pure as space,
Not distinguishing self and nonself. (Cleary 1993:1011)

Whereas Bodhisattvas attain ‘ultimate bliss’, Zarathustra’s giving is not only a blessing, but also a danger. Thus Zarathustra comments to his disciples: ‘When your heart flows broad and full like a river, a blessing and a danger to those living near’ (Z I On the Gift-giving Virtue 1). In this context the Nietzschean *Übermensch* is described in terms of calamity and frenzy. Zarathustra exclaims:

Behold, I teach you the overman: he is this lightning, he is this
frenzy. (Z P 3)

I believe that to overcome this frenzied and violent aspect of the Nietzschean *Übermensch* one should cultivate one’s mind to be an unbounded horizon of space, non-attached, non-discriminating, and non-dual, having the qualities of heaven and earth, as implied by the *I Ching*. In fact, ‘space’ always denotes our true mind or nature in Buddhist teaching.

4.1.4. The primacy of mind

Strange indeed! Strange indeed! Strange indeed! All living beings have the Buddha nature. All can become Buddhas. It is only due to false thinking and attachments that they do not certify to attainment.

Flower Adornment Sutra Preface

In the dance of the Bodhisattva, transcendent wisdom and great compassion go hand in hand. Such an achievement derives from the diligent and genuine labour of his mind. Master Hui Neng (1998:18) describes the enlightened mind as space or void, exempt from the turbulence of ‘dust’:



There is no Bodhi-tree,
Nor stand of a mirror bright.
Since all is void,
Where can the dust alight?

The enlightened being makes an effort to enlarge the horizon of his mind as much as he can, like space without boundary. He strives to cultivate his mind as space in order to embrace all things, and at the same time lets things go without being hurt or harmed in dealing with the illusory nature of existence.

Nietzsche's Dionysian world, however, is apparently violent, 'a play of forces and force-waves', which appears to Nietzsche as 'a monster of force' (*WLN* 38 [12]). 'Space' is a metaphor to describe the mind of the enlightened being in Buddhist teaching, while Nietzsche employs the mirror as a metaphor to describe the mind of his storming Dionysian world. The mind of the former is like space, functioning in quiescence among dancing dust, while that of the latter reflects 'an ocean of forces storming and flooding' (*WLN* 38[12]). Consequently, the former foregoes suffering and affliction, while the latter experiences nausea and seasickness. Enlightened beings, like Master Hui Neng, thoroughly understand the empty nature of all things, so a 'mirror mind' appears as void as space to them. Their mind do not attach to any things within or without. Thus, enlightened beings are free from affliction and suffering even in a chaotic, changing environment. The *Avatamsaka Sutra* states:

Those enlightening beings, while in the world,
Are not attached to any internal and external phenomena;
Like the wind travelling unhindered through the sky
Is the function of the great beings' mind. (Cleary 1993:539-540)

While the mind of great enlightened beings is like space, functioning like the wind, moved but unattached, the mind of ordinary people is caught in the net of external things, where they don't realize their true mind or Buddha nature. The *Avatamsaka Sutra* says that 'there is no difference between the mind, the Buddha, and all sentient beings' (Hsing Yun 1999a:67). Shakyamuni Buddha points to the failure, shared by all beings, of recognizing their true nature, which causes them to lose themselves. In the *Lotus Sutra* Lord Buddha employs the metaphor of a beggar who carries a priceless pearl in his sleeve without knowing so to illustrate the unawareness of the intrinsically pure nature, the Buddha nature of ordinary men.



Indeed, every sentient being has the potential to attain enlightenment through the process of self-cultivation and self-transformation. Master Hsing Yun (2006:8) points to the fact that ‘sentient beings are buddhas-to-be. Since a Buddha originates from a human being, every human being has the potential to become a Buddha, because his or her pure nature is no different from that of a Buddha.’ The main reason for not being able to eliminate affliction and attain supreme enlightenment is laziness to cultivate a pure mind:

If one wishes to eliminate
The countless faults and ills,
One should work with diligence
On the Buddha-teaching.
...
Like when the dazzling sun shines
A child shuts its eyes
And complains ‘Why can’t I see?’
So too are the lazy like this. (Cleary 1993:305)

Enlightened beings diligently and sincerely commit themselves to accumulate enlightened virtues, so that their minds remain unmoved in confronting the kaleidoscopic forms of things. On the highest level of existence, that of enlightened beings, the root of discrimination is completely severed because of the knowledge that all true nature is originally pure. Ordinary people, however, are lazy and ignorant of the work of enlightened beings. The the *Avatamsaka Sutra* uses the following sun metaphor to describe the work of enlightened beings :

When the sun first comes up
It shines first on the high mountain, then the others,
Then shines on the high plains, then the whole land,
Yet the sun never has any discrimination.
The light of Buddha is also thus,
First illumining the enlightening beings, then the self-enlightened,
Then last the listeners and all sentient beings,
Yet the Buddha basically has no stirring thoughts. (Cleary 1993:988)

This metaphor illustrates how the sun shines equally on all beings. If one is blind or always remains in a dark room, one never sees sunshine, even though the sun shines all day long. Ordinary men indulge themselves in daily activities with fervent desire according to a discriminating and attached mind. Enlightened beings, however,



follow their innate true nature rather than to pursue external things. According to the *Avatamsaka Sutra*, ‘when they perceive any objects of sense, whether pleasant or unpleasant, they do not conceive like or dislike — their minds are free, without faults, broad pure, joyful, blissful, free from all sorrows and troubles. Their minds are flexible, their senses are pure and cool’ (Cleary 1993:547). Enlightened beings cultivate the broadest horizon of their minds as space, whereas the ordinary man’s mind is like a vessel, occupied with discrimination and attachment with regard to earthly things — gain or loss, like or dislike, usefulness or harm, unaware of the path of enlightenment.

The manifestation of the diversity of things is a product of the mind. It follows that one’s resolution is like a seed that one sows in one’s mind. The same action would have different results according to one’s resolution, whether self-interested or impartial. The *Sutra on the Original Vows and the Attainment of Merits of Ksitigarbha Bodhisattva* says:

If virtuous people of future times will practise good deeds according to the Buddha’s Teachings, or make offerings for repairing Buddhist pagodas or temples or mending Buddhist Sutras, their merit, small as a hair though it be, or a dustmote or a grain of sand or a drop of water, if they will transfer such merits to beings of the ten realms of space, such meritorious persons will receive inconceivably great bliss for hundreds of thousands of lives.⁸ If they will transfer their merits to their family and relatives, their relatives will receive happiness for three lives. (1983:26)

According to Buddhist teaching, the ability to attain enlightenment lies in one’s mind. To train their mind not to create discrimination is the pure practical work of enlightened beings on the way to supreme enlightenment. Master Hsing Yun (2000:157) indicates that ‘the core of Buddhism is human heart. All Buddhas were

⁸ Master Hsuan Hua (1980:xxviii) indicates that the terminology ‘dust motes’ and ‘hair tips’ denote the smallest quanta in existence. They are used to describe ‘the dynamic interaction of limitless fields, a fluid dance at the molecular level.’ Because in ancient times Buddha did not carry out experiments at the subatomic level, so ‘the Buddhas did not employ the exact terms “protons”, “nucleus”, or “electrons”, but the Sutra covered these and more. That they declined to use scientific apparatus did not stop the sages and Bodhisattvas from certifying to a state wherein realms as infinite as Ganges sands lay bare before their eye of Wisdom. They perceived these states through spiritual insight (in-sight), and not through their sense organ.’



human beings before they became Buddhas.’⁹ In the *Avatamsaka Sutra*, the Book titled *Purifying Practice*, the enlightened being Chief in Knowledge asks Manjushri Bodhisattva a series of questions with reference to the practices of enlightened beings, such as, ‘How can enlightening beings attain faultless physical, verbal, and mental action?’, ‘How can they attain pure physical, verbal, and mental action?’ and ‘How can they fulfill the means of transcendence — generosity, self-control, tolerance, effort, meditation, and wisdom?’¹⁰ (Cleary 1993:312). The answer to these questions lies in the usage of one’s mind. Manjushri Bodhisattva replies that

if enlightening beings use their mind properly, they can attain all supreme qualities, can have a mind unhindered in regard to all enlightening teachings, can remain on the Path of the Buddhas of past, present, and future, never leaving it even while living in the midst of sentient beings, can comprehend the characteristics of all things, cut off all evil and fulfil all good. They will be physically most excellent, like Universally Good; all of their practical vows they will be able to fulfil, and will be free in all ways, and will be guides for all sentient beings. (Cleary 1993:313)

Then Manjushri Bodhisattva proceeds to describe the ways of living of the enlightened beings whose minds concentrate on unpolluted, undistorted, pure activities in everyday life. In their daily activities, sitting, walking, working, eating and so on, each moment enlightened beings think of benefiting all beings. Even in danger and difficult situations they still wish the best for all beings:

If in danger and difficulty,
They should wish that all beings
Be free,
Unhindered wherever they go. (Cleary 1993:314)

⁹ Similar to waves and particles which are energy, heart and mind refer to the same thing. As the Chinese understand as ‘heart’ what English-speaking people understand as ‘mind,’ so sometimes to write idiomatic English the word ‘mind’ is used in English translation. In this dissertation the words ‘heart’ and ‘mind’ are interchangeable.

¹⁰ The six transcendences or *paramitas* are the practices of the Bodhisattvas. They are: giving (generosity), ethics (self-control), tolerance, effort, meditative concentration and wisdom. Venerable Master Hsing Yun (2000:154) indicates that ‘*paramitas* is a Sanskrit word that literally means “crossing over to the other shore.” Its deeper meaning is completion, fulfillment, transcendence, arrival at the truth, perfection’. The six *paramitas* are the deep virtues that lead the Bodhisattva to enlightenment.



This line — ‘They should wish that all beings’ — is a vow common to all daily purifying activities of enlightened beings. It is the key to cultivating a pure mind and performing actions which are pure. Enlightened beings elevate their mind by making this vow for each and every action, and thus their minds are pure, like space. Ordinary men cultivate a discriminating mind and indulge in the pursuit of self-interest in their actions, while enlightened beings vow to benefit all beings. Enlightened beings recognize that all beings share the same true nature, so they make a ceaseless effort to help all beings and by doing so they eventually help themselves to attain supreme enlightenment. In this way their light shines on all without discrimination, but ordinary men with their discriminating mind cling to the multifarious changing forms of things whose true nature they are unaware of.

Nietzsche urges us to learn to act as Nature does in order to become what we are. He notes ‘how accommodating, how friendly all the world is toward us as soon as we act as all the world does and “let ourselves go” like all the world!’ (*GM II 24*) Indeed, ‘letting go’ is a characteristic of the unattached mind and, together with the ideal of acting in accordance with the world, appears to be the core of the mysterious union of man and universe. Perhaps the style of the Nietzschean *Übermensch* in dealing with life may unveil this mystery. The ideal of acting in accordance with the world is embraced in the Chinese trinity of heaven, earth and man in the *I Ching*. It is symbolized by the structure of trigrams, where man occupies the central line of the trigram. This signifies that man is the product of heaven and earth. As the work of the principles of yin and yang, man has the potential to reveal the wonders of heaven and earth. Thus the work of the superior man is shown in the ‘Image’ of the hexagram *Ch’ien/The Creative*:

The movement of heaven is full of power.
Thus the superior man makes himself strong and untiring.
(1950:6 & 373)

Similarly, the core of the work of enlightened beings involves ‘enlightened virtues.’ Their work is timeless and untiring. The work that should be done by enlightened beings or Bodhisattvas on the way to attain supreme enlightenment is described in the *Avatamsaka Sutra* in this way:

Observing the boundless past, present, and future,
Studying enlightened virtues
Without ever tiring of it:
This is what work should be done. (Cleary 1993:289)



The *I Ching* emphasizes the power of the movement of heaven, which people have to follow so that they would become strong and untiring like heaven. In the *Avatamsaka Sutra* a similar idea is expressed:

Just as the sun without clouds overcast
Shines throughout the ten directions,
Its light beams having no difference:
So is the truth of all Buddhas. (Cleary 1993:303)

To benefit all is the characteristic of the sun, image of heaven, and the same applies to the earth. Nourishing and facilitating the growth of all things without discrimination is the nature of the earth, and also the truth of all Buddhas:

Just as the nature of earth is one
While beings each live separately,
And the earth has no thought of oneness or difference,
So is the truth of all Buddhas.
...
Just as the element earth, while one,
Can produce various sprouts,
Yet it's not that the earth is diverse:
So is the truth of all Buddhas. (Cleary 1993:302-303)

The oneness of earth nourishes all growing things. This symbolizes the truth of all Buddhas, which correlates with the wisdom of the hexagram *K'un/The Receptive*:

The earth's condition is receptive devotion.
Thus the superior man who has breadth of character
Carries the outer world. (1950:12 & 389)

The doubling of the trigram *K'un* in this hexagram indicates that the earth might dedicate itself without forfeiting its nature. One has to cultivate one's character to attain inner strength in order not to be swayed by the changing external environment. While heaven is actively in movement, the earth is entirely devoted to rest. The former demonstrates the way the superior man would constantly and diligently foster his character to attain inner strength, while the latter shows that he is capable of quiescently enduring the outer world without being swayed by it. Thus the images of the two hexagrams, movement and rest, creative and receptive, which are manifestations of the principles of yin and yang, represent the way the superior man attains peace inwardly in spiritual cultivation and outwardly harmonizes himself in society without forfeiting his true, inner nature. This is the highest life that man



should strive to attain. In short, the Chinese view asserts that a sage is capable of accomplishing spiritual cultivation within and shining forth in society without, so that a sage would lead the highest life.

The earth in its 'devotion' carries all things without exception. The same applies to the superior man who cultivates his character to be boundless, pure and sustainable, as the 'space' described in Shakyamuni Buddha's metaphor, so that he is capable of supporting the diversity of people and things. The description of such a mind is also apparent in the *I Ching* in the hexagram *K'un/The Receptive*. It is made of six broken lines, which reveals an empty space in the middle of the hexagram, signifying the spacious mind of an individual, while the hexagram *Ch'ien/The Creative* consists of six unbroken lines, signifying the inexhaustible creative power of heaven. This seems to indicate that an empty heart receives the continuous flow of energy from the Creative, as the earth constantly receives energy from heaven to make things grow. Furthermore, the structure of the hexagram *Chung Fu/Inner Truth*, consisting of two yielding lines in between two firm lines above and below also reveals an open space in the centre of the hexagram, implying that the centre, or the heart, of an individual should be void, because voidness is without boundary and limit.¹¹ Broadening the space of one's heart as much as one can, to embrace all, appears to be one of the decisive factors of actualizing the unity of heaven and humanity.

While the *I Ching* emphasizes the earth's devotion with regard to the inexhaustible and constantly flowing energy of heaven, the *Avatamsaka Sutra* reminds us of the importance of inner 'seeds', which cause things to come into being on earth:

Just as the earth is one
Yet produces sprouts according to the seeds
Without partiality toward any of them
So is the Buddhas' field of blessings. (Cleary 1993:303)

Although in the *Avatamsaka Sutra* Shakyamuni Buddha describes the actions of enlightened beings in terms of the tireless movement of heaven and the restful nourishment of the earth, it is also understood that the seed of these actions lies in the minds of the enlightened beings:

¹¹ See chapter 3 p. 172 with regard to this hexagram.



In their minds, no high or low —
They tirelessly seek the Path,
As they go, causing sentient beings
To live in good, purifying ways.

Their wisdom benefits all
Like trees, rivers, and springs,
And also like the earth
Upon which everything rests. (Cleary 1993:1112)

Shakyamuni Buddha emphasizes that in the minds of enlightened beings no relative distinction exists — ‘no high or low’. It follows that to cultivate a non-discriminating mind is crucial in the practice of the Bodhisattva. However, the authors of the *I Ching* assert that ‘heaven is high, the earth is low; thus the Creative and the Receptive are determined. In correspondence with this difference between low and high, inferior and superior places are established’ (1950:280). Such an assertion stresses the supreme status of the sage and therefore establishes an insurmountable gap between the sage and ordinary people. Although Mencius asserts that anyone can become a sage, as a Yao or a Shun, ordinary people dare not believe that they are capable of attaining such an achievement. On the one hand, the *I Ching* indicates that man has to conform to the characteristics of heaven and earth, which are non-dual and non-discriminating, without knowing high and low, inferior and superior. On the other hand, the orderly hierarchy of human relationships as set out in the *I Ching* seems to make the unity of man and heaven remain an ideal for generations and generations, creating anticipation of the presence of a sage instead of presenting a goal that every man should strive for.

Non-discrimination is an aspect of space. The non-discriminating mind is recognized by Nietzsche as the *over-wealthy soul*. He refers to the ‘genuine affability’ of the over-wealthy soul. ‘The carelessness of the over-wealthy soul,’ Nietzsche says, ‘only knows hospitality, only ever practises, and knows how to practise, hospitality – heart and home open to anyone who wants to step inside, whether beggar, cripple or king’ (WLN 2[1]). Indeed, in order to triumph over the violent aspects of the natural world and life, as described by Nietzsche’s idea of the Will to Power, an over-wealthy soul should be cultivated. This involves an unbounded horizon of mind to embrace all, like space. With such a state of mind, one would probably be capable of controlling one’s fate without consulting the oracle of the *I Ching*.



According to the Buddhist, one should take responsibility for one's life rather than just accept one's fate. This idea is apparent from the true story of Mr. Yuan Liao-fan, whose work *Liao-fan's Four Lessons* illustrates how he transforms and controls his destiny rather than simply accepts it. Yuan relates how every event turns out exactly as predicted by an old man, named Kong. However, when Yuan meets a Ch'an Master, Yun, who tells him that the average person is under the control of fate because of being controlled by the vital energy of yin and yang, he recognizes that one might change one's fate through one's deeds. Master Yun explains that

fate is created by ourselves, our form is created by our mind, by our thoughts. Good luck or bad luck is also determined by ourselves. ... In the Buddhist sutras ... , it is written that if you pray for wealth and fame, for a son or daughter, or for longevity, you will have them. ... The sixth Zen patriarch, Hui-neng, had said that all the fields of merit are not beyond a small square inch. One seeks from within, in one's own heart, and so one can then be connected with everything. The outside is merely a reflection of the inside. If one seeks into one's own heart into practicing virtuous ways, then we will naturally receive the respect of others and bring prominent position and wealth to ourselves. (1998a:4 -5)

Master Yun clearly states that the core of creating destiny lies in seeking 'within, in one's own heart'. One has to control one's mind and actions in order to control one's fate. Furthermore, one's destiny is created by causes and conditions. The cause is one's will and decision. This situation may be seen to find resonance in an interpretation of modern physics. The experiments of particle physicists prove that light can no longer be regarded as either a particle or a wave, because it is *both*, depending on how physicists look at it. It follows that how we look at the world changes the world.

Zukav (1979:114) claims that *we*, 'the Cogs in the Machine have become the Creators of the Universe.' His remark is inspired by the philosophical implication of Werner Heisenberg's 'uncertainty principle' in new physics, involving the observation that we cannot accurately measure at the same time both the position *and* the momentum of a moving particle. It is our decision to measure either the position or the momentum of the particle. Nature responds according to our decision, what we select as our experiment. We create our own world according to our own determination. It follows that our reality is a creation of the mind. As Zukav (1979:28) notes:



Not only do we influence our reality, but, in some degree, we actually *create* it. Because it is the nature of things that we can know either the momentum of a particle or its position, but not both, *we must choose* which of these two properties we want to determine. Metaphysically, this is very close to saying that we *create* certain properties because we choose to measure those properties.

Zukav (1979:38) indicates that the new physics is ‘based not upon “absolute truth”, but upon *us*.’ By getting rid of bad thought patterns, which produce bad actions, and at the same time constantly doing good deeds, Yuan accumulates as much merit as he can, so that his fate is changed for the better: ‘from miserliness to giving, from intolerance to understanding, from arrogance to humility, from laziness to diligence, from cruelty to compassion, from deception to sincerity’ (1998:7). Ordinary people who are ignorant of this wisdom do evil deeds in pursuit of their self-interest without noticing that their deluded acts would eventually cause harm to themselves. The *Sutra on the Original Vows and the Attainment of Merits of Ksitigarbha Bodhisattva* relates, ‘If Ksitigarbha Bodhisattva encounters beings who commit sin by killing, he helps them to realise that such sins shorten their lives. If he encounters thieves and robbers, he will lead them to understand that such evil actions will bring suffering and poverty to those who commit them’ (1983:11). Thus, in order to change one’s fate for the better one has to understand karmic cause and condition as a force underlying all things, so that one will correct all bad habits and bad thought patterns.

To transform his life to perfection is the task of the Nietzschean *Übermensch*. D. W. Conway (1997:20) interprets the *Übermensch* as ‘any human being who actually advances the frontier of human perfectibility.’ W. Kaufmann (1974:254), however, points out that ‘as human beings we have ideals of perfection which we generally find ourselves unable to attain. We recognize norms and standards of which we usually fall short; we long for a triumph over old age, suffering, and death; we yearn for perfection and immortality — and seem incapable of fulfillment. We desire to be “as gods,” but we cannot be so.’ Whereas Kaufmann mourns human impotence, Nietzsche criticizes that ‘man has all too long had an “evil eye” for his natural inclinations’ (*GM* II 24), disregarding the possibility of being reborn in beauty (*GM* II 18). Criticizing Christian morality, Nietzsche urges us to reverse our ‘evil eye’ with reference to ourselves and the natural world and strive for a higher morality. This idea is expressed in the heading of the preface to *The Antichrist*: ‘Revaluation of All



Values' (A P). Nietzsche claims that 'an attempt at the reverse would *in itself* be possible — but who is strong enough for it?' (*GM* II 24) As he considers himself 'Nietzsche as Educator' (*EH* The Untimely Ones 3), his life represents such an endeavour. Thus D. W. Conway (1997:22) indicates that the *Übermensch* is not only an ideal type, but 'a concrete, empirical type' and that Nietzsche thereby 'legislates his own self-creation as an exemplary human being' (Conway 1997:52). As the Nietzschean *Übermensch* embodies the characteristics of the Bodhisattva, Nietzsche's vision seems possible according to the practice of Bodhisattva. Master Hsing Yun (1998a:24) asserts that 'when we can work for the benefit of all beings in the Bodhisattva spirit, when we can help others in a transcendental, yet worldly, way that we have reached the highest form of Buddhist realization.'

From the sun and tree metaphors, which represent compassion and wisdom, and the double will of Zarathustra's heart, which can be associated with bodhi mind, it seems apparent how some characteristics of the Nietzschean *Übermensch* correspond with those of the Bodhisattva. Nietzsche's tree metaphor describes the growth of an organic whole in which the constituent parts are indivisible, involving various conditions and dynamic relationships. Attaining the fruit harvest depends on sowing the seeds, water and sunshine. What kind of seed should be planted in order to attain the harvest of fruit of enlightened beings? The metaphor of seed implies the importance of our thoughts, because each thought is a seed which would probably produce something in the future. Wilhelm (1995:191) explains the requirement that 'thoughts be thought clearly and strongly. Only a pure and absolutely sincere thought can be the seed, a seed planted in the ground.' For the superior man of the *I Ching*, to think pure and sincere thoughts is crucial. Constantly to have pure and sincere thoughts seems to be the key to the dance of the Bodhisattva. I believe that Nietzsche's doctrine of 'eternal recurrence' might throw some light on cultivating such a state of mind.

Nietzsche's doctrine of eternal recurrence is a test of spiritual greatness. It serves as a moral stimulus for those who seek at all times to act in a way that they would wish to repeat eternally. This vision is personified by the *Übermensch* whose every moment is to be lived in transforming everything into a reflection of his power and perfection. The doctrine of eternal recurrence also seems to show affinity with Samantabhadra Bodhisattva's practice of living in the moment.



4.2. Nietzsche's doctrine of eternal recurrence and the practice of Samantabhadra Bodhisattva¹²

Everything goes, everything comes back; eternally rolls the wheel of being. Everything dies, everything blossoms again; eternally runs the year of being. Everything breaks, everything is joined anew; eternally the same house of being is built. Everything parts, everything greets every other thing again; eternally the ring of being remains faithful to itself. In every Now, being begins; round every Here rolls the There. The center is everywhere. Bent is the path of eternity. (Z III The Convalescent 2)

Nietzsche's doctrine of eternal recurrence involves the notion that the world repeats itself indefinitely and definitely, i.e. whatever there is will return again and is a return of itself in that it has all occurred before and will indefinitely occur again in definite iterations of itself. The world describes a cyclic movement under the notion of eternal recurrence, going and coming back, dying and blossoming, breaking and renewing. The cyclic movement or process is definite, while its phenomena or events indefinitely change. Nietzsche's eternal recurrence shows affinity with the Chinese world view, a non-linear view, and with the cardinal ideas that the *I Ching* is based on. The principles of yin and yang are always at work and their interplay brings about constant change in the world, but at the same time the Tao is changeless, underlying the multifarious changing phenomena. Capra provides a diagram to illustrate the dynamic unity of polar opposites and the Tao, which is represented by a circle.¹³ In Zarathustra's picture of eternal recurrence, the wheel and the ring are also images of the circle, representing being as existing in becoming. Nietzsche's idea of being in becoming corresponds to the theme of changelessness within change in the *I Ching*.

Indeed, everything is transitory, changing and transforming each moment in the world of becoming, but the process itself is changeless. The knowledge of changelessness/change, being/becoming allows an enlightened being to live a holistic, dreamlike/wakeful existence. He acknowledges the transitory and illusory nature of all things, including himself, as all being but a dream. This great wisdom enables him not to crave fervently all earthly things, but to let things go. He would not attach

¹² Samantabhadra is derived from two words: *Samanta* means general or universal and *bhadra* means sage. Thus Samantabhadra represents the principle of universal love or compassion. Samantabhadra Bodhisattva is also known as the Bodhisattva of Great Activity (1996a:39) and Universally Good.

¹³ See Appendix 7.



himself to gain or loss, good or bad, in the dream. Zarathustra states about such an existence that ‘a sage too is a fool’ (Z IV The Drunken Song 10), explaining that ‘whoever has too much spirit might well grow foolishly fond of stupidity and folly itself’ (Z IV The Ass Festival 1). This seemingly foolish existence is an expression of the ‘overflowing power and abundance’ (EH Z 2 & GS 382) of the Nietzschean *Übermensch* or, more precisely, the enlightened being. Nietzsche envisions a child-like innocence and playfulness as prerequisites to the *Übermensch*, because he believes in no ‘other way of associating with great tasks than *play*: as a sign of greatness, this is an essential presupposition.’ (EH Clever 10). The Nietzschean *Übermensch* plays naively, like a child, but at the same time he plays with ‘great seriousness’ (EH Z 2 & GS 382) within the abundant nature of his soul. In this context the Nietzschean *Übermensch* corresponds to the enlightened being who rejects any negation of life and the natural world, even though he recognizes their transitory and illusory nature. He strives not to be tricked into regarding kaleidoscopic earthly forms, including himself, as real. At the same time the knowledge of changelessness within change makes him lead a holistic existence corresponding to Nietzsche’s doctrine of eternal recurrence. Mistry (1981:11) discusses the affinity between Nietzsche’s eternal recurrence and Buddhism, stating that

what is decisive is the ‘action’ relevant and crucial to both perspectives: creative endurance and continual self-surmounting within the present reality. The Buddhist discipline, as also Nietzsche’s, finds its roots in a fidelity to empirical reality and in the vision of things as they are in this reality. The ‘change’ both disciplines inculcate does not involve an alteration of the state of this reality but the transformation of human outlook.

The holistic existence of the Nietzschean *Übermensch* consists not only of the dreamlike/wakeful and playful/serious attitude, but also of the experience of eternity in the moment. His experience of moment/eternity with reference to time can be explained by Nietzsche’s doctrine of eternal recurrence. Stambaugh (1988:115) indicates that ‘the most basic insight of Nietzsche’s thought concerns the non-finality of time.’ The idea that eternity is in the moment is expressed in Zarathustra’s dialogue with the dwarf who personifies the spirit of gravity and points out to him the gateway ‘Moment’. ‘Behold,’ Zarathustra says, ‘this moment! From this gateway, Moment, a long, eternal lane *leads backward*: behind us lies an eternity’ (Z III The Vision and the Riddle 2). Whereas the dwarf regards the eternal lane as two paths meeting in eternity, Zarathustra believes that ‘past and future meet in the general gateway of the present



moment; all time and space come to presence in the eternal present moment' (Stambaugh 1994:125). I. M. Zeitlin (1994:29) indicates that, for Nietzsche, 'every moment is repeated eternally and, therefore, ... every moment is an eternity.' When Zarathustra instructs the dwarf to behold the moment, he means for him to stand in the path, that is the moment. Zarathustra's instruction implies that the emergence of the overman does not derive from mere speculation, but rather from concrete individual action. If man wills this supreme human achievement, he should no longer remain a spectator, but rather be '*himself* the Moment, performing actions directed toward the future and at the same time accepting and affirming the past' (in O'Hara 1985:35). The subject and the deed become one, dissolving in the moment. Nietzsche's notion of eternal recurrence insists that one has to live in the moment rather than outside of it in the future or the past. The experience of the co-existence of *moment* and *eternity* is interpreted by Nietzsche in this way:

If we say Yes to a single moment, this means we have said Yes not only to ourselves, but to all existence. For nothing stands alone, either in us ourselves or in things: and if just once our soul has quivered and resounded with happiness like a harpstring, then all eternity was needed to condition that one event – and in that one moment of our saying Yes, all eternity was welcomed, redeemed, justified and affirmed. (WLN 7[38])

According to Nietzsche, saying yes to a single moment does not derive from abstract thinking, but rather from experience — 'one event'. This particular moment of experience justifies and affirms all eternity and all existence. If the idea of self-perfection is not limited by time and space, perhaps a new perspective of existence emerges. Nietzsche expresses 'the idea of a new perfection: what does *not* accord with our logic, our 'beautiful', our 'good', our 'true' could be perfect in a higher sense than our ideal itself is' (WLN 7[36]). Indeed, Zarathustra provides a new way of thinking with reference to time in his idea of eternal recurrence:

I come again, with this sun, with this earth, with this eagle, with this serpent — *not* to a new life or a better life or a similar life: I come back eternally to this same, selfsame life, in what is greatest as in what is smallest, to teach again the eternal recurrence of all things, to speak again the word of the great noon of earth and man, to proclaim the overman again to men. (Z III The Convalescent 2)

In this context time is no longer considered as linear and moving towards a definite end, but rather as non-linear, focusing on each moment. Nietzsche's idea of



eternal recurrence implies a cyclic movement of all things, similar to the Chinese emphasis on the fact that everything is in a state of transformation. In each moment the future becomes present and the present past. H. Wilhelm (1995:26) indicates that ‘the Chinese concept of change fills this category of time with content. It has been formed by the observation of natural events: the course of the sun and stars, the passing of the clouds, the flow of water, the alternation of day and night, the succession of the seasons.’ Nietzsche, too, refers to things such as sun, earth, eagle, and serpent and so fills the category of time with natural content. The relative distinction between great and small, like the duality of spirit and body, is assimilated in ‘this same, selfsame life’. The dazzling light of great noon symbolizes the dissolution of moral dualism.

In the *Avatamsaka Sutra* the practical aspect of the Bodhisattva way is indicated by Samantabhadra Bodhisattva’s dedication, which may throw some light on Zarathustra’s idea of ‘this same, selfsame life’. While both Nietzsche and the *I Ching* focus on natural content, Samantabhadra Bodhisattva’s dedication, in all his ten vows, eternally focuses on caring for all beings in each and every thought,

even though space of the void has end, the worlds of beings, the karmas of beings, and the sorrows of beings are all ended. ... Thought succeeds thought without interruption, and in bodily, oral, and mental deeds without weariness. (1996a:16)

One of the main points of Samantabhadra Bodhisattva’s practice is the emphasis on purification of action, speech and mind without weariness. This practice consists of ten meritorious deeds, which are the foundation of a meritorious life in Buddhist ethics.¹⁴ The practice of Samantabhadra Bodhisattva includes more than that of the Nietzschean *Übermensch*. While Nietzsche emphasizes play and dance which can be seen only in performance, Samantabhadra Bodhisattva’s practice does not only focus on action, but also on speech and mind.

The core of the practice of Samantabhadra Bodhisattva is found in his ten vows — his ‘endless’ homage to all Buddhas, his ‘endless’ praises, his ‘endless’

¹⁴ The ten meritorious deeds, also known as ‘Ten Virtuous Practices’, are divided into three categories: Three types of Purification of Actions: to abstain from destroying living creatures, stealing and adultery; Four types of Purification of Speech: to abstain from telling lies, carrying tales, using harsh language and impure talk; Three types of Purification of the Mind: to be free from greed, anger and erroneous views (Fu Ho 1969:31-32).



offerings to Buddhas, his ‘endless’ penitence, his ‘endless’ approval and joy in the merits of all beings, his ‘endless’ request, his ‘endless’ petition to the Buddhas, his ‘endless’ practice and following of the examples of the Buddhas, his ‘endless’ boundless compassion and his ‘endless’ turning over his rewards of merit to all beings. These ten vows are beyond human conception of time and space. With reference to time, Samantabhadra Bodhisattva employs the word ‘endless’ to show the eternity of his practice, but at the same time he states that ‘thought succeeds thought without interruption’ to indicate each moment of his thought. The co-existence of *moment* and *eternity* is present in all of Samantabhadra Bodhisattva’s practice and vows. With reference to space, he refers to the ‘space of the void’ and ‘the worlds of beings’. The recognition of the co-existence of the *voidness of space* and the *existence of worlds of beings* is another distinctive characteristic of Samantabhadra Bodhisattva’s practice. As discussed earlier, the mind of the great enlightened being is as vast as space to embrace all beings.

Nietzsche’s awareness of eternity/moment seems to correspond to the paradox of the *Avatamsaka Sutra* or *Hua-yen Sutra*. S. Odin (1988:53) indicates that ‘the Hua-yen theory of the unhindered interpenetration of past-present-future into a single thought-instant or the immanence of hundreds of thousands of infinitely long eons in one moment, is highly problematic indeed when understood as a theory of causation.’ The sphere of great enlightened beings is gigantic and multi-dimensional, or higher-dimensional, and cannot be explained as a causal process. For example, Capra’s diagram shows the principles of yin and yang, as well as the process, the Tao, in our three-dimensional world.¹⁵ If infinite balls should be imagined to move in the diagram, human concepts of time and space appear inadequate to describe this inconceivable realm. Our concept of time does not exist in the realm of great enlightened beings. As Nietzsche states, ‘time in itself is nonsense; it exists only for a being capable of sensation. It is the same with space. All *shape* appertains to the subject. It is the grasping of *surfaces* by means of mirrors’ (P 121). Human abstract conception of time and space is applicable in our daily life for communicating with each other and for making sense of our three-dimensional world, but it is inapplicable in the multi-dimensional sphere. The limitation of our sense organs makes us unable to experience the realm of great enlightened beings, similar to the experiences of

¹⁵ See Appendix 7.



physicists who attempt to interpret the four-dimensional reality of relativist physics. Einstein's theory of the relativity of space-time deals with a four-dimensional reality where force and matter are unified, but this can only be 'experienced' through the abstract mathematical formalism of scientific theories.

Our language and thought patterns have evolved in a three-dimensional world and thus the higher-dimensional reality of great enlightened beings is beyond our sphere of rational and logical knowledge. It might, however, be seen by those who are in a state of deep meditation or concentration. Capra (1975:150-151) indicates that Eastern mystics

seem to be able to experience a higher-dimensional reality directly and concretely.

In the state of deep meditation, they can transcend the three-dimensional world of everyday life, and experience a totally different reality where all opposites are unified into an organic whole.

Ordinary people with a discriminating mind attach themselves to phenomena, colours, sounds, fragrances, flavours, and feelings, incapable of seeing and understanding the inconceivable whole. They fail to understand the state of enlightenment, supreme self-perfection. The state of enlightenment is inexpressible in ordinary terms, as is apparent from the legend of the origin of Ch'an, that 'Ch'an was imparted without utilizing any spoken or written language: it was transmitted directly from mind to mind':¹⁶

During an assembly on Vulture Peak (Grdrhakuta), the Buddha picked up a flower and held it up to the assembly without saying a word. The millions of celestial and human beings who were gathered at the assembly did not understand what the Buddha meant, except for Mahakasyapa, who smiled. (Hsing Yun 1998:1)¹⁷

Master Hsing Yun (1998:1) indicates that 'Ch'an is something that can neither be talked about nor expressed in words. The moment language is used to explain Ch'an, we are no longer dealing with its true spirit. Ch'an is beyond all words, yet it cannot be left unexpressed.' Chan is expressed in our daily life. Ch'an Master Pai Chang notes that 'Ch'an is "everyday living."' He says that 'chopping firewood,

¹⁶ Ch'an, means 'quiet contemplation' (Hsing Yun 1998:1), 'meditation' or 'absorption' (Hsing Yun 1999a:124). The Ch'an School is one of the eight schools of Chinese Buddhism.

¹⁷ Mahkashyapa is the first Patriarch of the sect of *dhyana* (Sanskrit term, 'Ch'an' in Chinese and 'Zen' in Japanese).



carrying water, putting on clothes, eating food, standing, and walking are all Ch'an' (Hsing Yun 1998:2). A Ch'an Master sees all phenomena as the manifestations of Ch'an, our true mind. Ch'an Master Ch'ing Yuan states that Ch'an is our true mind which 'transcends all tangible existence, yet it manifests itself in all existences in the universe' (Hsing Yun 1998:2). Meditation is one of the means that Ch'an Masters practise in order to transcend the realm of this-worldliness.

According to Buddhist teaching, meditation is the key to one's inner treasure, i.e. true nature. Nietzsche's notion of eternal recurrence cannot be known by means of any rational, logical analysis, but rather recognized through meditation. In meditation, 'keeping the mind on one point' (Cleary 1993:692) is important. In fact, it is this one-point spatio-temporal dimension that is expressed by Nietzsche's doctrine of eternal recurrence. 'Each moment arises and perishes,' Stambaugh (1988:114) says, 'the moment has no abiding "place." It cannot end *in time*. It ends "vertically" into eternity. Eternity is that "dimension" of time into which time ends.' This vertical dimension of time and space presumes a point spatio-temporal dimension which remains changeless and unmoved in the world of becoming. This seems to be the point of Nietzsche's notion of eternal recurrence (return).

K. Ansell-Pearson (in Ansell-Pearson & Caygill 1993:92-93) comments on 'the tragic dimension of the experience of eternal return, which results from the fact that it exists beyond the judgment and decision of good and evil. Becoming is not only innocent but tragic. Thus, the thought of eternal return cannot provide the human being with a feeling or sense of the "rightness" (*Richtigkeit*) of action,' because 'its experience is fundamentally extra- or supra-moral.' The experience of such a state of existence might be regarded as tragic for human beings only. Nature, heaven and earth, works as it is. Becoming is tragic only according to a human preference for a stable world in which man is the measure of all things he can control and calculate and manipulate. In itself, becoming or transitoriness is not tragic. R. Wilhelm (1995:271-272) remarks that

in itself, transitoriness is not suffering. Each moment is separate, and be the moment ever so horrid, a second later it has passed. Each moment exists, neither as suffering nor as joy.

Each moment exists, rising and perishing, neither tragic nor happy. Nietzsche defines happiness as 'the feeling that power is *growing*, that resistance is overcome' (A 2). This is his 'healthy morality' (*TI* Morality as Anti-Nature 4). Healthy morality is



dominated by an instinct of life, or will to power, which is capable of commanding 'shalt' and 'shalt not', while *anti-natural* morality is against the instinct of life. If one lives a natural existence, like the sun which shines on all with inexhaustible energy and like the earth which embraces and nourishes all with devotion, he is in union with the universe, and to him human moral value judgements are not relevant. Such a state of existence is characterized by *living in the moment* as artistic creation.

K. M. Higgins (in Solomon & Higgins 1988:145-146) indicates that 'the doctrine of eternal recurrence uses aesthetic criteria to evaluate the significance of an individual life. The events of one's life gain significance when one approaches them as artistic raw material, appropriated in aspiring toward some individually determined vision of greatness.' It follows that the significance of one's life should be evaluated according to innate criteria, like the questions posed in Chapter forty-four of the *Tao Te Ching*:

Your name or your person,
Which is dearer?
Your person or your goods,
Which is worth more?
Gain or loss,
Which is a greater bane? (Lao Tzu 1963:105)

A. Nehamas (1985:232) comments about Nietzsche's life that 'despite the misery, the poverty, the sickness, the ridicule, and the lack of recognition ... he can ask: "How could I fail to be grateful to my whole life?" (*EH* Epigraph)' According to Nietzsche, one creates the significance of one's life each and every moment, so that life, the process itself, represents the meaning of its transient existence. This means that 'one is to live *in* the here and now, *for* the here and now. It is constitutive of the disposition of the overman, of his higher morality, his celebration of life' (Thiele 1990:204). Nietzsche indicates that 'at every moment the meaning of becoming must be fulfilled, achieved, completed' (*WLN* 11[82]). Thus Nietzsche regards his idea of eternal recurrence as 'the fundamental conception' of his *Zarathustra* and the 'highest formula of affirmation that is at all attainable' (*EH Z* 1). According to Nietzsche, an ideal mode of existence can be attained in striving toward the *Übermensch*. Zarathustra asserts that 'the overman is the meaning of the earth' (*Z P* 3). Nietzsche teaches living life as a series of aesthetically self-fulfilling moments, 'because only life lived aesthetically yields its fullest realization at every moment' (Thiele 1990:137). Nietzsche's demon in *Gay Science* explains:



‘This life as you now live it and have lived it, you will have to live once more and innumerable times more; and there will be nothing new in it, but every pain and every joy and every thought and sigh and everything unutterably small or great in your life will have to return to you, all in the same succession and sequence — even this spider and this moonlight between the trees, and even this moment and I myself. The eternal hourglass of existence is turned upside down again and again, and you with it, speck of dust!’

Would you not throw yourself down and gnash your teeth and curse the demon who spoke thus? Or have you once experienced a tremendous moment when you would have answered him: ‘You are a god and never have I heard anything more divine.’ (GS 341).

A person might respond to the question of the demon by cursing the demon or by appreciating the demon as a god. The latter is the response of an affirmer of life. Conway (Hatab 2005:xi-xii) provides the most popular formulation of Nietzsche’s idea of eternal recurrence: ‘We are encouraged to imagine the cosmos as eternally recurring in every detail of every iteration of its every configuration’ and Nietzsche’s readers ‘are generally agreed that it is meant to play an indispensable, if unspecified, role in delivering someone ... to an unconditional *affirmation* of life.’ For Nietzsche, the affirmer of life would give meaning and value to his life each and every moment in the process of self-overcoming. Nietzsche calls this life-affirming attitude *amor fati* — the sheer love of life. Stambaugh (1988:32) indicates that ‘eternal return has to do with fate, above all with *amor fati*.’ Nietzsche’s conception of fate differs from that of the *I Ching* in that Nietzsche teaches equal love for good fortune and misfortune, favourable and unfavourable, blame and praise. He claims: ‘My formula for greatness in a human being is *amor fati*: that one wants nothing to be different, not forward, not backward, not in all eternity. ... — but *love* it’ (EH *Clever* 10). *Amor fati* is not an experience, a moment of ecstasy, which one searches for in one’s life, but rather an attitude of the *Übermensch*.

Stambaugh (1988:88) indicates that ‘the superman is the man who is able to affirm eternal recurrence, the man who experiences eternal recurrence as his own inner being ... The superman is the goal of man; he is the most godlike being that humanity can reach.’ For Nietzsche, this godlike being represents a goal. For enlightened beings, however, this is the realm of existence. The idea of living in the moment corresponds with the declaration of Samantabhadra Bodhisattva that ‘thought succeeds thought without interruption.’ Each moment arises and passes, but great



enlightened beings recognize that the ‘real nature’ of things and phenomena is ‘neither eternal nor non-eternal; it neither goes nor comes’ (Hui Neng 1998:108). Enlightened beings concentrate on living in the moment for practicing mindfulness of action, speech and mind, even though their way to supreme enlightenment involves innumerable periods of time. Interestingly, L. P. Thiele (1990:205) comments on Nietzsche’s recurrence as seemingly showing affinity with the practice of Samantabhadra Bodhisattva: ‘every thought, word, and deed provides a snapshot of the soul, revealing its development, its present state of order, and its potential.’ In this light the practice of Samantabhadra Bodhisattva might provide a practical approach to actualising Nietzsche’s hypothetical *Übermensch*.

Samantabhadra Bodhisattva’s first vow is ‘to pay the highest homage and veneration to all Buddhas.’ This means that

by the power of the virtues and vows of Samantabhadra, I (note ‘I’ means any person) have profound faith and deep understanding, as though I were face to face simultaneously with all the Buddhas of all the Buddha-worlds, (such Buddhas) are equal to the (flying) smallest dust-motes in number, throughout the worlds of Dharma and the cosmic void of the ten quarters and the three ages. I worship and adore them constantly with my pure deeds viz the bodily, oral, and mental deeds. (1996a:6)

The realm of great enlightened beings is multi-dimensional, which is expressed by ‘the cosmic void of the ten quarters and the three ages’.¹⁸ However, in our three-dimensional world, anyone can practice this vow by regarding all beings as Buddhas or would-be Buddhas by means of purifying practice in action, speech and mind. According to the *Avatamsaka Sutra*, there is no difference between the mind, the Buddha, and all living beings, because all share Buddha nature:

As is the mind, so is the Buddha;
As the Buddha, so living beings:
Know that Buddha and mind
Are in essence inexhaustible.

If people know the actions of mind
Create all the worlds,
They will see the Buddha
And understand Buddha’s true nature. (Cleary 1993:452)

¹⁸ The ‘three ages’ are great periods comprising the past, present, and future.



Whereas the enlightened know that all things and phenomena are the creation of the mind, the unenlightened are unaware of this; whereas the former attain enlightenment by means of purifying practice, the latter suffer ‘an infinite variety of miseries from deluded acts’ (Cleary 1993:116) and drown in the ocean of sufferings. Different forms are seen according to one’s mental patterns and manifested according to one’s acts:

Just like pictures
Drawn by an artist
So are all worlds
Made by the painter-mind.

Beings’ bodies’ differences
Arise from the mind’s discriminations;
Thus are the lands varied
All depending on acts.

Just as the Guide is seen
In various different forms,
So do beings see the lands
According to their mental patterns.
(Cleary 1993:244)

As discussed earlier, in order to attain supreme enlightenment one has to cultivate a non-discriminating mind like that of Buddha. The importance of non-discrimination is noted in the *Avatamsaka Sutra* in this way:

The Truly Enlightened in the past
The future, and the present,
Forever sever the root of discrimination —
That’s why they’re called Buddha.
(Cleary 1993:380)

In this light, cultivating the first vow of Samantabhadra Bodhisattva by regarding all beings as Buddhas and by paying homage and veneration to them, one would gradually broaden one’s mind to be like space, as do the enlightened. Such a horizon of one’s mind or soul reveals the greatest flexibility, as implied by Nietzsche’s vision of future humanity. He envisions ‘the usual state for these future souls: a perpetual movement between high and low, the feeling of high and low, a continual ascent as on stairs and at the same time a sense of resting on clouds’ (GS 288). In sum, enlightened beings live in the realm of transcendental wisdom and great compassion, so they do not regard sentient beings as distinct from themselves. They recognize that sentient



beings are their heart and mind, and their heart and mind are sentient beings. This is the state of the compassionate mind of enlightened beings.

The great compassion of Samantabhadra Bodhisattva is also expressed by his tenth vow — to turn over all one's merits to benefit all sentient beings. This vow means that

all the merits acquired from the commencement of paying the highest homage to all the Buddhas, and serving the needs of all beings, shall be transferred to all beings throughout the Dharma-worlds and the immeasurable spaces of the universe, wishing them always to be happy and free from affliction or illness. All their evil projects will fail, and all their virtuous intentions will be quickly achieved. Close the door against evil, and open the right path of Nirvana to men and Devas. If the beings are suffering the most terrible tortures in expiation of their accumulated evil doings, I will substitute myself and take upon myself the sufferings that their evil deeds have brought upon them, so shall they be released (from evil deeds), and finally attain the supreme Bodhi. Thus do all the Bodhisattvas devote themselves to the cultivation of virtue and merit, and turn the rewards over to the benefit of all beings. (1996a:16)

The tenth vow of Samantabhadra Bodhisattva illustrates how by cultivating virtues and merits and by transferring them to all beings, enlightened beings attain supreme Bodhi. By helping others one actually helps oneself. This vow also implies that one has to take responsibility for one's life. By doing evil, one brings about suffering, but one can attain supreme enlightenment by completely devoting oneself to the benefit of others, even at the expense of oneself. Nietzsche also recognizes this condition:

Examine the lives of the best and most fruitful people and peoples and ask yourselves whether a tree that is supposed to grow to a proud height can dispense with bad weather and storms; whether misfortune and external resistance, some kinds of hatred, jealousy, stubbornness, mistrust, hardness, avarice, and violence do not belong among the *favourable* conditions without which any great growth even of virtue is scarcely possible. (GS 19)

The core of 'great growth' is in the wisdom of recognizing the illusive nature of all things and at the same time rejecting any negation of life because of great compassion for humanity. Samantabhadra Bodhisattva's tenth vow demonstrates the great compassion of enlightened beings who resolve to substitute themselves, taking upon themselves the sufferings of sentient beings. This idea seems to be present in Nietzsche's vision of '*the "humaneness" of the future*':



Anyone who manages to experience the history of humanity as a whole as *his own history* will feel in an enormously generalized way all the grief of an invalid who thinks of health, of an old man who thinks of the dreams of his youth, of a lover deprived of his beloved, of the martyr whose ideal is perishing, of the hero on the evening after a battle that has decided nothing but brought him wounds and the loss of his friend. But if one endured, if one *could* endure this immense sum of this grief of all kinds while yet being the hero who, as the second day of battle breaks, welcomes the dawn and his fortune, being a person whose horizon encompasses thousands of years past and future, being the heir of all the nobility of all past spirit — an heir with a sense of obligation ... if one could burden one's soul with all this — the oldest, the newest, losses, hopes, conquests, and victories of humanity, if one could finally contain all this in one soul and crowd it into a single feeling — this would have to result in a happiness that humanity has not known so far: the happiness of a god full of power and love, full of tears and laughter, a happiness that, like the sun in the evening, continually bestows its inexhaustible riches, pouring them into sea, feeling richest, as the sun does, only when even the poorest fisherman is still rowing with golden oars! This godlike feeling would then be called — humaneness (*GS* 337).

The godlike feeling of 'humaneness' is an expression of the richness of the over-wealthy, described by Nietzsche in terms of the inexhaustible richness of the sun, moved by great kindness and compassion. The recognition of the basic oneness of the universe, that all is interrelated and interconnected, implies that by constantly practicing good deeds and getting rid of all evil projects, one grows in helping others to grow. In this way, eventually, one may arrive at this inexhaustibly rich state of existence.

The passage about the humaneness of the future mentions various kinds of soul, the invalid, the old man, the lover, the martyr, and the hero. This indicates that one should expand one's soul to embrace all differences. Nietzsche urges an awareness of various horizons of mind or soul. Zarathustra yearns for an awakening of humanity, the expansion of the horizon of the soul: 'Who has heart enough for it? Who shall be the lord of the earth? Who will say: thus shall you run, you big and little rivers!' (*Z* IV The Drunken Song 4) Zarathustra employs a sea metaphor to describe a soul that remains clean from pollution, the soul of future humanity, the *Übermensch*:

Verily, a polluted stream is man. One must be a sea to be able to receive a polluted stream without becoming unclean. Behold, I teach you the overman: he is this sea. (*Z* P 3)



This 'sea', as the horizon of the soul of the *Übermensch*, marks a difference between the state of Nietzsche's *Übermensch* and that of the Bodhisattva. As discussed earlier, the great enlightened being whose soul is without boundary like space, is in a state of complete quiescence. The Nietzschean *Übermensch*, however, whose soul is like a sea, storming and flooding, is in a state of violence. In order to overcome this violent aspect of existence, one has to learn to broaden one's mind to be like space in the process of self-transformation on the path to supreme enlightenment. The importance of learning is illustrated by the pilgrimage of the youth Sudhana.

In the *Avatamsaka Sutra*'s 'Entry into the realm of reality', the youth Sudhana visits fifty-three mentors for learning the ways of attaining buddhahood. It begins with Manjushri Bodhisattva who instructs the youth Sudhana to go on the pilgrimage of supreme enlightenment and teaches him to ask his spiritual benefactors: 'how an enlightening being should learn the conduct of enlightening beings, and how to apply it; how one is to fulfil, purify, enter into, carry out, follow, keep to, and expand the practice of enlightening beings, and how an enlightening being is to fulfil the sphere of universally good action' (Cleary 1993:1179). It ends with Samantabhadra Bodhisattva's practice. It is thus suggested that the conclusion to all these enlightened practices lies in the practice of Samantabhadra Bodhisattva. The *Avatamsaka Sutra* affirms the emergence of Buddhas of past, present, and future in this way: 'All those enlightening beings, with their retinues, were born of the practices and vows of the Universally Good enlightening being' (Cleary 1993:1145). In this light the *Avatamsaka Sutra* implies that because all beings have the potential of becoming Buddha, all beings should make the maximal use of their life by determining to follow the way to supreme enlightenment and cultivating enlightened practices diligently, especially the practice of Samantabhadra Bodhisattva. Thus Samantabhadra Bodhisattva asserts the possibility for human beings to become equal to him:

I wish my body, speech, and thoughts always be pure, and that the behaviour of others of the various worlds may be the same. Whosoever possesses such wisdom is entitled 'Samantabhadra'. I wish that I shall be equivalent to him in every quality.
(1996a:25-26)

'Purity' is the quality derived from the practice of Samantabhadra Bodhisattva. Zarathustra who teaches the overman also advocates purification through knowledge: 'With knowledge, the body purifies itself; making experiments with knowledge, it



elevates itself' (Z I On the Gift-Giving Virtue 2). The word 'pure' may indicate a natural state beyond good and evil. Pure knowledge transcends relative distinction and makes Zarathustra free from craving, thus bringing about self-perfection:

Just now my world became perfect; midnight too is noon; pain too is a joy;
curses too are a blessing; night too is a sun — go away or you will learn: a sage
too is a fool. (Z IV The Drunken Song 10)

Zarathustra concludes that 'the purest shall be the lords of the earth' (Z IV The Drunken Song 7). This 'pure' quality is apparent in Zarathustra's temperament. In the Prologue to *Zarathustra*, it is said that Zarathustra walks 'like a dancer' and that 'his eyes are pure' (Z P 2). Indeed, what happens to Samantabhadra Bodhisattva is true of all enlightened beings. The Fourth Part of *Zarathustra* begins with 'The Honey Sacrifice', where Zarathustra says to his animals: 'What is happening to me, happens to every fruit when it grows ripe' (Z IV The Honey Sacrifice).

Learning from mentors forms the core of the youth Sudhana's pilgrimage and Nietzsche, too, instructs those who '*want to become those we are*' to 'become the best learners' (GS 335). Nietzsche regards himself as an educator and exemplar, stating that 'I want to learn more and more to see as beautiful what is necessary in things; then I shall be one of those who make things beautiful. *Amor fati*: let that be my love henceforth!' (GS 276) Making things beautiful is a practical aspect of learning. This is *amor fati*, to learn to love one's fate and thus to become a Yes-sayer to life. Enlightened beings are those who have an indomitable determination to make things beautiful, even unto attaining perfect enlightenment.

Nietzsche's idea of the *Übermensch* and his doctrine of eternal recurrence seem to find expression in some of the practices of Samantabhadra Bodhisattva. To become what one is, *Übermensch*, according to Nietzsche's vision, or to attain supreme enlightenment, according to Buddha's teaching, the dance of the Bodhisattva — developing bodhi mind, cultivating the virtues of wisdom and compassion, and the practice of Samantabhadra Bodhisattva — would be a feasible way of transcending the turbulences and obstacles of internal and external phenomena in a process of self-overcoming or self-transforming. In this way, even though the *Übermensch* is always a work-in-progress, the mysterious union of man and universe would be achieved spontaneously.



In short, the principles of yin and yang on which the *I Ching* is based imply contradictions and opposites as precondition for the growth of life. In ‘The Drunken Song’ in *Zarathustra*, the opposites — midnight and day, dream and wakening, joy and agony — go together for eternity. For a dancing spirit, to consult an oracle in order to make decisions and take appropriate action in order to attract good fortune and avoid misfortune seems unnecessary. An affirmer, a yes-sayer to life, welcomes both Yes and No as a test of strength and a stimulus to lead an ascending life. Thus I quote ‘The Drunken Song’ from *Zarathustra* to inspire those who would learn to live life to the fullest, like the Chinese sage, the Nietzschean *Übermensch*, and the enlightened being:

O man, take care!
What does the deep midnight declare?
‘I was asleep —
From a deep dream I wake and swear:
The world is deep,
Deeper than day had been aware.
Deep is its woe;
Joy — deeper yet than agony:
Woe implores: Go!
But all joy wants eternity —
Wants deep, wants deep eternity.’
(Z IV The Drunken Song 12)



Conclusion

This day is done,
And life dwindles accordingly.
Like fish with little water,
What joy is there!
Endeavor for good progress,
As if to fight a fire burning on one's own head.
Just keep impermanence in mind,
And guard against looseness and indifference.

Samantabhadra's Admonition

The assertion of change is one of the similarities between Chinese philosophy and that of Nietzsche. The meaning of the word 'I' in the *I Ching* indicates that change is inevitable. Change and changelessness coexist in the universe. All things in the universe transform eternally because of the interplay of yin and yang, but the Tao is invariable. While the principles of yin and yang generate and rejuvenate all things, a process symbolized by the yielding and firm lines in the *I Ching*, the Tao forms the underlying principle of the universe. Thus the Chinese philosophical tradition is concerned with seeking the Tao, in contrast to the Western search for truth.

Nietzsche, however, rejects any 'absolute truth', but favours a pragmatic truth in this world of flux. He describes his Dionysian world as a monster of forces, of energy, of which we are a part. All things are constituent parts, interrelated and interconnected in change, in the whole. The natural world can be symbolized as an ocean with thousands and thousands of storming waves, eternally changing without beginning and without end. Nietzsche's description of the world in terms of the Will to Power characterizes *change* as the essence of the natural world. Nietzsche also uses the term 'world of becoming' to describe the flowing energy constantly flooding and ebbing in the life of the natural world.

Although Nietzsche's philosophy and the *I Ching* both affirm change, there are also some differences between them. According to Nietzsche, change is always accompanied by violence and destruction. To illustrate the Will to Power Nietzsche postulates his Dionysian world of eternal self-creation and self-destruction. He considers the constant change in the world as chaotic and violent, like a storming and raging sea. Change in the *I Ching*, however, is orderly and predictable. Its authors



organize change in a systematic and structured way, represented by eight trigrams and sixty-four hexagrams. The *I Ching* holds that fate is predictable, that therefore one may consult the oracle on how to follow one's fate to attain good fortune and to avoid misfortune and danger.

Inspired by the true story of Yuan Liao-Fan, I believe that one can control one's destiny, leading an ascending life or a descending life, not according to any external forces, but according to the labour of one's soul. The key to controlling one's fate lies within, one's mind or heart, so one has to broaden the horizon of the mind as much as one can, so that it becomes like space. This idea is apparent in the structure of the hexagrams *Chung Fu/Inner Truth* and *K'un/The Receptive*. The open space formed by the structure of these two hexagrams implies that one should broaden one's heart, like space, to embrace all. The idea of unmoved 'space' and moving 'dust' involves the notion of the basic oneness of the universe, where everything is interdependent and interrelated in the whole. A moral implication of this idea is that if one benefits others, then one benefits oneself. This is the way in which Yuan creates his destiny. Yuan keeps on doing good deeds and discontinuing bad habits, so that eventually he succeeds in transforming his fate and in not being bound by prediction any more. It follows that although fate is predetermined, one has the potential to transform it. If one determines to seek a better life, then one should take responsibility for one's life in benefiting others, so that one need no longer to consult an oracle.

Giving is one of the ways in which Yuan succeeds in transforming his fate. This is one of the practices of enlightened beings. Zarathustra, too, appreciates gift-giving as the highest virtue. Zarathustra calls this gift-giving love 'selfishness' as opposed to 'sick selfishness', 'an all-too-poor and hungry one that always wants to steal' (*Z I On the Gift-giving Virtue 1*). Nietzsche advocates an experimental approach to morality and his pragmatic morality of benefiting all is contained in his *ideal selfishness*:

continually to watch over and care for and to keep our soul still, so that our fruitfulness shall *come to a happy fulfilment!* Thus, as intermediaries, we watch over and care for to the *benefit of all*; and the mood in which we live, this mood of pride and gentleness, is a balm which spreads far around us and on to restless souls too. (*D 552*)

For Nietzsche, the stillness of the soul and the gentleness of its mood are prerequisites for spiritual growth. Nietzsche always employs a sea metaphor to describe the chaotic temperament of the natural world and the *Übermensch* in his writings. Stillness and



gentleness are features of the sea, but so too are violence and destruction are also its characteristics. The co-existence of gentleness and violence in a sea appears as an expression of the interplay of yin and yang. While the *I Ching* emphasizes harmony and balance within and without amid these two primary forces, harmony is not appreciated in Nietzsche's philosophy. His Dionysian world as a storming sea does not strive towards a state of equilibrium. For Nietzsche, in order to grow, one has to confront danger, so he encourages us 'to live dangerously' (GS 283) and to be life-affirmers with an attitude of *amor fati*. I agree with Nietzsche's warlike attitude towards danger and obstacles, which can be regarded as a stimulus. By fighting and overcoming obstacles in this constant process of self-overcoming, one learns from each experience and therefore broadens the horizon of one's mind. Thus one cultivates one's mind to be a mind like space that embraces all dancing 'dust', including violence and chaos, without being disturbed, hurt or harmed. Life becomes a spiritual journey on which one keeps on growing.

Although both Nietzsche's philosophy and that of the *I Ching* emphasize spiritual elevation, the former stresses self-overcoming and self-creating whereas the latter relies on the instruction and inspiration of a sage. I regard any change as representing an opportunity to create new things and to grow. Therefore, I agree with Nietzsche about learning from new experiences rather than with the Chinese sages who favour familiar experience in self-cultivation and educating oneself by following the Decree of Heaven. The Chinese sages advocate the following of fate, avoiding danger, adapting to the environment and obeying authority. Confucian ethics champions human-heartedness and righteousness and condemns the seeking of private profit. The Taoist prefers a natural state of existence and thus prefers the life of the hermit. Taoist sages believe that under heaven all forms of life come together in the One, so they champion the idea of living in harmony with Heaven. They emphasize the free development of the individual. The Confucians consider man primarily as a social being and revere the sage as the culmination of humanity. The sage is capable of fostering his character to attain inner strength and of enduring the outer world without being swayed by it. He harmonizes himself with society without giving up his nature. The ancient Chinese thinkers stress the importance of cultivating the Tao, yet they champion the presence of a holy sage to inspire ordinary people. The highest virtue, that of the unity between heaven and humanity, is an ideal for sages to strive for. Taking appropriate action according to given situations as revealed by the oracle

is an inspiration for ordinary men to overcome the uncertainty and confusion of human life and to maintain inner balance and harmony. However, the latent intent of the propaganda of obeying one's fate and adapting to the environment is neither self-actualization nor self-transformation, but self-preservation.

Nietzsche criticizes the desire for self-preservation. He favours self-overcoming, so that the suffering and transience of human life could be transformed into happiness. A sorrow-filled experience of reality is transfigured by will into the *Übermensch*. Nietzsche describes the 'formula for our happiness [as] a Yes, a No, a straight line, a goal' (A 1). The straight line represents great determination of the mind to achieve a goal on which one decides. For Nietzsche, the goal is the *Übermensch*. I agree with Schutte (1984:124) that 'the idea of the *Übermensch* is the projection of the will to power, the one goal transcending all others and manifesting the meaning of the earth.' The Nietzschean *Übermensch* enjoys life willy-nilly, loving errors and loving life, which involves strong will-power. Although resistances are usually avoided by the common man, they are welcomed by the dancing spirit. Nietzsche writes in his late notebooks: 'many small resistances, overcome repeatedly, easily, as in a rhythmic dance, bring with them a kind of *stimulation of the feeling of power*' (WLN 7[18]). The will-power to overcome resistances is one of the qualities of the *Übermensch*.

Although both Nietzsche's philosophy and the *I Ching* are concerned with the development of humanity in a rapidly changing world, different approaches are apparent. According to the holy sages of the *I Ching*, obeying our fate and adapting to our environment maintains order and well-being of family, society and nation. Order is the prerequisite for bridging chaos and maintaining harmony and balance within and without. For Nietzsche, however, the dancing spirit constitutes this bridge. According to the *I Ching*, choosing appropriate action to avoid danger and misfortune is the execution of one's free will, but this interpretation seems to concentrate on self-preservation. Nietzsche's fighting spirit, on the other hand, is a free spirit that is on the way to becoming *Übermensch*. He states that

one could conceive of such a pleasure and power of self-determination, such a *freedom* of the will that the spirit would take leave of all faith and very wish for certainty, being practiced in maintaining himself on insubstantial ropes and possibilities and dancing even near abysses. Such a spirit would be the *free spirit* par excellence. (GS 347)



The free spirit dances even near abysses, challenging danger, and its dance signifies its overcoming of the relative nature of all things, certainty/uncertainty, substantiality/insubstantiality, and its recognition of the unity of the whole. Nietzsche dares to call himself the first immoralist, drawing attention to the process of the self-overcoming of morality in which the relative distinction between morality and immorality dissolves in the whole, a total affirmation of life. The life-affirmer learns from error and ‘exploits bad accidents to his advantage’ (*EH Wise 2*). Nietzsche expresses the strength of the life-affirmer in this way: ‘I am strong enough to turn even what is most questionable and dangerous to my advantage and thus to become stronger’ (*EH Clever 6*). In order to attain greatness the higher type of man has to become who he is, saying Yes to life even when it is terrible and questionable. In this, Nietzsche’s approach to life seems to be different from that of the *I Ching*.

For Nietzsche, the significance of one’s whole existence stands in relation to one’s task and the greatest of all tasks is ‘the attempt to raise humanity higher’ (*EH BT 4*). Zarathustra encourages us to lead an aesthetic existence which transcends the accepted values of society and is free to self-mastery. He speaks extra-morally of a state ‘beyond good and evil.’ The *Übermensch* stands for the transcendence of duality. The Confucians, on the other hand, teach conformity to accepted social values and norms rather than individual preference and creativity. They affirm moral order and moral values as supreme, deriving from the laws of heaven. For Nietzsche, moral order is not possible in a storming ocean, as Will to Power is described. He declares that existence, as a work of art, does not fall within the sphere of morality. His emphasis on the creativity of life seems even to disregard harmony in human relationships.

The Chinese philosophical tradition shows an appreciation for the five cardinal human relationships that is conspicuously absent in Zarathustra’s fighting spirit, the lion warrior. In Zarathustra’s three metamorphoses of the spirit, the highest form of the spirit is a playing child. A similar metaphor can be found in both the Taoist and Confucian schools. The first form of the evolving spirit, the camel, the load-bearer, carrying out its duties and bowing to moral norms and values may be applicable to the Chinese sages. I believe that Zarathustra’s warrior metamorphosis, which is absent from the Taoist and Confucian teachings, may be regarded as a complement to Chinese philosophy.

A synthesis of the different approaches of the *I Ching* and Nietzsche's philosophy with regard to life is shown in Figure 2, which I call the 'Tao of the future sage'. The five cardinal relationships of the *I Ching* are maintained and with a flexible internal relationship between self and deed the enlightened being triumphs over dynamic human relationships, carrying out his task of accomplishing self-perfection. He harnesses his internal chaos and at the same time surrenders to change and unites with heaven by means of individual creativity. Figure 2 is an attempt to illustrate this idea:

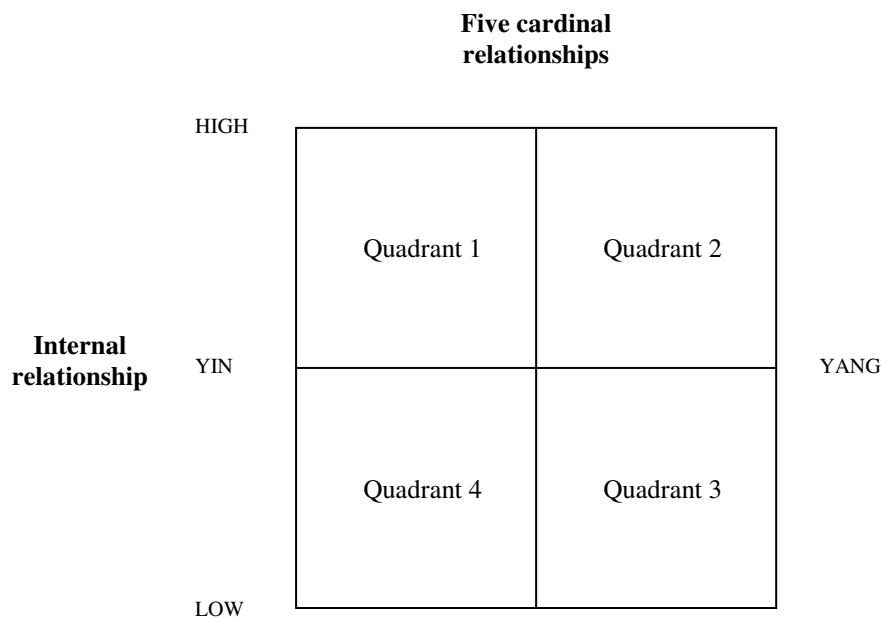


Figure 2: The Tao of the future sage

In the *I Ching*, the Tao of heaven and earth demonstrates a fixed, vertical relationship between high and low and it relates to the human world in terms of the five cardinal relationships between superior and inferior, that is the relationship between sovereign and subject, between father and son, between husband and wife, between elder and younger brother, and the equal connection of friend and friend. This is the relationship between the self and others. The Tao of the future sage not only allows him to follow these five vertical relationships, but also to expand horizontally into a dynamic internal relationship with his own will, desires, drives, and attitudes each moment of the process of self-creation. The ideal of self-creation is prominent in Nietzsche's philosophy. Solomon (2003:10) mentions as 'one of the tasks of Nietzsche's philosophy — philosophy as self-transformation — to harmonize or in any case



reconcile these conflicting selves.’ Nietzsche prompts his readers to aspire to the ‘ideal of “self-creation” out of a conflict of sub-selves’ (Solomon 2003:10) Figure 2 above is an attempt to embrace Nietzsche’s ideal of self-creation in a Chinese context.

The sun and earth are models of authority in quadrant 1, like the sovereign or the father. If a deed is to be done that would make a contribution of growth, then the future sage, being a subordinate or son, should exhibit a yin attitude, gentle and submissive in carrying out the deed. Quadrant 2 also involves authority, but if a deed would cause harm to others because of the self-interest of authority, then the subordinate might assume a yang attitude, self-assertive and strong, to find a solution to the issue and not be bound by blind loyalty. In quadrant 3, in dealing with his subordinates, the future sage should show the masculine strength and expertise of a coach, in helping them to grow spiritually and professionally. When in quadrant 4, his subordinates are afraid of making mistakes and are incompetent in their work, the future sage should assume a feminine caring and loving attitude to teach and to encourage them in order to benefit the organization and its members. Each deed leaves its touch of colour in the diagram according to the will of the future sage who appears as an artist painting on his canvas of life. In the end, the artwork, whether a poem, music or a painting, defines the meaning of the life of the future sage by means of pattern or melody. This is an aesthetic evaluation, not a moral one. In this way the opposites of yin and yang, eternity and moment, self and others, dissolve and unify in the performance of the art.

Nietzsche envisions the *Übermensch*, who strives joyfully to become who he is and lives life as a series of aesthetic episodes, like a child at play. According to Nietzsche’s eternal recurrence, the episodes of the internal and external world repeat themselves indefinitely and definitely. Stambaugh (1988:54) notes, however, how Nietzsche’s idea of ‘eternal return’ may seem contradictory at first: ‘On the one hand, Nietzsche emphasizes the inevitable, fate-full character of recurrence. There is no getting away from it. It is the inexorable law of the world. On the other hand, Nietzsche calls upon man to use his creative power in the shaping of his own fate.’ Shaping fate by overcoming obstacles attests to will-power. Through will-power the strength of the Dionysian artist is increased and in this way he creates the significance of his life. If obstacles can be constantly overcome, life will be gradually elevated to a higher stage of self-creation, becoming what one is. Although the fear of misfortune, failure and defeat vexes most of us, Nietzsche appreciates the victory of the fighting



spirit who is rich enough to be defeated, because an over-wealthy soul enjoys its state of being while it is indifferent to the opposites — victory and defeat. Thus Nietzsche states that ‘what is best about a great victory is that it liberates the victor from the fear of defeat’ (*GS* 163). Not only the *I Ching* emphasizes the importance of labouring from within, but also for Nietzsche the measure of victory does not lie in external material things, but rather within, in a rich inner reality, personified by the *Übermensch*. Such a rich state of existence is speechless and cannot be understood by analysis and conception, and therefore Nietzsche criticizes language and the overemphasis of its value.

Nietzsche’s doctrines of the Will to Power, the *Übermensch* and Eternal Recurrence were considered by his contemporaries as paradoxical and problematic. However, by shifting one’s frame of reference, paradox may cease to be problematic. Modern physics presents a new way of seeing and interpreting the physical world. Chaos theory affirms a non-linear world view, according to which Nietzsche’s notion of eternal recurrence may appear less bizarre than before. For example, the findings of new physics in the twentieth century undermine Newtonian physics which regards space and time as independent absolutes. The three-dimensional world of space and time gives way to a four-dimensional space-time continuum. The visible three dimensional reality and the invisible higher-dimensional reality should be regarded as a whole. The recognition of the unity of the visible and the invisible, changelessness and change, eternity and the moment, allows our spirit to experience a higher level of existence. Our subjective experience of our world implies that we create the significance of our life. Through the creative power of the *Übermensch* Nietzsche’s Will to Power manifests itself. O. Schutte (1984:104) indicates that Nietzsche’s intention ‘in portraying the world and the self as will to power — and nothing besides — was to enlarge the horizons of one’s experience and to allow the tides of becoming to reinvigorate the self with life’s flowing energy.’ The *Übermensch*, the ideal human type ‘becoming who he is’, is the highest maxim of Nietzsche’s moral theory. This is the highest form of the Will to Power, actualized by the *Übermensch* in the process of the self-overcoming of morality. In the *I Ching* the highest virtue — the unity between humanity and heaven — is accomplished by the Chinese sage, the man of Tao, by means of maintaining harmony and balance within and without.



The ideal of unity of heaven and humanity seems to be presented by the *I Ching* as a task for the superior man or sage only, when in fact anyone has the potential to make it a reality, if they determine to do so and act according to the qualities of heaven and earth. The Nietzschean *Übermensch* and the enlightened being recognize that all beings are parts of one tree and all have the potential to become ripe fruit by benefiting other beings. Thus, in order to complement the ideal of the superior man in the *I Ching* and the *Übermensch* in Nietzsche's philosophy, the characteristics of the enlightened being, the Bodhisattva, are explored. My belief is that ordinary people should not wait for a sage to make a valuable contribution to their societies. Individuals can attain self-perfection and control their destiny according to their determination and action. They should move towards a better life for themselves and others instead of depending on others to act. J. F. Kennedy (in Maxwell-Mahon & Titlestad 1993:134) in his Presidential Inaugural Address urged the Americans, to 'ask not what your country can do for you; ask what you can do for your country.' It is crucial to understand that the growth of society depends on the effort of all members of the society. The growth of the parts, i.e. individuals, is the growth of the society as a whole. The future sage does not necessarily make a self-sacrifice for the benefit of social life and for the destiny of his people, but rather practises 'ideal selfishness' to achieve self-perfection.

All beings have the potential to become enlightened beings, because we all share the same true nature or essence. Master Hui Neng (1998:60) indicates that 'as the light of a lamp can break up darkness which has been there for a thousand years, so a spark of Wisdom can do away with ignorance which has lasted for ages.' Ordinary people and enlightened ones are no different in essence. While the former subjugate themselves to the multifarious changing forms because of ignorance, the latter enjoy complete freedom from their actions because of enlightenment. Enlightened beings 'know all things are unreal, suddenly arising and suddenly perishing, having no solidity or stability, like dreams, like reflections, like phantoms, like illusions, fooling the ignorant. Those who understand in this way will be able to comprehend all actions' (Cleary 1993:457). An enlightened being is indeed a man of action.

The point of departure on the way to supreme enlightenment lies in resolving on a bodhi mind, an idea corresponding to Zarathustra's will of peak and abyss: Nietzsche's metaphor of climbing to the peak of a mountain and descending to the



human sea implies the will to cultivate the love of humanity and the wisdom to become what one is. For an enlightened being, however, his will or resolution is greater than becoming what he is, because he vows to attain supreme enlightenment. This *will* is the key to overcome the illusive nature of the world and life without degrading the physical world and negating life. The enlightened being endeavours to make this will become an actuality. While the love of the Nietzschean *Übermensch* for humanity is apparent from his gift-giving virtue, the enlightened being's compassion is shown in the practice of Bodhisattvas, symbolized by the sun metaphor in both Nietzsche's philosophy and Buddhist teaching. Indeed, a compassionate mind and transcendental wisdom make enlightened beings keep on benefiting all beings without despairing of the suffering and illusion of life.

The key to success in the process of self-creation or self-transformation lies in a change of mind. The mind of an enlightened being remains unmoved and unattached in facing all multifarious things. Zarathustra employs the metaphor of the stillness of the bottom of the sea in contrast to the movement of the waves to describe his state of existence. When one determines to become what one is, one strives for a pure, non-discriminating and unattached mind that remains unmoved, like space, embracing all earthly 'dust'. One strives for broadening one's mind, like the sun that shines on all, and cultivating an attitude like the devoted earth that nourishes people and that tolerates the differences of people, such as racial, religious, cultural and gender differences. Through this sun-nature one emits light to all around one. As the flame of one lamp may kindle thousands of others, light will produce light, so the light of his heart may illuminate the hearts of his fellow men. I believe that such a mind is urgently needed in South Africa to heal those whose souls have been wounded by the suffering of poverty, disease and crime, to create good human relationships, to reduce the violence among its citizens and to create a happy and prosperous society.

Chinese philosophy seems to advocate a discriminating mind on the principle of the five cardinal relationships. However, the principle of interrelatedness and interpenetration in the universe implies that we are in essence no different. We are all energy in Nietzsche's Dionysian world. By understanding that all are interrelated and interconnected, as apparent in the tree metaphor mentioned earlier, one recognizes that the growth of the tree is one's own growth. One leads a life of natural morality, like sun and earth, both metaphors employed by Nietzsche and the *I Ching*. One's radiant sun-nature shines for all and makes things bright, while one's earth-nature



nourishes all and makes things grow. To make things grow and be light is one's quality, but like heaven and earth, one does all work freely and spontaneously. As Nietzsche states, 'to become what one is, one must not have the faintest notion *what one is*' (*EH* Clever 9). One concerns oneself with this-worldly matters, cherishing activities and working to fulfil oneself, but at the same time one spontaneously unites oneself with heaven. Such an individual can help others in a transcendental, yet worldly way. By doing so, one transcends the dualism of the this-worldliness of Confucianism and the other-worldliness of Taoism. Although the utopia of the Confucian school, the Great Society, has never realized, a paradise can be achieved within one's own heart. In this way ordinary people carry a paradise within their heart.

'*To become those we are,*' Nietzsche says, and 'to that end we must become the best learners and discoverers of everything that is lawful and necessary in the world' (*GS* 335). To be the best learner in actual practice and not merely in human abstraction, to live in the moment, is the core of the practice of the Nietzschean *Übermensch*. According to Nietzsche, we are always in-between beast and *Übermensch*. The future sage is proposed as a personification of this 'in-between' state. He is capable of mastering his chaotic inner reality in order to foster the highest virtue, the unity between heaven and humanity, because of his qualities of sun and earth, as described in the *I Ching*. As everything is the creation of our mind, we project ourselves onto the world, so that we create our world corresponding to our beliefs. It follows that we carry our own paradise in our heart. Attainment of this paradise involves a change of heart, to broaden it from vessel to ocean, and eventually to space, to transform it from darkness to light, from ignorance to wisdom. Great determination is important for bringing about productive change in our reality within and without.

The future sage, who carries paradise in his heart and has a pure mind, transcends dualism, gain and loss, good and bad, yin and yang, because they are parts of the whole, the process of life. He loves life and is capable of saying Yes to life even when it is terrible. To live in the moment as an affirmer of life is the core of the practice of future sage. He is mindful each and every moment of performing his daily activities and to let things flow spontaneously. Thus he is serious in playing, like a playing child who only carries out his own will, who follows his own self and has thus won his world. He alone has the power to create something new, that is his life.



His life is a piece of art which may invite various interpretations, but this picture is painted in authentic experience. Indeed, such a state of existence is beyond logic, numbers and language. The Tao of the future sage is speechless, beyond any words and concepts, but can be witnessed by the mind of a Ch'an master. He emits radiance, shining for all. Such a life can perhaps be compared to the Chinese writing system, which has existed for nearly five thousands years and whose self-preservation seems to be a mere by-product of the spontaneity of the Tao expressing itself in forms. Form is an expression of the heavenly spirit. In this sense the significance of the life-form of the future sage is represented by patterns rather than words.

T.S. Eliot, in his poem *The Waste Land*, manages to express the uncertainty and bewilderment of the post-first world war period. Perhaps his poem speaks the voices of our current period as well. Since man is an open possibility and his fate a probability which can be controlled by himself, the last movement of the poem may be understood to suggest a way of life for ordinary people. The thunder speaks and says: Datta (to give), Dayadhvam (sympathy) and Damyata (self-control). By practising the proposal of the thunder and the way of the future sage in everyday life, ordinary people may happily and freely cope with the wasteland of the world of flux, even though they do not consult the oracle of the *I Ching*. The thunder's words promise a blessing (shantih) to those who listen and respond:

Datta. Dayadhvam. Damyata.

Shantih shantih shantih

(Allison 1970:1012)

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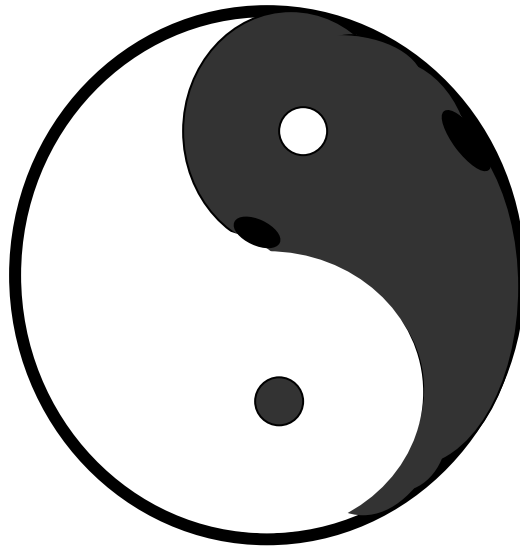
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Appendix 1: Table of sixty-four hexagrams

Eight Trigrams	☰ Ch'ien	☷ K'un	☱ Chên	☲ Sun	☵ K'an	☳ Li	☴ Kên	☶ Tui
☰ Ch'ien	☰ Ch'ien 1	☷ T'ai 11	☱ Ta Chuang 34	☲ Hsiao Ch'u 9	☵ Hsü 5	☳ Ta Yu 14	☴ Ta Ch'u 26	☶ Kuai 43
☷ K'un	☷ P'i 12	☷ K'un 2	☱ Yü 16	☲ Kuan 20	☵ Pi 8	☳ Chin 35	☴ Po 23	☶ Ts'ui 45
☱ Chên	☱ Wu Wang 25	☷ Fu 24	☱ Chên 51	☲ I 42	☵ Chun 3	☳ Shih Ho 21	☴ I 27	☶ Sui 17
☲ Sun	☲ Kou 44	☷ Shêng 46	☱ Hêng 32	☲ Sun 57	☵ Ching 48	☳ Ting 50	☴ Ku 18	☶ Ta Kuo 28
☵ K'an	☵ Sung 6	☷ Shih 7	☱ Hsieh 40	☲ Huan 59	☵ K'an 29	☳ Wei Chi 64	☴ Mêng 4	☶ K'un 47
☳ Li	☳ T'ung Jên 13	☷ Ming I 36	☱ Fêng 55	☲ Chia Jên 37	☵ Chi Chi 63	☳ Li 30	☴ Pi 22	☶ Ko 49
☴ Kên	☴ Tun 33	☷ Ch'ien 15	☱ Hsiao Kuo 62	☲ Chien 53	☵ Chien 39	☳ Lü 56	☴ Kên 52	☶ Hsien 31
☶ Tui	☶ Lü 10	☷ Lin 19	☱ Kuei Mei 54	☲ Chung Fu 61	☵ Chieh 60	☳ K'uei 38	☴ Sun 41	☶ Tui 58

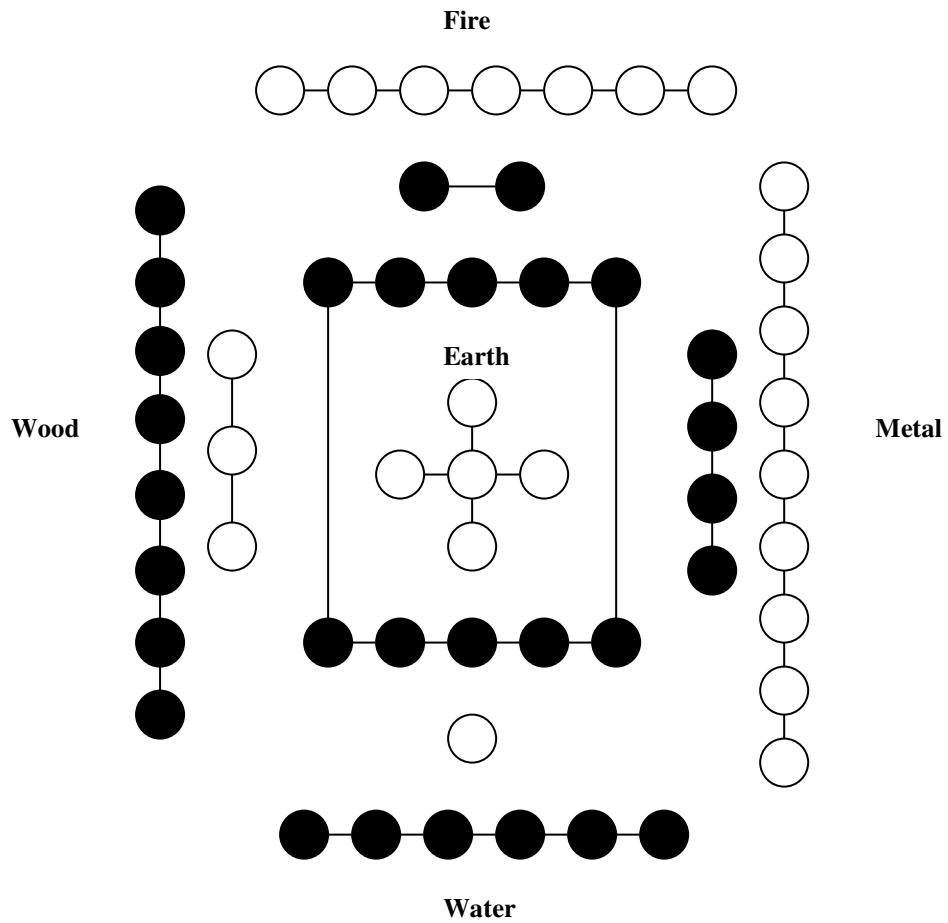
Appendix 2: The Primal Beginning or *t'ai chi t'u* *



Source: 1950. *The I Ching or Book of Changes*. Richard Wilhelm Translation. Trans. Cary F. Baynes. Routledge & Kegan Paul: London. p. 298

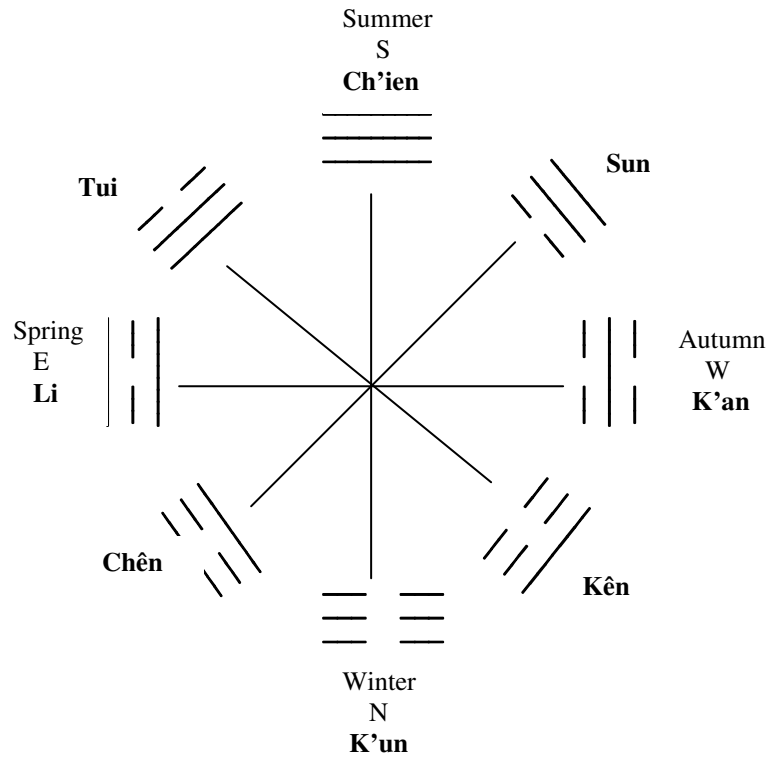
* This is also known as 'the Yin-Yang diagram, symbol of the two great balancing forces that keep the universe in being. The dynamic tension between them is apparent in the seed of change contained in each' (Page 1989:12).

Appendix 3: Diagram of *Ho T'u*, the Yellow River Map

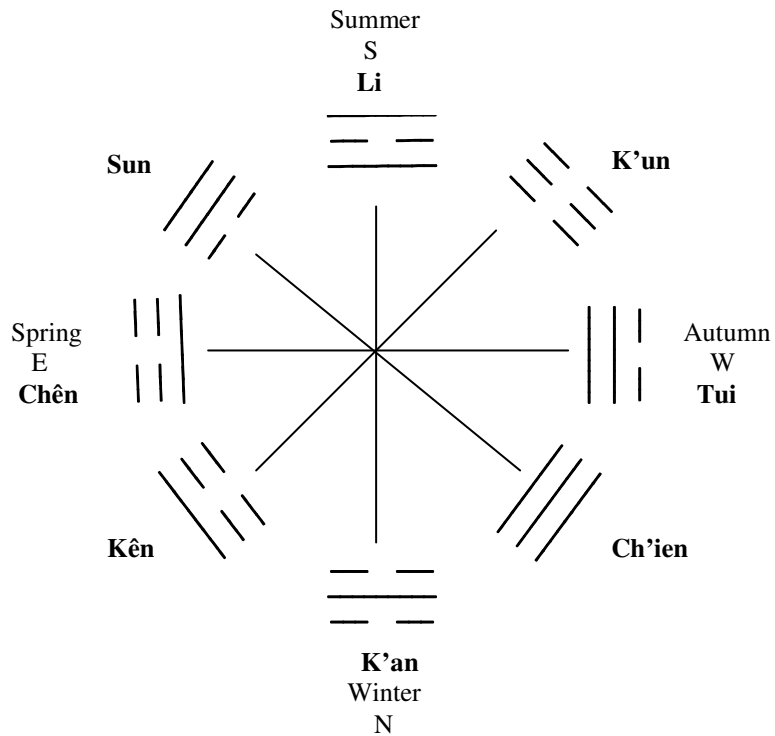


Source: 1950. *The I Ching or Book of Changes*. Richard Wilhelm Translation. Trans. Cary F. Baynes. Routledge & Kegan Paul: London. p. 309

Appendix 4



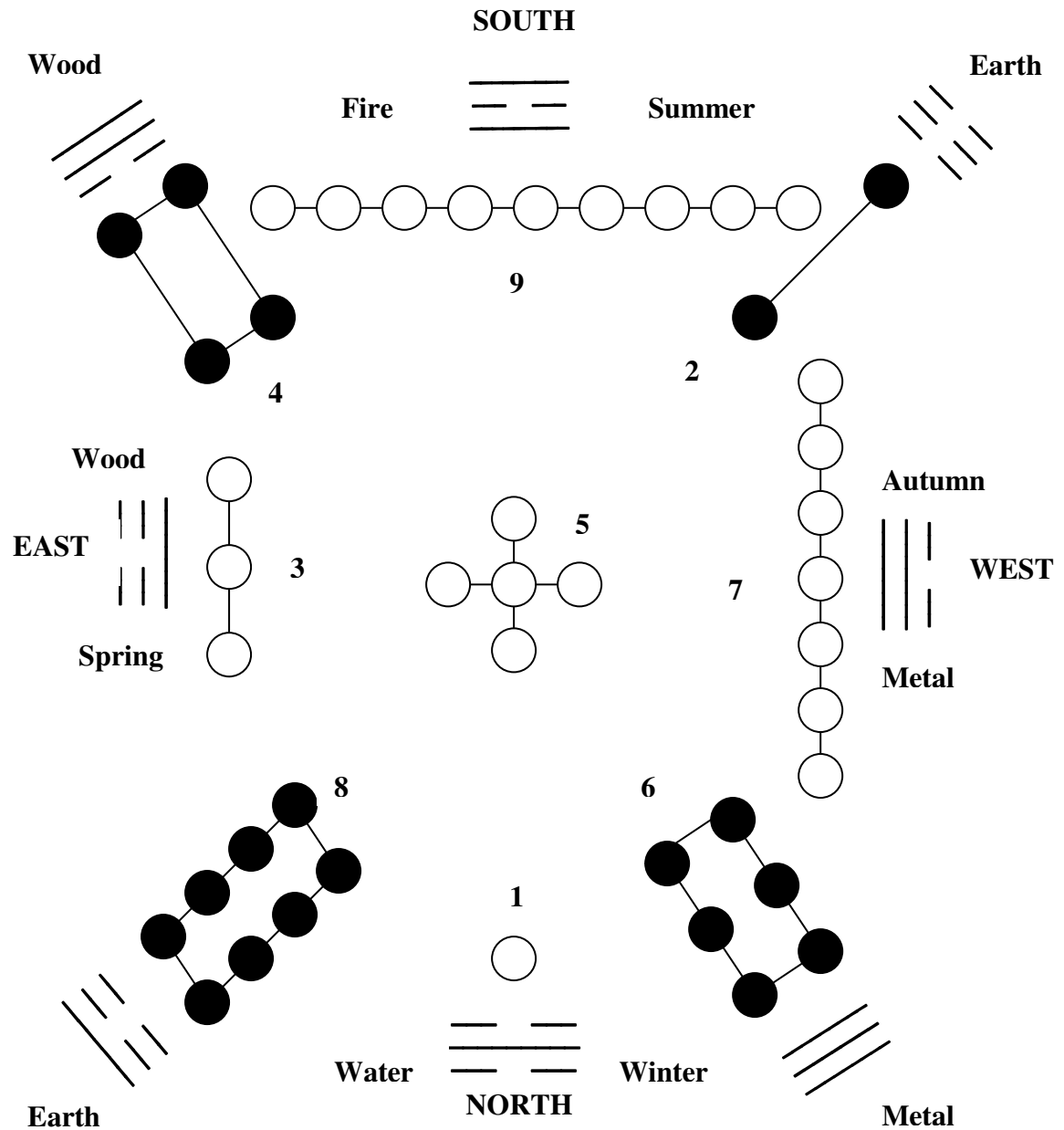
Sequence of Earlier Heaven, or Primal Arrangement



Sequence of Later Heaven, or Inner-World Arrangement

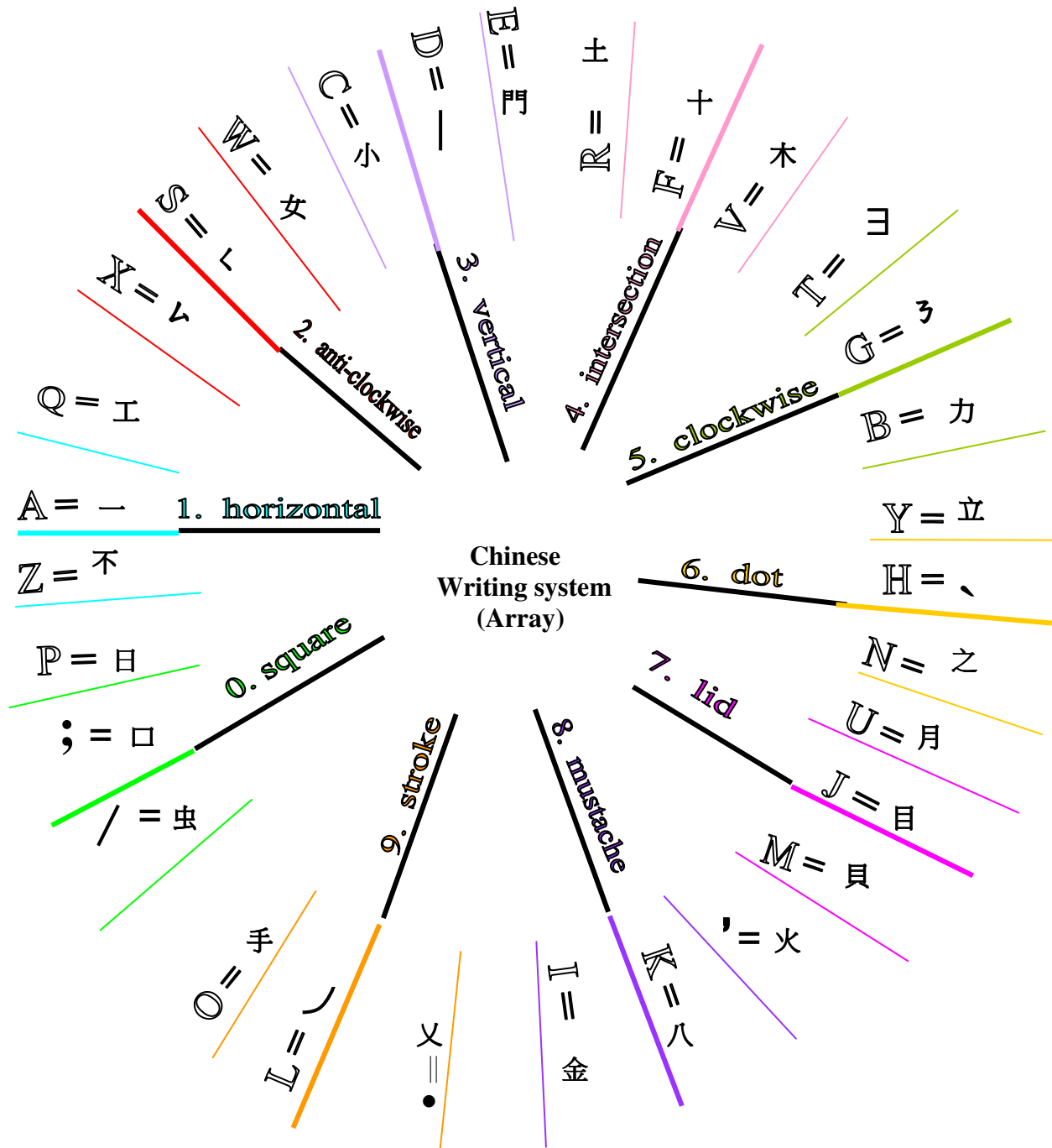
Source: 1950. *The I Ching or Book of Changes*. Richard Wilhelm Translation. Trans. Cary F. Baynes. Routledge & Kegan Paul: London. p. 266 & p. 269

Appendix 5: Diagram of *Lo Shu*, the Writing from the River Lo



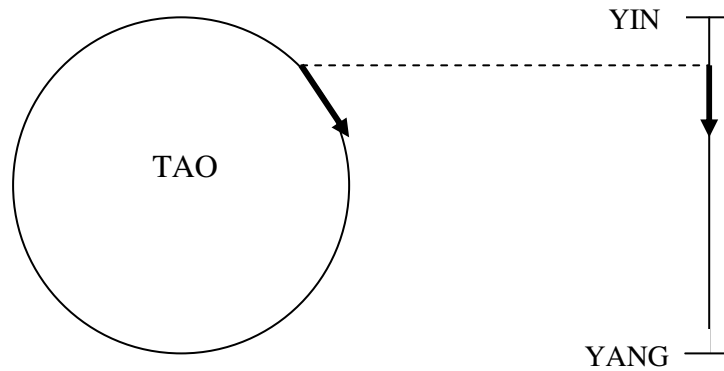
Source: 1950. *The I Ching or Book of Changes*. Richard Wilhelm Translation. Trans. Cary F. Baynes. Routledge & Kegan Paul: London. p. 310

Appendix 6: A Mind Map of the Chinese writing system as illustrated by the Array typing method*



* The ten categories represent ten main forms which constitute the Chinese writing system. The Mind Map is an attempt to show how the ideographic Chinese characters are evolved from the main forms (the central row of the keyboard) as branches out of the ten categories. Of course, there is more than one Chinese character under each category, but I have chosen only one character in each key to represent the basic form of each category and its branches.

Appendix 7: Dynamic unity of polar opposites

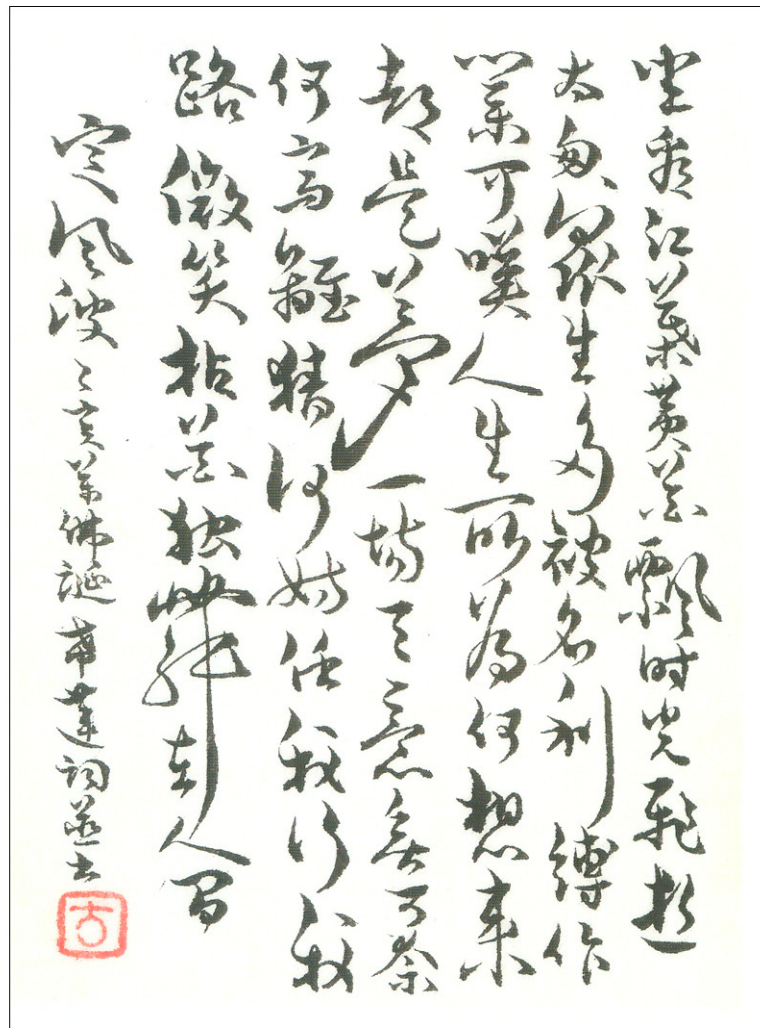


Source: F. Capra. 1975. *The Tao Of Physics: An Exploration of the Parallels Between Modern Physics and Eastern Mysticism*. Berkeley: Shambhalap. p.147.



Chinese art: *Cherry Blossom and Fish** by Helen Ku

* The movement of the swimming fish and swaying cherry blossom, set against a plain background of water, illustrate the principle of movement and rest, producing an expression of Tao. The movement of cherry blossom and fish attracts attention to the state of rest of the water. Visible elements and invisible elements — the latent movement of the water — form a harmonious whole.



My dance

Sitting and watching red leaves and yellow flowers falling, withering,
Time flies, suddenly and imperceptibly.
Many people are bound by fame and gain,
Creating karma. Alas! What a pity! What's this life for?
All is a dream.
The Will of Heaven, fated, unpredictable.
Just let me go my way,
Smiling, holding up a flower, dancing alone in the world of mortals.¹

Poetry and calligraphy by Helen Ku

¹ 'Smiling, holding up a flower' refers to the legend of the origin of Ch'an Buddhism discussed in Chapter 4.



Seal artistry: *Tao** by Helen Ku

* Representations of the concept 'Tao' in Chinese characters, suggesting the principles of yin and yang that make the Tao come into being.



范曾画

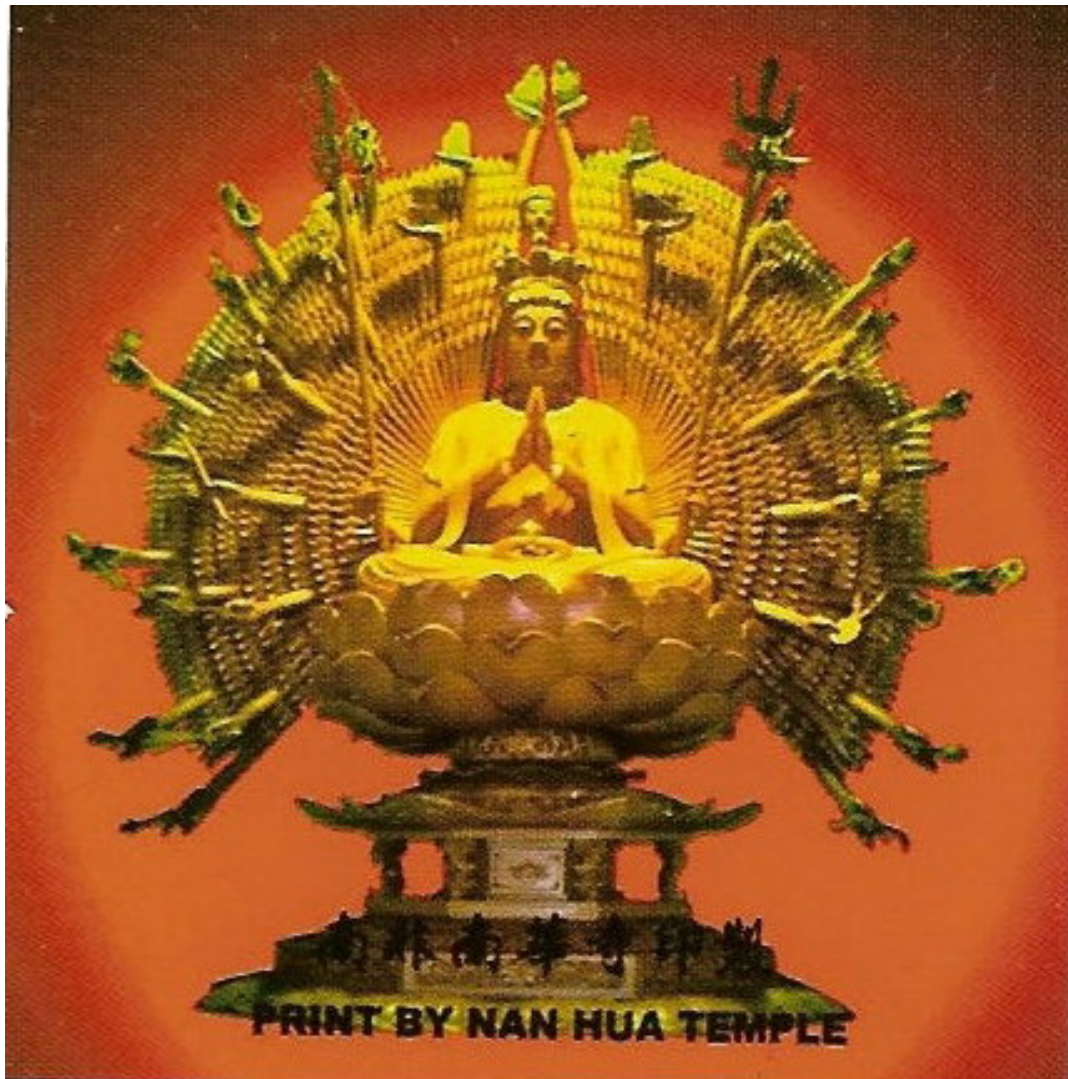
古希蓮

Chinese landscape painting* by Helen Ku

* This Chinese landscape painting expresses a sense of continuity among the various elements of the scene, all united in an organic whole. The two human figures in the painting form one part of the whole, illustrating the harmony between man and nature. 'The mountains recede into the hazy distance, suggesting great spaces, and while the scene is tranquil and serene, there is nevertheless the strong suggestion of a living vitality, a breathing life' (Cook 1977:6).



The statue of Samantabhadra Bodhisattva in Fo Guang Shan Nan Hua Buddhist Temple, South Africa.



The statue of Avalokitesvara Bodhisattva of a thousand hands and a thousand eyes in Fo Guang Shan Nan Hua Buddhist Temple, South Africa.