



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:

			
Young or Little Yang	Old or Great Yang	Young or Little Yin	Old or Great Yin
(Spring)	(Summer)	(Autumn)	(Winter)

‘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.

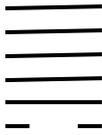
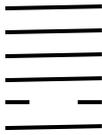
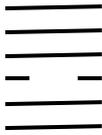
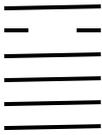
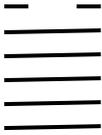
						
1	44	13	10	9	14	43
<i>Ch'ien</i>	<i>Kou</i>	<i>T'ung Jên</i>	<i>Lü</i>	<i>Hsiao Ch'u</i>	<i>Ta Yu</i>	<i>Kuai</i>
The Creative	Coming to Meet	Fellowship with Men	Treading [Conduct]	The Taming Power of the Small	Possession in Great Measure	Break-through (Resoluteness)

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: $5 \text{ (value 3)} + 4 \text{ (value 3)} + 4 \text{ (value 3)} = 9$, 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: $9 \text{ (value 2)} + 8 \text{ (value 2)} + 8 \text{ (value 2)} = 6$,



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'.