

Jung, the Tao and the Classic of Change

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The ideas presented here were elaborated in a series of lectures and seminars given in London and Cambridge in early 1999 and benefited greatly from participants' comments. In it, I look at the connection between Jung's psychology and the Chinese oracle book called *I Ching*, usually translated as *Classic of Change*, and some of the implications it has for both depth psychology and the act of divination. This connection centers on a mysterious symbolic awareness that Chinese philosophers call *tao* or way. This symbolic awareness involved Jung, his psychology and his readers in a very special orientation, a Journey to the East.

Jung's Orientation

At first glance Jung's contact with the East¹ seems quite ambivalent. On the one hand, Jung's orientation helped him to imagine the way the psyche worked. The dialogue with Eastern religious practices helped shape his main ideas: the self and individuation, the function of the archetypes, the dynamics of the psyche and the autonomous complex were all profoundly influenced by Eastern thought. It mobilized his great creative energy. On the other hand, Jung constantly railed against Europeans who too facilely took up eastern ways and "shirked" their cultural duty. This very harsh criticism was aimed specifically at Theosophists and "yoga enthusiasts" who, in his opinion, were pretending to be something they were not (*CW*9i, §21-29, 1934).² For Jung's orientation also made him painfully aware of the West's cultural ills: its greedy materialism, its worship of scientific rationalism and its adoration of the ego. We are spiritual beggars, he maintained, and we have no business putting on borrowed riches.

But more than anything else, Jung's orientation is reflected in his involvement with *tao*, the central term in Chinese thought that he saw as the true spirit of the East (CW8, §78/90, 1930). This involvement was not just professional; it was a crucial part of his spiritual and creative life. The East is our philosopher's stone, he said again and again. It is the *catalyst* through which change takes place. It is at the bottom of the spiritual change we are passing through and out of its depths new spiritual forms will arise. Our growing familiarity with the spirit of the East was a sign that we are finally beginning to relate to the alien elements in ourselves (CW13, §72, 1929). Jung encountered the *tao* during his own confrontation with the unconscious and it acted as the basis for all his later thought.

The first time we meet *tao* in Jung's writing is in *Psychological Types*. It is described through a series of quotations from the *Tao te ching*,³ the fifth century BCE classic of philosophical Taoism (CW6, §358-369, 1921; see also §916-924, 1952). *Tao*, according to Jung, is elusive. Westerners have translated it as way, method, principle, life force, process of nature, idea of the world, primal cause, the right, the good, the moral order or God.⁴ It is an image without substance that depends on nothing, the mother of all things. If you can be without compulsive desire, you can see it. "The soul can be emptied and it is *tao* that fills the emptiness. You have insight and have no need of intellectual knowledge" (CW8, §917ff, 1952).

Jung saw this *tao* as an irrational union of opposites, a psychological attitude that frees you from their conflict. It "tames all that is wild without purifying or transforming it into something higher," he said. Our Western mind, which lacks all culture in this respect, never devised a concept for the union of opposites that could compare with the Chinese sense of *tao*. *Tao* is the most legitimate fulfillment of the meaning of the individual's life. It signifies the emergence of a new center of the personality no longer the ego, a point halfway between conscious and unconscious. It is a new equilibrium, a new center of the whole personality, a new and more solid foundation. It is the human's individual fate. "Submission to this inner guidance and its quieting effect is of primary importance in human life" (CW7, §327/365, 1945).

According to Jung, what the Chinese sages call *tao* “is a method to unite what is separated, the separation of consciousness and life. It is the realization of the opposite hidden in the unconscious, the reversal or reunion with the unconscious laws of our own being.” *Tao* grows out of the individual, he maintained (CW13, §30/80, 1929). It is the restoration of the world, the union of yin and yang, the *unio mentalis* and the substance of Heaven (CW14, §711, 1954). This undiscovered vein within us is a living part of the psyche, a flow of life-water that moves irresistibly toward its goal. “To rest in *tao* means fulfillment, wholeness, mission done, the perfect realization of the meaning of existence innate in things. Personality is *tao*” (CW17, §323, 1934).

Tao and Synchronicity

Thus Jung used *tao* to describe both the process and the goal of his psychology, the emergence of a new center in the personality. He had another, more western term that he used interchangeably with *tao*. “The eastern word for non-causality is *tao*,” he said, “and we know that *tao* can be anything; I call it *synchronicity*.”⁵ He first used this word, he says, in his tribute to Richard Wilhelm in 1930. Here is an example of Jung's synchronicity. Say you are standing on the seashore and the waves wash in an old hat, a box, a shoe, a dead fish and a condom. When asked to comment on this ominous occurrence, you, like a good westerner, will comment: Nonsense! The Chinese gentleman beside you, however, says: What does it mean that these things occur together? “You see,” Jung remarks, “he is using a method of forecasting possibilities and recognizing meaning that I call *tao* or *synchronicity*” (CW18, §143-144, 1935).

For Jung, space and time in the psyche are elastic and only become fixed in consciousness because of our inveterate need to measure and categorize our experience. As we do this, we invariably repress significant conflicted parts. These repressed and thus unconscious dimensions of experience will, sooner or later, constellate and break through into consciousness as affect. To make this an experience of synchronicity, two things happen: an

image or affect emerges into consciousness and we experience an objective situation that somehow coincides with the image. This is the omen, and it represents the opening of a dialogue with the Way.

We must rely on the irrational, on sensation and intuition to grasp this connection. We need a constant renewal of emotion with its characteristic *abaissement mental* that tips the scales in favor of the unconscious. It is a kind of *creatio ex nihilo* that we cannot really explain. Mantic procedures all owe their effectiveness to this connection to the emotions. They stimulate interest, curiosity, expectation, hope and fear - the preponderance of the unconscious.

(CW8, §863/912, 1952).

Synchronicity asserts that the terms of this coincidence are connected by a simultaneity of meaning, individual meaning. This is what Wilhelm called *tao*, Jung states: It is meaning, *Sinn*, “a borderline conception lying at the extreme edge of the world.” It is a kind of gnosis, a knowing or acquaintance with spirit that creates a way out of the world of material cause and effect. “It is the continuous creation of a pattern that exists from all eternity” (CW8, §921, 1952).

Die Schule der Weisheit

In 1923-24, two very important events occurred in the annals of depth psychology. A German Evangelical missionary to China, proud of the fact he had never converted a single Chinese, prepared to publish his translation of an old book called *I Ching*. As he did so, he encountered a Swiss psychologist at Keyserling's *Schule der Weisheit* in Darmstadt who was passionately interested in this old Chinese book. Shortly after this meeting, C. G. Jung gave Richard Wilhelm's manuscript to Cary F. Baynes, an American woman who was studying with him, asking her to translate it into English. It took her twenty years, but the result, the Wilhelm/Baynes version of the *I Ching*, with a *Foreword* by Jung, became an underground classic and Princeton University Press's biggest selling book. In Jung's words, it “inoculated” its readers with the living power of *tao*.

Jung was passionate about the *I Ching*. He saw it as a way to connect with *tao*, the goal and process of his psychology and the origin of synchronicity. It gave access to the "new center" of personality that mediated between conscious and unconscious and was a way to a living religious experience. He actively used the book and its divinatory way with friends, colleagues and analysts, calling it "a formidable psychological system that organizes the play of the archetypes so that a reading becomes possible" (CW14, §401, 1954). It was an "intuitive technique for grasping the total situation, placing it against a cosmic background which could make the hidden qualities of the moment readable" (CW8, §863, 1952). This mysterious book was an answer to the West's spiritual needs, for its 64 polysemous symbols "traced the course of the valley spirit, the *tao*, winding like a dragon or a river" (CW14, §636n, 1954).

For Jung realized that the *I Ching* does not just tell people what to do. It establishes a creative relationship with the unconscious. It constellates the mysterious center of personality he called *tao*. It is not an example of synchronicity; it *creates* synchronicity by giving its users access to the place where time and space become relative. For Jung, this was a psychological and spiritual phenomenon of the first order, and it led him to make a rather enormous statement. He insisted that "psychology in the stricter sense is bound up with the *whole practical use* of the *I Ching*".⁶ We can sense what lies behind this radical conviction by looking at what he felt for the person who gave him the *I Ching*, the missionary and sinologist Richard Wilhelm.

In Memoriam

In May 1930, Jung gave the Eulogy at a memorial service in Munich for Richard Wilhelm, who had died in March of that year. He was profoundly moved by Wilhelm's premature death, and he exposed his feelings in a totally uncharacteristic way. His address may give a sense of his emotional intensity and its historical referents (CW15, §74-96, 1930).

Jung said that Wilhelm kindled a light that was one of the most significant events of his life. He gave the West the precious heritage of a culture thousands of years old, perhaps now

destined to die forever. With no trace of Christian resentment or European arrogance, Wilhelm was like a receptive and fruitful womb, giving us the living spirit of Chinese civilization and making us one with those who know the way (*tao*). He “inoculated us with the living germ of the Chinese spirit and we found ourselves partaking of the spirit of the East as we experience the living power of the *I Ching*. It is capable of working a profound transformation of our thought.”

This is because the *I Ching* is responding to something in us that is in need of further development, Jung said. For our souls are weary of scientific specialization, rationalism and intellectualism. Wilhelm gave us a new light, and “we must translate this meaning, as Wilhelm translated *tao*, into life. Realizing *tao* is our task.”

As European science, technology and greed overwhelm China, our unconscious is swarming with eastern symbolism. “The spirit of the East is really at our gates” ⁷ and “this search for meaning (*tao*) has become a collective phenomenon. Wilhelm brought the spiritual root of ancient China and planted it in the soil of Europe.”

Today, Jung stated, we have a Gnostic movement that is the exact counterpart of the Gnostic movement that spread throughout the ancient world nineteen hundred years ago when solitary wanderers spun the spiritual threads from Europe to Asia. He saw Wilhelm as one of those great Gnostic intermediaries who brought the Hellenic spirit into contact with the cultural heritage of the East and thereby caused a new world to rise out of the ruins.⁸ This *gnosis*, this experience of the living spirit of the East is embodied in the *I Ching*.

Jung said that Wilhelm's work with the *I Ching* was of such immense importance to him personally because it confirmed what he had been seeking in his efforts to alleviate the psychic suffering of Europeans. “I heard from him in clear language the things I had dimly divined in the confusion of the European subconscious. I received more from him than from any other man.”

The Ominous World of the *Unus Mundus*

Marie-Louise von Franz once remarked that Jung's attitude towards the unconscious was the attitude of the archaic religions that valued and followed omens, dreams and divinations as signs from the spirit and the spirits.⁹ He was, in essence, re-creating those old religious rituals that were based on a world of omens and symbols. Among other things, Jung called this living world the *unus mundus*. The omens and symbols it produced were the ground of what he called direct religious experience. The deep need for this experience and the challenge it posed were key qualities of what he saw as the *kairos* of our times.

As the matrix of religious experience, the *unus mundus*, archetypal or *psychoïd* unconscious creates symbolic fields that unite both images and events. Leading the events of our lives back to these fields, which a traditional society called spirits or gods, was a profoundly religious act, one that a thinker like Corbin called *epistrophe* or *ta'wil*. It was the heart of those archaic religions. In what he called the Self, Jung felt he had found a unifier, a field that ordered the fields and created an awareness akin to what the Greeks called *daimon*, the Yoruba called your "head" or patron spirit and the Chinese called both fate (*ming*) and spirit (*shen*). Let us not be misled here by the polemics of polytheism and monotheism or the supposed hidden agendas of Jung's word "wholeness." "Self" and "whole" don't simply refer to *senex* megalomania or greedy monotheism. They point at the inclusion of a dimension of spirit, a connection to the imaginal world in and through the observation of the ominous events of each day. Wholeness lies in the *connection* of spirit and soul or inner and outer. For Jung, it was the source and goal of our psychic lives, a dynamic ground out of which a vast symbolism is generated. His deep respect for Taoist and Buddhist thought was grounded in their call for this direct religious experience. In this sense, the ritual associated with the *Classic of Change* is a great engine for opening and understanding the dialogue with the *unus mundus*, the Tao or Way. It points at the *experience* of meaning.

The efficacy of such an omen or symbol begins in its compensatory action, another much maligned word. It is this action that, in Jung's thought, connects it with the Self. In divinatory terms, compensation means that a ritually produced symbol will first correct, complete or reinforce a conscious desire through inclusion of un-known or repressed psychic contents. It includes shadow. Reading the omen or symbol thus depends on both being aware of what you are feeling and desiring and on letting the symbol deconstruct your ego desires. This, in the language of the *I Ching*, is "turning and rolling the words in your heart," letting them act on you. It opens an encounter with the unconscious, the *unus mundus* or, in Taoist terms, with the paradise state of the Way. It is a response to the challenge of direct religious experience, attending to the waking dreams, that flow from the world of spirit. For Jung, the *I Ching* could draw out the meanings that connect us with the imaginal world, creating a new awareness and a new experience. It is a realization of fate is that takes the whole of the world as its stage.

Three Words on the Way

The drama that Jung saw in the realization of the Self, and the place divination can play in that drama, might be seen in three Chinese terms¹⁰ used throughout the commentary section of the *I Ching* called the Great Treatise or *Ta chuan*.

The first of these terms, *kuei shen* or ghosts and spirits, represents the kinds of experience connected with the various nature of soul, the non-human beings or autonomous complexes we encounter on the Way. Their interaction gives us an idea how the psychology of divination works.

Kuei and *shen* are complementary opposites, like yin and yang. *Shen* is a bright spirit, very mobile and potent. In the oldest thought, it existed completely outside the individual. Sages and mediums (*wu*) went through elaborate rituals to induce *shen* to take up residence in their bodies, for through such in-dwelling they would acquire a helping-spirit, a *daimon*. The *shen*

confer intensity, clarity and depth on the soul. They make the oracle work and are conjured by its numbers and its symbols.

Kuei are quite different. If *shen* make the oracle work, *kuei* are the problems it confronts. They are dark, earth-bound spirits that can become malevolent ghosts through anger, insult or injury. They represent compulsive negative emotion and pain that can easily paralyze a person or a situation. Buddhists call this deep negativity, anger and desire addictive or afflictive emotion. Once constellated, we must come to grips with the *kuei* through propitiation or exorcism or spiritual and bodily death can result.

The oracle's job is to move the *kuei*, to transform the fixed emotion so that the process of living can go on. The act of consultation focuses the bright spirit of the *shen* directly into the problem, the heart of the dark, bound *kuei*. It offers the knot of pain and suffering a chance to be seen, to be mirrored in the symbolic order. It transforms the experience of a past life or lives. As this past comes to light, we are released from its compulsive emotion.

Hsiang, the second term, is the tool used by *shen* to move the *kuei*. Ritually produced in response to a given situation, these symbols have the power to connect the worlds. The symbols of the *I Ching* are *hsiang* and came into being through a kind of imaginative induction called *hsiang*, for this term is also a verb. We use the oracle to *hsiang* something, to create symbolic awareness. It is a creative process, a magic spell, a form, a figure, a likeness, a pattern or model. We make the connection between the invisible world of the spirit and the visible world of our lives by acting these symbols out: creating images, imitating, acting, playing, writing, living the symbolic life.

The third term is *ming*, both Fate and Mandate. Awareness of *ming*, called *shen ming*, bright spirit or the light of the gods, emerges from the transformation of the *kuei*. As fate, *ming* shows us an individual destiny, marked off by the great limits of birth and death, given texture by character and articulated by significant meetings and events. This fate is not implacable, by

it is very hard to see, buried as it is in the body and the unconscious. As mandate, the term *ming* shows something else: a clear command from on high, from T'ien or heaven that gives us the authority to speak with the voice of the gods. *T'ien Ming* or Heaven's Mandate was a very important phrase politically, but it is not just the power given to a ruler. It is an in-dwelling part of each person, the Heaven, Self or *Daimon* that creates the events of our lives.

The process of divination and the awareness it creates lets you understand what heaven wants of you. It can transform your fate into a mandate from heaven, letting you acquire the imaginative power and virtue (*te*) to be who you are meant to be and live in the flow of the Way.

The Classic of Change

Jung, who felt that his psychology was bound up with the whole practical use of the *I Ching*, saw the book as a vehicle or engine of *tao*, synchronicity and individuation. It was both a carrier of human experience and a door to the energy of the archetypes. He offered it as a double of his psychological process and the book's use became a part of the praxis of the whole first generation of analysts.¹¹ Among all his metaphors for psychology - Alchemy, the Mystery Cults, Gnosticism, and Occultism - this was the most enduring. His sense of its cultural and psychological importance never varied.

I Ching literally means the *Classic* or *Canon of Yi*.¹² It was traditional China's most important imaginative and spiritual structure. It probably began as a divinatory language used by the *wu*, female and male mediums who could go into trance and speak with the voices of *shen* or spirits. It was first written down and organized about 1100 BCE, going through several editions and revisions over the next 500 years. The name *I Ching* is late. It comes from the Han Dynasty (200 BCE - 220 CE), when a group of imperially sponsored scholars codified the book. They assembled and edited the old texts and added new ones collected from oral traditions, calling them the *Ten Wings*. Before the transformation that made it a classic, the

book was called *Chou I*, The *Yi*-book of the Kings of Chou. Today, the entire tradition is often simply called *Yi* or Change.

The character of the book is reflected in its name. *Yi* is usually translated as change, but that can be a bit misleading. The term really has two faces. Though it includes regular change, like the change of the seasons, and transformations or quantum jumps such as the change of a caterpillar into a butterfly, water into ice or a live person into a dead person, *yi* really points at something more mysterious. I translate this sense of its meaning as trouble, sudden destabilizing change like a storm that threatens to devastate the fields or the sudden realization that someone has stolen all your cattle. It means that the unconscious has intervened to break down conscious order.

Another set of meanings for *yi* shows us how to deal with trouble: versatility, imaginative mobility and the ability to change quickly, a fluid identity that can take up a series of guises or masks. The quality *yi* forces you to change your conscious identity. By doing so, it seeks to reconnect you with the river of meaning called *tao* or way. This pattern of disruption, change and reconnection is the heart of the *Classic of Change*.

Making the Book

The Change is constructed around two kinds of lines that are said to reflect the actions of the two primal powers in Chinese thought, often called yin and yang. The 64 *gua*, the diagrams or hexagrams of Change consist of all the possible combinations of six of these *opened* (yin) and *whole* (yang) lines. A series of oracular texts is attached to each of the 64 *gua*. The ensemble of lines and texts is usually called a Figure or Symbol (*hsiang*). There are texts associated with the Figure as a whole, texts associated with each of the six lines and various techniques of consultation, ways to obtain a Figure as answer to a question that are based on what we call chance or random selection.

The old diviners found that the combination of emotion or affect in the psyche and the random production of a symbol is a kind of synchronicity that doubles the way we are imagining reality. ¹³ In traditional language, it lets us talk to the spirits. It provides symbols (*hsiang*), images empowered through a certain kind of projection with the numinous ability to link the visible and the invisible. Through matching these symbols to the situation (*dang*), ¹⁴ an inquirer is said to become aware of the hidden source of events and glimpse the way fate is moving.

Contrary to our usual positivistic way of thinking, this dialogue with fate is not a matter of belief. Users of Change do not *believe* in the spirits, they *entertain* them. They let them into the heart-mind where they can work their magic. The images re-arrange awareness so something new can spontaneously arise. For when we entertain spirits in this way, we acquire their numinous perception.

Though divination with *Change* is said to provide symbols, more precisely it provides a certain symbol to a certain person at a certain time. This creates a moment (*shih*), a *kairos* or dragon hole in linear time that unites the inquirer, the question and the spirit that answers the question. This articulation occurs *only* if something outside the ego selects the symbol. Chance lets the spirits or *shen* decide which symbol they wish to use. It gives the spirits a voice in your life.

Reading the Answers

Ta Chuan, the Great Treatise on divination and spirituality that accompanies the *I Ching* ¹⁵ suggest how the symbols in Change can be read:

2.7 Open Your Heart to Change

Change is a book you cannot push away.
Its way is always shifting.
Transforming and moving, never resting,
it flows through the six empty places.

Rising and falling, never fixed,
strong and supple transform each other.
Rules cannot confine this, for it follows only Change.
It enters and leaves in a rhythm.
It teaches caution coming in and going out.
It shows clearly the causes of anxiety and calamity.
It does not act like your master or guard.
It is as if your beloved parents draw near.
First follow the words and feel their meanings in your heart.
Then suddenly the way to act arises.
If you are unwilling to do this, the way will not open to you.

This Teaching describes an unceasing flow moving through the six empty places of the *gua*. Nothing is fixed. Each encounter is unique. What happens cannot be circumscribed by rules or analysis, for, symbolically, it is life itself in its dance of entrances and exits. It allows the inquirer to look into the seeds in order to see what the results of an action or desire might be. There is a particular attitude and a particular process described that facilitates this. The inquirer must not think of the book as a master or guard, but feel as if her or his parents, very numinous figures for traditional Chinese, draw near to help and sustain them.

The key is allowing the words to move your heart (*hsin* or heart-mind). It is impossible to figure out what the words of *Change* mean. The book cannot be distanced through systems of analysis. The inquirer must let the words enter the heart-mind and shape it from within. Then, and only then, the way to act will spontaneously arise. Without this opening, the way (*tao*) will not open to the inquirer.

Reading *Change* in this way was not thought of as contradicting the rational; rather it compensates for the inadequacy of the rational. Westerner diviners called this compensation a *lumen naturae*, a light of nature given to humans as a gift. The key to the process is divination. The mediating power is words. Whenever a problem arises, the inquirer must pose the question to *Change* in words and “turn and roll the words of the answer in the heart-mind.” A hidden symbol governing the situation spontaneously arises, like a spirit that has been evoked.

If the inquirer wishes to move or act, she or he will focus particularly on the words of the transforming or calling lines (*yao*). As they are turned and rolled in the heart-mind, an image of the best way to act will spontaneously appear.

I suggest that this describes the process that Jung saw as the goal of psychology “in the stricter sense.” It gives voice to unconscious contents through symbolic activity and acts in the imagination to change the way the ego is constructing reality. By practicing this sort of divination, aspirants were said to set foot on the way, becoming what fate meant them to be. In the words of Change, as one embarks on this process "Heaven will come to your aid and the way will open before you."

Projection: Empowering the Oracle

In his *Foreword* to the Wilhelm/Baynes *I Ching*, Jung openly consulted the oracle about what he was doing in writing about it, much to the horror of his translator, Cary Baynes. This reading, in which the *I Ching* gave him a very coherent and insightful answer, was the centerpiece of his introduction. At the end of the piece, he remarked:

Any person of clever and versatile mind can of course turn the whole thing around and show how I have projected my subjective contents into the symbols of the hexagrams. Such a critique, though catastrophic from the standpoint of Western rationality, does no harm to the function of the *I Ching*. On the contrary, the Chinese Sage would smilingly tell me, "Don't you see how useful the *I Ching* is in making you project your hitherto unrealized thoughts into its abstruse symbolism? You could have written your foreword without ever realizing what an avalanche of misunderstanding might be released by it."

(CW11, §1016, 1950)

Far from being a catastrophe, what Jung called projection or transference (projection within a therapeutic situation) freely entered into seems to play a key part in the relation between oracle and inquirer. Jung defined projection as the transfer of a subjective process onto an object that is based on an archaic identity of that subject and object. It can be passive, that is unconscious or active - a feeling-into that brings the object into an intimate relation with the

subject. The object is animated by the transference and related to the subjective sphere (CW6, §742-3, 1921).

In the case of the oracle, this projective bridge seems to be the archetypal process called the Old Wise Person, what Jung occasionally referred to as the *mana* personality, a form of the Self that somehow embodies our destiny. We connect with the oracle through projecting this figure, consciously or unconsciously. It creates a numinous aura around the answers and sets up a field in which synchronous events are likely to occur (CW8, §394/841/912, 1952).

This field, which is particularly characteristic of the Old Wise Person or *puer-senex*, offers a reasonable analogy to what the *I Ching* calls the Sage Mind. It is a form of the Self, and “the Self invariably expresses a situation in which the ego is contained, a circumambient atmosphere in which synchronistic phenomena occur” (CW9ii, §257, 1951). It is a source of synchronicity, possessing qualities of a parapsychological nature. “It relativizes space and time and behaves as though it were not localized in one person” (CW10, §849-50, 1958). I would suggest that the synchronistic meaning or *tao* created in a dialogue with the oracle comes from the emotional field around this projected archetype (CW18, §1190, 1958).

If this projection establishes a connection and a synchronistic field, the immediate charge to the oracle comes from a specific affect that the inquirer experiences as a problem, difficulty or dilemma. According to Jung, this situation occurs because consciousness has become fixed. The unconscious contents that have been split off constellate as an affect. As the unconscious image emerges into consciousness, the inquirer finds her/himself in an objective situation that somehow coincides with it. The divination searches for the meaning of the situation, the *connection* between outer situation and inner affect (CW8, §863/912, 1952).

The affect is focused by diviner and inquirer and transferred to the oracle through a question. This transference activates the oracle, which returns the affect as a symbol, an archetypal counter-transference that has the ability to change the inquirer's conscious attitude. It can

oppose, modify or re-enforce the conscious desire articulated in the question, thus giving the unconscious a voice. It *therapeutically* mirrors the inquirer's situation and identity. Such an interaction reflects our lifelong human need to be seen, to have our identity validated on a spiritual level. It is connected with the ego-Self axis and gives the Self a voice in the events of everyday life.

This archetypal or synchronous mirroring works itself out in a matching (*dang*) that fits symbol and situation together, arranging collateral and coincidental facts which represent suitable expressions of the underlying archetype. This parallels the makeup of the psychic arrangement in general, which is based on synchronicity. It is an intuitive, not a rational phenomenon (CW18, §128, 1935).

Journey to the West ¹⁶

The I Ching or Book of Changes, the Richard Wilhelm Translation rendered into English by Cary F. Baynes, first published in 1950, really introduced *Change* to the West. Though there were previous translations, from the partial Latin translations of 17th century Jesuits to Legge's version in *Sacred Books of the East*, Wilhelm was the first to make what Arthur Waley called a scriptural translation. He treated the book not as an historical text or an incoherent collection of magic spells, but as a living spiritual document. This was Jung's *I Ching* and its *tao* or way became an important part of the Jungian practice of the time. Yet Cary Baynes was able to buy the English rights to Wilhelm's German text for only \$100 and when her translation was finished, 25 years after the book's appearance, only about 3000 of its original press run of 5000 had been sold.

The English translation was another matter. First published in 1950, by 1965, fifteen years after its publication, sales were over a half million. It became an enduring part of the American counter-culture. It remains the biggest seller on Princeton's list, inspiring CD-ROMs and other programs, and has been translated into 40 other languages. It was Change's window on

the west. An important part of it, giving readers a way to think about the experience of using Change, was the *Foreword* by Jung. It is arguably Jung's most famous work.

There are two readings at the center of Jung's *Foreword*, readings through which he ostensibly asked about the future of the book in the west. The way Jung matched the symbols to the situation has proved, in some ways, to be quite accurate. But there was a dimension that Jung left out or, perhaps, deliberately obscured. By looking at another dimension of the way in which these famous answers were read, we can perhaps see more clearly into Change's Journey to the West.

Jung says that he “made an experiment strictly in accordance with the Chinese conception: I personified the book in a sense, asking its judgment about its present situation, i.e., *my intention* to present it to the English-speaking public” (CW11, §975, 1950, my emphasis). He had discussed his theory of synchronicity, the “peculiar interdependence of objective events among themselves as well as with subjective (psychic) states of the observer” as a key to understanding the *I Ching*. He said, however, that this argument never entered a Chinese mind. According to the old tradition, it is “spiritual agencies, acting in a mysterious way, that make the yarrow stalks give a meaningful answer. These powers form, as it were, the living soul of the book. As the latter is thus a sort of animated being, the tradition assumes that one can put questions to the *I Ching* and expect to receive intelligent answers” (CW11, §972-75, 1949).

Jung proceeds to animate the book through his projection, pose his question using the coin method to generate the Figures and match the answers to his situation. He remarks that “although this procedure is well within the premises of Taoist philosophy, it appears exceedingly odd to us.” However, it allows the reader to watch “a psychological procedure that has been carried out time and time again throughout the millennia of Chinese civilization, a supreme expression of spiritual authority and a philosophical enigma” (CW11, §976, 1949).

As answer to his question about his intention to present the *I Ching* to the English-speaking public, Jung received *50 Vessel* as the Primary Figure, with Transforming Lines in the Second and Third places that generate *35 Prospering* as the Relating Figure. The Primary Figure describes the present situation, while the Transforming Lines focus on potentials for change. The Relating Figure suggests how the inquirer is related to the situation. It can describe a goal, a feeling tone, an experience, a desire or a possible outcome. ¹⁷

In his interpretation, Jung maintained that the *I Ching* was the speaking person. "The *I Ching* is here testifying concerning itself," he said, describing itself as a *Ting* or Vessel holding spiritual nourishment. He quoted Wilhelm on the *Ting*:

The *Ting*, as a utensil pertaining to a refined civilization, suggests the fostering and nourishing of able men, which redounded to the benefit of the state. Here we see civilization as it reaches its culmination in religion. The *ting* serves in offering sacrifice to God. The supreme revelation of God appears in prophets and holy men. To venerate them is true veneration of God. The will of God as revealed through them should be accepted in humility.

(CW11, §977-78, 1949)

This may be, but Jung leaves out something important here, something that he would certainly be aware of as a highly intuitive psychologist who had worked with Change for over 25 years. He invited the *I Ching* to comment on "my intention," and it is that intention that carries the affect in the situation. The book may well be the *Ting*, but here Jung is invited to put his intention into the Vessel to be cooked. The imperative would be: "Contain it! Look into it! Transform it!" So we have two stories being constructed, matching the symbols to two different situations. The overt or outer story deals with the *I Ching's* future in the Western book market. This involves the book itself, its future in the west and Jung's presentation of it to the English-speaking public. The covert or inner story, however, deals with the *nature* of Jung's "intention."

The answer to the question Jung posed created two Transforming Lines. "When any of the lines of a given hexagram have the value of six or nine, it means that they are specially

emphasized and hence important in the interpretation. In my hexagram the spiritual agencies have given the emphasis of a nine to the lines in the second and third place” (CW11, §979, 1949). Let us look at the first of these Transforming Lines:

Nine at Second

There is something real in the Vessel.

My companion is afflicted but cannot approach me.

The way is open.

Again Jung maintained that this was the *I Ching* speaking of itself: “I contain (spiritual) nourishment, it said. Since a share in something great always arouses envy, the chorus of the envious is part of the picture. The envious want to rob the *I Ching* of its great possession, that is, they seek to rob it of meaning, or destroy its meaning. But their enmity is in vain. Its richness of meaning is assured; that is, it is convinced of its positive achievements, which no one can take away” (CW11, §980, 1949).

This outer story is very interesting and, considering the lengths to which western philosophers, academics and clinical psychologists have gone to suppress this sort of meaning, it has a definite ring of truth about it. But the pronoun reference of **I, me, my** (*wo*), a word quite rare in the book's texts, is not *just* the Vessel. This term puts a very strong emphasis on the *subjective experience of the inquirer*. The outer story says nothing about Jung's intention, though the image itself is very much concerned with a subjective sense of its emotional politics.

This concern revolves the word **companion** (*ch'iu*), mistranslated, in my opinion, as the plural “comrades.” There is a deep ambivalence in the word and the experience it represents, for it embodies a profound contradiction. It indicates someone or something that is closely tied to you through bonds of real affection on the one hand and, on the other, is a rival or enemy. Here the companion is **afflicted** (*chi*), not just sick, but full of anger, resentment and the desire to do harm. The obvious question in the process of matching symbol and situation is: What person, idea or *imago* in Jung's intention, in his psychological and imaginative

experience of the oracle, could be this close and this ambivalent? Assuming this is the oracle's image of Jung's inner attitude, there is only one possible answer: Richard Wilhelm and his translation.

If we remember the deep feeling about Wilhelm and his work Jung showed in his Eulogy, we can see that this match of symbol and situation is devastating. And being the psychologist he was I am sure Jung would have been aware of it. But to understand this more than personal opposition, we must understand a bit more of the history of Change. For the split is also a part of the Vessel itself.

Wilhelm's translation was a landmark. It was readable and usable. It took the book seriously as a spiritual document and psychological tool. Wilhelm gave his life to this work, which he saw as crucially important, and it seemed to accord well with Jung's psychology. There was a deep bond between the two men. However, for all his dedication and sincerity, we know now that Wilhelm did not translate the *I Ching* as such. He translated a very particular version of it taught him by his teacher *Lai Niu Hsüan*, a Neo-Confucian scholar and official. Wilhelm gave us the Confucian *I Ching*, complete with its hierarchical vision of morality, spirituality and social philosophy. The Confucian *I Ching* is one, albeit highly opinionated, version of *Change*. But it is not the version Jung seems to be talking about when he speculates on the *tao* of the book or pays homage to its depth and understanding. Jung, in line with his lifelong preoccupation, seems to be talking about a Taoist *Book of Change*, while Wilhelm translated a Confucian one.

Confucians and Taoists

Confucianism and Taoism ¹⁸ were the two poles of traditional Chinese culture, with Buddhist thought, which came later, usually tending toward the Taoist end of the spectrum. The fundamental texts of both schools originated in the Warring States period (400-226 BCE), which was a time of widespread social breakdown and great creativity. Confucianism, an

intensely conservative, moralistic and hierarchical teaching, emerged first. It went on to become the official philosophy of Imperial China. It defined a political and cultural elite who identified the way or *tao* with the internalization of a particular set of social relations. Taoism, the second child, mocked social values and established power alike. An intensely individualist and radical teaching, it developed methods of dis-identifying with social institutions and commonly held motivations. Its central value was *wu wei*, not-doing, a practice whereby the ego is emptied of conventional values so that the *tao* may fill the soul. Taoists valued freedom, imagination and unconventionality, laughing most heartily at the Confucian concern for dignity and presence. For them *tao* was the great mystery at the heart of all. Here is a famous text from the *Lao t'zu* or *Tao te ching* that was a direct reply to Confucian moralizing:

It is when the tao is lost that your so-called virtue arises.
It is when when virtue is lost that your so-called benevolence arises.
It is when benevolence is lost that your so-called righteousness arises.
It is when righteousness is lost that your so-called doctrine of propriety arises.
Now this propriety of yours is the empty husk of loyalty and faithfulness.
It is the beginning of all confusion and doubt.

This sort of dialogue was a battle fought for the meaning of all the culture's key texts and terms. For Taoists realized that when you reify a moral ideal, you split off its opposite, calling it evil. It falls into the unconscious where it becomes a center of attraction, necessitating a constant heroic effort to maintain the repression. Internalizing Confucian ideals involves you in this endless repression of undesirable psychic contents and, even worse, of the people on whom they are projected: women, foreigners, misfits, rebels and the disobedient.

In many ways Jung gave us the *Classic of Change*, opening a window through which it could enter western culture. I suggest that this Transforming Line indicates that he also passed on the task he failed to do: peeling away the Confucian morality overlaying the spirit of *tao* within the vessel. And as we do this, the Vessel truly becomes usable and its awareness, its *lumen naturae*, fully enters our world.

The final image in this encounter, an encounter that certainly includes those of us now who read and use the oracle, is the Relating Figure generated when the two Transforming Lines of *50 Vessel* change into their opposites. This image is *35 Prospering*. It includes the meanings: emerge into the light; advance and be noticed, receive gifts; spread prosperity, the dawn of a new day; grow and flourish, as young plants in the sun; permeate, impregnate. The ideogram shows birds taking flight at dawn.

If this is the *I Ching* prognosticating about its own future, that future seems assured. It will slowly and surely rise from obscurity and confinement, spreading light, warmth and joy, a spiritual friend to those it contacts. We can, however, see this as the culmination of the inner story as well, as the real *I Ching* shakes off the shadows of the past and rises from the obscuring veil of interpretation that confined it.

The Friendship of the Spirit

In the 50 years since the publication of the Wilhelm/Baynes translation, the Confucian interpretive facade has slowly been stripped away from Change, revealing something quite different beneath. This view, most clearly seen through a re-reading of *Ta chuan*, the Great Treatise on divination and spirituality that accompanies the *Classic of Change*, opens a potent, mysterious yet knowable world, a world and a way that Jung perceived. It gives us access to a bright spirit (*shen ming*) that protects while it encourages its users to act out of the best parts of their nature. It is a personal way to the spirit, a way of transformation allied to early practices of mediumship and spirit possession. The experience of this helping spirit can make you sage, clear-seeing, knowing death and birth, feeling the friendship of the spirit and compassion for fellow humans.

I suggest that a group of early Taoist practitioners originated this practice of using *Change* as a process of spiritual transformation about 400 BCE, and it is this way or *tao* we are now recovering. It was a radical re-invention of the oldest practices of talking with the spirits,

created or re-created in a very dangerous time. It responds directly to individual concerns and offers protection, insight and self-realization. This way of the spirits is the most powerful and perennial appeal of Change, the thing that has drawn people to it for thousands of years.

So the substance in the vessel now being uncovered might be compared to one of those early spirit-mediums, the women and men who were *wu*.¹⁹ This person can see and hear what is occulted. She or he gives to those above (*shen*, the light spirits) and those below (*kuei*, the dark ghosts) what is due to them. This imaginative generosity causes a luminous spirit (*shen ming* or bright spirit) to descend. As this spirit takes up its home within, the *wu* becomes daimonic and clear-seeing, profoundly connected to the invisible world. The inner chapters of *Kuan tz'u*,²⁰ an early Taoist text from about 400 BCE, gives us a sense of this practice:

When chi (life-energy) is on the Way,
It vitalizes.
When you are vitalized, you imagine.
When you imagine, you know.
When you know, you stop.
The hearts of all beings are shaped like this.
If your knowing seeks to go farther,
You will kill them.

There is a limit to knowing and that limit is imagination. Change puts you on the way, vitalizes your imagining with its symbols, opens your heart and that is enough.

Look, there is a spirit (*shen*) within your person.
Now it goes, now it comes.
No one can imagine it
But if you reverently clean its abode
It will return of itself.
You will recover your own true nature,
Fixed in you once for all.

This is the kind of figure whose teachings went into the New Way of using *Change*. It is, I would suggest, at the heart of what Jung saw in this old Book of Oracles. This way proposes that we, too, can be like the sage-mediums of old. We can use Change to re-fashion our

imagination. We can invite the *shen*, the bright spirit, to take a place in our heart. And as we go on with the work, day by day, suddenly the spirit arrives.

Notes

¹ J. J. Clarke, *Jung on the East*, London: Routledge, 1995 collects the references in Jung's work and provides a good bibliography. I take the use of "orientation" as "directed toward the East" from his *Jung and Eastern Thought*, London: Routledge, 1994. This orientation was a deeply felt process for Jung, a part of his own individuation. He found a deep confirmation of his ideas in eastern thoughts on the Tao. I will paraphrase him extensively throughout this article to give a sense of this intimacy and intensity. I have included dates of his works to show the consistency of his opinions throughout his life.

² Citations from C. G. Jung, *Collected Works*, trans. R.F.C. Hull, London: Routledge and Kegan Paul, 1960 and *Letters*, trans. R.F.C. Hull, eds. Gerhard Adler and Aniela Jaffe, Princeton: Princeton University Press, 1970. Except for the occasional use of the word "*yi=i*" to avoid the awkward "*I*" as a word standing alone, I use Wade-Giles romanization of Chinese characters to accord with Jung and Wilhelm's practice.

³ The *Lao-t'zu*, named after its mythic author, also called *Tao-te ching* (Way Power Classic), was an oral tradition written down about 400 BCE. It is a founding text of "philosophical Taoism" and has been translated many times. I recommend Arthur Waley's translation, *The Way and its Power: The Tao te ching and its Place in Chinese Thought*, London: Allen & Unwin, 1934, rpt 1977, which was used in the *Collected Works*. For an interesting, if rather plodding, comparison of ideas central to Taoism and Jung's psychology, see Belinda S. L. Khong and Norman L. Thompson, (1997) "Jung and Taoism: A Comparative Analysis of Jung's Psychology and Taoist Philosophy," *Harvest* 43/2, 1997, 86-105. They conclude that Jung's use of *tao* in psychology is "as much a watershed as Freud's introduction of the notion of infantile sexuality" (p. 103).

⁴ A good modern translation of *tao* is "the on-going process of the real," introduced by Willard Peterson in "Making Connections: Commentary on the Attached Verbalizations of the *Book of Change*," *Harvard Journal of Asiatic Studies*, 2/2, 1992, pp. 67-112.

⁵ Modern examinations of synchronicity in a Jungian context include: Robert Aziz, *C. G. Jung's Psychology of Religion and Synchronicity*, Albany NY: State University of New York Press, 1990; Roderick Main, *Jung on Synchronicity and the Paranormal*, London: Routledge, 1997; Victor Mansfield, *Synchronicity*,

Science and Soul-Making, La Salle ILL: Open Court Press, 1995; and Ira Progoff, *Jung, Synchronicity and Human Destiny*, New York: Dell Books, 1973.

⁶ Letter to Olga Fröbe-Kaptyn, 29 January 1934, in preparation for the second *Eranos Tagung*. There is a serious mistranslation of this phrase in the English Letters. In German, Jung differentiates in a quite acerbic fashion between “*zuviel ostliches wissen*,” or academic sinology, and psychology, a road no one takes until “*bei dem alle anderen Seitenwege versagt haben*,” that is, until all the other ways have betrayed him. He then states that this psychological traveler must confront the *I Ching*, for “*zu der psychologie im engeren Sinne gehört aber der ganz praktische Gebrauch des I Ging*, that is, “however, part of psychology in the stricter sense is the *whole practical use* [ganz praktische Gebrauch] of the *I Ching*” (my emphasis). See C.G. Jung *Briefe, Erste Band, 1906-1945*, Hersg. Aniele Jaffé und Gerhard Adler, Olten und Freiburg im Briesgau: Walter-Verlag, 1972, pp. 182-83.

⁷ "Among the impersonal psychic processes there are quite a number which seem absolutely strange and incomprehensible. They cannot be brought into connection with any of the historical symbols known to us, but we can find plenty of unquestionable analogies in the psychologies of the Orient. The unconscious psyche of Europeans shows a distinct tendency to produce contents that have their nearest analogies in old Chinese philosophy." This spirit of the East is "making itself clearly perceptible in the European subconscious" (CW18, §1286, 1930).

⁸ "Modern man, in contrast to his nineteenth century brother, turns to the psyche with very great expectations, with a view to Gnostic experience. He is actually pursuing *knowledge*, instead of *faith*, which is the essence of the Western forms of religion. Modern man abhors faith and the religions based on it. He holds them valid only so far as their knowledge-content seems to accord with his own experience of the psychic background. He wants to *know* - to experience for himself" (CW10, §171).

⁹ Marie-Louise von Franz, *Jung: His Myth in Our Time*, London: Hodden and Stroughton, 1975, p.13, cited in Aziz, p. 220. For the following discussion, see Aziz, ppgs. 9-11, 20-23, 165-167, 221ff and Stephen Karcher, *Illustrated Encyclopedia of Divination*, Shaftesbury: Element Books, 1997, chapters “Introduction,” “Learning to Listen” and “Opening the Book of Fate.”

¹⁰ See Stephen Karcher, “Divination, Synchronicity and Fate,” in *Journal of Religion and Health*, 37/3, Fall 1988, pp. 215-228.

¹¹ See, for example, Gerhard Adler, “Aspects of Jung’s Personality and Work,” *Harvest 21*, p. 7: “I have long considered the *I Ching* the most expressive symbol for the profoundest content of analytical psychology ... whenever one consults the oracle one commits, knowingly or unknowingly, a metaphysical act of the greatest significance.”

¹² The *I Ching* is now available in many translations. Unfortunately, many are simplistic rehashings of old material made without recourse to the Chinese texts. Richard Wilhelm and Cary F. Baynes, *The I Ching or Book of Changes*, Princeton: Princeton University Press, 1967, the "classic" English translation, now badly outdated; Richard John Lynn, *The Classic of Change: The I Ching as interpreted by Wang Bi*, New York: Columbia University Press, 1994, is a translation of the first Confucian revision of *Change*. For those who can read between the lines it is quite frightening; Wu Jing-Nuan, *Yijing*, Washington, D.C.: Taoist Study Series, 1991, is an interesting and usable Taoist version of the oldest parts of the text; Edward Shaughnessy, *I Ching: the Classic of Changes: The First English Translation of the Newly Discovered Second-Century B. C. Mawangdui Texts*, New York: Ballantine, 1996, is an scholarly but unusable triumph of "ruthless literal-mindedness," to use Richard Kunst's phrase. I am using Stephen Karcher, *How to Use the I Ching*, Shaftesbury: Element, 1997 and (with Rudolf Ritsema), *The Classic Chinese Oracle of Change*, Shaftesbury: Element, 1995, for text and background. Since this article was written, I have made a significant new version, *Total I Ching: Myths for Change*, London: Time Warner, 2003, which reunites the oldest layers of the tradition with the received text.

¹³ See Karcher, *The Illustrated Encyclopedia of Divination*; Michael Loewe and Carmen Blacker, *Divination and Oracles*, Boulder CO: Shambala, 1981; Phillip Peek, ed., *African Divination Systems: Ways of Knowing*, Bloomington IND: Indiana University Press, 1991; Marie-Louise von Franz, *Divination and Synchronicity: The Psychology of Meaningful Chance*, Toronto: Inner City, 1980; Jean-Paul Vernant, ed., *Divination et rationalité*, Paris: Editions du Seuil, 1974; and the entry "Divination" in the *Encyclopedia of Religion*, ed. Mircea Eliade.

¹⁴ On *dang* or "matching," see Smith, Kidder Smith, "Zhouyi Interpretation from accounts in the *Zuozhuan*." *Harvard Journal of Asiatic Studies* 49/2, 1998.

¹⁵ Translations, commentary and background from Stephen Karcher, *Ta chuan: the Great Treatise*, St. Martin's Press, forthcoming. *Ta chuan* began about 400 BCE as a set of Taoist oral teachings on the use of *Change*. Written down about 175 BCE, it was the central part of the *Ten Wings*, the commentary that was added to *Change* in the Han Dynasty. *Ta chuan* was the most important cosmological and spiritual document in post-Han China. Through its re-imagining of the ancient practices of the *wu* or mediums, it turned *Change* into a way of spiritual transformation.

¹⁶ The Journey to the West is an important event in Chinese religious history, when monks traveled from China to India to bring back the scriptures of Buddhism about 650 CE. It is the theme of a famous 17th century novel by Wu Ch'eng-en, an extravaganza of myth and magic that results in the transformation of all who took part in it. See Arthur Waley, *Monkey*, Harmondsworth: Penguin, 1961 and A. C. Yu, *Journey to the West*, 4 vol, Chicago: University of Chicago Press, 1977, for translations.

¹⁷ This process of interpretation, which I have worked on for many years, is described in detail in *Total I Ching*, in the section titled Tools for Change.

¹⁸ The dialogue and hermeneutic conflict between Taoist and Confucian for control of the tradition's major texts is an important and hidden part of the history of the Classic of Change. This is described in detail in my commentary in *Ta Chuan: The Great Treatise*. See also *The Two Traditions: The Shaman and the Sage*, forthcoming.

¹⁹ On thought and culture in traditional China, see Sarah Allen, *The Way of Water and the Sprouts of Virtue*, Albany: SUNY Press, 1997, and *The Shape of the Turtle: Myth, Art and Cosmos in Early China*, Albany: SUNY Press, 1991; Marcel Granet, *La pensée chinoise*, Paris: Albin Michel, 1934; *Festivals and Songs of Early China* (trans E .D. Edwards), London: Routledge and Sons, 1932; and *Danses et legends de la Chine ancienne*, Paris: Presses Universitaires de France, 1959 (rpt) – a true hidden masterpiece; Henri Maspero, *China in Antiquity* (trans Frank Kierman), University of Massachusetts Press, 1978; J. Paper, *The Spirits are Drunk: Comparative Approaches to Chinese Religion*, Albany: SUNY Press, 1995 (both strange and truly brilliant); Benjamin Schwartz, *The World of Thought in Ancient China*, Cambridge MA: Harvard University Press, 1985; and J. J. M. De Groot's vast compendium of traditional belief and practice, *The Religious Systems of China* (6 vol), Taipei, 1892-1910, rpt 1974. Paper has the best examination of the Wu as spirit mediums available today. On contemporary mediums and possession cults, see Roger Bastide, *The African Religions of Brazil*, Baltimore: University of Maryland Press, 1978; J. A. Eliot, *Chinese Spirit Medium Cults in Singapore*, London, 1995; Jane Belo, *Trance in Bali*, New York, 1960; Erica Bourguignon (ed), *Religion, Altered States of Consciousness and Social Change*, Columbus OH: University of Ohio Press, 1973 and *Trance Dance*, New York, 1968; M. L. Lewis, *Ecstatic Religion: An Anthropological Study of Spirit Possession and Shamanism*, Harmondsworth: Penguin, 1971; and Sheila Walker, *Ceremonial Spirit Possession in Africa and Afro-America*, Leiden: Brill, 1972.

²⁰ The inner or 'psychic' chapters of the Kuan-tz'u are discussed and partially translated in Whalen Lai, "The Interiorization of the Gods: The Psychic Chapters the Kuan-tz'u, Revisited", *Taoist Resources*, vol I, no 1, 1-10. See also Stephen Karcher, "Oracle's contexts: Dreams, Shadow, Language", *Spring* 53; "Which Way I Fly is Hell: Divination and the Shadow of the West", *Spring* 55; "Making Spirits Bright: Divination and the Demonic Image", *Eranos* 61/1992 and "Divination, Synchronicity and Fate", *Journal of Religion and Health*, 37/3, Fall, 1998.