

THE SIX LINES OF THE HEXAGRAM

The upper part is controlled by Ch'ien, pure Yang; it WORKS IN THE HEAD. The lower part is controlled by K'un, pure Yin; it WORKS IN THE BELLY.

The bottom line is controlled by Chén, The thunder which is of Yang quality. The second line is controlled by Sun, The wind which is of Yin quality. The third line is controlled by Kén, The mountain which is of Yang quality. The fourth line is controlled by Tui, The lake which is of Yin quality. The fifth line is controlled by K'an, The water which is of Yang quality. The top line is controlled by Li, The Fire which is of Yin quality.

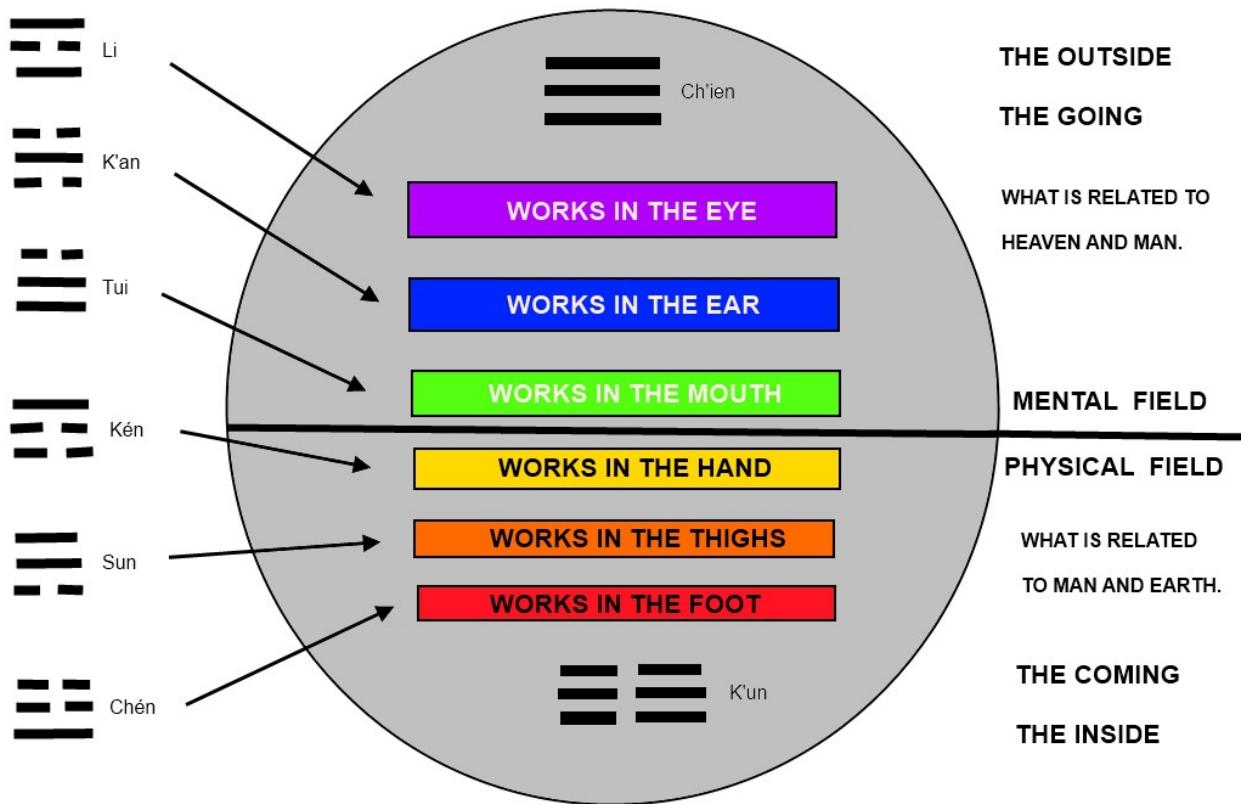
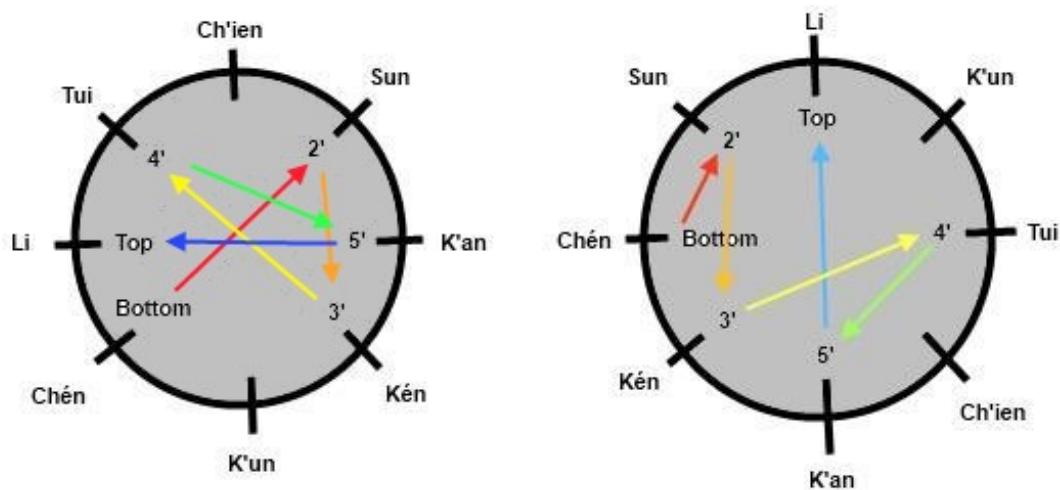


Fig. 1.



Fu Hsi arrangement

Fig. 2

King Wan arrangement

Concerning Fig. 1:



As it's obvious from the photo above, the Violet color is downward and the Red color is upward. Furthermore it's proclaimed here and there that the Rainbow consist of seven colors.

In my scheme the Violet is at the top and the Red at the bottom. And it only got six colors.

The reason is that there are three basic colors and three pairs of complementary colors, thus:

RED complementing GREEN

ORANGE complementing BLUE

YELLOW complementing VIOLET

And as, in accordance with what's stated in The ten Wings (*) : the Bottomline corresponds to the Fourth line, the Second line corresponds to the Fifth line and the Third line corresponds to the Topline, so here: Red in the first line corresponds to Green in the fourth line due to it's complementarity and the same with Orange to Blue and Yellow to Violet.

Whether Violet should be in the Bottomplace and Red in the Topplace I must confess : I'm bewildered. In the Nature it's so but in the theosophical system ie the Chakra-system Violet is above while Red is below. In natural science Red got the slowest frequency as Violet got the fastest frequency. I'm tempted to believe that, in the I Ching it begins in the bottom or first line at the slowest tempi and accelerates upward; in this I lean to the observing of the blossom of the plants in nature as one will find them growing slowly up to the ground and hereafter evolving the faster as time goes by; well, speculation as this is a question of relativity...

*) Wing Six, Dazhuan II, Part II, § 9 **or** in Wilhelm/Baynes, Book II, Ta Chuan/The Great Treatise, Part II, Ch. IX, § 1 - 6 (p. 349, R&KP London 1967 ed.)

Here, I have used the trigrams attributes "It works in the...." parallelling parts of the body. *)

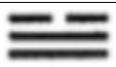
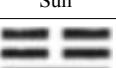
TRIGRAM	THE BODY	NATURE	NAME	THE COMPASS FU HSI	THE COMPASS KING WAN	THE FAMILY	THE YEAR (KING WAN)
 Li	EYE	FIRE	THE CLINGING	E.	S.	MIDDLE DAUGHTER	SUMMER
 K'an	EAR	WATER	THE ABYSMAL	W.	N.	MIDDLE SON	WINTER
 Tui	MOUTH	LAKE	THE JOYOUS	S. E.	W.	YOUNGEST DAUGHTER	AUTUMN
 Kén	HAND	MOUNTAIN	KEPING STILL	N. W.	N. E.	YOUNGEST SON	
 Sun	THIGHS	WIND & TREE	THE GENTLE	S. W.	S. E.	OLDEST DAUGHTER	
 Chén	FOOT	THUNDER	THE AROUSING	N. E.	E.	OLDEST SON	SPRING

Fig. 3

Remembering that first line got Yang quality, second line got Yin quality, third line got Yang quality and so on, the trigram-attributes (**Chén** Yang, **Sun** Yin, **Kén** Yang, **Tui** Yin, **K'an** Yang and **Li** Yin) for **the Body** fits.

Concerning the trigram-attributes for **the Nature** from bottom to top it would possible be:
Mountain (Yang) - Lake (Yin) - Water (Yang) - Wind/Tree (Yin) - Thunder (Yang) - Fire (Yin).
Or maybe: *Water - Lake - Mountain - Fire - Thunder - Wind* ?

Concerning the trigram-attributes for **the Compass-directions**, Fu Hsi order it should start with either West (Yang), North West (Yang) or North East (Yang) on the first Yang-place; One can not start with West here as the next ie North West got Yang-quality and the second place aquires Yin-quality... Neither one can start with North West as, after North which is beyond the system ie **K'un**, North East should follow: North East being of Yang-quality. The same, continuing with North East (Yang) to East (Yin) it ends here because South East got Yin-quality where Yang-quality is required at the third Yang-place.

One will find the same problem when placing the compass-direction according to the king Wan order.

Concerning the trigram-attributes for **the Family-members**: First, we should expect the three sons

to be in Yang-line-places ie. bottom-, third and fifth line and likewise with the three daughters on Yin-line-places: second-, fourth and the top line. Too, we should expect the logical order as to be either starting with the oldest, over middle to youngest or the youngest, over middle to oldest. It's obvious that the oldest is in The going or upper part, so in Fig. 4 the alternative order is shown.

And last, concerning the trigram-attributes for **the Year**-seasons it's obvious from Fig. 3 (page three) that this couldn't work as Autumn is placed on a Yin-line-place....

The Family-members order shown in fig. 4 :

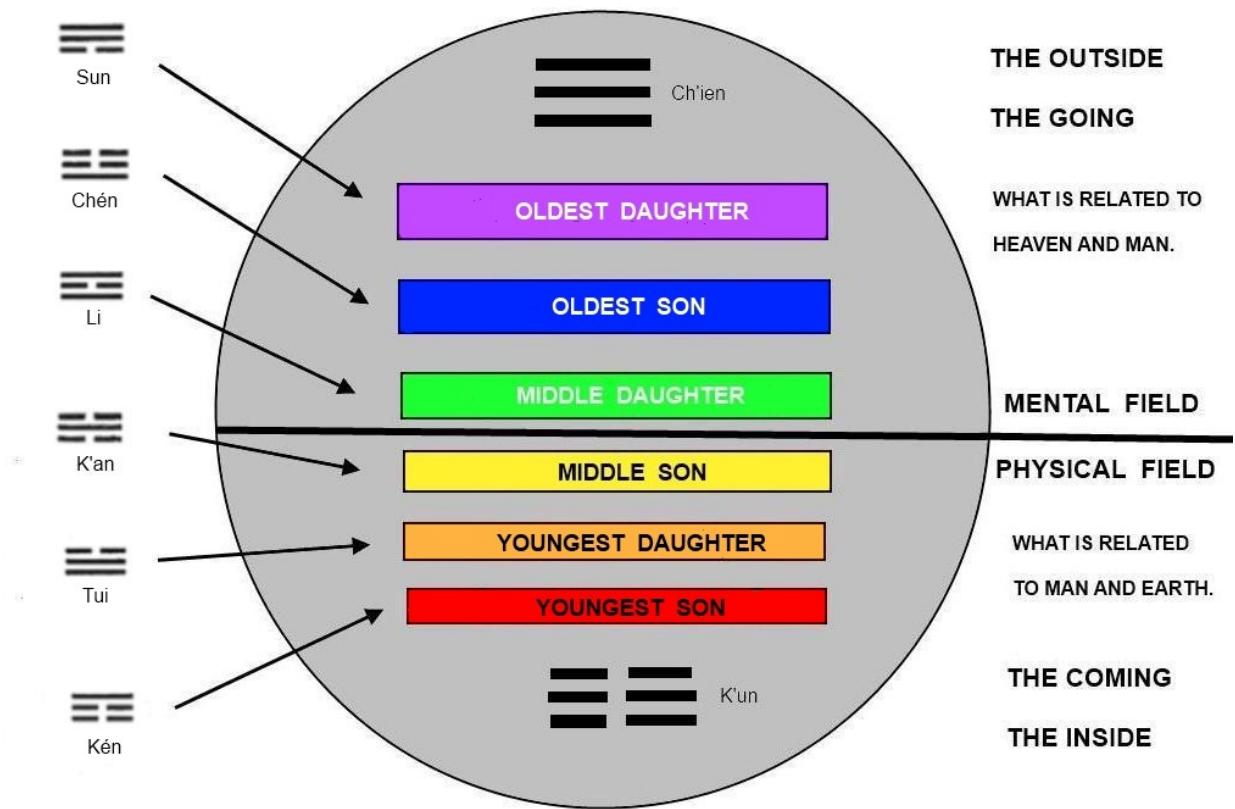
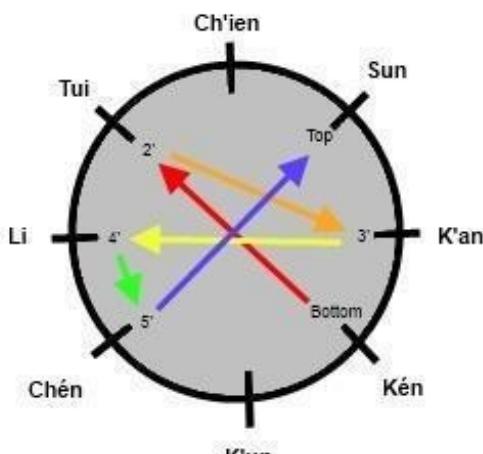


Fig. 4

This order also compared with Fig. 2 (page one) the pattern in the Fu Hsi-arrangement seems interesting, Fig. 5 :



Fu Hsi arrangement

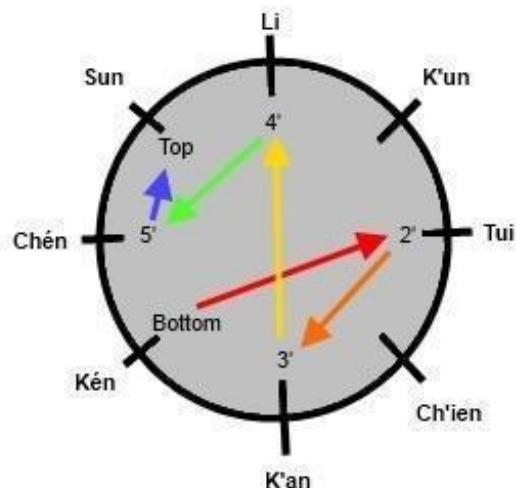


Fig. 5

King Wan arrangement

Moreover it seems that the trigrams in Fig. 4 (page four) also is symmetrically arranged, opposite for Bottom- and second-, third- and fourth-, fifth- and topline :

Lower part or The coming	Upper part or The going
3' line	4' line
2' line	5' line
Bottom line	Top line

Fig. 6

Observe that the two middle lines is at the top in Fig. 6, this order choosed to make it clear. The same symmetrically order, when placed in a scheme like Fig. 6, will be found for the trigrams in Fig. 1 (page one) but it seems more fitting for the **K'an** and **Li** trigrams to be placed in the middle section; Again, from a symmetrical point of view....

Until now the conclusion will be that the arrangement for the Body-trigram-attributes, the Family-trigram-attributes and the Nature-trigram-attributes could all be fitting.

*) Wing eight, Shuogua, Part II & III **or** Wilhelm/Baynes, Book II, Shuo Kua ch. II & III (p. 265, R&KP London 1967 ed.)

Concerning Fig. 3:

In Fig. 7 (Page 6) those arrangements has been placed one by another to get an overview. It seems that the arrangement with the Nature-trigram-attributes seems interesting when looking at the correspondence the trigrams and lines between the Bottom- and Top-, second- and third-, fourth- and the fifth line, opposite as they are:

TRIGRAM	THE BODY	TRIGRAM	NATURE	NAME	TRIGRAM	THE FAMILY
 Li	EYE	 Li	FIRE	THE CLINGING	 Sun	OLDEST DAUGHTER
 K'an	EAR	 Chén	THUNDER	THE AROUSING	 Chén	OLDEST SON
 Tui	MOUTH	 Sun	WIND & TREE	THE GENTLE	 Li	MIDDLE DAUGHTER
 Kén	HAND	 Kén	MOUNTAIN	KEEPING STILL	 K'an	MIDDLE SON
 Sun	THIGHS	 Tui	LAKE	THE JOYOUS	 Tui	YOUNGEST DAUGHTER
 Chén	FOOT	 K'an	WATER	THE ABYSMAL	 Kén	YOUNGEST SON

Fig. 7

Concerning the Family-members order :

In the Mawangdui *) sequence of the hexagrams the sequence for the upper/lower trigrams are followed repeatedly in shifts; taking the sequence for the first eight hexagrams with king Wan-numbering, but in the order given in this text **) :

- 01 ***Ch'ien***
- 12 ***P'i***
- 33 ***Tun***
- 10 ***Lü***
- 06 ***Sung***
- 13 ***T'ung Jên***
- 25 ***Wu Wang***
- 44 ***Kou***

Concerning the first two hexagrams (1 & 12) their lower trigrams are ***Ch'ien*** and ***K'un*** and thereby out of the sixlinesystem examined here, but the next six lower trigrams in hex. 33, 10, 06, 13, 25 and 44 follows the **Family-members** sequence exactly as shown in fig. 4 (page 4) from bottom- to topline.

Such a comparison can not be done with the king Wan sequences from hexagram 3 onward as

it would be seen that both trigrams, whether upper or lower, from hex. 3 to hex. 4 got both Yang-quality where a Yin quality is required for hexagram 4 ie second line from bottom in this comparison.

*) Edward L. Shaughnessy, I Ching The classic of changes, Ballantine books, N.Y. 1996

**) The *hexagramtags* from Wilhelm/Baynes I Ching

The first two hexagrams

Ch'ien and K'un

Whenever, when receiving a changing line ie. a Nine or a Six one can compare with the text in that similar line in the first two hexagrams; when a Nine one compares with hex. 1 that specific line and when a Six with that specific line in hex. 2.

An example: Hexagram nr. 3 with two changing lines, bottom- and topline:

Hex. 3	Text *)	Hex. 1 text	Hex. 2 text
	<i>Chariots and horses arrayed in teams. Tears and blood will flow.</i>		<i>Dragons battle in the field. There blood flows black and yellow.</i>
	<i>Stone pillars : A favorable omen for remaining at home</i>	<i>The dragon is submerged. Do not act.</i>	

*) All text from [Gregory C. Richters I Ching](#)

A couple of other examples: Hex. 23 bottom Nine: "You split the bed and injure your foot. To disregard the omen is inauspicious."

Hex. 42 bottom Nine: "It is favorable to undertake great acts. A major auspicious omen. No harm"

The dragon, bottom Nine in hex. 1 is also The sage or Great man. He is not 'at hand' or invisible like Submerged. In hex. 23 the advice seems to be: Don't disregard the omen, (because:) *The great man is absent*. In hex. 42 there seems not to be the same advice compared to the absense of The great man; yet 'to undertake great acts' (because) The great man is not there to do them... (?)

Theese comparatives of mine is but only suggestions; one could compare them in other ways.