

About the reason for writing this controversial point of view and about my relation to sinology:

Not to state how the I Ching works, still, I like this picture: I'm walking on the beach. In whatever state of mind I left behind my footprints. My footsteps are not what I'm focused on. But I'm sure that, if a genius or a hybrid between Sherlock Holmes and Sigmund Freud arrived to analyze my footprints they would be able to draw quite a lot of conclusions about me, being glad, sad, in a hurry and so on. Compared to consult the I Ching whatever medium I use, coins, yarrow, cards You name it, I'm not focused on the way I throw, count... I'm more focused on the reason for my consultation. But it's me, not anyone else, leaving those footprints in the sand and those six lines. And the genii analyzing these patterns are the sages who created the I Ching. Deep within me is that source for my existence as that same source is who created my parent's, their parent's and so on. I don't think that those spirits of the ancestors are some ghosts swirling around in the air or howling in the caves. They are deep within me. And we carry this holy spirit on to our coming generations. Sometimes we receive messages hard to grasp through our dreams or in visions from that deep, deep fountain lying latent within us. Still, not claiming that this is the way I Ching works I still think that it's a hint for the reason.

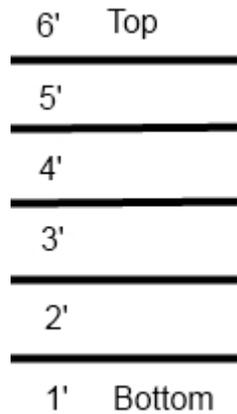
It's important for me to notice that I'm not a sinologist, as I also have pointed out in my profile here; I don't understand one Chinese word and my pdf are based only on westerners translations.

When I place king Wen later in the origin of I Ching I base it on what James Legge refers to from The book of History (the Shu): "*...In the Shû King, in a document that purports to be of twenty-third century B.C., divination by means of the tortoise-shell is mentioned (The Shû II, ii, 18); and somewhat later we find that method continuing, and also divination by the lineal figures, manipulated by means of the stalks of a plant, the Ptarmica Sibirica, which is still cultivated on and about [the grave of Confucius](#), where I have myself seen it growing (The Shû V, iv, 31)....*" (ibid - p. 8 below) and as divination with the stalks of yarrows are so nearly connected with I Ching I think that king Wen compiled the I Ching - that he did not compose it....

Sincerely Sven Christensen

PROGRESSION OF TIME IN THE HEXAGRAM

In a hexagram the evolution of events grows up from the Bottom thus:



It consists of two primary Trigrams, an upper with lines 4, 5, 6 and a lower with lines 1, 2, 3

Moreover: two nuclear Trigrams, an upper nuclear with lines 3, 4, 5 and a lower nuclear with lines 2, 3, 4

The first line appears in the lower, Coming, Trigram (also called Inner Trigram) as the Bottom line.

The sixth line leaves the upper, Going, Trigram (also called Outer Trigram) as the Top line.

Traditional line 1 and 2 represent Earth, line 3 and 4 Man and line 5 and 6 Heaven. Moreover the lines 1, 3 and 5 represent the Yang-elements while lines 2, 4 and 6 represent the Yin-elements or: Odd numbers/line places are Yang; Even numbers/line places is Yin.



Hex. 11

In the eleventh hexagram, according to king Wen's arrangement which bears the name *T'ai*, in the Judgement, we read: "*Peace. The small departs The great approaches. Good fortune. Success.*" This quote is from the Richard Wilhelm-Baynes Ed. of The I Ching.

The small is the three Yin-lines in the Upper Trigram while **the great** are the three Yang-lines in the Lower Trigram. King Wen wrote the edition of the I Ching which is commonly known to us today under the ascription 'the received text' around the first millennium BC. The eleventh hexagram, *T'ai*, and the twelfth hexagram, *P'i*, according to his arrangement both indirectly intimates that the lower trigram approaches and the upper trigram depart. In the twelfth hexagram, the three Yang-lines are situated in the Upper Trigram while the three Yin-lines are situated in the Lower Trigram and the Judgement reads: "*Standstill. Evil people do not further the perseverance of the superior man. The great departs; the small approaches.*"

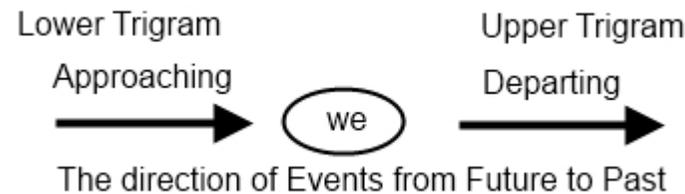
Concerning **the two nuclear trigrams**, we read: "*The discovery and use of nuclear trigrams are variously attributed to Fei Zhi (50 BC - AD 10) and Jing Fang (77 - 37 BC). There is no suggestion that they were recognized earlier.*" [Quote from Zhouyi, the book of changes, a new translation with commentary by Richard Rutt; Part I, The contents of Zhouyi, 'constituent trigrams' p. 97; the 2007 Ed.].

Despite this possible gap of time between this "indirectly intimation" from the time of king Wen to the "*discovery and use of nuclear trigrams*" attributed to Jing Fang and Fei Zhi, it will be used in the examination of the topic here.

When looking at Time generally there are three stages: Past, Present, and Future. But when looking at time in a broader sense both Past and Future are contained in The present.

When receiving the hexagram, build up from bottom to top, first, the lower trigram comes and then the upper trigram (again) comes. It means that both trigrams approach, one after the other or rather: the lower trigram departs as we reach the upper trigram, the upper trigram approaches as the lower departs; that's the process. The direction is from bottom to top but our direction seems to be from between the two trigrams toward the lower trigram thereby leaving the upper trigram, which is departing, and moving toward the lower trigram, which is approaching.

Whether we run, jump, sit or lay we move through the time from birth to death; we are being moved despite our will. Events we pass through appears out of nowhere from the unknown future: so it looks to us. But these events have to be manifested somewhere, somehow for us to be able to experience and it has to happen in the same stage of the past-, present-, future- sphere in which we are situated.

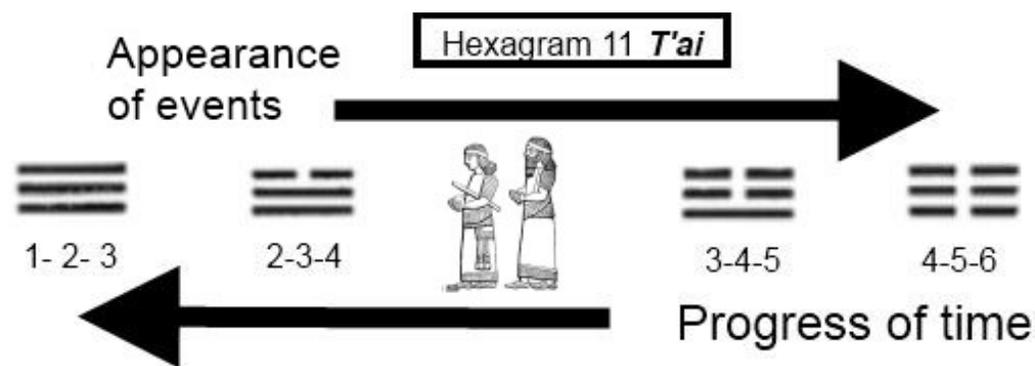


Events "grow up" from the future and the time leads us toward and through them thereby leaving them behind us in the past and in our memory.

The hexagram is this sphere in which we are situated as we receive it. Our position is central encompassed by its trigrams: in front of us the primary lower trigram, behind of us the primary upper trigram and closer surrounded to us the two nuclear trigrams.

Earth is matter and Heaven is the spirit. We are matter and our soul is the spirit. From Earth, everything is manifested as matter. Our body belongs to Earth as our soul belongs to Heaven. There we are in between Earth and Heaven: Heaven, Man, Earth as the sphere of the hexagram in comparison.

As the events grow up: one, two, three, four, five, six the time moves, and moves us, in the opposite direction: six, five, four, three, two, one - still, the hexagram in comparison.



Hexagram 11 as an example

As seen in the example above from right to left: The primary upper trigram **K'un** (the receptive, earth, mother). The nuclear upper trigram **Chén** (the arousing, thunder, oldest son). The nuclear lower trigram **Tui** (the joyous, lake, youngest daughter) and The lower primary trigram **Ch'ien** (the creative, heaven, father).

In The Great Treatise, Fifth Wing [In Wilhelm/Baynes ed. Book 2, Ta Chuan, Part II, ch. 9 § 2] we read: "*The beginning line is difficult to understand. The top line is easy to understand. For they stand in the relationship of cause and effect. The Judgement on the first line is tentative, but at the last line everything has attained completion.*" and following [§ 3]: "*But if one wishes to explore things in their manifold gradation, and their qualities as well, and to discriminate between right and wrong, it cannot be done completely without the middle lines.*"

It can be compared with a plant: it's easier to classify a full grown plant than it's very first sprout.... (§2) And for a fruit tree, in its blossom, midway between sprout and decay its fruit shows us for what use it is to us... (§3)

The Ten Wings are known since the fifth to second century BCE [Teaching the I Ching, Geoffrey Redmond and Tze-Ki Hon, Oxford University Press 2014 Ch. 6, p. 141] and like with the Nuclear trigrams probably out of any connection with the I Ching known to king Wen, but these two paragraphs (2 and 3) somehow echoes the relationship between the two trigrams in the hexagram i.e. the Approaching and Departing as it could be how king Wen saw them; at least concerning his Judgement on hex. 11 and 12.

What we are confronted with here is a paradox: two opposite movements at the same time. The events approach us from the lower trigram. From the unseen, they become visible to us and hereafter they fade away into the past, the upper trigram. But we ourselves are an event: born, seen by others as this event, newborn and growing up. Seen by others as something happening to them: our parents, relatives, friends and all other who meets us... At

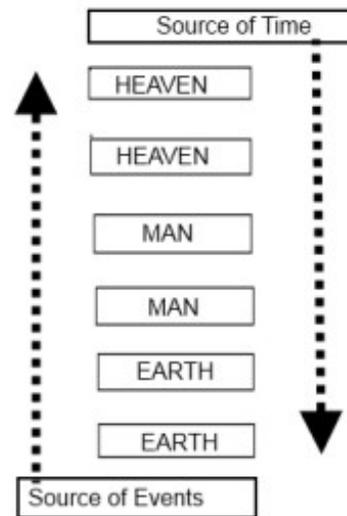
some stage, the upper trigram approach and the lower trigram depart following this, our path of the event, yet our direction is toward the approaching lower trigram and away from the departing upper trigram... How to understand this seems impossible - but to relate to it is nevertheless what we are doing all the way through, understanding it or not.

We know that **Time** is caused by movement: the movement of the Earth around **the Sun**. This movement gives rise to time. The earliest known human tools for measurement of time are those giant stone formations arranged in correlation with the position of the Sun in the sky - for example, Stonehenge in southern England. Time is thereby associated with Heaven. It goes on and on with its effect on Earth, mainly maybe in relation to farming: to know the signs of the proper time to act in the proper season, but that's just a guess as the reason as well could be of a religious kind - or of a whole different reason, worth adding here...

It goes on and on in a circular figure! The symbol for Heaven: the circle...

The Moon, more interestingly [x page 12], uses around 30 days for one journey around the Earth. It's also, like the Sun, a heavenly phenomenon. The movement of the Moon also gives rise to Time, in a smaller manner though as the Sun causes the seasons while the Moon only shows periods like Full Moon and New Moon with roughly an interval of 15 days.

Like carried by time in its direction toward the lower trigram we meet the events coming toward us from the lower trigram where they appear or rather manifests from the ground of the first or Bottom line of the hexagram.



So, we got three sources of time: the Earth moving around its axis, one day + night, the Moon moving around the Earth, approximately thirty days, and the Earth moving around the Sun, approximately 360 days. These sources of time belong to the Heavenly Sphere. (Later we learned that those periods were approximate.)

The **Events**, or manifestations, poetic named "the ten thousand things" are caused on Earthly matters. They get "limited time" on Earth. To state what they do will be to state what the waves on the ocean do. They constantly appear and disappears in myriads of forms. They are, just like our individual beings, fragments forming this huge chaotic world. They follow the order of greater movements caused by Heaven: going to rest in winter, fleeing the cold night into warm shelters, playing happily and enjoying summer on and on and.....

They appear to us like we appear in time and like they again leave us, we also disappear when our time has come. New events, manifestations or beings appear in all forms and behaviors and characteristics.

It all starts on the earthly ground or compared with the hexagram with the bottom line, just as: to us nothing would exist without this earthly ground.

Remark that when a hexagram is build up it's been piled up; first comes line one on the first place, then the second line on the second place, the third line on the third place and so on. But as the lines appear from the bottom moving upward the process rather look like this:



So one must imagine the appearance of *Events* like f-e-d-c-b-a, but the progress of *Time* like a-b-c-d-e-f. This example is hexagram 11, Tai, again and it's obvious why it's a favorable one: the dark lines slowly departs as the light ones approach. That this process is a paradox maybe isn't that obvious at a first glance.... Until one will wonder when observing that the letters could be turned around: *Events* like a-b-c-d-e-f with the same kind of logic.

Could there be a clue to an understanding of what is stated in the ten wing's here: "..... *Reckoning the past is to follow time's passing, knowing the future is to move against time. Thus Yi reckons time in its coming and going.*" [Ibid. Wing 8, Shuogua, Part I, ch. 3]? **Tuck Chang**, in his book "Unveiling the mystery of the I-Ching", probably got the best explanation of this phenomena in explaining it: **like as if the I Ching (Yi) is situated in the Future watching backward seeing the time come (1,2,3,..... coming like: 6,5,4,3,2.....) toward it (Yi)** [Unveiling the mystery of the I-Ching, Tuck Chang, Cop. Amazon distribution 2016, p. 758 - Homepage: www.iching123.com].

What's on the other side of the hill You can't see. It takes Time to reach the top and then being able to see it. So, what's on the other side of the hill belong to the Future to You - but not to those who already are there. If You do not move or You are not being moved up that hillside to the top You'll simply not see it. But compared to Time and Future You actually are been moved. And after some time You are confronted with this sight of the other side. Those who already are there, not knowing the existence of You, will also experience Your arrival as something coming; coming to them from the unknown Future...

In this scenario, there are three factors: You, the other side of the hill and what's behind You or what You have gone through. Seen from above, in a birds view, the whole scenario happens now, in this very moment - it's all present: You entering the hillside and what's on the other side: all seen and clearly viewed. Transferred to the Hexagram: The upper trigram, the nuclear trigrams, and the lower trigram. It's there right now as it's been presented in the consultation - or: past, present and the future at once. And the bird seeing this whole scenario is our inner consciousness to which only but little awareness remains in the daily hurry; our five senses sort of steals our attention in different directions, important to us or waste of time...

Now, all of this is a theory. And it's moreover based on a presumption: namely that the upper trigram in the hexagram departs and the lower approaches. And this is a guess led out of the Judgement to hexagram 11 and 12 in the king Wen order of the hexagrams [mentioned here on page 2].

Looking at a hexagram with its six lines nothing happens: it's there on the paper, a symbol drawn. *Tree* is not a tree; looking at it here You would rather see four letters: t-r-e-e. In our imagination, out of seeing these letters a vague contour occurs but still, a specification is needed: what kind of tree? Then, writing *apple tree* our imagination find it easier to see it for our inner sight. A hexagram, likewise, are six lines, nothing more - nothing less; like there are many kinds of trees there are here exactly 64 kinds of this symbol. So, when specifying it, we could say: a hexagram and add ***T'ai***, but compared to the apple tree, which we can imagine out of having seen it around, we can not imagine ***T'ai*** or Hexagram 11 in the same way. Simply because the tree is real and the hexagram is a sign or symbol for something to communicate. No one has to explain to us how to understand a tree or how to see it; we can name it in Latin and we can classify it and we can study it for what it is because it is; otherwise with the hexagram: here we talk about a tradition thousands of years old where these 64 symbols have been given a specific meaning.

When we are born, the rapidness in which we learn everything is incredible. The pre-human stages of evolution we have gone through when first sensing our surroundings in this life; uncountable years, millennia of evolution from the very first existence of life on this Earth, logic will tell, are latent within us - and it's not important in the context here to point out where or in what part of us it is just: when born we don't need starting all over again from the first cellular appearance, struggling all the way up until humanity is reached - so: wouldn't it be naive then to deny the possibility that what we have experienced and learned, the collective knowledge out of these millennia of evolution, is within our consciousness, maybe better expressed: subconsciousness ?

Growing up though, we are not occupied in sensing this collective knowledge laying latent within but to sense the world around us. And: of course, as we are creatures depending on awareness of what's going on around us to survive.

So far... knowing that a danger is ahead, time is given to prepare how to avoid it; control is at hand, our daily awareness controls our movements. On the contrary: a sudden danger coming without time given for preparation we act instinctively, reflective: bowing, jumping, running or whatever movement needed to avoid it, but without having control out of our daily awareness, our consciousness at the moment... The first case is controlled by our "daily consciousness" the last by our "subconsciousness".

This difference is important here to suggest that possibly there is a link to our subconsciousness at least in the way that we move our back, arms, legs etc. or: a link to *this collective knowledge laying latent within us* just mentioned.

On the threshold between the "subconsciousness" and "our daily consciousness" we should expect to find traces of memory from extraordinary catastrophic earthquakes, heavy volcanic eruptions etc. and from the phenomena on the sky: asteroid impacts, total solar eclipses beside very spectacular events alike. Probably some myths handed down through the ages are remnants from such spectacular heavenly- as well as earthly events.

When building up the hexagram with (to example) three coins we do not take the coins one by one and place them on the table like we want the outcome to be - we throw them so that the outcome will be as random as possible.

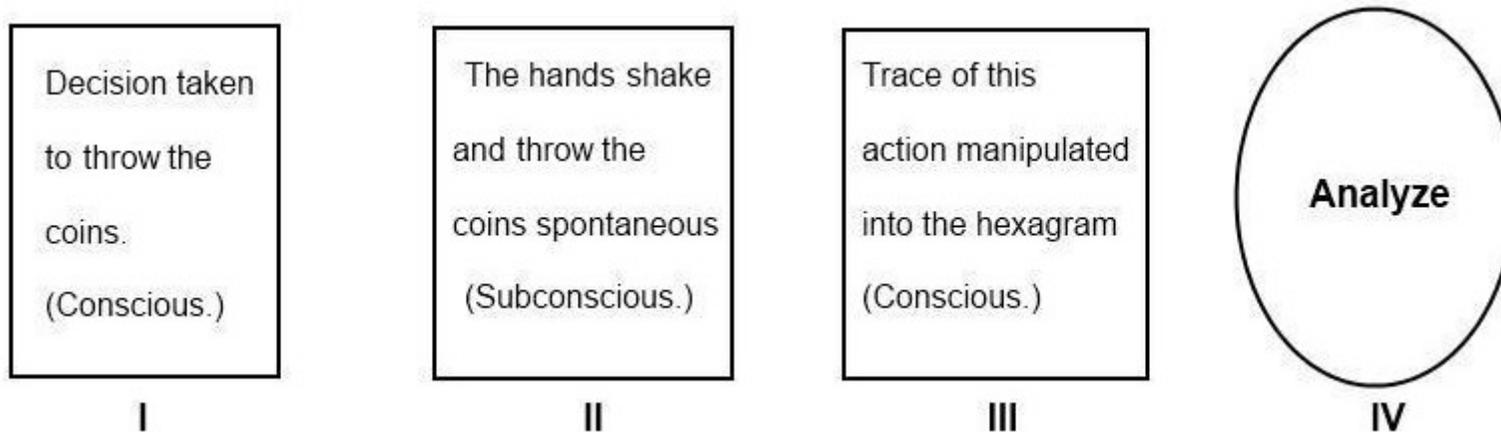
Why ? and what is a coincidence? Somehow it seemed like the ancient people consulting the oracle took the random occurrence as a sign of influence from others than themselves. Moreover, they may have trusted that "those others" which they called Spirits knew what was needed to know to handle the difficulties at hand. Why they believed that the Spirits should be contacted in this way (i.e. manipulating the stalks of yarrow to example) is not known at present. [The use of yarrows is mentioned in The Book of History, from the twenty-third century BC, one of the Confucian classics; James Legge, The book of China: I Ching, ch. iii, pg. 40; Tynron Press, Scotland, the 1990 ed.] What is known thou is that they actually practiced divination using the stalks of yarrows.

Concerning coincidence there are two main-schools so to speak: one, that everything is random (it all started "Chaotic") and evolved without any given direction or pattern until it will end for good - the linear hypothesis - and two: that there are no beginning and no end but that this eternity is not random at all but existing in Harmony - the circular hypothesis - the last "school" maybe the one that the I Ching is founded on [compare with the Tuck Chang note on page 6].

The former, the linear hypothesis, is definitive and don't include the latter, the circular hypothesis, while the latter includes the former. Because within the circular hypothesis an endless amount of beginnings and ends can exist. Also, the possibility here exists that the events don't disappear for good but shifts or that the energy is constant behind the changing appearances. In the linear hypothesis cause and effect find its offspring in this "Chaos" and thereby are totally random. In the circular hypothesis cause and effect don't find it's offspring in any beginning, chaotic or given, and thereby find no offspring but within it's own Sphere: the coins thrown could fall in a manner connected with the situation or not i.e. the offspring of the manner in

which they fall is either founded in a chaotic cause or a given cause as both, the linear- and the circular hypothesis, are included.

Actually, we have found reasons to nearly everything, why it's lightning and the reason why that lightening cause thunder, believed by our earliest ancestors to be caused by everything else than what it actually is and so on. And as discoveries go on nothing seems accidental; coincidences seems just to be our unawareness of what really happens on and behind the occurrence of the events. And this is maybe exactly what they are: our unawareness creates the idea that they happen randomly. When throwing the three coins we want the process in this to be random, "unspoiled" by our will. Could it be that by doing this we open a connection to our subconsciousness, this deeper layer within where the latent knowledge out of our whole evolution is situated?



- I** On one hand utter curiosity and on the other an urgent need for guidance; the former is counted for an unserious- and the latter for a serious reason to consult the I Ching. *Making fun with our friends crying for help where no help is needed but just for a good laugh when they come hurrying to assist - and afterward finding no assistance when needed, crying for help when urgent....* could serve as an example to explain this. An Oracle text handed down to us, originated at least from the first millennium BC. are surely not an amusement yet it's wisdom includes amusements. We are, or rather should be conscious of the reason to consult the I Ching: serious or not?
- II** - because: when this decision has been made throwing the coins, the difference between gambling with our situation / our life / ourselves and to establish contact with our deeper layers of consciousness / our ancestors / the Spirits will be present. What we do, how we act does not only signify our situation but also our personality. Furthermore, there's a slight difference in the way we do things when being nervous versus being

calm and satisfied. Our attention isn't focused fully on our motoric because our motoric is controlled by our subconsciousness. The way the coins in our hands move when shaking them got uncountable variations. But our will, our daily consciousness isn't involved directly here; it is, as a matter of fact, our subconsciousness as it controls our motoric. No matter how complicated this process may seem the result will somehow reflect our state of mind. But as this result consists of three coins lying on a table it surely may seem a bit superstitious claiming that any meaning could be drawn out of it. Yet there can be no doubt that these three coins lying there are a result of the way we threw them... a tiny bit harder thrown another result than if a tiny bit softer thrown. The principle is the same in separating the 49 stalks of yarrow: the hands separating the pile do it without any conscious control of the outcome i.e. whether the numbers of yarrows in one pile are even and the other odd; a tiny bit separated to one side will give another result than if a tiny bit separated to the other side of the pile.

III The final outcome shall result in four of, what John Blofeld [The Book of Change, London 1968, p.63] calls Ritual Numbers namely **Six** or **Seven** or **Eight** or **Nine**. This result comes by giving one side of the coin the value two and the other side three thus: three coins thrown will end up in the sums of either 2+2+2 or 2+2+3 or 2+3+3 or 3+3+3. That one side of the coin is valued three instead of one, which would be more convenient and logic, could show that the ritual numbers sought for were those obtained with the use of Yarrows. (In the eight trigrams by counting unbroken lines three and broken lines two You got the sum of **Six** for the trigram *Kun* with the attribute Mother, **Nine** for *Ch'ien* with the attribute Father, **Eight** for the three Daughters, *Sun, Li, Tui* and **Seven** for the three Sons, *Chén, K'an, Kén*). So, at one point Numbers were chosen to signify the traces left behind from this subconscious act of manipulating the chosen medium i.e. coins, yarrows or others.

This process finally ends up in the hexagram or the visual pattern of the whole divination act by transforming these Ritual Numbers, RN, thus:

RN **Six**, 2+2+2, 25 stalks of yarrow, often named *Old Yin* in the meaning a broken line changing to it's opposite (an unbroken line): 

RN **Seven**, 2+2+3, 21 stalks of yarrow, often named *Young Yang* in the meaning an unbroken line staying unchanged in the hexagram: 

RN **Eight**, 2+3+3, 17 stalks of yarrow, often named *Young Yin* in the meaning a broken line staying unchanged in the hexagram: 

RN **Nine**, 3+3+3, 13 stalks of yarrow, often named *Old Yang* in the meaning an unbroken line changing to it's opposite (a broken line): 

IV This pattern or the hexagram has been analyzed once and probably for all. Who they were and when they did it is not the question. The question is how to understand their language. They seem to have interpreted the language spoken through our subconsciousness into their language which seems to be ancient Chinese glyphs. At some time their interpretation was authored by king Wen of the Zhou Dynasty in the Chinese known and understood today. And from that epoch and on it were handed down to us in what we commonly know as The received Text or the "ZhouYi" or the Oracle book of the Zhou people.....



Hexagram 11*



Hexagram 12*

*) Source: The complete I Ching, Alfred Huang, Inner Traditions U.S. 1998

These ancient ideographs, as Alfred Huang names them, are called *jin wen*. This kind of writing was inscribed on bronze vessels of the Zhou dynasty [ibid. p. xxii].

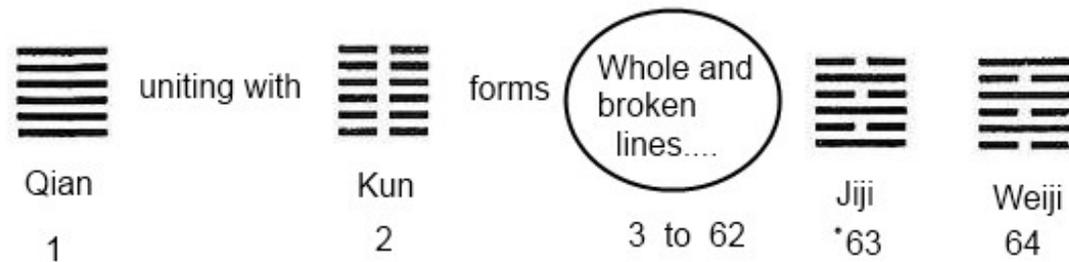
(see [THIS](#) article on Wikipedia, and in this article also: [oracle bone inscriptions](#)).

Modern tags for hex. 11: 泰 *peaceful/grand*. and hex. 12: 否 *to deny / evil*. [Online- [TOOL](#)]

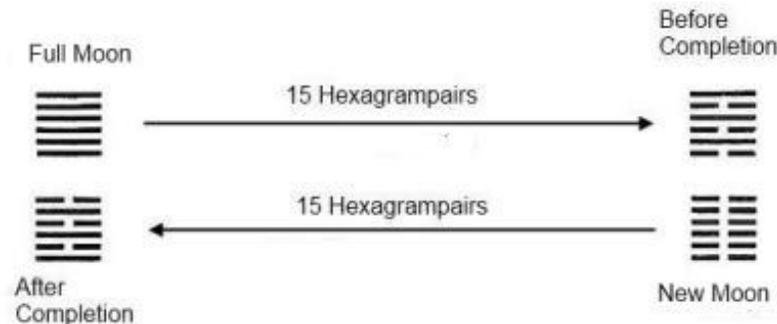
In the 'Chinese Symbolism and Art Motifs' by C.A.S. Williams (Castle Books, N.Y. 1974, p.441) we read: "*The origin of the written language of China is of great antiquity. After events had been recorded by knotted cords (not unlike the Peruvian **quipos**) and notched sticks, a writing proper began, like the Egyptian, with **wén** images, forms of visible objects, or ornaments; the first legendary emperor Fu Hsi, 2953 B.C., the third emperor Huang Ti, 2698 B.C., and the statesman Ts'ang Chieh, 2700 B.C., are the traditional inventors of the **k'o t'ou tzü**, or "tadpole characters", and the **niao chi wén**, or "bird-tract script", consisting of undulating marks. The historic **ku wén**, or ancient writings, imitative of natural forms, are found on stones and metallic vases and are the prototypes of the subsequent sinograms.*" (See also: article in Wikipedia on the [origins of Chinese writing](#).)

[x] (page 5)

It's stated in the Ten Wing's that for the two first hexagrams (**Qian**, the first, and **Kun**, the second): "**Qian and Kun**, are they not the double door of Yi? **Qian** is the entity of Yang and **Kun** is the entity of Yin. When Yin and Yang unite their powers, whole and broken lines are formed, embodying the elements of Heaven and Earth, and bringing power to communicate with spirits" [Richard Rutt, Wing 6, Dazhuan II, Part II. ch. vi, page 427, 2007 ed.]



Like hexagram number one, **Qian** represents the peak of the light season or Summer solstice and hexagram number two, **Kun**, the peak of the dark season or Winter solstice, so they could probably also represent the Full Moon, **Qian**, and New Moon, **Kun**. (Or **Qian**: New Moon - **Kun**: Full Moon). And like after a long journey from the unification of **Qian** and **Kun** forming all the hexagrams, in hexagram number 63, **Jiji**, the lines have found their proper places and in hexagram number 64, **Weiji**, the opposite - those four hexagrams could be seen separated from the rest. The remaining sixty hexagrams are ordered in pairs, in the king Wen arrangement, which leaves us with thirty hexagram pairs. Could each pair represent Day and Night? If so we could see it this way:



Fifteen days from Full Moon to New Moon, the period not yet completed - and fifteen days from New Moon to Full Moon, the period completed.