

The Emotional I Ching

A Language of the Vague

By

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Preface

This book serves three purposes; one is to supply an example of a form of the I Ching that is consistent, testable, and useful for analysis of those moments of emotion-based uncertainties in regard to some situation. For those interested in only using this focus, reading just the questions format section will be enough to be off and running in using the Emotional I Ching.

The second purpose of the book is to supply a source for continued analysis of the psychological, sociological, and philosophical aspects of reality as experienced through the I Ching filter.

The third purpose of the book is to show the Emotional I Ching as a product of applying a methodology in interpreting the source of meaning and language – this methodology is called IDM (Integration, Differentiation, and Meaning) and covers the roots of meaning in our neurology. IDM is summarised in the appendix of this book. This methodology identifies the I Ching as a form of language, a “Language of the Vague” and at the same time identifies patterns associatable with the AI focus on an “Upper Ontology”, and Carl Jung’s concept of the “Collective Unconscious”.

The Emotional I Ching material is in no way complete – we could easily, and may eventually, write complete books on each of the I Ching hexagrams and the meanings contained. This text can be considered as a pointer to the direction to follow to achieve such a task. As such the hexagram details are (a) enough to satisfy the quick assessments when using the questioning system and (b) enough to supply a good summary of details and to highlight paths for further development. The summaries vary, some vague, some to the point, others with more, perhaps unnecessary, details.

There is little spoon feeding here, there is little ‘traditional’ content. If you want a traditional perspective for comparison then Richard Wilhelm’s “*I Ching*” text is the most well known and such texts as Stephen Marshall’s “*Mandate of Heaven*” adds some insight into ancient Chinese traditional history/legends/myths serving as sources of analogy/metaphor in describing symbols. Also see such texts as Richard Smith’s “*Fathoming the Cosmos and Ordering the World*” where the coverage is on the evolution of the I Ching in China.

The intent of the Emotional I Ching is to promote interest and motivate the reader to transcend the 10th century BC nature of the traditional material and move the I Ching into the 21st century AD as a useful aid for psychotherapy and self-development and for continued reflections on the nature of our being as a conscious species. As such there is a bias to considering the last few thousand years of study in psychology, sociology, cognitive science and neuroscience to bring out the fact of the I Ching as a supplier of rich meaning to its many fans beyond any ‘mystical’ or ‘divinational’ emphasis. (I often use single quotes to generalise a word, to make it a little vaguer than its formal definition and so introduce a touch of uncertainty to the meaning. Thus the expression ‘mystical’ covers the apparent perception of such but also includes misunderstood elements that could make things not as mystical as one thought. The absolute expression of mystical is a clear assertion, with single quotes there is some ambiguity present. I also often fully capitalise a word for EMPHASIS.)

The material presented consolidates material on the internet and adds additional material to present a comprehensive, portable, introduction to the Emotional I Ching and its foundations. I thank my family & friends for their support in my undertaking this task.

Chris Lofting, Sydney, Australia March 2009

Discussion group: <http://www.yahogroups.com/group/EmotionalIC>

The Emotional I Ching

A Language of the Vague

How?: Accessing the Collective Unconscious

The ancient Chinese I Ching (“Classic of Changes”) has been in constant use for over 3000 years and in that time has developed a following that extends interest way beyond its original focus on divination. The question then, from a Western ‘scientific’ perspective is “how?” – how can such material elicit a dedicated following when it appears to depend on actions that are considered ‘magical’ or ‘random’ and as such have no apparent basis in fact?

Certainly the original material has been refined somewhat and taken on a form suitable for philosophical reflection, and even spiritual signification, but the main agenda on prediction still dominates. What this implies is that there is ‘something’ going on with the I Ching that keeps the users attracted in that it generates ‘meaning’ despite any ‘magical’ or ‘random’ methods where such are considered beyond, or not worthy of, any scientific analysis.

We are now into the 21st century AD and have accumulated a lot of information from psychology, sociology, cognitive science, computer science, and neuroscience. That information is usable in trying to identify what it is that makes the I Ching not so easy to dismiss as some sort of childish game grounded in the ‘primitive’ minds of 10th century BC ancient China.

Through an analysis of how we as humans derive meaning it has been possible to come up with a model of the I Ching that works well in assessing situations but without any recourse to coin tossing or yarrow stick throwing or any other magical/random methodology. By understanding how our base-level nature in meaning derivation appears to function we can map out a methodology in making emotional assessments of a situation and translating such into an I Ching assessment in the form of an I Ching hexagram (six-line symbol). This method is called the Emotional I Ching.

The benefits of the Emotional I Ching methodology are in the ease in access to information compressed in the emotional assessment and the surprising ability to pick up ‘conflicts’ between the serial, reasoned, assessments of our consciousness versus the parallel, intuitive, assessments of our unconscious. As such the Emotional I Ching validates the distinctions of consciousness and the unconscious and at the same time validates the structures of the I Ching but not the original, traditional, processes involved in divination.

More so the Emotional I Ching offers constancy in results that are better than those offered through using magical/random methods to consult the I Ching. Those methods can be useful in deriving some ‘random’ meaning that the user has not thought of in the context of what they are assessing but those methods lack consistency and testability.

The Emotional I Ching is derived from analysis of how the human brain processes information and so derives meaning. This process involves the assessment of some situation (be it person or place or event) through use of recursing a **dichotomy** ("1. (logic) division into two classes, one positive, the other negative. 2.(botany) a mode of branching by repeated bifurcation" – see more on this in the glossary of terms section in the appendices; words in bold and italics are described in the glossary of terms) - in the I Ching context this **recursion** is applied to the dichotomy of **yang/yin**; in the context of emotions the application is to the **fight/flight** dichotomy.

(Recursion is where I take a dichotomy and apply it to each element of that dichotomy. Thus a GENERAL assessment of yang/yin can lead to a focus on finer details and I look for the yang within yin or the yin within yang and so on. This repeated application of the yang/yin dichotomy to itself leads to the emergence of categories of meaning as we move from the general assessment to the increasingly particular assessment. For an image of the method see the diagram in the "glossary of terms" section in the appendices)

As a species that has developed rich consciousness so each of us, within ourselves and within a specialist collective, develops a high degree of subjectivity in our dealings with the everyday; our applications of yang/yin. The more developed our consciousness the more subjective our nature. Carl Jung (a user of the I Ching and author of the introduction to Richard Wilhelm's famous translation/interpretation of the I Ching) covered this well:

"We can say that individuals are equal only in so far as they are in a large measure unconscious - unconscious, that is, of their actual differences. The more unconscious a man is, the more he will conform to the general canon of psychic behaviour. But the more conscious he becomes of his individuality, the more pronounced will be his difference from other subjects and the less he will come up to common expectations. Further, his reactions are much less predictable. This is due to the fact that an individual consciousness is more highly differentiated and more extensive. But the more extensive it becomes the more differences it will perceive and the more it will emancipate itself from the collective rules, for the empirical freedom of the will grows in proportion to the extension of consciousness.

As the individual differentiation of consciousness proceeds, the objective validity of its views decreases and their subjectivity increases, at least in the eyes of the environment, if not in actual fact. For if a view is to be valid, it must have the acclaim of the greatest possible number, regardless of the arguments put forward in its favour. "True" and "valid" describe what the majority believe, for this confirms the equality of all. But differentiated consciousness no longer takes it for granted that one's own preconceptions are applicable to others, and vice versa" p83 C. Jung, The Nature of the Psyche (RKP)

The use of symbolic language allows us to define labels for our unique experiences where some labels are learnt, others are our own creation. Thus when using the yang/yin form of assessment to derive patterns of meanings we will customise the general patterns by contextualising them through the use of labels. As such we are able to communicate OUT of the current context – sitting on a beach I can talk about skiing in the alps or what happened at yesterday's lunch in town – I can convert

categories of meaning taken literally when describing the current context or figuratively in describing some other context – here we see the source of analogy and metaphor and emerging subjectivity, with the development of personal constructs.

George Kelly, the founder of Personal Construct Psychology, wrote:

"Our psychological geometry is a geometry of dichotomies rather than the geometry of areas envisioned by the classical logic of concepts, or the geometry of lines envisioned by classical mathematical geometries. Each of our dichotomies has both a differentiating and an integrating function. That is to say it is the generalized form of the differentiating and integrating act by which man intervenes in his world. By such an act he interposes a difference between incidents -- incidents that would otherwise be imperceptible to him because they are infinitely homogeneous. But also, by such an intervening act, he ascribes integrity to incidents that are otherwise imperceptible because they are infinitesimally fragmented. In this kind of geometrically structured world there are no distances. Each axis of reference represents not a line or continuum, as in analytic geometry, but one, and only one, distinction. However, there are angles. These are represented by contingencies or overlapping frequencies of incidents. Moreover, these angles of relationship between personal constructs change with the context of incidents to which the constructs are applied. Thus our psychological space is a space without distance, and, as in the case of non-Euclidian geometries, the relationships between directions change with the context." (Kelly, 1969)

As a neuron-dependent, social, species, fully engaged in communication through symbols and metaphors, there is a level in the hierarchy of our neurology that reflects the SAMENESS of our species-nature and as such a collective construct realm. This level is operating 'beneath' the level of symbol/metaphor creation and is presenting a world before emotions, words, symbolisms, metaphors. As such this world is literal in form, focused on the current context and no other; when sitting on the beach all I can communicate and respond to are meanings tied to that immediate context. At best any indication is by a gesture and an expression of 'this' versus 'that' rather than the gestureless use of a rich set of labels.

As neurology is strongly hierarchical so this 'sameness' realm has not been replaced in the neural hierarchy, in fact all higher levels in that hierarchy are dependent upon this base level to work. Thus at this base level of our neurology this process of categorisation occurs but is context insensitive since such sensitivity is not required.

This sameness introduces us to a realm of operation that is shared across all symbol systems and as such allows us to translate, if but vaguely, one set of symbols into another set of symbols. In the Emotional I Ching we translate *primary emotion* assessments of a situation into yang/yin assessments of that situation through exploiting this hidden realm of 'sameness' present in all of us as members of our species; we show that out-of-context communication, through use of labels, is dependent upon in-context categories of meaning.

We can associate this sameness with Jung's concept of the *collective unconscious*:

“...it must be pointed out that just as the human body shows a common anatomy over and above all racial differences, so, too, the human psyche possesses a common substratum transcending all differences in culture and consciousness. I have called thus substratum the collective unconscious. This unconscious psyche, common to all mankind, does not consist merely of contents capable of becoming conscious, but of latent predispositions towards identical reactions. The collective unconscious is simply the psychic expression of the identity of brain structure irrespective of all racial differences. This explains the analogy, sometimes even identity, between the various myth motifs and symbols, and the possibility of human communication in general. The various lines of psychic development start from one common stock whose roots reach back into the most distant past.” From “Commentary on ‘Secret of the Golden Flower’” CW 13 par. 11

In accord with this perspective of a common ground for all meaning, Spencer-Brown wrote:

“It becomes apparent that if certain facts about our common experience of perception, or what we might call the inside world, can be revealed by an extended study of what we call, in contrast, the outside world, then an equally extended study of this inside world will reveal, in turn, the facts first met with in the world outside: for what we approach, in either case, from one side or the other, is the common boundary between them” p xxv Spencer-Brown. G., (1972) “Laws of Form” EP Dutton

In our assessing of context, the method of repeated application of the yang/yin dichotomy or fight/flight dichotomy is not explicitly ‘formal’ in that the formal sense of recursion is of course ‘unconscious’, all we do consciously is apply the same distinction (“yin or yang?”), in an at times vague manner, to a situation over and over again, zooming-in from a general assessment to particular assessment, from the vague to the crisp, and as such map out a thread of actuals across a carpet of potentials and all developed hierarchically.

In his original text, The Psychology of Personal Constructs Vol 1, Kelly spells out the concept of Hierarchical scales (pp 99-100) where he writes:

"Just as it is possible to express an infinite number of gradations of value in terms of binary number systems, so it is possible to express an infinite number of gradations of value in terms of a dichotomous construct system. One may construct such a scale by assuming a hierarchy of construct.

Consider a hierarchy of four constructs in the order of A, B, C, and D, each of which has two possible values, 0 and 1. A hierarchical scale of values may be built up from these four constructs. It will have $\log_2^{-1} 4$ or sixteen steps. The values of the sixteen steps can be represented by the first sixteen numbers of the binary system as follows:

0000
0001
0010
0011
0100

0101
0110
0111
1000
1001
1010
1011
1100
1101
1110
1111

Suppose we build a hierarchical scale of integrity vs disintegrity out of four basic constructs of honesty vs dishonesty, candour vs deviousness, courage vs defeatism and objectivity vs subjectivity. Suppose also that these constructs are arranged in that hierarchical order. Let the binary digit 1 represent the first of each pair and the binary digit 0 the second of each pair. A dishonest, devious, defeatist, subjective person would be represented by the scale value 0000 and would be at the disintegral end of the scale. An honest but devious defeatist, subjective person would be represented by the number 1000. Because of the high relevance of honesty to integrity, he rates in the upper half of the scale. A person who was dishonest, devious, defeatist, and objective would be represented by the number 0001 and would still be near the bottom of the scale" pp99-100

The difference between the level of context sensitivity vs context insensitivity is a subtle difference between conscious assessments of a context (difference) versus unconscious assessments of a context (sameness). In Figure 1 we see the hierarchic nature of meaning derivation continues from the symbol-free level into the symbol-rich levels allowing for rich labelling of basic categories and so an energy-conserving act where one set of generic classes of meanings are used over and over again through use of labels linking the classes to specific instances of meaning and specialist context.

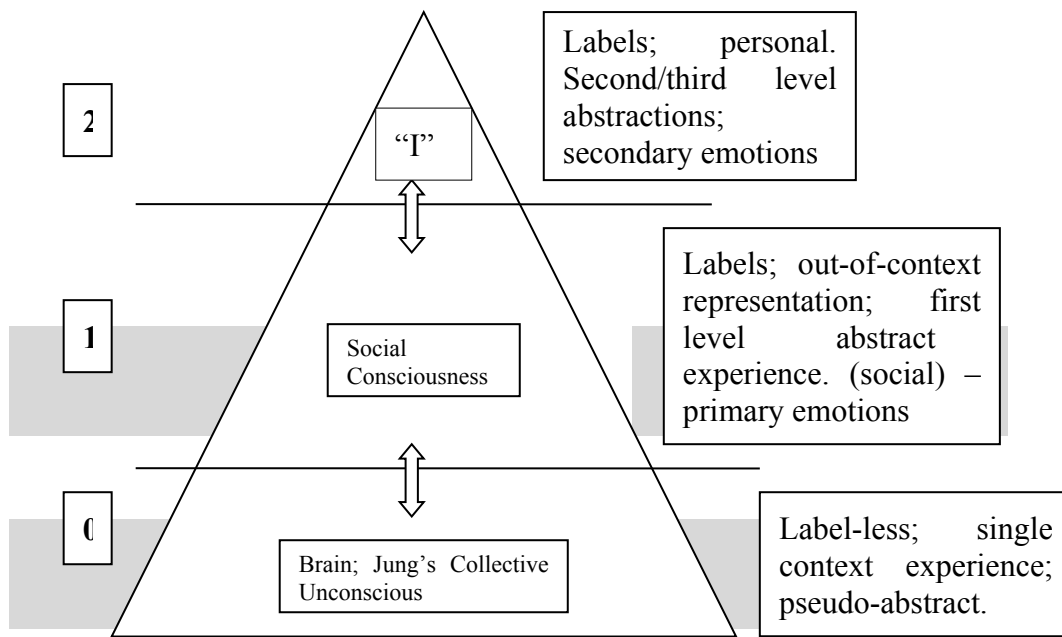


Figure 1 - Neural hierarchy and emergence of languages

In Figure 1 the “0” level covers basic neurology and emergence of general classes of meaning applicable to the immediate context – what we can SENSE. These classes cover sensations of ‘wholeness’, ‘partness’, ‘static relatedness, sharing of space’, and ‘dynamic relatedness, sharing of time’. Composites then add complexities. But there are no labels as such. These classes serve to set down the foundations for all later-derived symbols/words to communicate meaning outside of the immediate context – we can transcend level “0” gestures of pointing and vague expression of ‘this’ and ‘that’. Note that meaning is derived through self-referencing, categories of meaning apply to fleshing out details of each meaning and so categories (classes of meanings) are also properties of categories.

Level 1 covers the transcending of the context limitation of level “0” through symbol usage, be it in the form of primary emotions communications or development of primitive visual/verbal skills. The first set of labels formed in IDM (see appendices) is the set covering basic classes of meanings extendable into the classes of primary emotions and so the first ‘language’. This realm is richly metaphoric and so covers symbols tied to sensory experiences (images etc). As we move into level 2 so we move into the increasingly asymmetric focus of consciousness and the use of, creation of, precise languages that have to be learnt, they lack direct experiencing.

This level 1 realm covers the creation of formal languages first as pictograms, images and so association with the immediate experience of vision, and later development of symbols representing sounds and so the delayed experience, the serial experience, of audition as words. These formal languages can first develop in an ad-hoc manner in level 2 dynamics.

Level 2 covers the development of an increasingly subjective perspective, a well differentiated consciousness able to SET a context of one’s own (including its own

language) ‘over’ the existing context. The I Ching represents the creation of labels ad-hoc and their aggregation into a formal system of interpreting reality, the formal set is passed down to level 1 as a social system besides being a personal system; as such a language can be developed that is then formalised and used in level 1 dynamics – the system becomes the context and as such is ‘laid over’ any other context; it becomes a filtering system.

Given the above, we can take the context of yang/yin and the context of fight/flight and combine them in a way where patterns from fight/flight are of the same form (*isomorphic*) to patterns from yang/yin; thus a set of emotional assessments of a situation can elicit an I Ching assessment of that same situation in the form of a hexagram (a six-line symbol); this all done by making a symbolic assessment of a situation (social (level 1) or personal (level 2)) and then journeying down into the realm of context sameness (“collective unconscious”, level 0) and then back up into the realm of context difference on a path leading into a different set of symbols.

At the neurological level the derivation of categories of meaning is by recursion where such elicits a spectrum of classes of meanings BUT there is no distinction of contexts; the level is all one context and the classes apply to that level; meaning as such is literal or more so lacks the differentiation of literal/figurative; we can point to what we mean, we tie meaning to immediate context.

Only when we introduce symbols and local context customisations of meanings does the ability to make the categories of meaning be taken figuratively do we move into a higher precision focus that is communicatable; the price for the precision being in an increase in subjectivity. Consensus then keeps some level of agreement on symbols but we can also move into unique symbolisms, only meaningful to the originator of the symbol.

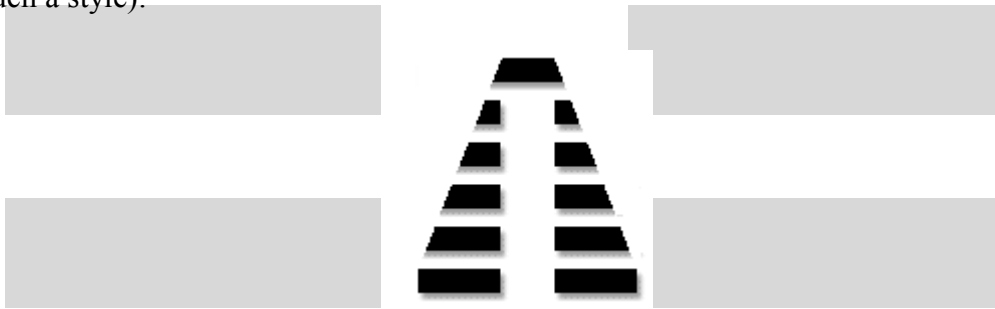
Thus in Figure 1 the hierarchy moves from the objective (level 0 – what we share with other species members as neuron-dependent species) to the increasingly subjective, as a member of a culture (level 1) and as a unique, conscious, being (level 2). Feedback, especially across levels 1 and 2 allow for refinements. (note that bio-feedback allows for level 2 to influence level 0 dynamics – imagination/personal-experiences can slow down or speed up physiology (heart rate etc)).

The science behind all of this is covered in the appendix that presents an *Abstract Domain Model* for meaning processing. It is not necessary to understand that material to use the Emotional I Ching, I have included it as an appendix for those interested in the details of the neurological, cognitive, emotional seeds of the Emotional I Ching.

When using the Emotional I Ching to interpret a situation, each emotional assessment, when passed down to the collective unconscious and so through the base level of the neurology, can be directed to elicit a yang/yin symbol of that assessment, either a broken line (yin) or an unbroken line (yang). In making six assessments, moving general to particular, we can elicit a six-line symbol called a hexagram, built bottom-up it looks like this (here is hexagram 23):



An alternative form of representation is in a pyramid-style (here is hexagram 23 in such a style):



But in this text we retain the more traditional form of representation.

The hexagram form of representation gives us access to the use of what are called “logic operators” and we can apply them to the binary values of the I Ching (yin becomes 0, yang becomes 1 – thus the above traditional style of hexagram is represented bottom-up as 000001) This application allows us to manipulate the hexagram representations to extract finer details of a situation and so cover the hexagram’s full spectrum, from its beginning to preferred ending, and all expressions in between. What this brings out is a feature of our neurology, namely data compression. The more ‘random’ a piece of information the longer the sequence of 0s and 1s required to represent it. The more order present, the shorter the sequence where a lot of data is compressed due to the presence of order contributing to that sequence. Understanding such, we can use tools, such as logic operators, to extract the ‘compressed’ data.

As such, if a hexagram is derived from assessments of a whole, a situation, so we can extract from such an image all of the temporal and spatial aspects of that whole, the quality of its beginning (from a class of beginnings), the quality of its ending (from a class of endings). This is akin to the hexagram as ‘white light’ and a method is available to extract the colours that make up that ‘white light’; the method being something like passing the white light through a prism and so get its spectrum. A spectrum is a source of information about what something is made of, its parts, and the Emotional I Ching gives us this access to the holistic, emotional, assessment made of some situation.

The Emotional I Ching uses simple questions to elicit a hexagram where the supplied questions have been carefully derived to reflect the manner in which the human brain deals with new/complex experience. As such the qualities created by the questions build meaning as each question takes us from the general to the particular. In this process of deriving meaning the brain will take a dichotomy and recurse it to derive an ordered set (a dimension made-up of pairs) of categories. These categories serve as

classes of meaning and are usable to represent/communicate a situation where a label ties the class to a specific experience, an instance of the class.

For example, a situation that elicits the hexagram for single-mindedness reflects the situation as an instance of the class of meaning we labelled single-mindedness where such a label represents a set of specific relationships, a set of properties and methods that all contribute to the meaning of single-mindedness.

As such, if we go deep enough in our categorisations, each specialist perspective, e.g. the I Ching, can generate its own language in the form of analogies, e.g. hexagram images as classes of meaning, used to describe 'all there is', but these images will always point to the ONE set of categories derived from the neurology in ITS focus on information processing (What we have labelled the Collective Unconscious level)

Thus behind all of the differences of 'unique' perspectives is a realm of sameness and identifying this realm allows us to translate one unique, specialist, perspective into images of another 'unique', specialist, perspective and so emotional assessments into I Ching assessments – but in a 'vague' form then open to consciousness to refine and ground in some specialist context.

How do I Use the Language Aspect of the I Ching?

In General

The I Ching hexagrams are derived from recursing the yang/yin dichotomy six times; we can extend this but to *easily* grasp the language nature of the I Ching we here stick to 6 lines (2^6 distinctions = 64 categories):

"...The hypothesis, which we shall call the "2⁶ rule", is, then, that irrespective of race, culture, or evolutionary level, culturally institutionalized folk taxonomies will not contain more than 2⁶ entities and consequently will not require more than six orthogonally related binary dimensions for the definitions of all of the terms. ...In the area of cultural semantics, we are suggesting that a somewhat similar principle applies...the evolution of cultural complexity is limited, in so far as folk taxonomies are concerned, by the two-to-the-sixth-power rule. ...What is limited is the complexity of the taxonomies which are components of the various cultural sub-systems" (Wallace 1961)

Wallace,A.F.C.,(1961) "On Being Just Complicated Enough" Proc. of N.A.S. 47 (1961): 458-464

When you use the Emotional I Ching you will derive one of the 64 hexagrams as representing the current situation and also, if there are 'moving lines', derive a second hexagram covering responses to, and so movement away from, the current situation.

The second hexagram can represent actions-to-date in response to the original stimulus of the situation where such actions are shifting the focus of the situation and so cover change elicited instinctively or thoughtfully by you and/or by others.

Note that all we are doing here is repeatedly using a dichotomy to assess a situation but from a general to particular perspective and so extracting finer and finer details of the situation. From a musical perspective this is akin to building a chord, each note being a particular frequency and all notes summed to form the full sound we hear that sets the context for expression.

Continuing with the music analogy, in the I Ching the notes are the yin/yang lines and the general to particular format is of each line being a frequency of $1/2^n$ (n =line position number) and so half of the previous line's frequency. These notes/waves then sum into the general quality we associate with a hexagram and so our ability to 'feel' a hexagram (this brings out the tie-in to music through our tie-in of the I Ching with emotions and THEIR tie-in with music)

With the 64 hexagrams each like chords so they come with 'rules' about expression of notes (the 64 hexagrams now serving as representations of secondary+ harmonics; thus the set of all possible notes in music will include one of those notes as (a) a note and (b) a key within which other notes can associate but with some conditions).

The meaning of a hexagram expressed in its own context is a literal form but when expressed in a different context, and so out its own context, will be distorted due to the rules of the 'key' (equivalent to music's sharps and flats) of that different context and so we move into a figurative form.

For example, the nature of hexagram 27 is about infrastructure and covers being careful of what you fill that infrastructure with - and so a sense of quality control. If I express this infrastructure state in any other context I have to apply a filtering process to conform to the 'key' of that context. Thus the characteristics of hexagram 27 expressed in a context represented by hexagram 01 are manifest in a form analogous to the generic categories of hexagram 28 with its focus on excess. Thus the infrastructure of hexagram 01, a hexagram representing strong yang traits, its skeletal form or original 'mud', is described by *analogy* to the generic characteristics of hexagram 28 (excess, too much yang).

Another overall analogy here is that of the I Ching to the genetic code and the distinctions of genotype and phenotype – where the latter reflecting the former expressed through some particular context.

This association of genetic code and so DNA/RNA with the I Ching has been made many times in various texts:

Schonberger, M., (1976) "*The I Ching and the Genetic Code*" ASI Publishers Inc.

Yan, J.F., (1991) "*DNA and the I Ching: The Tao of Life*" North Atlantic Books.

Walter, K., (1994) "*The Tao of Chaos: DNA & The I Ching*" Element

However the texts cover a focus more on the traditional sequence and authors have missed the point that the common ground is not the literal DNA or yin/yang hexagram associations but the METHODOLOGY that serves BOTH perspectives – recursion of a dichotomy.

As such, the 64 codes of the genetic code can describe all that is possible through use of protein building and are derived from recursion of the purine/pyrimidine dichotomy where two forms of purines and two forms of pyrimidines, when linked, give us the 64 ‘codes’ used for producing proteins that create/maintain our being as a species of primates.

The (at least) 64 codes of the I Ching, derived from recursion of yin/yang dichotomy, describe ‘all that is possible’ in meaning generation. I say ‘at least’ since we CAN derive more codes as we move into finer details beyond 64 where such act to further differentiate and refine the 64 codes.

What we see here is that the mindless mechanics of recursion can, given depth in that recursion, elicit a teleological element, a guiding hand, in the form of codes of meanings that can serve as sources of analogy to communicate and that includes encoding of ‘purpose’. This dynamic applies across all scales where recursion operates and so gives us the code of genes at the molecular biology level and the code of *memes* at the level of consciousness/unconscious (and there specific form as I Ching hexagrams).

The dynamics of thought include the dynamics of basic biochemistry such that the encoding of meaning across all scales is through a common method reflected in the genetic code and all the way ‘up’ into our expressions of meaning as conscious beings; every thought we have is tied to the making and breaking of molecular bonds and that dynamic in turn is dependent on protein manufacture and THAT dependent upon genetic processes. As such, the overall dynamics of genetic coding is identifiable at the level of analysis focused on the derivation of meaning in the realm of the symbolic and so we can identify ‘memes’ that are then customised, through labels, to represent some local context specialist perspective.

As part of the Emotional I Ching development I have identified this teleological element of recursion in the I Ching and as such have identified these ‘memes’, the mental equivalent of genes. As such, the I Ching is a local metaphor representing these memes in the form of the specialist language of the I Ching. These memes are products of the neurology level we have associated with Jung’s Collective Unconscious.

Since the 64 hexagrams of the I Ching form a closed set that we can use to represent ‘all there is’, so a hexagram derived from the Emotional I Ching questions represents a WHOLE situation, a context and so ‘key’ within which we make an interpretation.

As in music, so the interpretation made within some key gives us access to all of the available notes of music but with some rules on expression of certain notes depending on the key. This is equivalent to a set of genes applicable to expression of life but with local context setting a key that means a subtle alteration to gene expression – this

alteration called phenotype. As such there is a focus on feedback dynamics in dealings with local contexts.

The recursion involved in the creation of meaning encodes all aspects of meaning in each meaning, there is recursion of the previously recursed, and brings out the genotype/phenotype dynamic where, given a meaning represented by a hexagram, one hexagram representing a whole can be described in finer details by all of the other hexagrams serving as analogies in describing the parts of that whole. This brings out an essential property of language – the ability to describe itself by reference to itself through use of analogy/metaphor.

In other words, just as all possible notes of music, working in some specific key, contribute to expressing the meaning of the piece of music, its melody and harmony, so all possible hexagrams, working in some context represented by a particular hexagram, contribute to the full meaning of that context.

As such, a 'pure' note is like a gene and the key forces the modification of that note (through use of sharps and flats) to allow for expression of that gene, its phenotype, in that particular context.

To reiterate, if when using the Emotional I Ching I get hexagram 01 (all yang) as describing the situation, I can extract a hexagram identifying, by analogy, the 'mud' or 'clay' or 'skeletal form' from which hexagram 01 has been moulded. For hexagram 01 that 'mud' is represented by the generic properties of hexagram 28 where it covers 'excess, too much yang'. I can also extract the beginnings of a hexagram-01 situation (a focus on persuading/ seducing another/others - hexagram 44) and so on.

The ability to extract this form of information is due to the manner of interpreting the class of the yang/yin dichotomy – here we interpret the class of dichotomy as aspect/whole and so asymmetric. Using the Exclusive OR (**XOR**) logic operator then allows us to extract a description of the aspects of the whole by use of analogy.

Once I have a hexagram representing some aspect of another hexagram, I can zoom-in to consider that aspect-representing hexagram's details using the SAME methodology as used on the whole-representing hexagram, in other words I can get aspects of an aspect of the whole. What maintains difference is the unique context to which all of this is applied - as described by the hexagram representing the WHOLE.

This zooming-in facility reflects the use of the I Ching as a language where I can use the ONE set of categories at different levels to derive meaning. Thus, using traditional numberings, if I get hexagram 01 describing a situation, I can get hexagram 01's 'mud' representation, its 27-ness, described by analogy to the generic qualities of hexagram 28. Given this focus on hexagram 28, I can then zoom-in on hexagram 28 to get ITS 'beginning' representation (described by analogy to hexagram 43) and so on 'ad infinitum' if need be but always tied to a thread linking contexts, lose the thread and all meaning is lost.

This zoom dynamic as a fundamental of language shows how the potential infinite regress of recursion comes with a brake in the form of a language developing orthogonal to the direction of the regress.

Thus in the diagram of recursion, presented in the Glossary of Terms section, as the recursion develops down the page, language develops as patterns of meaning usable as analogies in each row across the page but only from row 6 onwards – prior to that there is not enough resolution power to use the categories literally AND figuratively – the latter essential for rich communication through pattern matching, also known as analogy making.

In the hexagram details that appear in the Emotional I Ching, a table is presented listing all of the analogies that cover descriptions of the aspects of the particular hexagram under consideration. This brings out the fact that in recursed systems 'all is connected' and, with enough depth in derivation of categories, we can get any recursed system to describe itself through analogies to aspects of itself – as such we move from a mechanistic method of category formation to an organic method with a teleological aspect in that self-description includes interpretations of purpose.

Questions Format – Talking to Your Unconscious

In the Emotional I Ching we do not use magical or random methods – there are no coins to toss or yarrow sticks to throw etc – all is based on EMOTIONAL assessments of a situation where such is achieved through answering questions centred on how one *feels* about the situation. (If you like you can answer the questions 'rationally' with no reference to how you feel but to how you think. This method can work but may not reveal unconscious assessments where such can be useful to know)

Our primary emotions have developed over a considerable time span and cover our intuitive, parallel, immediate processing of reality. From this position all experience is emotional and so context is singular in form, all being 'emotional'. This level of a non-verbal language covers the development of externally communicating internal responses to context management.

As such, in the Emotional I Ching, we cover 'gut' reactions to a situation/person where such can be 'vague' but are often filled with enough data to make a good, intuitive, assessment. This realm is that of the collective unconscious and covers a set of meanings we all share as a species and so grounded in a single context.

However, there is a LACK of local precision involved in these sorts of assessments, often due to a lack in experiencing different situations, and it is our consciousness that allows us to 'check' a 'gut' reaction to something in that our consciousness is more focused, more precise, in its assessments but also prone to ignoring 'big picture' assessments, it can miss the forest for the trees as can our gut reactions miss the trees for the forest.

Consciousness can also rationalise situations and repress emotional responses deemed 'inappropriate at this time'. Thus the Emotional I Ching enables us to identify the interaction of our consciousness and our unconsciousness, our singular consciousness, our personal unconscious, and our collective unconscious and so gain benefits from all of these perspectives.

In the standard Emotional I Ching questions, the first three questions deal with the INNER - YOUR perspective in the form of how you feel about the questions asked in association with the surrounding context that appears to be 'pushing' your buttons (and so the general 'question' to the I Ching here is "What is making me feel this way?", "What, in this particular context, is pushing my buttons?", "Why do I feel like this?") Thus in this particular form of I Ching usage, YOUR primary feelings are the focus as they 'resonate' with the surroundings.

The last three questions cover the OUTER, your assessment of the general surroundings (here labelled as 'text'). As such we are covering the resonance of 'in here' with 'out there' and in doing so identifying the 'out there' that is pushing your buttons.

These distinctions of outer and inner reflect a property of hexagrams in their being interpreted as two trigrams, one atop the other, with the top one also able to have finer refinement in meaning than the lower, context determining such interpretation – see the table of trigrams in the section on the hexagram format.

(NOTE: if you are not sure about the 'outer', just answer the questions in the same way you answered the 'inner' questions - this will give you a general hexagram covering the context that is 'pushing' – here we sacrifice some precision for ease of use).

Methodology

To get the Emotional I Ching to aid you, firstly reflect on your feelings in response to the situation that appears to be 'pushing your emotional buttons'. There is no question here other than "what is making me feel like this?" or "what is pushing my buttons?" Then answer the following questions where each of the six questions has four possible answers expressed in 'bit' (binary digit) forms (1-1, 0-0, 1-0, 0-1):

Question 1 Fact or Values:

I am feeling that the situation is more about facts (issues of 'is') 1-1

I am feeling that the situation is more about values (issues of 'ought') 0-0

I am feeling that the Situation was about facts, but now I am not sure 1-0

I am feeling that the Situation was about values, but now I am not sure 0-1

Question 2 Is or Could Be:

I am feeling that the Situation is, time-wise, about what was/is/will be 1-1

I am feeling that the Situation is about what could have been/is not/could be 0-0

I am feeling that the Situation was about what was/is/will be, but now I am not sure 1-0

I am feeling that the Situation was about what could have been/is not/ could be, but now I am not sure 0-1

Question 3 Proactive or Reactive:

I am feeling that, in some way, I am being Proactive (instigating) 1-1

I am feeling that, in some way, I am being Reactive (responding) 0-0

I am feeling that I was being proactive but now I am not sure 1-0

I am feeling that I was being reactive but now I am not sure 0-1

Question 4 Facts or Values:

The surroundings are more about facts 1-1

The surroundings are more about values 0-0

The surroundings were about facts, but now I am not sure 1-0

The surroundings were about values, but now I am not sure 0-1

Question 5 Is or Could Be:

The surroundings are about what was/is/will be 1-1

The surroundings are about what could have been/is not/could be 0-0

The surroundings were about was/is/will be, but now I am not sure 1-0

The surroundings were about could have been/is not/ could be, but now I am not sure 0-1

Question 6 Proactive or Reactive:

The surroundings are being Proactive (instigating) 1-1

The surroundings are being Reactive (responding) 0-0

The surroundings were being proactive but now I am not sure 1-0

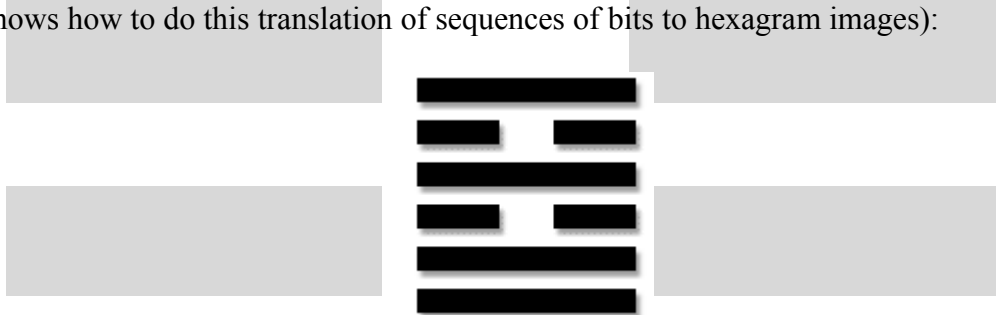
The surroundings were being reactive but now I am not sure 0-1

We order the possible answers into a tabular form to give us a sequence of 'bits' translatable into a hexagram format of yin/yang lines. In the above questions each entry ends with a 'bit' value such as 1-1 or 0-1. As you answer the questions, write-down the 'bit' value of your answer. E.g. for question 4 the choice of "The surroundings are more facts" write down 1-1. The ORDER is important so write things down bottom-up (see below example).

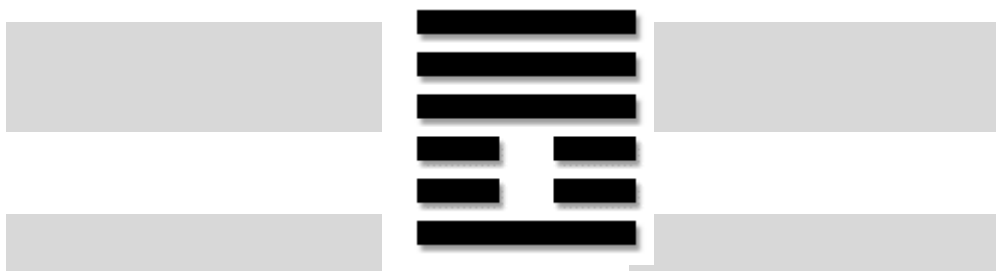
After six questions we have a set of answers ordered bottom to top in the form of:

- Q6 1-1 (answer to question 6)
- Q5 0-1
- Q4 1-1
- Q3 0-0
- Q2 1-0
- Q1 1-1 (answer to question 1)

The situation we are concerned with is described by a hexagram fitting the first column of the answers, bottom to top. Using the above example, if we write this out we have 110101. This translates to hexagram 38 (there is a table presented later that shows how to do this translation of sequences of bits to hexagram images):



The response, if any, to this first hexagram is described by the second column, bottom to top. If we write this out from the above example we have 100111. This translates to hexagram 25:



The response covers any changes in you and/or in the context that are currently underway. Identifying these changes allows us to (a) go with the current flow of things or (b) fight the change or (c) move on, change context, leave the situation. We note here that the responses are vague – the intent being in supplying enough information for consciousness to work its magic from a precision perspective – to fine tune the details so to speak.

Given the identification of change, and knowing what areas we introduced change (our choice of answers covering ‘used to be but now not sure’) it is possible to roll-back that change if the outcome is found to not be what one wants. This outcome is in the form of identifying the purpose of the hexagram, what the Emotional I Ching calls a hexagram’s 63-ness since hexagram 63 covers, in general, the sense of completion, of getting it all ‘right’.

In the above example a situation described by hexagram 38 is being responded to in a manner analogous to the characteristics of hexagram 25. Using the ‘phenotype’ model we can identify the purpose of 38, its ‘preferred’ completion as analogous to the

characteristics of hexagram 44. For hexagram 25, ITS purpose is described by analogy to the characteristics of hexagram 56.

Thus if you have made instinctive changes leading into 25 but in fact now prefer the outcome of 38 you can roll back things to favour that 38 development and as such 'go with the flow' rather than fight it. The Emotional I Ching brings out this ability to be proactive as it does giving high details of consequences of being reactive.

The text of the hexagrams will elicit resonance with your intuitive, emotional, assessments of the situation and will cover the interactions of your consciousness and your unconscious. Sometimes this revelation will be in a surprising way where your unconscious will reveal a text that your consciousness, for social reasons, is trying to suppress and even repress. (See the examples section for more on this).

Note that, when responding to the questions, if both columns are the same then no change is underway as yet and the one hexagram covers the situation in full.

Alternative Questions: Dilts' Model of Belief Systems.

The presented questions are not 'fixed', they are a set of LABELS ordered in a HIERARCHIC format that, when passed to the "Collective Unconscious" level of our being loses the labels since this level is all about SAMENESS and all meaning is determined by the hierarchy of yang(differentiating)/yin(integrating) qualities alone; there is only a single context present.

Thus it is possible to use ANY questions to elicit a universal meaning as long as the hierarchy is maintained. What grounds the meaning, localises it, is the local context specialisations (labels) through application of your consciousness and its mapping of DIFFERENCES.

As such you can create your own set of questions to derived hexagrams for some context. The specific Emotional I Ching focus is on the emotional form of assessment since this involves use of our intuition and we want to capture that to aid in determining your holistic assessment of a situation, but there is nothing to stop you using the same emotional assessments using different questions AS LONG AS THEY ARE IN HIERARCHIC ORDER covering qualities of yang/yin attributed to each question. That said, it is recommended that you use the presented questions first to familiarise yourself with what is going on; the general methodology to use.

To get an idea as to what sort of alternatives are possible, as a particular alternative to the presented questions, and in the same sort of context, let us consider Robert Dilts and his book "Changing Belief Systems with NLP" where he has come up with a hierarchic structure in relation to belief systems and which I have mapped to that of a hexagram (interpreted as either two trigrams, one atop the other, or as a single hexagram):-

Dilts	I-Ching (trigram – upper/lower)	I-Ching (hexagram)
Spirituality(god)	Heaven	Heaven
Identity(soul)	Man	Heaven
Beliefs-and-Values(heart)	Earth	Man
Capabilities(mind)	Heaven	Man
Behaviour(strength)	Man	Earth
Environment(stimulus)	Earth	Earth

In the traditional I Ching there is often reference to the ruler of the hexagram. This is usually line 5 or line 2 (the centre line of each trigram.) Line 5 is supposed to be the line of the king/lord whereas line 2 is of lower social status. Comparing this with Dilts' structure, line 5 is the line for Will and Identity and line 2 for Behaviour and Strength. In the psychological sense, therefore, it is one's Identity and/or one's Behaviour that rules a situation. (Who you are (form) or what you do (Process)).

Dilts' structure is used to show how the different levels interact and block or enable creativity. The upward path is more of a feedback loop between the two adjacent levels in that it is rare, say, for one's Environment to strongly affect more than one's Behaviour. If it does it will be a progressively diminishing effect the further up the levels we go. The downward path, on the other hand, can have a dramatic effect on the levels below it. (Change in belief can strongly influence capabilities and behaviour and environment).

Dilts investigates how you can detect 'blockages' by how people limit themselves. For example a person may state that "Creativity can be difficult and disruptive.". Analysis suggests that this has come from the beliefs and values level. If you can change the person's mind about this then you will automatically change/influence ALL levels below.(Imagine what happens when you change their 'god')

The way this structure is treated demonstrates the underlying 'need' we seem to have for structure AND procedure. You can make a model of an individual by slotting values for their soul, god, mind etc and also analyse the procedural-based up/down paths. The Emotional I Ching is more immediate, more intuitive about this form of assessment but here we see an alternative form that also gives us meaning and both sets of questions can aid in interpretations.

We note here that in using Dilts' hierarchy there is no reference to an outside influence, as there is in the original given questions, the top three lines reflect just more details on a personal assessment. In the realm of the label-less it is the HIERARCHY alone that gives us meaning and so the differences between the Emotional I Ching use of the top three lines as an external representation, and here the top three lines as a refinement of an internal representation will elicit the same generic meanings where the local context, the application of labels, will then ground such meanings. The grounding forms relationships with that local context that 'complete' the representations; our consciousness does this adding of local context details to make the general particular. We see here a property of languages where a 'word' can be ambiguous until we consider its immediate, local, surroundings, its relationship to context that collapses the ambiguity into a definite expression.

Another point is that, when used as a divining tool, the majority of questions asked of the traditional I Ching start with 'What', as in "What should I do about..". Dilts' system places 'What' questions at the level of behaviour:

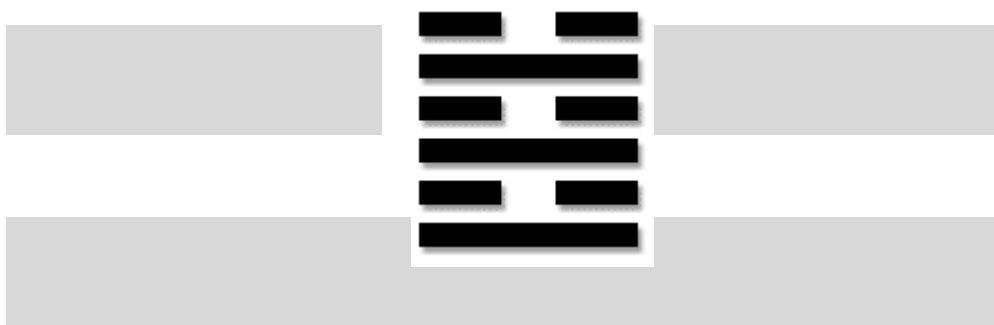
Spirituality	For Whom; For What; Who Else
Identity	Who; Mission
Beliefs	Why; Permission, Motivation
Capabilities	How; Direction
Behaviour	What; Actions
Environment	Where/When; Constraints

What is implicit here is that the whole set of questions map to the I Ching but also the I Ching also maps to EACH question. (This is brought out in the Emotional I Ching work focused on a hexagram's spectrum and use of the I Ching as a language).

Using Dilts' hierarchy, the content of the question implicitly tells you where the person is 'coming from'. Most questions asked of the I Ching are about behaviour which suggests that the user's difficulty with things, and therefore the appeal to outside sources, rests with the level above behaviour, namely Capabilities. (In this system, for example, explicit questions of identity (e.g." Who am I") suggest an implicit difficulty with spirituality.)

Of interest is that when we assign the Dilts' system to the line positions of the hexagrams we can derive a hexagram that is 'meaningful' given the qualities we supply, the emotional nature, of the labels for some context/persona.

Thus a structural analysis using a hexagram mapped with Dilts' level and weak/strong, yin/yang, lines gives us:-



From bottom to top:-

Strong environment (stimulating) [e.g. how do you feel about the environment influence on you?]

Weak behaviour (can get confused)

Strong capabilities (can handle it)

Weak beliefs (does not know/believe it)

Strong identity (Inner strength - Will to go on, strength of mission)

Weak spirituality (poor sense of purpose)

In the traditional I Ching (Richard Wilhelm's translation) this hexagram is called After Completion (Hexagram 63 - Guidance influenced by Security – with guidance comes control). The traditional image comment of the hexagram states:

"..Thus the superior man takes thought of misfortune and arms himself against it in advance"

In this hexagram, the base trigram is associated with the concept of bounding (enclosure). This bounding is expansive and so we have a map starting from somewhere (where we are) and showing our surroundings (enclosure). The map is continually being expanded in all directions. It acts as a guide. As such the assessment of the categories described by the labels of the context will elicit a generic form of representation of that context, be it a person or event.

To flesh out the above hierarchy and specific hexagrams we identify those hexagrams with a single yang line that corresponds to the label. For example, the spiritual focus is on the top line position and if we make this yang and all else yin we get hexagram 23:



This hexagram covers the dynamics of 'pruning' and in its spiritual form covers the maintenance of the 'true' faith – the removal of chaff from wheat, the removal of weeds etc and so a focus on 'housekeeping' that in an amplified form covers the high priest/priestess maintaining the faith for future generations. As such our spirituality is the last level of order present as chaos (darkness) breaks all else apart. The trigrams give us a phrase of "with devotion to another/others [bottom trigram] comes discernment (quality control) [top trigram]).

The single line hexagrams are covered in the presentation of the wave form of interpreting the I Ching – see the section "Interpreting Yin and Yang as Waves".

Since all question systems map to the same template, 'gaps' in one system can be filled by data from another system as long as the positional relationship is kept constant. The current texts on the traditional I Ching reflect a mindset, much of which was created when Richard Wilhelm's translation of the I Ching was published. This mindset deals with human issues, but the template on which the I Ching has been based can also be used for other, non-human, issues and especially so when we make an emotional assessment of a situation that can be free of specific human involvement; when we look at the stars we can generate an emotional assessment of such and map that sensation to a hexagram that describes that core sensation in finer details – be it about seeking of identity or security or solutions or sensations.

My intent here has been to bring out the different labels possible for questions. As such this is not a comment on Dilts' work, he does not use the I Ching for example, merely an example of using a different hierarchy of questions for analysis of experiencing reality and the I Ching. For details on Dilts' work (which IS very interesting) see:

Dilts, R., (1987) "*Changing Belief Systems with NLP*" Meta Pub.

Dilts, R. B., Epstein, T., Dilts, R. W., (1991) "*Tools for Dreamers*" Meta Pub.

Dilts, R., (2003) "*From Coach to Awakener*" Meta Pub.

In the pages that follow, each hexagram comes with a page or more of details on its behaviour and so allows you to determine where things will develop if left to their own devices and at the same time indicate possible avenues for your involvement in 'speed/slowing thing along'. Just before we cover the format of the hexagrams presented in the Emotional I Ching here are some examples of questions etc.

Emotional I Ching Questions: Examples & Applications

Why do I feel so bad?

Scenario:

Two family members are in a hospice looking after another near-death family member. There are two cars available and so allow for the two to take breaks etc.

A storm occurs and a tree drops on one of the cars destroying it. Due to license class and age limits on insurance issues only ONE person can drive the other car.

Within a couple of days the owner of the damaged care complains of feeling irritable and uncomfortable but unable to describe/give reasons why.

They take the Emotional I Ching, using the suggested questions, and so answer the vague questions on how they feel and as a result get hexagram 47 (no changes):

Q6 0-0

Q5 1-1

Q4 1-1

Q3 0-0

Q2 1-1

Q1 0-0



Hexagram 47 deals in general with issues of forced enclosure (both positive and negative) and in this case brings out the emotions 'pushing' for getting out of the place as they feel 'penned in' whilst consciousness has been suppressing such explicit thoughts since such thoughts were considered to be 'inappropriate at this time' where the social focus was in being there for the dying family-member.

The hexagram 47 result was met with sheepish acknowledgement in that consciousness immediately recognised what it had been trying to suppress.

Once the issue had come out into the open it was quickly resolved through re-configuration of the overall dynamics that then gave that person some freedom.

Here we see the difference in the parallel interactions of our emotions looking out for No1 and our socially-trained consciousness suppressing expression to a level where the incongruence is manifest only in a conscious sense of feeling irritable/uncomfortable and no more.

In most cases there will be congruence between the conscious assessment of a situation and the emotional assessment – as such the Emotional I Ching validates that conscious assessment but at the same time provides access to a lot of information not immediately available to consciousness.

It is the generality/simplicity of the questions that allow us to 'talk' to the unconscious through use of images - i.e. I Ching hexagrams - in that the questions work as coat-hangers for emotional expressions then translatable into yin/yang patterns and so a hexagram.

With the derivation of the hexagram then comes access to lots of other information compressed into that hexagram form (see the table of information in each hexagram section covering 'genotype' and 'phenotype' where we see the use of all 64 hexagrams to describe the full spectrum of each hexagram - this a feature of recursion)

nip in the bud

Since the I Ching can represent 'all there is' vaguely - be it real or imagined - so it can cover such as the 'completion' of a situation in that each category has within it a description of its 'beginning' and 'ending'. We can call this completion '63-ness' in that completion is represented by hexagram 63.

Of note here is that in the battle of contexts, if one is in a situation that one needs to 'nip in the bud' it is possible to do so by introducing a context representing the 63-ness

of the situation - this is a bit like a Nash Equilibrium in game theory where, basically, everyone moves on since the situation has 'dried up' of benefits; we have prematurely ended the situation as its 'outcome' has suddenly been reached! This is akin to passing a candy shop with a child and pre-empting any complaints/demands/tears/arguments by giving the child a candy! Not the most suitable of responds but demonstrating the 'nip in the bud' nature of this methodology (at the same time, given knowledge of the ending of a situation one can contribute to achieving such through 'guiding' the process)

At the end of the pages in this book covering the hexagrams are summary pages covering some of these 'genes/memes' – one set listing the 63-ness of all of the hexagrams, listing all of the hexagrams and their 'completions'.

Persona types

Since the collective unconscious is so generic in its form, ANY representation, any symbolism, is convertible at that level to any other representation in that all representations will 'point' to the ONE set of classes of meanings we all use as species members – there is only one context at this level and so context-differentiating labels disappear and we can translate, vaguely, specialist labels into other specialist labels. For example, I can take the dichotomies used by Carl Jung in his analysis of personas and map them to yang/yin forms of representation – Jung's dichotomies being:

Thinking/feeling (form)

Sensing/intuiting (form)

Extrovert/introvert (functions)

Each of these dichotomies have labels reducible to representing biases to differentiating vs integrating and as such yang vs yin. In turn, given the yang/yin categories so we can map them to emotion-derived categories and so use emotional assessments to give us yang/yin patterns AND persona patterns tied to the above dichotomies (e.g. thinking and sensing are more 'yang', feeling and intuiting are more 'yin'. The necessary hierarchy is already present in the Emotional I Ching questions so we don't have to worry about how to order Jung's dichotomies, the ordering are already done for us).

Thus the Emotional I Ching questions method is also applicable to people in the form of deriving a representation of their general personas and so their parts list (spectrum). Thus if I answer the standard Emotional I Ching questions in the context of "does this individual, in general, prefer facts to values", "does this individual prefer what was/is/will-be OR what could-have-been/is-not'/could be", "is this person, in general, more proactive or reactive?", I will get a hexagram that represents *them* at the time of the assessment (just repeat the selections for the other three questions, OR refine such by differentiating one's personal being (first three questions) and one's social being (last three questions)).

Given the derived hexagram so all of the aspectual data listed for the hexagram now applies to the individual and so we have a 'parts list' covering the generic nature of the

individual within which is then operating the unique nature of their consciousness as a sort of 'randomiser' to the determinism mapped into persona types.

For example, there could be 5% of a population that fits some category and so reflects 'sameness', but each member of that 5% has a singular nature, their unique consciousness, and so reflecting their pure 'difference' operating WITHIN that generic category. Since a persona is a mask, so the assessment process covers initially what is presented at the time of the assessment. The repetition of that assessment over time will then validate the persona as being preferred (a universal, a habitual behaviour used in all contexts) or else just a context-sensitive mask – we will often have subtle differences in our personas on a day-by-day basis – our work persona can be different to our play/home persona but these can also just be variations on a basic persona that serves us all of our lives and as such is more of a ground for our personality.

For example, given the assessment of a persona that maps to hexagram 51 we find a persona that is strongly focused on enlightenment, on awareness of things, on the new, the surprising, and as such promotion of new perspectives etc. If we then use the spectrum details for hexagram 51 we find that the hexagram's 27-ness, the identifier of the 'mud' from which 51 has emerged, is represented by the characteristics of hexagram 35 with its focus on 'bringing something into the light' – and so to peoples attention – which is what these types of personas do or more so are grounded in such generic activities. (New ideas/paradigms, surprising etc)

As such, each I Ching TRIGRAM, coloured with our emotional assessment, can be mapped to a generic class of persona and each HEXAGRAM then reflects the mixing of these personas – we cover eight classes and quickly jump to 64 classes of finer details (or eight octets, each octet covering the eight trigrams expressed in a context set by one of them and so presenting us with eight hexagrams per octet). EACH hexagram then comes with a further set of attributes described by analogy with all of the other classes (the hexagram's spectrum). LOCAL context then customises these classes through use of labels. Thus just as a situation is described by hexagram 01 so too is a personality. With that come all of the properties and methods of that hexagram where they are applicable to that person. What this brings out is the ease in making 'first impressions' that influence us emotionally and so 'box' someone with that impression (and it becomes hard to remove!) unconsciously.

The degree of stability in the persona will reflect the success of such a persona in that individual's life to date – mixing genetics with nurture. Thus a constant environment can favour a particular persona that, over time, will become a tight fit, the mask and what it covers become 'one'. The Structure of Personality is in all of us and is reflected in the complete set of I Ching hexagrams. A mix of nature and nurture and the push of context (context sets off our instincts/habits) will elicit a 'best fit' mask for that context. Consciousness can actively seek out contexts to push the instinctual elements of that structure and so get the individual to experience their different masks and in so doing experience their full potential as conscious beings (and at times come face to face with aspects of themselves they don't like! These situations present opportunities for refinement of those aspects. The spectrum of a hexagram, and so persona, allows for such activity in that we can zoom-in to some aspect in need of 'tweaking', of tuning, to become a better fit in our whole being)









Hexagram Format

In the pages covering the 64 hexagrams, each hexagram has its own section broken up into:

(a) A hexagram image and name.

(b) A description of the TRIGRAMS that make up the hexagram. The trigrams are three-line representations, two of which, one on top of the other, form a hexagram.

Depending on the position of the trigram, each trigram has a generic description covering its meaning. The below table itemizes the names where lines are represented as bits – yang as 1, yin as 0 (the traditional trigram names are given in brackets in the lower position column). Note that the qualities of the trigrams reflect those derived from the vague questions – e.g. a focus on values, on what could-have-been/is-not/could-be, and on being reactive will elicit a demeanour analogous to devotion to another/others (a form of protection etc) and so dual-mindedness:

111		Persevering (heaven)	Single-mindedness (heaven doubled)
110		Self-reflecting (lake)	intensity-of-expression (lake doubled)
101		Guiding (fire)	direction-setting (fire doubled)
100		Enlightening (thunder)	Awareness (thunder doubled)
011		Cultivating (wind)	Influencing (wind doubled)
010		Containing (water)	Controlling (water doubled)
001		Self-restraining (mountain)	Discerning (mountain doubled)
000		Devoting (earth)	dual-mindedness (earth doubled)

We can use the trigram bit patterns to serve as references to hexagram numbers and their details. In the below table we bring this out – the left COLUMN covers trigrams in the LOWER position of a hexagram, the top ROW covers trigrams in the UPPER position of a hexagram and the intersection of column/row is the hexagram number used to identify the hexagram:

Bit Patterns	111	110	101	100	011	010	001	000
111	01	43	14	34	09	05	26	11
110	10	58	38	54	61	60	41	19
101	13	49	30	55	37	63	22	36
100	25	17	21	51	42	03	27	24
011	44	28	50	32	57	48	18	46
010	06	47	64	40	59	29	04	07

Bit Patterns	111	110	101	100	011	010	001	000
001	33	31	56	62	53	39	52	15
000	12	45	35	16	20	08	23	02

Thus hexagram 38, 110101, is at the intersection of the row starting with 110 and the column starting with 101.

(C) Following the trigram section is a summary of a hexagram's '27-ness' – a description of the skeletal form or 'mud' from which the hexagram has developed. This is an example of getting the I Ching to describe itself by reference to itself. The full set of descriptions is given in the later table headed "The I Ching tells us about hexagram XX"

Commentary Section

(d) Following the 'mud' details section is a commentary section summarizing the hexagram meaning and including various observed relationships, in particular the use of the *temporal sequence* (more below in the sequences section) that describes paths into hexagrams and coverage of processes involved in the form of what is called Chinese Five-Phase Theory.

Five-Phase Representation

In the context of the I Ching and Ancient China, the yin/yang perspective is extended into the realm of dynamics through what is called "Five-Phase Theory" This theory reflects a dynamic of energy 'flow', Qi (or Ch'i, [chee]), and is dominant in Chinese Medicine as shown through the specialisation of Acupuncture. The overall focus in Chinese Medicine is in the maintaining of the balance of 'Qi' in the body, to maintain 'harmony'.

Five-Phase (Sheng Cycle) Theory

The formal ordering of the five-phase Sheng cycle is:

WOOD phase (prepare, produce)

FIRE phase (express, distribute) [in the realm of emotions this sign maps to acceptance and a 'selling' of an ideology etc]

EARTH phase (filter, discern, intervene - do I 'swallow it' or not?)

METAL phase (absorb, exchange) [in the realm of emotions this sign maps to a focus on replacement]

WATER phase (process, consume)

(I use capital letters to distinguish these five-phase names from some of the I Ching trigrams that have the same names).

Economic Theory

Do we find anything like five-phase in other specialisations? Yes we do, in the area of Western Economics Theory where the 'Qi' inside of us is manifest in social interactions in the form of money and its exaggeration as Capital. Political Economists categorised the dynamics, the circulation, of money and capital into five phases/categories:

Production
Distribution
Filtration
Exchange
Consumption

Karl Marx expounded on these greatly in the mid 1800s in his analysis of Political Economy (in three volumes of Capital as well as in three volumes on Surplus Value (Collectively considered as volume IV of Capital and various other texts). For example, Marx wrote:

"PRODUCTION creates articles corresponding to requirements; DISTRIBUTION allocates then according to social laws; EXCHANGE in its turn distributes the goods, which have already been allocated, in conformity to individual needs; finally in CONSUMPTION the product leaves this social movement, it becomes the direct object and servant of an individual need, which its use satisfies. PRODUCTION thus appears as the point of departure, consumption as the goal, distribution and exchange as the middle, which has a dual form, since according to the definition, DISTRIBUTION is actuated by society, and EXCHANGE is actuated by individuals. In production persons acquire an objective aspect, and in consumption objects acquire a subjective aspect; in distribution it is society which by means of dominant general rules mediates between production and consumption; in exchange this mediation occurs as a result of random decisions of individuals." (my uppercase) IN from section 2 - General Relations of Production to Distribution, Exchange, and Consumption in Marx, K., "Introduction to a Critique of Political Economy" IN C.J.Arthur (ed) of Marx and Engels "The German Ideology" (International Publishers, 2001)

Note the last section:

"In production persons acquire an objective aspect, and in consumption objects acquire a subjective aspect; in distribution it is society which by means of dominant general rules mediates between production and consumption; in exchange this mediation occurs as a result of random decisions of individuals"

Obviously Marx was AWARE of Filtration (here using the term mediation) but he did not attribute it as a phase in its own right - although he correctly associated mediation to the 'middle' elements of the cycle as a part to distribution and a part to exchange.

PRODUCTION
DISTRIBUTION (includes filtration rules from society)
EXCHANGE (includes filtration rules from self)
CONSUMPTION

As we shall see, the ORDERING Marx gives here reflects the exact ordering within the Filtration processes we will identify in five-phase, the 000 element in EARTH that is focused on rules being sourced externally (I Ching trigram of Earth - ☷), followed by the 001 element in EARTH that was focused on personal sense of discernment (I Ching trigram of Mountain - ☶).

PRODUCTION (WOOD - thunder/wind - ☳ / ☱)
 DISTRIBUTION (FIRE – fire - ☲)
 FILTRATION (EARTH - earth/mountain - ☷ / ☶)
 EXCHANGE (METAL - lake/heaven - ☱ / ☰)
 CONSUMPTION (WATER – water - ☵)

When you include Filtration as a phase of its own so you include perspectives other than of those participating in the 'loop', you include Marx's perspective of rejecting the loop altogether where the attempt to be precise and so distance himself from Capitalism made him believe he was outside of the loop.

What I mean here is that the loop is part of our species nature and as such you cannot stand 'outside' of it, only take-up an extreme position in a phase. Here for Marx et al was a filtering position of total rejection and as such he and others failed to include that perspective as part of the loop.

The ability to map these patterns from Western Economics and Eastern Medicine reflects the GENERAL nature of these patterns, their being parts of, expressions of, our species nature as a whole. Of special notice is that, being a product of recursion so the whole loop is repeated IN EACH PHASE thus, for example, filtration elements are found in each category besides filtration itself.

Marx's partner in analysing socioeconomic dynamics, Frederick Engels, wrote:

“Political economy, in the widest sense, is the science of the laws governing the production and exchange of the material means of subsistence in human society. Production and exchange are two different functions. Production may occur without exchange, but exchange – being necessarily an exchange of products – cannot occur without production. Each of these two social functions is subject to the actions of external influences which to a great extent are peculiar to it and for this reason each has, also to a great extent, its own special laws. But on the other hand, they constantly determine and influence each other to such an extent that they might be termed the abscissa and ordinate of the economic curve.” P169 Engels, (1975) “Anti-Duhring” Progress Publishers

Of particular note regarding the identified cycles is that Marx comes up with two basic circuits of flow:

(1) C » M » C Where a commodity (C) is exchanged for money (M) that is then exchanged for a commodity. This is a traditional, balancing, and so maintaining of integration process. The M was introduced to allow one to hold off on a direct commodity for commodity exchange, to transfer the value into money that can be

used later to get a commodity of the same value. Overall, things remain balanced and any exploitation is done through the exploitation of money.

(2) $M \gg C \gg M'$ Here we have turned the above circuit 'on its head' where now we use money to buy commodities that we then sell for (a) our original outlay PLUS (b) a little bit 'extra' - here is the source of the concept of "Surplus Value". In other words this circuit shifts the focus of exploitation from money to the exploitation of commodities – where such term covers labour and raw materials.

The C-M-C circuit reflects the flow of Qi between nodes. The M-C-M' circuit reflects the recruitment of Qi to make more Qi, and so the process of exploitation and transcendence over the more traditional focus on integration, transformation where all we do is shape-shift rather than also transcend - we maintain overall balance where 'exaggerations' are localised to adaptations to context changes - The exploitation focus is on REPLACING the context altogether with something considered 'better'.

In the hexagram sections of this book, the particular commentary section includes association with Chinese five-phase theory that allows us to identify the process focus of a hexagram besides just giving its form. To summarise, Five-phase covers the processes from producing to consuming and forms categories of:

Producing (re-production, new production) (Chinese WOOD)

Distributing (external, internal (aka consumption)) (Chinese FIRE & WATER)

Filtering (unconditional, conditional) (Chinese EARTH)

Exchanging (cooperative, competitive) (Chinese METAL)

Thus a hexagram contains within it a focus on form as it does on process and its use as a source of analogy/metaphor in representing some situation/persona gives us access to a rich amount of details. The realm of the label-less, the collective unconscious, allows us to map different sets of labels covering 'flow' to each other.

Five-Phase is used in Chinese medicine and covers management of the flow of 'chi', a life force akin to 'breath'. The categories derived in ancient China equate with categories derived in Western socio-economic dynamics and the focus on money in the form of the flow of capital. Just as the ancient Chinese introduced acupuncture points/needles to block or release 'chi' so Western systems use monetary (taxes) and fiscal (interest rates) controls to block or release capital investment etc.

Intervention Dynamics

What we note in the intentional exploitation to make money is the reaction to this process in that the excessive exploitation of labour (people) and means of production (the planet's raw materials) has led to something Marx did explicitly NOT pick up on - formal interventionism as a 'stand alone' phase and so of equal stature to the other phases of production to consumption.

Interventionism comes in the form of (a) Socialism to aid in mediating the exploitation of labour, and (b) Conservationism to aid in mediating the exploitation of raw materials, and as such reflects the Acupuncturist's needles. (and so in modern,

more developed, times, we find most countries have a political party that is 'capitalist' and often TWO respondent parties, a socialist party ('Labour' or 'Democrat' parties (e.g. Labour in the UK, SPD in Germany, Democrats in the USA)), and a conservationist party (the "Greens" in UK, Germany, Australia etc - Ralph Nader's party in the last US elections, showing the distinct differences between Socialist focus vs Conservationist focus where the latter took votes off the Democrats since the Democrats are more focused on labour than resources)

In Chinese medicine, in Acupuncture this 'mediation' is in the form of the use of needles 'in the right places'. (The Marxist-Leninist focus on capitalism turning into socialism etc reflects the intuitive understanding of the mediation of capitalism, of exaggerations, but a failure to understand that you cannot 'remove' or 'replace' capitalism, just 'moderate' it to a degree where it can look 'socialist' - but then modern capitalism IS socialist (and in recent times (2008-2009) is becoming increasingly so with partial nationalisations of banks etc) when compared to the unbridled capitalism of the 1850s - the times that Marx wrote about. Furthermore, Marxist-Leninist philosophy focuses on the abolition of 'exploitation' - again something 'impossible' since it is a behaviour built-in to all species as a method of survival!).

In BOTH Chinese five-phase and in the analysis of the flow of capital we find identical, GENERIC patterns, patterns that 'aid' in flow, slow it down, speed it up, or block it, that are not properties of Chinese Medicine nor Capitalist Economics but properties of the species' determination and use of 'value'. Thus Government intervention on social development is in the form of interest rate management and so a form of 'acupuncture' to control, to block or loosen-up flow.

By understanding these universal properties and methods of dynamics so we can start to see the possibilities in the use of such metaphors as the I Ching to 'describe' reality, not just in describing the static forms, a metaphysical position, of trigrams and hexagrams but also their dialectical properties that 'feed' both the maintaining of balance (transformations) as well as the ability to 'transcend'.

As such, just as there are two forms of economics - balancing vs transcending - so there are two forms of five-phase where rather than maintain 'balance' all of the time, there may be LOCAL situations where some exaggeration is needed to 'transcend' something. The issue is to avoid getting too 'addicted' to transcendence. (Drug use reflects this where the use of cocaine/speed acts to exaggerate the sense of self, as does the use of ecstasy act to exaggerate social contact/well-being)

Note that there is a CONTROL loop in the Five-Phase and it reflects:

Production supports (feeds into) Distribution

Production is controlled by Exchange (i.e. LOCAL distribution - the realm of RETAIL as compared to Distribution and WHOLESALE)

Distribution supports Filtration

Distribution is controlled by Consumption (Demand controls Supply, slow consumption dams-up distribution. fast consumption strains distribution)

Filtration supports Exchange

Filtration is controlled by Production ('Negative' products elicit increased filtration, demand for 'quality control')

Exchange is supported by Filtration

Exchange is controlled by Distribution (Retail depends on wholesale availability)

Consumption is supported by Exchange

Consumption is controlled by Filtration (belief systems affect consumption)

What is required is a mapping of the generic processes from the level of 'differentiations and integrations' and this stems from the *IDM* work (see appendices) where the similarity in dynamics of 'Qi' management 'in the body' vs money/capital 'management' between bodies reflects the ability to treat social interactions as organic in form and as such move from managing/predicting body states to managing/predicting socioeconomic states.

Five-Phase and the I Ching

Note how in the previous section we identified the 'traditional' Western economic cycle where the EARTH function is often ignored/impooverished in that the cycle is assumed to be 'automatic', 'mindless' and unidirectional. Furthermore, 'unbridled' capitalism wishes it would go away - who needs Quality Assurance!? In five-phase theory there appears to be a distinct phase of CHOICE in accepting/rejecting what is being distributed. Marx dedicated Capital Volume II to focus on circulation processes within the categories of production, distribution, exchange, and consumption but had little to say about mediation processes that come out of the middle of these circulations - where mediation is formally defined in five-phase as phase three - the phase of EARTH.

In economics this area of choice can be interpreted as "market forces" acting to filter the flow of money/capital but there does not seem to be a strong focus on this filtering in the context of Economic theory - it is considered a realm of, a source of, 'randomness' and something left to Psychologists and Advertising companies etc. The economics perspective is more focused on the 'drive' to exploit, a focus more on quantitative interests rather than qualitative, and if left to its own devices becomes 'unbridled' capitalism where any formal filtering is bypassed. This bypassing perspective allows for the 'boom or bust' phases in capitalism, a focus on exaggerations over balance (and yet the double-entry book-keeping focuses on 'balance')

The above five-phase ordering reflects Emotional I Ching trigram/hexagram properties where the WATER realm deals with consumption that includes such acts as socialisation through education and acts to enclose the loop, to force a loop back to production etc - this reflects the overall focus of the hexagram of water, 29, being

interpreted as 'from containment comes control' - the act of consumption develops a dependency and so a source of control. (In the Emotional I Ching the generic nature of water is 'contractive bounding' - to enclose something and focus on within rather than to push the enclosure outwards - as is done in fire (expansive bounding))

Note in the above I have also mapped distribution to Fire and exchange to Metal - in the Emotional I Ching the hexagram of fire deals with issues of guidance and a sense of direction, an ideology - all reflective of forms of distributing the 'ideas' produced out of Wood. This focus on a carrier reflects the nature of, the dependence of, fire having some manner of distribution (and so the traditional I Ching name of 'the Clinging')

Thus from Wood comes a production. Through Fire it is distributed, in Earth it is filtered, we use devotion/trust in others/discernment to decide to accept/reject. Acceptance means we exchange and so take-in the product to replace something. In Water the product is consumed.

From an I Ching trigram perspective:

WOOD- Production = new : thunder. derived (cultivated) : wind

FIRE - method of Distribution (fire)

EARTH - Filtration (earth = devotion to others/another, mountain = block, discern quality)

METAL - Exchange (lake = reflect, social interactions , heaven = competitive interactions - overall focus on replace)

WATER - Consumption (water = socialisation processes, integration, tie-in to a loop)

This cycle, this circulation of 'Qi', is here described through the reflection of the cycle in the hexagrams of the I Ching. The I Ching reflects the ordering of eight octets of hexagrams, each octet reflecting the five-phase cycle functioning across the whole system operating in all parts of that system.

As such we see here a fine example of one basic concept (flow of 'life') being given different labels and applications in different cultures. Each hexagram page has a paragraph covering the five-phase nature of the hexagram and the above material can aid in extending the interpretation of such by the user and applicable to their local context.

I Ching Hexagrams Spectra

(e) Following-on from the commentary section is a table of details of the I Ching in the form of analogies to all of the other hexagrams in the I Ching. This is a property of recursion and the development of vague language that allows for us to get the I Ching to describe itself by reference to itself; mechanistic recursion leads to an organic aspect in that what has been recursed becomes self-referencing; classes of meaning become properties describing the aspects of other classes.

Each hexagram has a general ‘trait’, to use an analogy to genetics - a genotype. For example hexagram 27 covers a generic sense of dealings with infrastructure and quality control; there is an emphasis on describing/representing the ‘mud’ or skeletal form of something. Given the discovery of self-referencing in recursion, we can use this nature of hexagram 27 to identify the skeletal form of ANY hexagram, its ‘27-ness’ and so its phenotype, how a hexagram other than 27 will show IT’S ‘skeletal’ form. For example, in hexagram 01 the 27-ness is described by analogy to the characteristics of hexagram 28; the ‘mud’ from which hexagram 01 has arisen. The generic properties of hexagram 28 cover the concept of excess and so applied to hexagram 01 covers a sense of ‘too much yang’. Out of this generic, mud/clay/skeleton emerges the refined sense of yangness.

The method used to derive this table of data is called *XORing* and is described in detail in the appendices. It is like getting a hexagram’s spectrum that tells us what it is made of, a parts list but here expressed in the form of analogies to other hexagrams. Thus as the Emotional I Ching shows us a method to access the archetypal forms of the collective unconscious, so we can get finer details from that place by self-referencing the self-referenced – the properties of each archetypal form are describable by analogy to all of the other forms present.

In the hexagram descriptions, the presented table titled “What the I Ching tells us about hexagram XX” lists the genotype as a hexagram number, a description of that genotype and the phenotype of that genotype when expressed through the hexagram under consideration. For example below is the first four rows of the hexagram 01 table:

Genotype	Description	Phenotype
(01)	How does this hexagram express single-mindedness, competitiveness?	2
(02)	What is this hexagram's potential form?	1
(03)	How does this hexagram 'sprout'?, deal with birthing?	50
(04)	How does this hexagram learn social skills?	49

The use of the table is in showing how the I Ching can describe itself in a GENERAL manner and then leaves you the user of the Emotional I Ching to fill in the particulars through your own experiences (I suggest getting a notebook to cover this by making a journal covering a hexagram and its spectrum).

For example, in the above table hexagram 04 is identified as the genotype and the context is represented by hexagram 01. Hexagram 04 covers education-for-socialisation and as such issues of the process of masking, to put on one’s social mask. What is indicated here is that the expression of the characteristics of hexagram 04 THROUGH this context represented by hexagram 01 is described by analogy to the properties of hexagram 49. Hexagram 49 covers the concept of Un-masking, revelation, revolution, intensity in expressing some opinion from a context of an ideology etc. As such this dynamic is a form of mask – there are some of us who are ‘professional revealers’ and the intensity is covered in the hexagram 01 ground, the seeding covered in the particular genotype represented by hexagram 04. Thus in this

hexagram 01 context social skills are learnt through seeing behind masks by ‘ripping’ them off.

From a personality perspective, different classes of personality will express anger differently due to the characteristics of their class and local context influences. Thus anger is a ‘genotype’ and the manner of expression through some class the ‘phenotype’. Another analogy is to taking a seed and planting it in different soils where the bud that develops will vary in expression due to the local context differences. Our assessment of a situation is an assessment of some context and so we get a local context image filled with phenotypic expressions as the genes ‘shine through’ that context (another analogy is to a hexagram as a crystal with many facets – local context (orientation) will bring out different facets each contributing to understanding the whole image)

These tables of hexagrams describing each hexagram’s properties allow the user to fill-in local context details to these general forms. As such, in the Emotional I Ching, there is limited details in prose for each hexagram – I have covered a summary of the hexagram and some pairings etc in that it is these tables that allow us to get the I Ching to describe itself by reference to itself and then allow you the user to add specialist content that fits these universals forms to your unique context.

Hexagram Pairings

(f) The final section in each hexagram’s details is a list of some PAIRINGS of the hexagram under consideration with other hexagrams in different sequences of the I Ching. There are a number of such sequences and when recursion is used to derive the sequences the hexagrams come in pairs. The most common sequences are the traditional sequence, the binary sequence, the binary number sequence, and the variations on a theme sequence.

Since the traditional sequence numbers have become so ingrained in reference to the I Ching hexagrams these numbers are used despite the apparent numeric disorder in other sequences.

It is not necessary to fully understand these sequences as the approach is to cover a few meanings derived from pairing the hexagram under consideration with other hexagrams and so show how pairings can work and enhance understanding. As such this list of pairings is limited in that a whole book could be written for each possible sequence. The aim here is to just introduce, through a few examples for each hexagram, this form of analysis of hexagrams and their meanings in different contexts.

Hexagram Sequences

The following is more of a summary of a very select few of the main sequences used in interpreting the I Ching. The traditional I Ching sequence of hexagrams is not the

only form, it is in fact a 'specialist' form and has been passed down through history as 'the' form due to basic mix of politics, rigid belief, lack of knowledge etc.

When we analyse the make-up of hexagrams from basic brain processing of information, we identify other sequences of hexagrams but with the core sequence being the 'binary' form.

To use the Emotional I Ching does NOT require knowledge of these sequences; they add depth to understanding the I Ching in particular and how we derive meaning in general and as such will be covered in full in a later, more technical, publication but they *are* referenced in the sections covering a hexagram and its pairing with other hexagrams and so are summarised in the following.

The **traditional sequence** maps 64 hexagrams presented in eight eight-hexagram groups or 'octets' with the hexagrams numbered from 01 to 64:

01	02	03	04	05	06	07	08
09	10	11	12	13	14	15	16
17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32
33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56
57	58	59	60	61	62	63	64

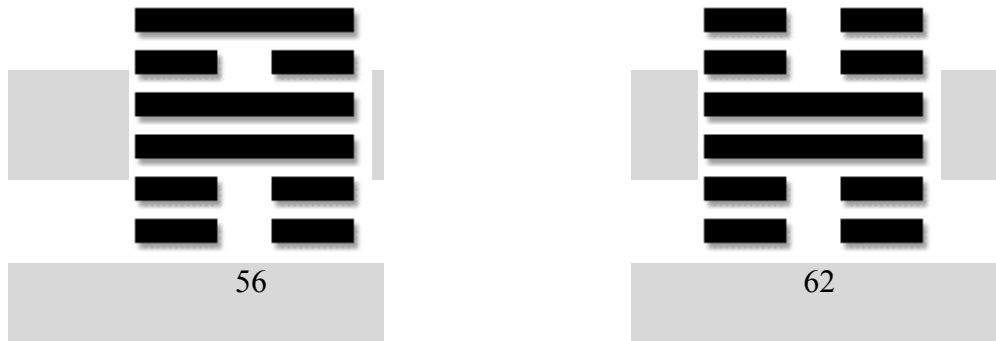
Closer examination of the sequence shows us that the hexagrams in fact come in pairs:

01,02	03,04	05,06	07,08
09,10	11,12	13,14	15,16
17,18	19,20	21,22	23,24
25,26	27,28	29,30	31,32
33,34	35,36	37,38	39,40
41,42	43,44	45,46	47,48
49,50	51,52	53,54	55,56
57,58	59,60	61,62	63,64

The traditional sequence is that favoured in divination etc but it is a specialist form and does not reflect the order we get when we naturally recurse yang/yin. In the deriving of the hexagrams from recursing yang/yin we create what is called the **binary sequence**. Using the traditional numbers, the paired hexagrams are ordered:

01,43	14,34	09,05	26,11
10,58	38,54	61,60	41,19
13,49	30,55	37,63	22,36
25,17	21,51	42,03	27,24
44,28	50,32	57,48	18,46
06,47	64,40	59,29	04,07
33,31	56,62	53,39	52,15
12,45	35,16	20,08	23,02

This sequence covers the generation of hexagrams bottom-up and qualitatively focuses on meaning derived from the general to the particular. This sequence therefore focuses on structure whereas the traditional sequence cover a particular perspective expressed in the I Ching 'language'. In these binary sequence pairs, the only difference between the elements of the pair is the top line. For example the pair 56,62 is:



As such, the binary sequence pairs reflect two aspects of one meaning, where one aspect is general (unconditional, yin top line) and the other more particular, conditional (yang top line). For example in the pair 23, 02 hexagram 02 covers unconditional devotion to another/others whereas hexagram 23 covers a particular, conditional devotion. In the pair 56, 62 hexagram 56 covers conditional loyalties and hexagram 62 covers unconditional loyalties.

The general orderings of the hexagrams introduces eight rows with each row covering aspects of a base trigram, thus the above binary ordering covers:

01,43	14,34	09,05	26,11	Heaven
10,58	38,54	61,60	41,19	Lake
13,49	30,55	37,63	22,36	Fire
25,17	21,51	42,03	27,24	Thunder
44,28	50,32	57,48	18,46	Wind
06,47	64,40	59,29	04,07	Water
33,31	56,62	53,39	52,15	Mountain
12,45	35,16	20,08	23,02	Earth

Each trigram can be in a lower or upper position in a hexagram as identified in the next section. In the above table the same ordering of trigrams as rows applies in pairs in each column , e.g. 01,43 covers heaven top and lake top etc. To bring this out more, we can zoom-in and differentiate the pairs to give us eight columns:

Heaven	Lake	Fire	Thunder	Wind	Water	Mountain	Earth	Top/Bottom
01	43	14	34	09	05	26	11	Heaven
10	58	38	54	61	60	41	19	Lake
13	49	30	55	37	63	22	36	Fire
25	17	21	51	42	03	27	24	Thunder
44	28	50	32	57	48	18	46	Wind
06	47	64	40	59	29	04	07	Water
33	31	56	62	53	39	52	15	Mountain
12	45	35	16	20	08	23	02	Earth

Thus the list of trigrams on the right down the page, also apply across the page. Thus column 1 has the heaven trigram as top (and so hexagram 01 is heaven over heaven), column two has lake as top (and so hexagram 43 is lake over heaven), and so on.

The following table represents *the binary sequence in bit format* where 0 = yin and 1 = yang. The sequences of 'bits' represent hexagrams ordered qualitatively from left to right (translated into bottom to top in hexagrams) – these bit patterns correlate to the hexagrams and the above table of traditional numbers (thus 111110 = hex 43):

111111	111110	111101	111100	111011	111010	111001	111000
110111	110110	110101	110100	110011	110010	110001	110000
101111	101110	101101	101100	101011	101010	101001	101000
100111	100110	100101	100100	100011	100010	100001	100000
011111	011110	011101	011100	011011	011010	011001	011000
010111	010110	010101	010100	010011	010010	010001	010000
001111	001110	001101	001100	001011	001010	001001	001000
000111	000110	000101	000100	000011	000010	000001	000000

Note that the *binary NUMBER sequence* is where we use the yang/yin order to generate a number using base 2 representation. E.g. 000000 is 0, 100000 is 1, 010000 is 2, 110000 is 3 etc up to 111111 that is 63. We can derive this sequence by ROTATING the hexagrams in the above binary sequence to give us (using traditional numbers for identification):

	01	44	13	33	10	06	25	12	
	09	57	37	53	61	59	42	20	
	14	50	30	56	38	64	21	35	
	26	18	22	52	41	04	27	23	
	43	28	49	31	58	47	17	45	
	05	48	63	39	60	29	03	08	
	34	32	55	62	54	40	51	16	
	11	46	36	15	19	07	24	02	

Another sequence of special interest is the *variations on a theme* sequence where the pairings are of hexagrams with the only difference being the nature of the bottom line (as compared to the binary sequence where the only difference is in the top line):

	02,24	23,27	08,03	20,42
	16,51	35,21	45,17	12,25
	15,36	52,22	39,63	53,37
	62,55	56,30	31,49	33,13
	07,19	04,41	29,60	59,61
	40,54	64,38	47,58	06,10
	46,11	18,26	48,05	57,09
	32,34	50,14	28,43	44,01

These various sequences show the language nature of the I Ching where hexagrams in pairs represent some meaning, one aspect covering the general, the other the particular and so on. As such the hexagrams are like hieroglyphics and cover the use of images

to represent meaning rather than letters; each hexagram has a 'feeling' associated with it.

Note that the binary sequence is the 'natural' sequence of recursing yang/yin. All other sequences are derived from this process (e.g. the binary *number* sequence (ordered 0 to 63) is the sequence derived from rotating the hexagrams of the binary sequence).

Fuller details on the dynamics of the different sequences will be detailed in a later publication but here we summarize some of the relationships to show how the pairings can work for a hexagram and so bring out meaning. That said, a special property of sequences needs to be considered and this is where we can identify the HOW and WHY of hexagrams.

The HOW and WHY of Hexagrams

The *binary NUMBER sequence* is of special significance and can also be called the *temporal sequence*. This sequence is introduced in the hexagram commentary section where it covers the descriptions of paths into hexagrams and covers the relationship of HOW and WHY.

For example the path into hexagram 07 is described by analogy to the characteristics of hexagram 19 – in other words follow a path covering the characteristics of hexagram 19 and, given time, you will 'emerge' into characteristics described by hexagram 07.

In the hexagram comment section TWO paths are identified for each hexagram. For example using hexagram, 07 we have the path IN (e.g. 19 to 07 – 19 describes the path into 07):

"07 is the outcome of 19 (or 'how do I 07? - 19' - How do I develop uniformity? Follow a path that allows the high and low to mix but retain some degree of authority (as in the high will defer to the low but still be 'high'))"

... and the path OUT (e.g. 07 to 24):

": 07 describes the path to hexagram 24 (or 'how do I 24? - 07' - How do I follow the 'true' path (return from darkness to light)? Follow a path of uniformity in thinking, regimented, and devoted to another/others.)"

As such the temporal sequence can be read bottom to top, right to left to give:

How do I 02? 24. How do I 24? 07. How do I 07? 19 etc

OR it can be read top to bottom, left to right: 01 leads to 44, 44 to 13, 13 to 33 24 to 02, 02 to 01...

Note that a form of hierarchic relationship is brought-out here through use of the terms HOW and WHY. Thus HOW do I do 02? 07, how do I do 07? 19 and so on.

The reverse is WHY do I do 19? 07. Why do I do 07? 02 and so on. The HOW moves backwards, the WHY forwards.

These patterns are not the same as a hexagram's 'purpose' in that a style of behaviour will favour a particular form of begin and end that is repeated. Here we have the transformation of the style into another style. We note here that we acquired this temporal sequence by rotation of the binary sequence and as such have here a tie to that sequence and its focus on yin/yang structures (as the basic properties of opposites of hex 02 and hex 01) derived from natural recursion.

Alternative formats are available from other sequences but they are not covered in this book – although some brief mention is given in the “Logic of Relationships” chapter at the end of this book. These sequences reflect the same dynamics of common forms requiring modification given some unique context – as such the path into X given Y is described by Z within the context of A, but is described by W within the context of B etc. As such the HOW and WHY of hexagrams can vary given the context under consideration. The binary number, or temporal, sequence covers a context grounded in clear, precise, Yin/Yang determinations and as such covers 'natural' how/why dynamics. Customise the context and these dynamics can change.

Some Traditional Perspectives

The only direct reference to the more traditional perspectives of the I Ching is given here where we note that the hexagram descriptions are general and so vague, reflecting the general nature of the hexagrams where local context will skew a hexagram's meaning - as covered in chapter VI of the "Great Treatise", one of the ten commentaries associated with the traditional I Ching (the below taken from Wilhelm's translation (pp343-345 RKP paperback 1970) with my comments added after each numbered, italicized section):

Chapter VI : On the Nature of The Book of Changes in General

"1. The Master said The Creative and the Receptive are indeed the gateways to the Changes. The Creative is the representative of light things and the Receptive of dark things. In that the natures of the dark and light are joined, the firm and yielding receive form. Thus do the relationships of heaven and earth take shape, and we enter into a relation with the nature of the light of the gods."

The focus in 1 above is on the dual interpretations of the hexagrams in the I Ching where initially they manifest absolute light (pure yang) and absolute darkness (pure yin) and as such reflect the archetypal where the focus on purity and on androgyny ensure that all is an eternal war with battles reflecting different partnerships solely for the sake of self-interest. The bringing-around of darkness to sit beside light reflects the movement from archetypal to typical where dark/light is transformed into female/male and so cooperation that goes beyond self-interest develops.

"2. The names employed are manifold but not superfluous. When we examine their kinds, thoughts about the decline of an era come to mind."

The focus in 2 above is on the many labels that can be associated with one hexagram. Wilhelm comments that "the names of the sixty-four hexagrams are diverse, but they all keep within the sphere of the necessary". These hexagrams, being manifestations of general 'laws' applied to the species regarding the properties and methods of deriving meaning, and so elements of the realm of laws, the realm of the necessary, require a context for the hexagrams to function properly - otherwise they are 'sterile' - nice to look at but going nowhere. Giving them a context will start to elicit 'meaning', for example 'thoughts about the decline of an era come to mind'.

"3. The Changes illumine the past and interpret the future. They disclose that which is hidden and open that which is dark. They distinguish things by means of suitable names. Then, when the right words and decisive judgments are added, everything is complete."

The hexagrams within the I Ching, being symbols that describe 'all there is', allow one to flesh-out properties missed in past events as well as flesh-out the set of all possible interpretations of future events. As such there is no prediction of the future, more so a listing of all possibles and all probables given a context. By clear understanding of the choices available one makes the correct choice and so 'everything is complete'.

"4. The names employed sound unimportant, but the possible applications are great. The meanings are far reaching, the judgments are well ordered. Their words are roundabout but they hit the mark. Things are openly set forth, but they contain also a deep secret. That is why in doubtful cases they may serve to guide the conduct of men and thus to show the requital for reaching or for missing the goal."

The names given to hexagrams hide a wide range of applications and the generality of the text still hits the mark in eliciting a sense of meaning in the reader. The 'deep secret' is the fact that these hexagrams reflect the manner in which our species' brain processes information and as such the I Ching is a metaphor for those processes – the categories of mediation cover this. Thus many see so much in the IC - what they are in fact seeing is the underlying invariant set of qualities we use as a species to derive meaning.

A useful contributor to the analysis of meanings used in the Emotional I Ching has been the I Ching translation by the ERANOS foundation – this in two forms, their ISBN numbers given at the end of the below section:

TECHNICAL NOTE

The ERANOS Foundation

The ERANOS foundation, based in Switzerland, is an organization that is primarily concerned with the work of Carl Jung, and its extensions. Since Jung contributed to Wilhelm's I Ching (one of the most popular translations/interpretations), and the book is often used in analysis, the Foundation set-up an I Ching study group from which emerged a new translation of the I Ching. This translation has attempted to maintain the original Chinese format by giving as close as possible a one-to-one translation of Chinese to English.

Although difficult to read, it is one of the best sources to date to get a 'good' idea of the metaphors under consideration, and so in this current work I have been influenced by the descriptions given of the names of the hexagrams in the traditional Ching. The reasoning being that it is these descriptions that existed prior to King Wen and the Duke of Chou's extensions of the I Ching with judgment, image, and line texts circa 1100BC and thus best encapsulate the generic characteristics of the hexagrams.

By using the supplied information one can see that Wilhelm selected those aspects that got a specific point across rather than include 'secondary' aspects; but to appreciate the 'whole' we need all of the aspects. For

example, hexagram 01 is named Ch'ien, which Wilhelm translates as "The Creative", and in the more 'popular' books this is given a highly positive meaning. But through the ERANOS text, which gives the full list of Chinese meanings, things are not necessarily that positive:

"CH'IEN: spirit power, creative and destructive; unceasing forward motion; dynamic, enduring, untiring; firm, stable; heaven, sovereign, father; also: dry up, parched, exhausted, cleared away. The ideogram: sprouts or vapors rising from the ground and sunlight, both fecundating moisture and scorching drought." ERANOS p94.

In this we see the 'excessive' character of this hexagram - an extreme bias to 'yang-ness' to the extent that it is unbalanced. This point is recognized by the added texts where there is an emphasis on maintaining balance at all times - dont get too carried-away as the hexagram has destructive aspects.

(Note that, for hexagram 01, the ERANOS text then translates the name into the English word "Force", which I think also misses the point)

References :

Ritsema,R., & Karcher,S.,(1994) "The I Ching" Element books. ISBN 1-85230-536-3.

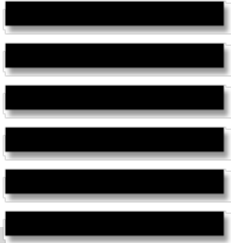
Ritsema, R., & Sabbadini, S. A., (2005) "The Original I Ching Oracle: The Pure and Complete Texts with Concordance" Watkins Publishing ISBN 1842931261

What follows are pages describing the properties of all of the 64 hexagrams. After them are some sections summarising the 'gene/meme' elements of the Emotional I Ching where the individual entries for each hexagram have been gathered together to enable ease in reviewing, for example, the nature of '63ness' or '27-ness' etc.

The book concludes with two technical chapters covering (a) the use of wave interpretations in analysis of the I Ching and (b) a summary of the dynamics of a 'Logic of Relationships' that is possible when we create various sequences of hexagrams. An appendix summarises the more technical, neuroscience/information science, focused work that led to the Emotional I Ching. Enjoy.



01



01 Single-Mindedness, Self-contained, totalising, asserting

In a context of perseverance we utilise single-mindedness.

Trigrams: perseverance (bottom), single-mindedness (top) : with/from perseverance comes single-mindedness. [heaven over heaven]

The mud from which 01 has emerged is best described by analogy to the under-stated qualities of hexagram 28, excess, too much yang.

Commentary:

Hexagram 01 represents what is both excessive but also inspirational in that filled with energy, the need for balance is achieved through continuous interaction with the outside, where each sensation is an energy release. This is an extreme state, but with controlled release of the pent-up forces it can be highly creative. There is a perpetual need to engage/re-engage the local context.

The outpouring of yang floods the surroundings such that there is only 'yang', with no differentiation of text/context. If unchanneled this expansive power will takeover and so drown-out difference, making everything 'same' but not a dull 'same', more a very refined, polished 'same' (and at times delusional). There is a sense of the eternal here reflected in the 'dark' elements of pure yang as we find in quantitative precision-oriented groups where there is a drive to maintain eternal sameness to a degree where difference is immediately pounced upon.

At the level of the persona, individuals who have pure yang as their totem favour personal perfection; they are leaders more so than managers and so work at a local level, favouring the refinement of themselves and their weapon system into one 'total' force. They sharpen their skills with interactions with other like-skilled individuals, e.g. as Samurai with their sword. They play hard to hone their skills and in making things 'one' so they achieve balance and in doing so get self-esteem from such activity (there is a tie to negotiator types who mediate to demonstrate their skills at such, not caring on what is mediated as long as they 'win')

01 describes the path into hexagram 44 (or 'how do I 44? - 01') - how do I seduce/persuade?; through following a path of being single-minded. The reverse is WHY do I do 01, behave single-mindedly? To achieve 44 - to seduce/persuade/convince and in so doing, demonstrate my skills.

Five-Phase Relationships: The trigram of Heaven reflects Exchange through competition, opposition.

01 describes the outcome from 02 (or 'how do I 01? - 02' how can I be single-minded? By being devoted but to oneself - then comes WHY do I do 02?; to become 01 - my devotion enables transcending.

The I Ching tells us about hexagram 01:

Genotype	Description	Phenotype
(01)	How does this hexagram express single-mindedness, competitiveness?	2
(02)	What is this hexagram's potential form?	1
(03)	How does this hexagram 'sprout'?	50
(04)	How does this hexagram learn social skills?	49
(05)	How does this hexagram wait for opportunity to come?	35
(06)	How does this hexagram compromise, meet half way?	36
(07)	How does this hexagram express uniformity, establishment of?	13
(08)	How does this hexagram passively attract?	14
(09)	How does this hexagram express making small gains to be noticed?	16
(10)	How does this hexagram traverse a path carefully?	15
(11)	How does this hexagram balance/harmonise, mediate?	12
(12)	How does this hexagram neutralise attacks on its core beliefs?	11
(13)	How does this hexagram express association with the likeminded?	7
(14)	How does this hexagram manage from the centre? Direct operations? Push ideology?	8
(15)	How does this hexagram level things out, keep words close to facts?	10
(16)	How does this hexagram express foresight/planning?	9
(17)	How does this hexagram find a faith? What is its faith?	18
(18)	How does this hexagram correct corruption, express that correction?	17
(19)	How does this hexagram express approaching the 'high'; defer to the 'low'?	33
(20)	How does this hexagram elicit admiration and so invigorate others passively?	34
(21)	How does this hexagram resolve problems?	48
(22)	What does this hexagram look like, how does it present itself to the outside?	47
(23)	How does this hexagram 'housekeep', clear chaff to bring out the wheat?	43
(24)	How does this hexagram 'start', express 'beginning'?	44
(25)	How does this hexagram stand up to say its piece, ignoring consequences, disentangle?	46
(26)	How does this hexagram express 'holding firm' to traditions?	45
(27)	What is the basic, skeletal form of this hexagram, The mud from which it has emerged?	28
(28)	How does this hexagram express excess, go beyond what is	27

Genotype	Description	Phenotype
	required?	
(29)	How does this hexagram assert containment/control?	30
(30)	How does this hexagram express guidance/direction setting?	29
(31)	How does this hexagram 'woo', express restrained enticement?	41
(32)	How does this hexagram express commitment?	42
(33)	How does this hexagram draw-in its enemies, competitively entice?	19
(34)	How does this hexagram actively invigorate others?	20
(35)	How does this hexagram bring something into the 'light'?	5
(36)	How does this hexagram protect its 'light' when not its time?	6
(37)	How does this hexagram reflect rigid structure as a form of tension release?	40
(38)	How does this hexagram 'mirror', deal with opposition?	39
(39)	How does this hexagram obstruct, go against, stand up to, the flow?	38
(40)	How does this hexagram express tension release through relaxing structure?	37
(41)	How does this hexagram achieve clarity, concentration, distillation?	31
(42)	How does this hexagram reflect augmentation?	32
(43)	How does this hexagram 'seed', spread the word?	23
(44)	How does this hexagram persuade/seduce?	24
(45)	How does this hexagram celebrate its 'faith'?	26
(46)	How does this hexagram become more entangled with something/someone?	25
(47)	How does this hexagram integrate with the context, be it by choice or otherwise?	22
(48)	Where does this hexagram get its nutrition, what sustains it, keeps it going?	21
(49)	How does this hexagram reveal, unmask?	4
(50)	How does this hexagram express conversion of the raw to the cooked, transformation?	3
(51)	How does this hexagram express surprise, enlightenment, shock?	57
(52)	How does this hexagram express blocking, discernment?	58
(53)	How does this hexagram express gradual development, maturity?	54
(54)	How does this hexagram expend early energy, immaturity?	53
(55)	How does this hexagram deal with abundance/overflowing?	59
(56)	How does this hexagram demonstrate conditional loyalty; loyalty at a distance?	60
(57)	How does this hexagram cultivate and become influential?	51
(58)	How does this hexagram express itself intensely, self-reflect?	52

Genotype	Description	Phenotype
(59)	How does this hexagram make things clear, dispel illusions? lift the fog?	55
(60)	How does this hexagram standardise?	56
(61)	How does this hexagram express empathy? yielding, soft core, hard exterior?	62
(62)	How does this hexagram express overacting to establish unconditional loyalty?	61
(63)	How does this hexagram complete, 'get it right'?	64
(64)	How does this hexagram remain 'open', mis-sequence?	63

Some PAIRINGS of hexagram 01 with other hexagrams:

- **In the binary sequence of the I Ching hexagram 01 pairs with hexagram 43.**

The pairing of 01 and 43 reflect the subtle differences in expression of 'yangness' where the differentiating focus of 01, where we make the point of the totality of yangness, is complemented by the integrating focus of 43 where the emphasis is on 'spreading the word', sowing the seed, and doing that in a 'pushy' manner. Thus we have the integrating and differentiating examples of pure yang.

- **In the binary sequence hexagram 01 opposes hexagram 02.**

*This pairing of 01 and 02 reflect the total opposition of yangness, of pure differentiation, to the total yinness reflected in pure integration. The originating binary sequence of the I Ching, based on recursion of the concepts of yin and yang, reflects a scale of a relationship of yin/yang where the scale is local at the level of immediate pairs (as in 43/01) and global at the level of distant pairs (as in linking one pole of the sequence, hexagram 02, with the other, hexagram 01). The main distinctions in the 01/02 pair are on the precision of yang, where the unit of measure is a point, and so the ONE, with the approximation in precision of yin, where the unit of measure is always two points, and so a PAIR. We thus see the differences of yin and yang at the level of the human psyche as that between **single-mindedness** (pure yang - total faith in self) and **dual-mindedness** (pure yin - total faith in another/others).*

- **In the traditional sequence hexagram 01 pairs with hexagram 02.**

This pairing of 01/02 reflects the local differences of pure/mixed expression where at the level of pure expression, as reflected in the PAIRING of the two symbols of yin/yang purity, hexagram 02 is more 'biased' to being interpretable as being a little 'mixed', a little 'softer' in purity, than the absolute purity in expression of hexagram 01.

01: purity, mindedness - through single-mindedness (total trust in self) 01 purity comes out of a context described by hexagram 28 - excess (too much yang)

02: purity, mindedness - through dual mindedness (total trust in another/others) 02
purity comes out of a context described by hexagram 27 - hungering (too little yang)

- **In the traditional sequence hexagram 01 opposes hexagram 64.**

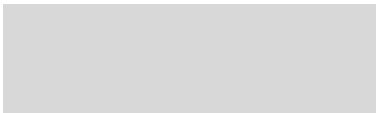
This pairing of 01/64 reflects the absolute differences between pure/individual expression and mixed/group expression. As such, when compared to hexagram 01, hexagram 64 reflects incompleteness but also the benefits of remaining open and the overall sense of 'groupness', and so of mixing (reflected in the yin/yang line orderings as well).

- **The generic properties of hexagram 01 reflect the mixing of the generic properties of hexagram 43 with the generic properties of hexagram 28.**

Hexagram 43, in its rawest form of expression, reflects a sense of being 'pushy', as is required when one is focused on 'spreading the word'. Hexagram 28 deals with the concept of excess, here interpretable as 'too much yang'. Thus being focused on spreading the word combined with a focus on excess reflects the overall extreme nature, the totalism, of hexagram 01.

- **In the variation on a theme sequence, hexagram 01 complements hexagram 44.**

The pairing of hexagram 01 and 44 reflects the subtle differences in expression focused on the base line of a hexagram. Here the 'rigidity' of yangness, as expressed in hexagram 01, is 'softened' at a general level to be reflected in the focus of hexagram 44 on seduction and so the need for persuasion to achieve one's goal. In pure yangness there is no such need where the natural leadership skills reflected in 01 elicit immediate respect.



27-ness: the Identification of Infrastructure, the ‘Mud’ (XOR)

The pool of meanings in the collective unconscious is derived from recursion in the neurology (see the Abstract Domain Model presented in the appendix). This includes recursion of that already recursed. What this does is use the set of meanings taken literally to be taken figuratively and so as sources of analogy/metaphor to describe ‘all there is’ – this brings out the language nature of the I Ching in particular and use of recursion in general in that any language, to be a language, MUST be able to describe itself.

When we move from the collective unconscious to the level of specialist labels and so local contexts, hexagram 27 of the I Ching represents issues of infrastructure and so covers the quality control required when one is furnishing the infrastructure; adding meat and muscle to the skeletal form. As such we get here a description of the mud from which a hexagram has developed, where this ‘mud’ is described by analogy to the generic meanings of some other hexagram. With the symbol for beginning/enlightenment at the bottom (100) and the symbol for discernment at the top (001) we read 27 as “with enlightenment (the ‘new’, the ‘sudden’) comes discernment”.

XOR truth table:

X	Y	X XOR Y
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1	1	0
---	---	---

1	0	1
---	---	---

0	1	1
---	---	---

0	0	0
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We here list the 64 examples where we treat the relationship as that of part (27) – whole and out of that relationship comes the description of that partness expressed through the whole:

11111: 011110 (01 – 28) The mud from which 01 comes from is described by analogy to 28 and so a sense of excess of yang.

111110: 011111 (43 – 44) Robustness, spreading the seed, comes out of persuasion/seduction

111101: 011100 (14 – 32) direction-setting comes out of commitment

111100: 011101 (34 – 50) invigorations comes out of transformation

111011: 011010 (09 – 48) small gaining comes out of a focus on foundation setting

111010: 011011 (05 – 57) planned waiting comes out of a rising wind that becomes influential

111001: 011000 (26 – 46) holding form comes out of getting more involved, more entangled

111000: 011001 (11 – 18) harmonising/balancing comes out of error correcting

110111: 010110 (10 – 47) conduct, treading, comes out of being enclosed

110110: 010111 (58 – 06) intense expression comes out of compromise/conflicts

110101: 010100 (38 – 40) mirroring comes out of tension release through relaxing structure

110100: 010101 (54 – 64) immaturity comes out of mis-sequencing

110011: 010010 (61 – 29) sympathising comes out of containment/control

110010: 010011 (60 – 59) limitations (standardisations) come out of lifting the fog

110001: 010000 (41 – 07) concentration, distillation, comes out of uniformity
110000: 010001 (19 – 04) approaching/deferring comes out of socialisations
101111: 001110 (13 – 31) like-mindedness comes out of ‘wooing’
101110: 001111 (49 – 33) Revelation, unmasking, comes out of competitive enticement
101101: 001100 (30 – 62) ideology promotion comes out of exaggerating traditions
101100: 001101 (55 – 56) diversity comes out of loyalty at a distance
101011: 001010 (37 – 39) rigid structure comes out of obstructing
101010: 001011 (63 – 53) completion, correct sequencing, comes out of gradual development
101001: 001000 (22 – 15) facading comes out of modesty
101000: 001001 (36 – 52) uncompromising comes out of blocking/discernment (quality control)
100111: 000110 (25 – 45) disentangling comes out of celebrating
100110: 000111 (17 – 12) following (finding a belief) comes out of neutralising
100101: 000100 (21 – 16) problem solving comes out of foreseeing (planning; possibles)
100100: 000101 (51 – 35) enlightenment comes out of bringing something into the light
100011: 000010 (42 – 08) augmenting comes out of passive attraction/admiration
100010: 000011 (03 – 20) sprouting(turning to a source of attraction, the sun) comes out of being an example
100001: 000000 (27 – 02) skeletal form comes out of potentials
100000: 000001(24 – 23) returning (cycle begin) comes out of pruning
011111: 111110 (44 – 43) seducing, persuading, comes out of spreading the word (seeding)
011110: 111111 (28 – 01) excess (going beyond the norm) comes out of single-mindedness
011101: 111100 (50 – 34) transforming comes out of invigorating
011100: 111101 (32 – 14) commitment comes out of direction setting
011011:111010 (57 – 05)becoming influential comes out of networking whilst waiting for an opportunity
011010: 111011 (48 – 09) foundation setting comes out of small gaining
011001: 111000 (18 –11) correcting corruptions comes out of harmonising/balancing (mediating)
011000: 111001 (46 – 26) getting more involved comes out of holding firm
010111: 110110 (06 – 58) compromise comes out of intensity in expression
010110: 110111 (47 – 10) enclosure comes out of treading (a path being watched)
010101: 110100 (64 – 54) mis-sequencing, remain open, comes out of immaturity
010100: 110101 (40 – 38) relaxed structuring comes out of mirroring
010011: 110010 (59 – 60) lifting the fog comes out of limitations (standardisations)
010010: 110011 (29 – 61) containment/control comes out of yielding to go and protect someone/thing
010001: 110000 (04 – 19) socialisation (masking) comes out of approaching the high/defer to the low
010000: 110001 (07 – 41) uniforming comes out of distilling, concentrating
001111: 101110 (33 – 49) competitive enticing (to draw in and surprise) comes from revelation
001110: 101111 (31 – 13) cooperative enticing (wooing) comes out of like-mindedness
001101: 101100 (56 – 55) loyalty at a distance comes out of issues of diversity
001100: 101101 (62 – 30) exaggerating traditions comes out of direction setting (an ideology)

001011: 101010 (53 – 63) gradual development comes out of correct sequencing (and so completion)
001010: 101011 (39 – 37) obstructing, standing up against the mindless flow, comes out of rigid structuring
001001: 101000 (52 – 36) quality control, discernment, comes out of uncompromising
001000: 101001 (15 – 22) modesty comes out of facading (covering up)
000111: 100110 (12 – 17) neutralising attacks and so affirming faith comes out of finding faith
000110: 100111 (45 – 25) congregating/celebrating comes out of disentanglement
000101: 100100 (35 – 51) progress, bringing something into the light, comes out of enlightenment (awareness)
000100: 100101 (16 – 21) enthusing, foreseeing, comes out of problem solving (managing deviations)
000011: 100010 (20 – 03) being an example (source of motivation through admiration) comes out of sprouting
000010: 100011 (08 – 42) passive attraction (the king and court) comes out of augmentation
000001: 100000 (23 – 24) pruning comes out of returning (repeating a cycle/season)
000000: 100001 (02 – 27) devotion potentials comes out of skeletal formation (setting infrastructure)

