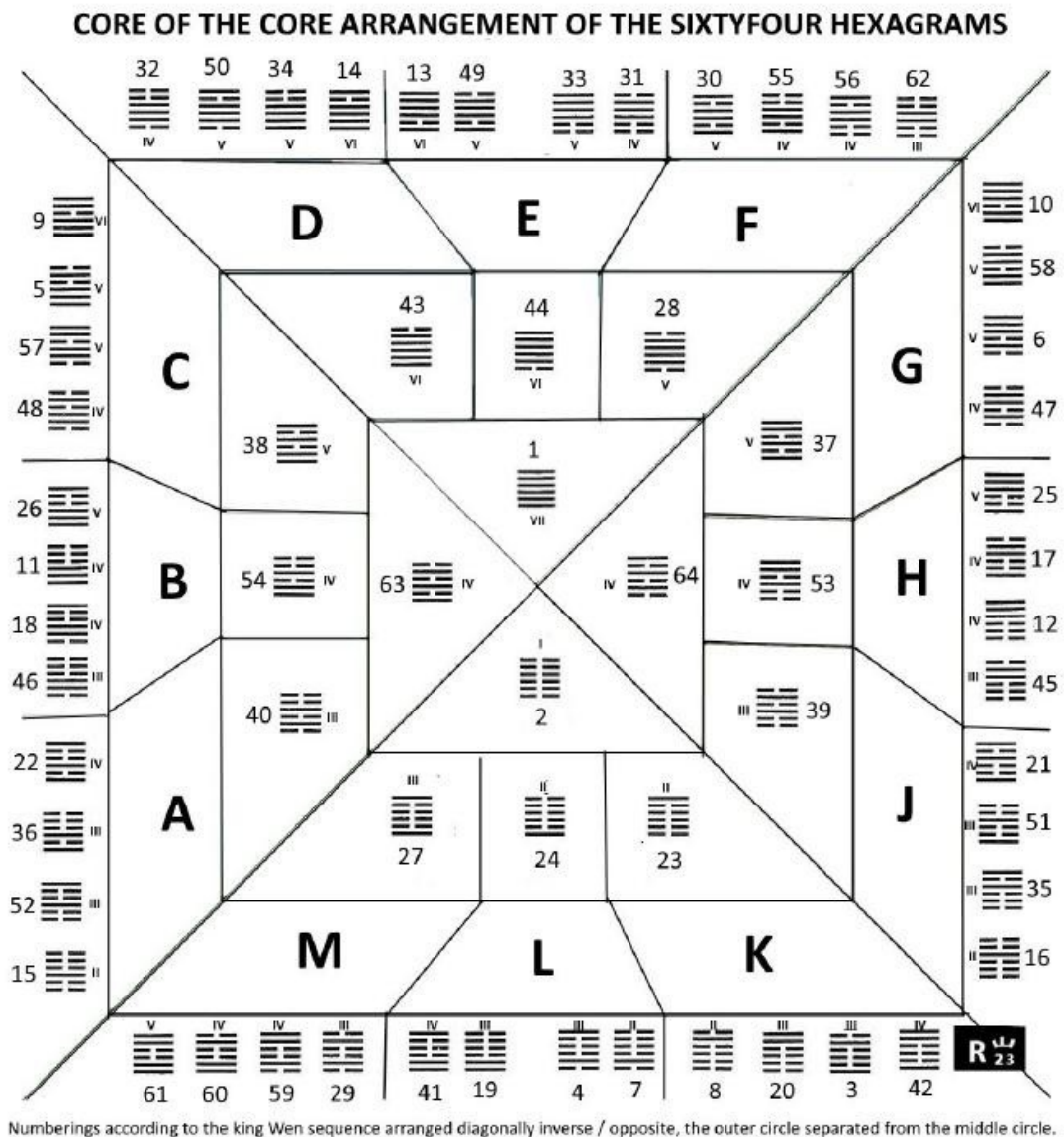


**An attempt to explore the logic  
in the hexagrammatical core of the core system.**



\* The overall principle is that all of the hexagrams nuclear hexagrams can be followed from the outer ring to the middle ring and finally can be found in the four initiating and ending hexagrams ie 1, 2, 63 and 64.

\*\* The order in which the hexagrams are arranged follows the principle:  
I: no yang lines to VII: no yin lines.

CATEGORY	<b>I</b>	<b>II</b>	<b>III</b>	<b>IV</b>	<b>V</b>	<b>VI</b>	<b>VII</b>
UNBROKEN LINES	0	1	2	3	4	5	6
BROKEN LINES	6	5	4	3	2	1	0
EXAMPLE							

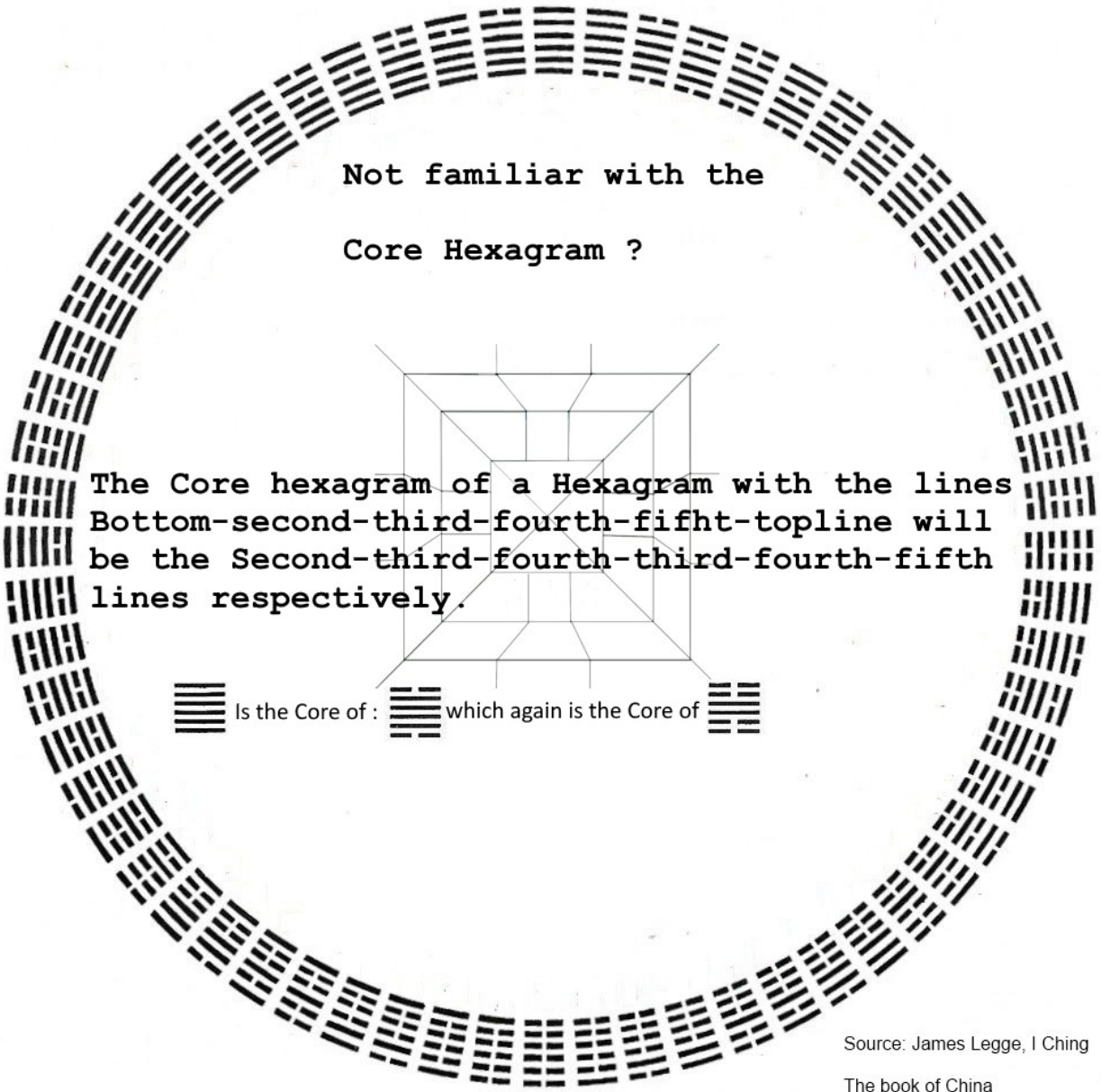
**Arranging the hexagrams according to the categories cannot be done in a smoothly progressive order, since the overall system must align itself with the Core-of-the-Core organization. Below the hexagrams arranged according to categories I - VII**

	A	B	C																D			
<b>I</b>	<b>12</b>																			<b>1</b>		
<b>II</b>	<b>13</b>																			<b>6</b>		
<b>III</b>	<b>14</b>																			<b>15</b>		
<b>IV</b>	<b>15</b>																					<b>20</b>
<b>V</b>	<b>16</b>																				<b>15</b>	
<b>VI</b>	<b>17</b>																				<b>6</b>	
<b>VII</b>	<b>18</b>																				<b>1</b>	
		a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	

- A:** Category in roman numeral.
- B:** The sum of RitualNumbers (see below) per hexagram. Example: hexagram nr. 1 = 6 x 3 ie six unbroken lines etc.
- C:** The sixtyfour hexagrams arranged in accordance with this (B).
- D:** Sum of hexagrams per category (A).

**I:** Mother [RN 6 + 6]    **II:** Mother and Son's [RN 6 & 7]    **III:** Mother and Daughter's [RN 6 & 8] + Sons [RN 7 + 7]    **IV:** Mother and Father [RN 6 & 9] + Sons and Daughters [RN 7 & 8]    **V:** Father and Son's [RN 9 & 7] + Daughters [RN 8 + 8]    **VI:** Father and Daughter's [RN 9 & 8]    **VII:** Father [RN 9 + 9]

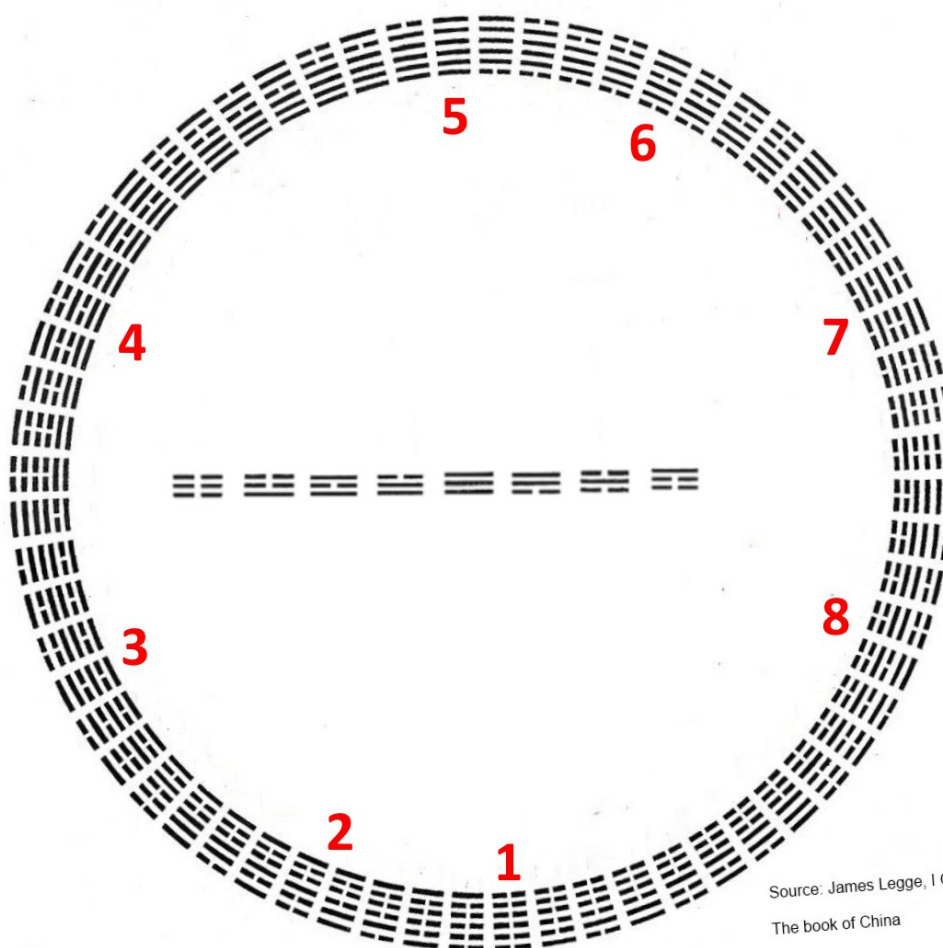
**Here, however, the order of the hexagrams is random.**



Source: James Legge, I Ching  
The book of China

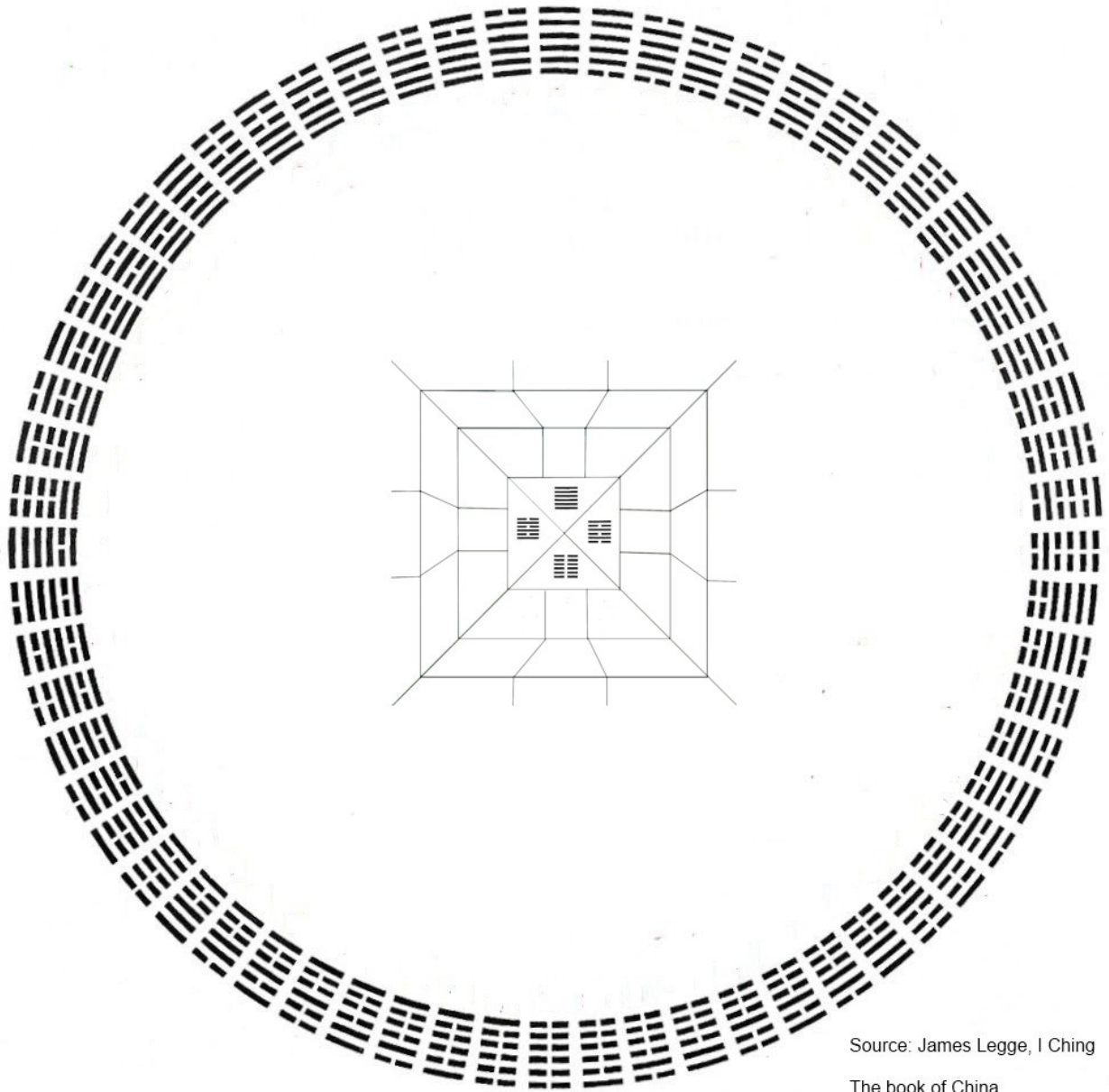
\*\*\* Next, in trying to find the most logically correct placement of the hexagrams in this scheme, I will arrange the hexagrams according to the lower trigram being forthcoming and upper trigram being walking. This can only become a theoretical attempt, as I support this assumption that King Wen in the Judgment of Hexagrams Eleven and Twelve in his arrangement (or, in the arrangement attributed to him of the 64 hexagrams) suggests this. The order of the trigrams is the order used by Shao Yung in his circular arrangement of the hexagrams:

This sequence is known as the 'Earlier Heaven arrangement' and ascribed to Fu Hsi. I do guess that it was first known in the West thanks to Shao Yung, the philosopher of the Song-Dynasty in China whose Diagram reached Europe in the time of Leibnitz.

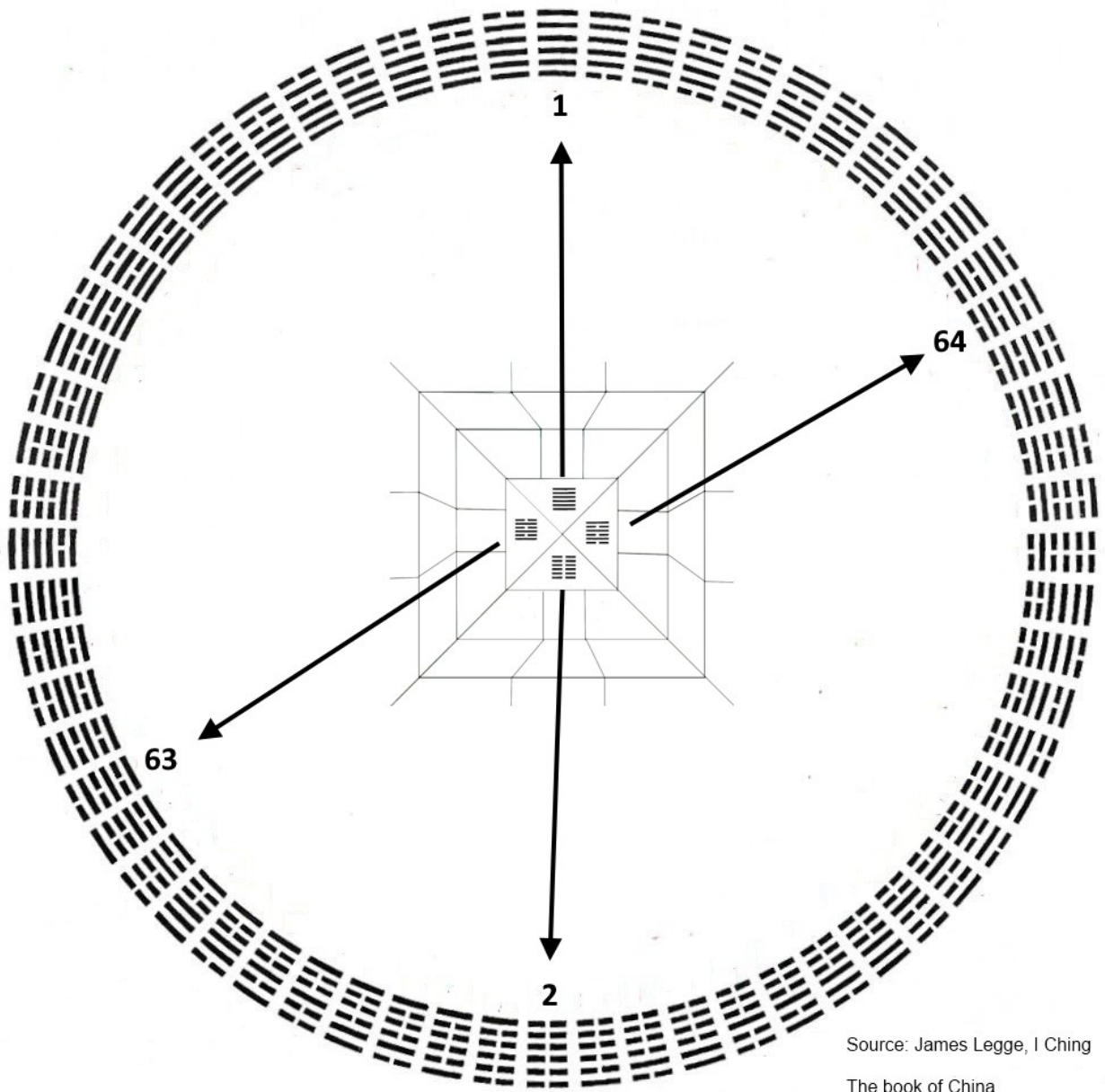


Source: James Legge, I Ching  
The book of China

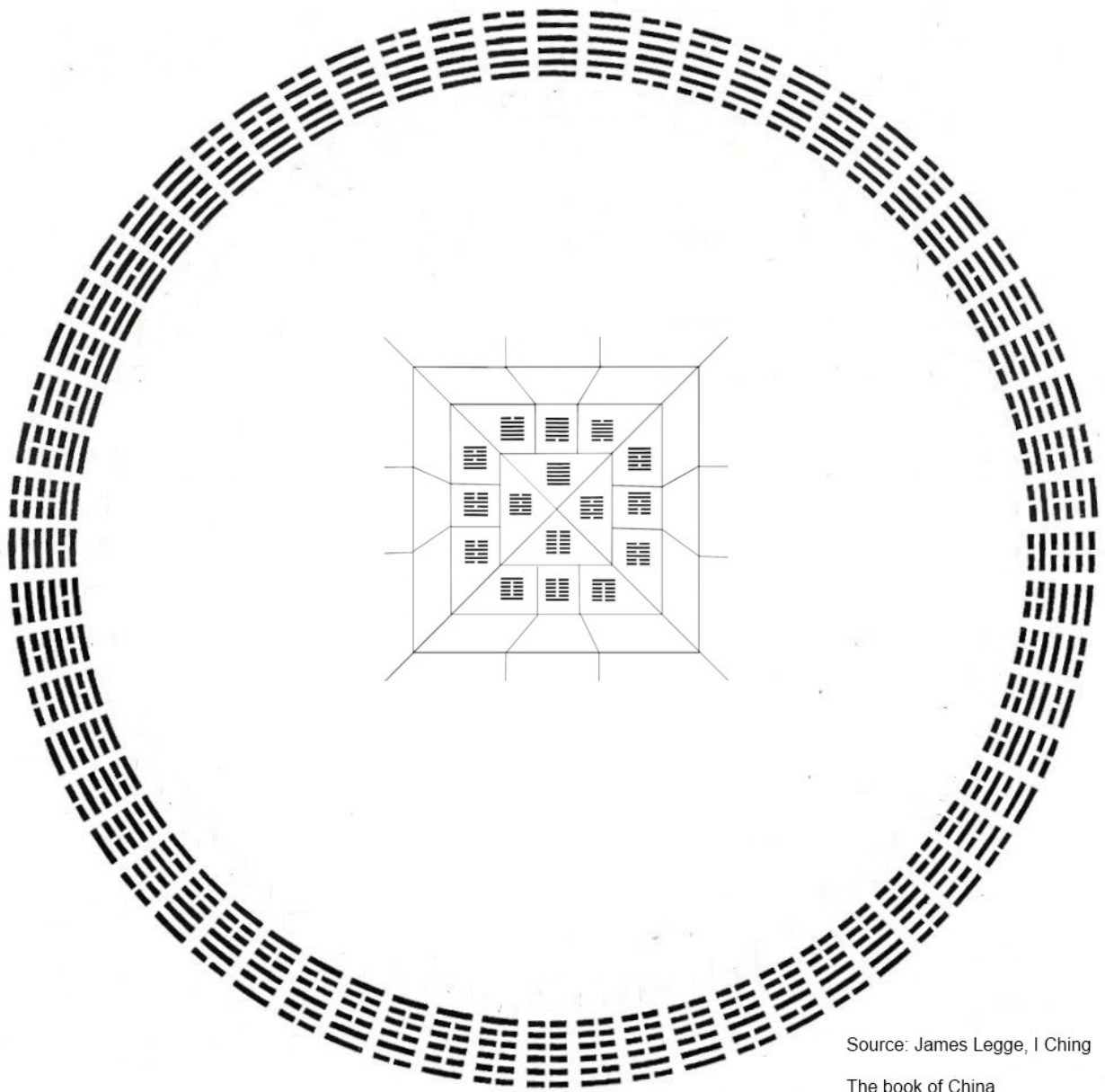
**The trigrams with bottomlines toward center of the Circle**



Source: James Legge, I Ching  
The book of China

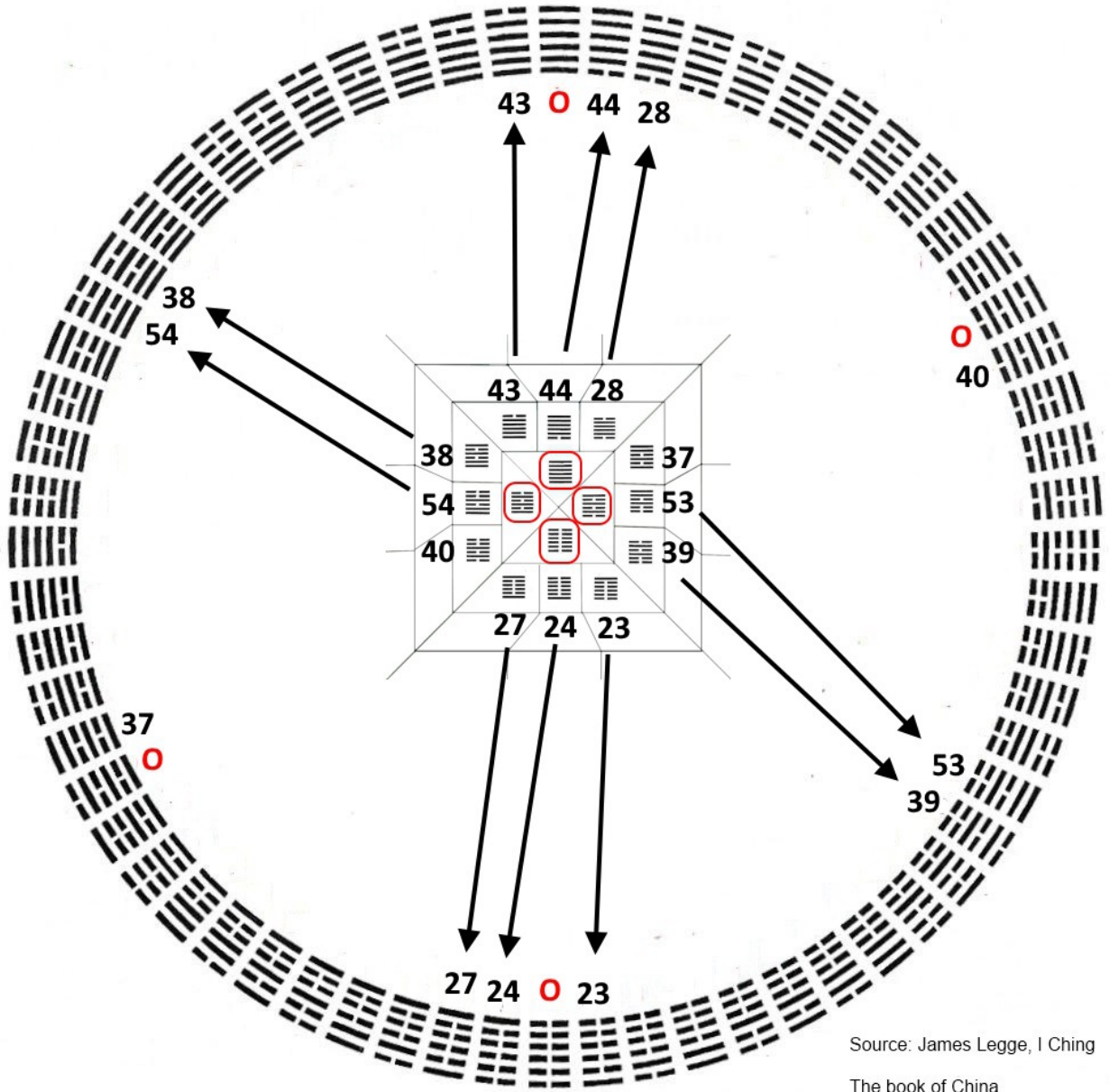


Source: James Legge, I Ching  
The book of China



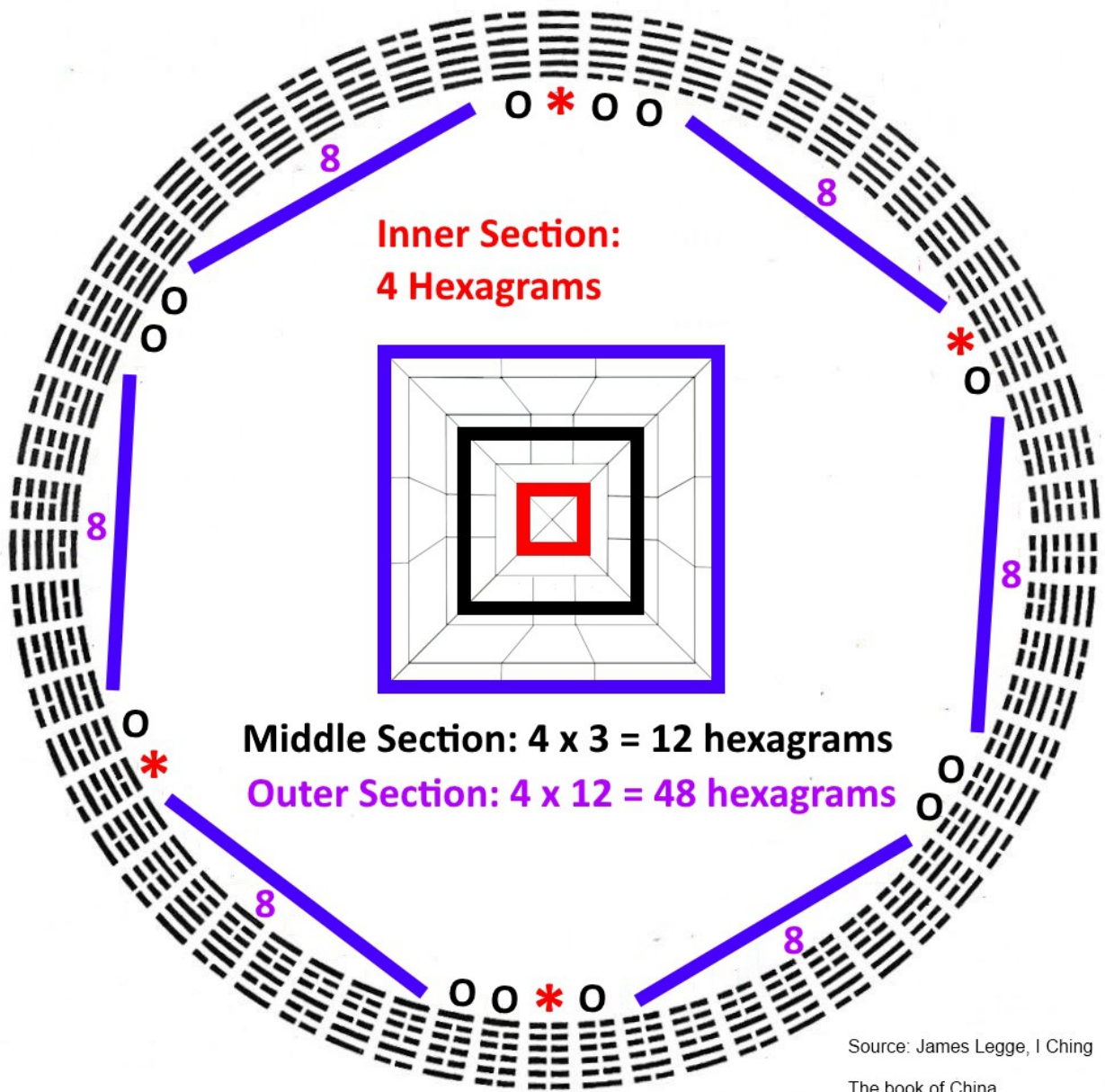
Source: James Legge, I Ching

The book of China



Source: James Legge, I Ching  
The book of China



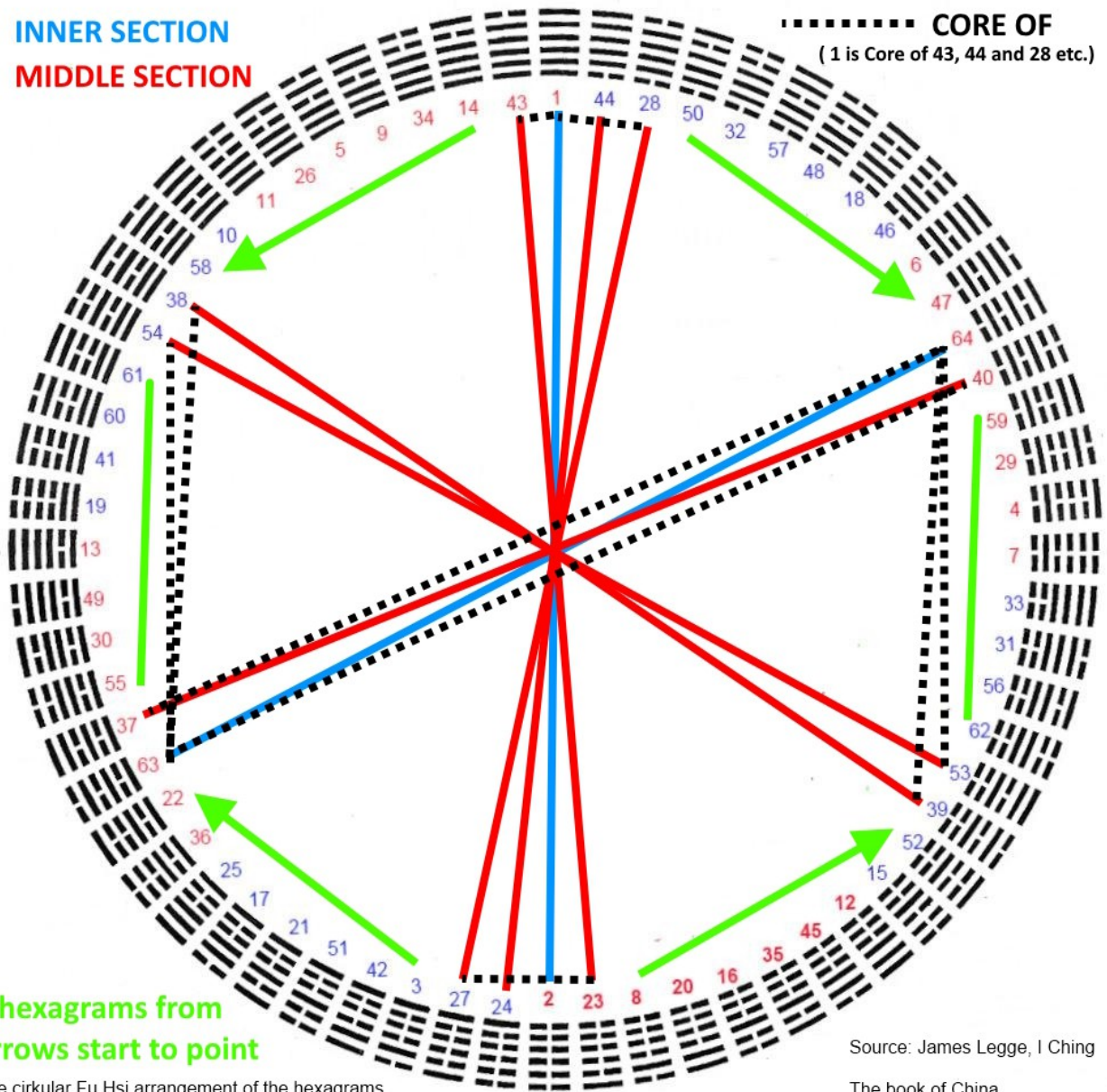


What surprised me was, that when I connected the hexagrams in the inner section and the middle section and drew lines between these hexagrams - but in the circular arrangement of Shao Yung, an unmistakably pattern occurred. The word randomness was the first thing that came to my mind. And the order of the hexagrams in my Core of the Core arrangement and the circular arrangement is far from the same. But that the 48 hexagrams in the outer section of my arrangement are equally parted, eight in each of the six parts, as seen in Shao Yung's arrangement, may belong to those coincidences worth keeping in mind:

**INNER SECTION**

**MIDDLE SECTION**

**..... CORE OF**  
( 1 is Core of 43, 44 and 28 etc.)

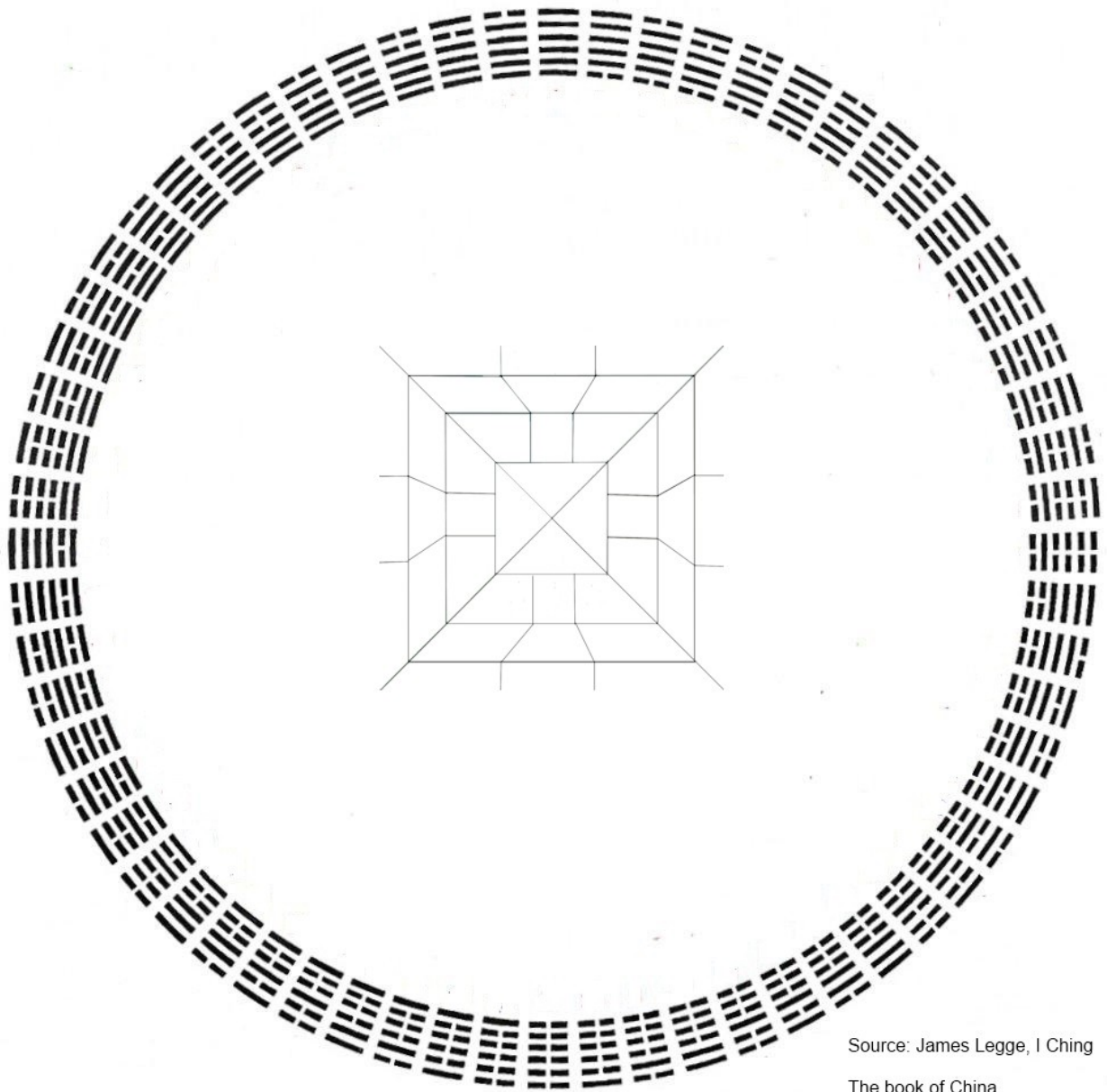


**8 hexagrams from  
arrows start to point**

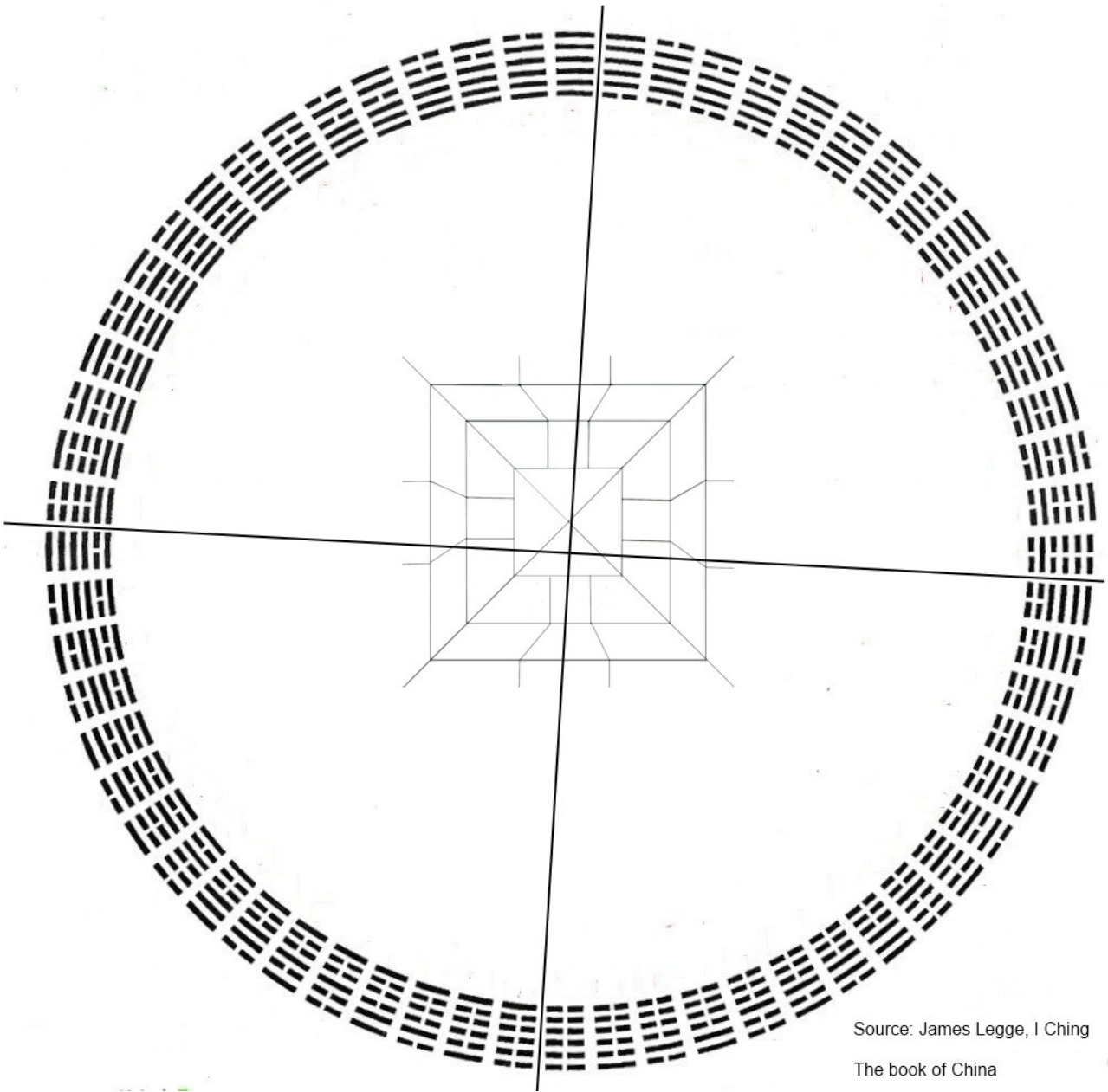
The circular Fu Hsi arrangement of the hexagrams

Source: James Legge, I Ching

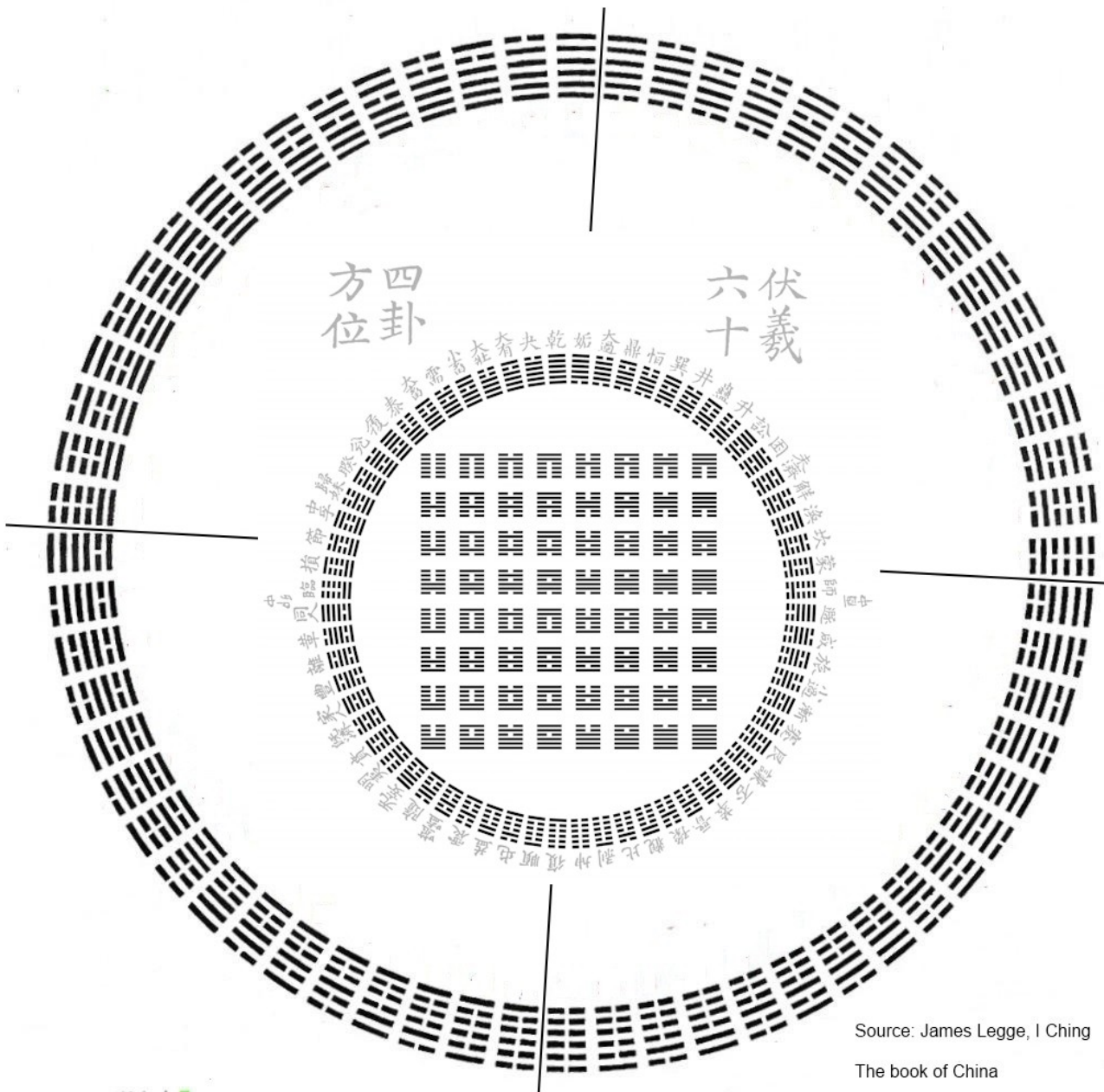
The book of China

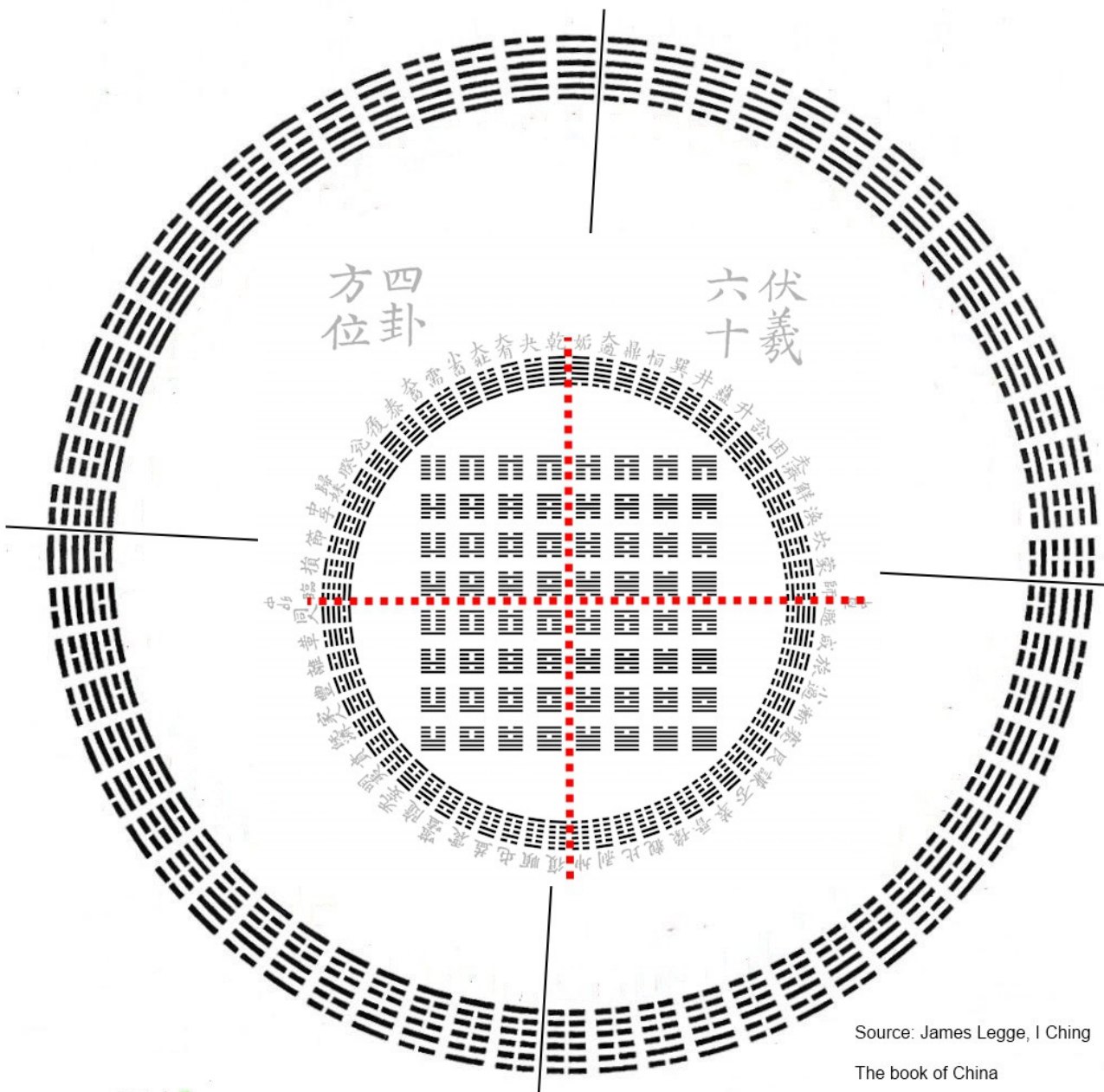


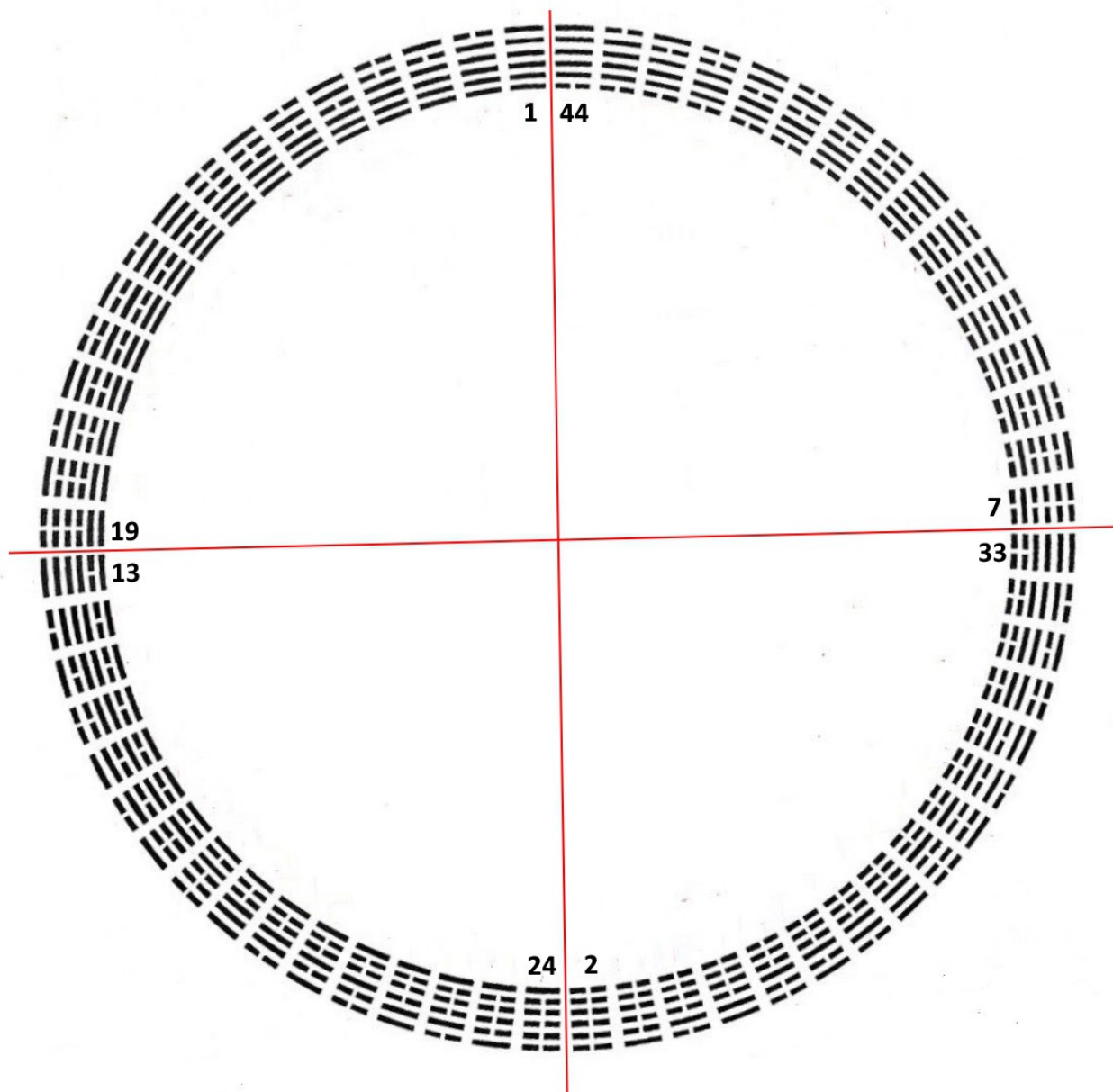
Source: James Legge, I Ching  
The book of China



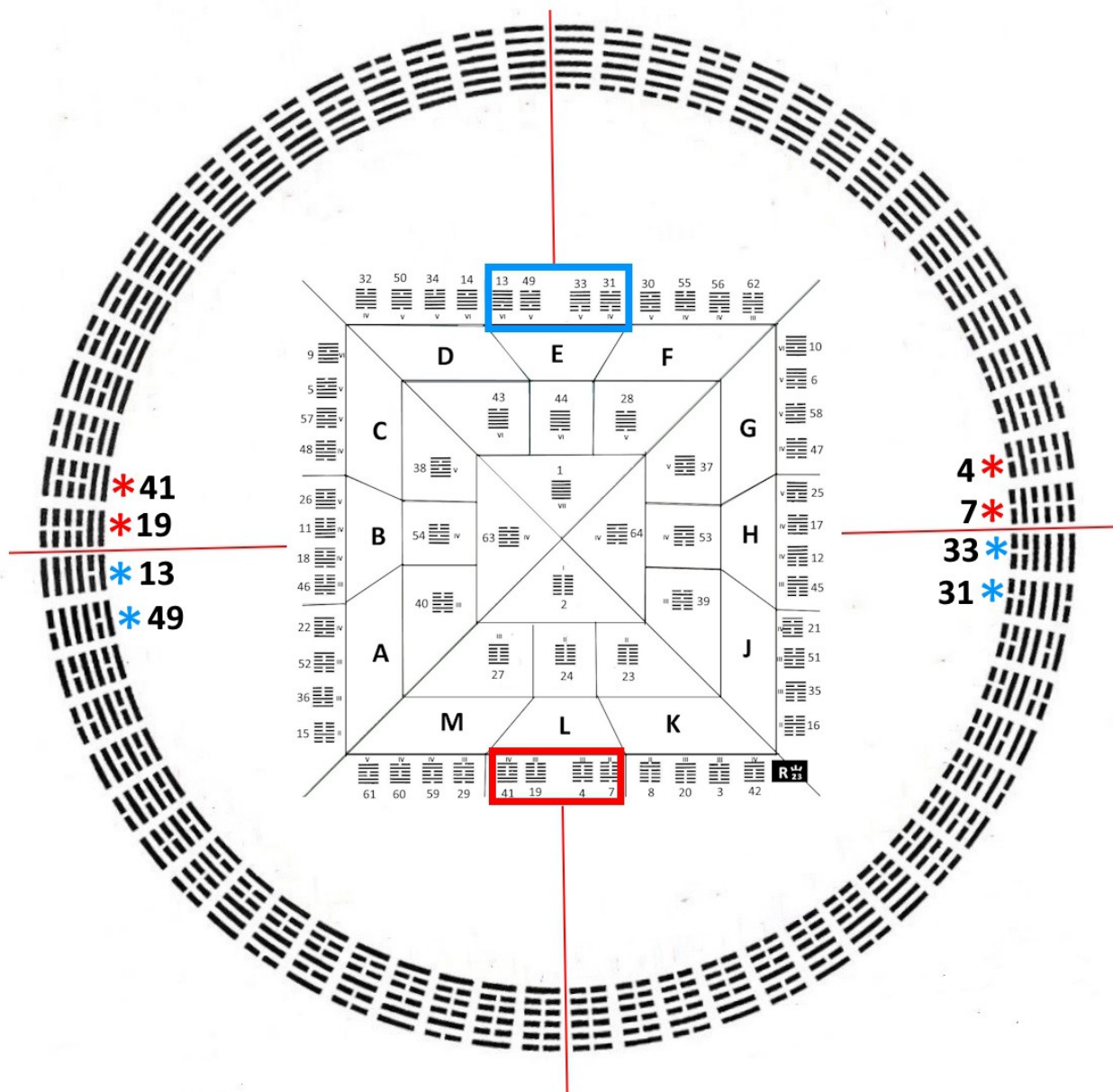
Source: James Legge, I Ching  
The book of China

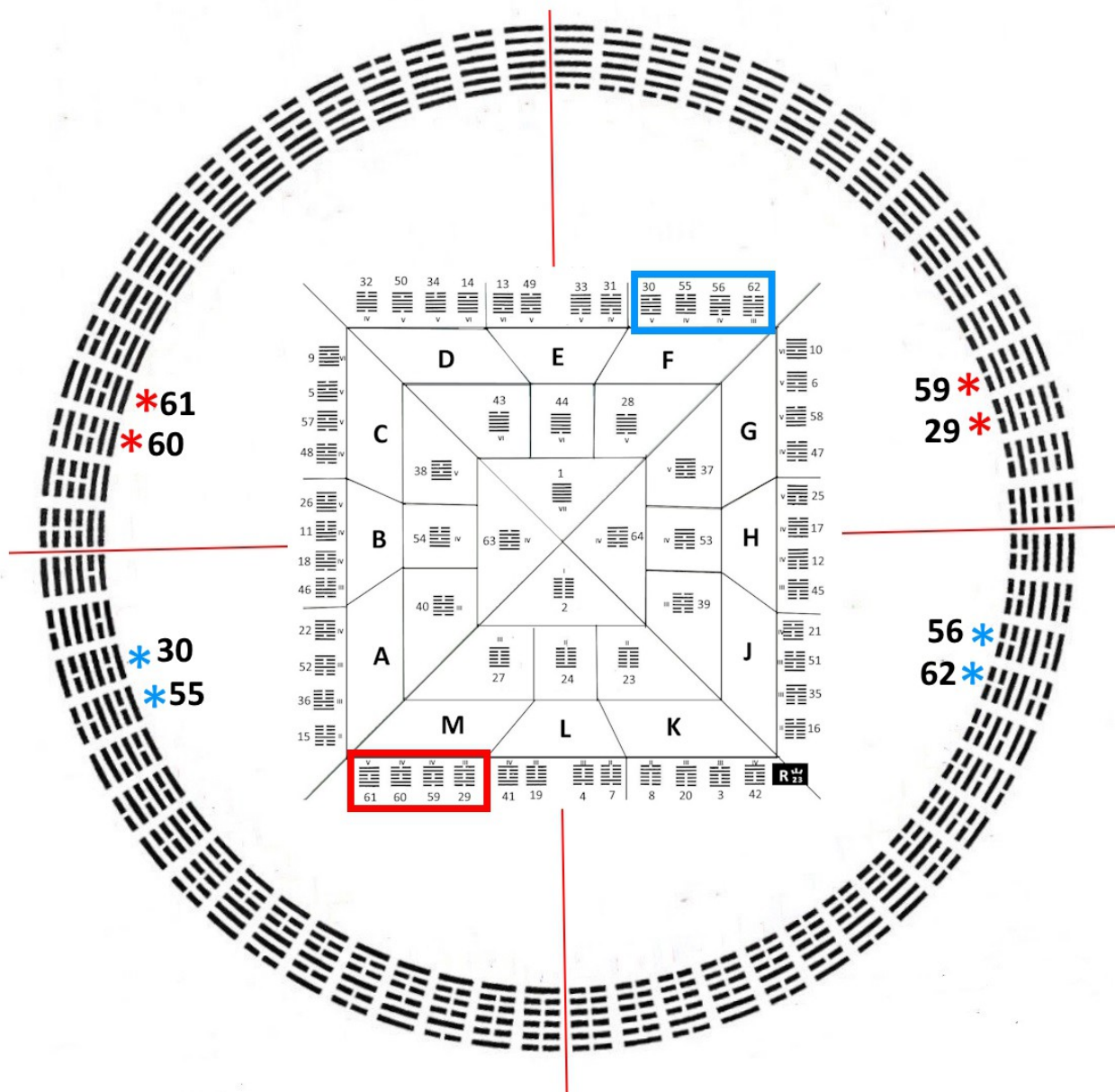


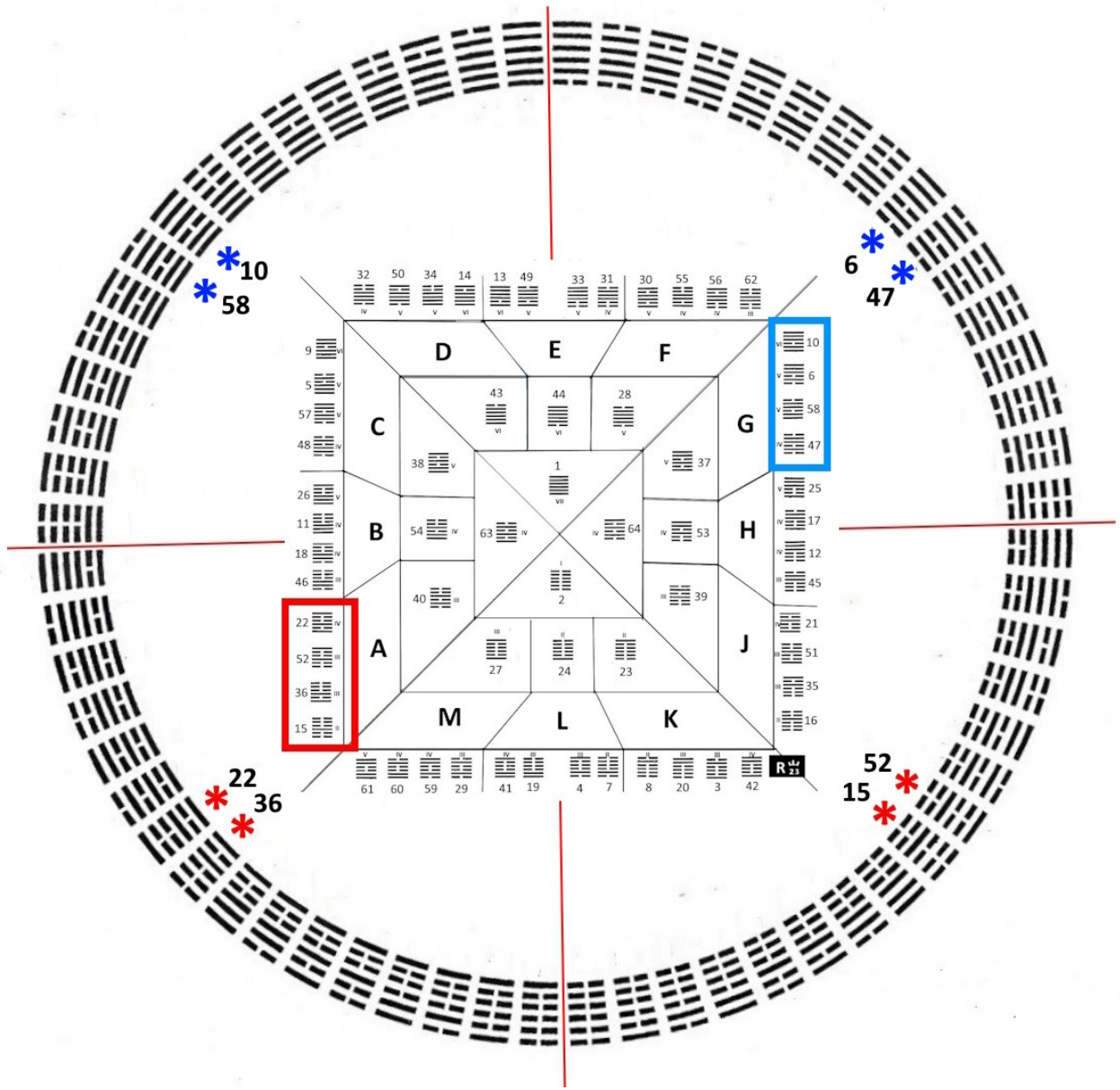


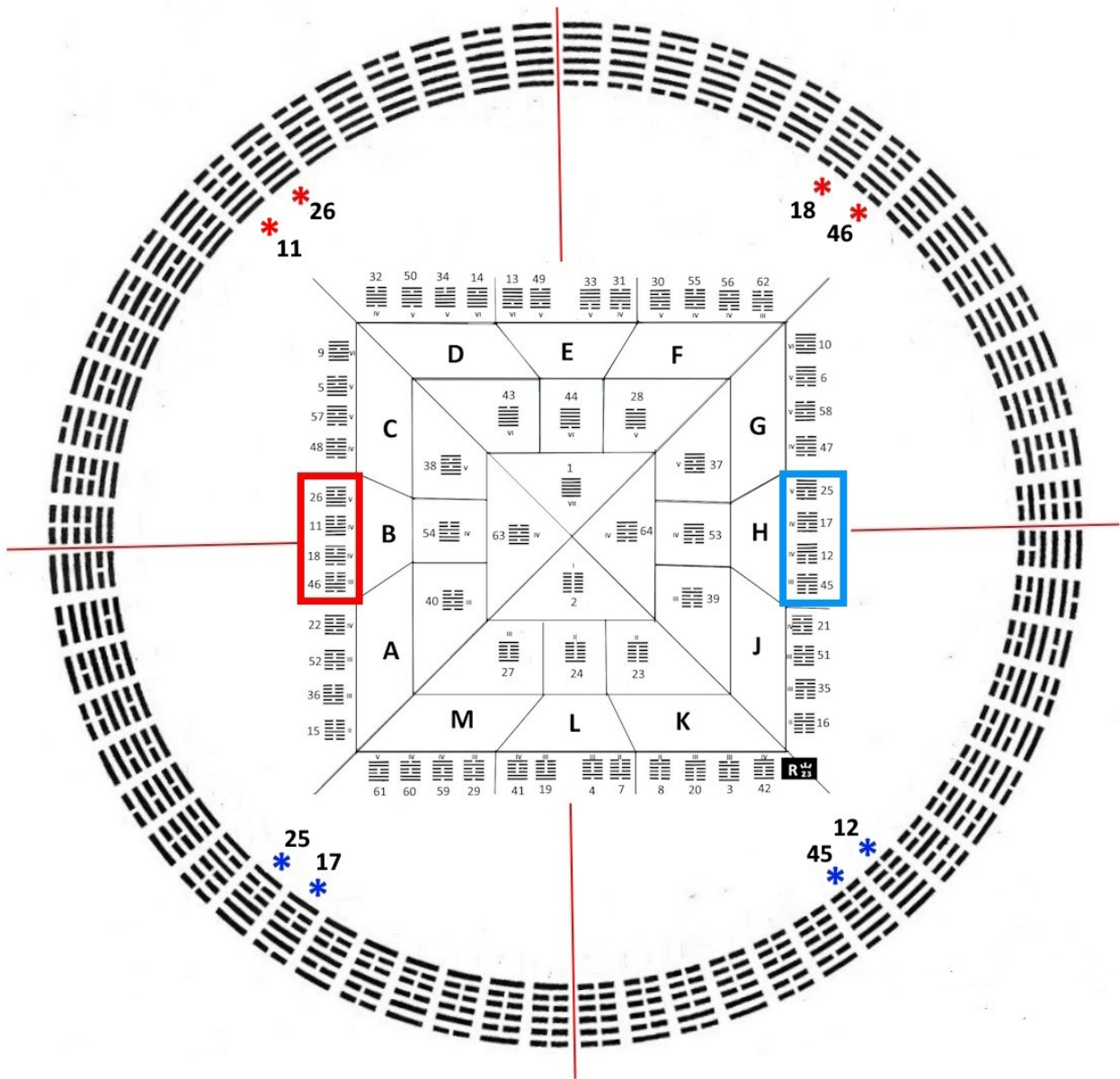


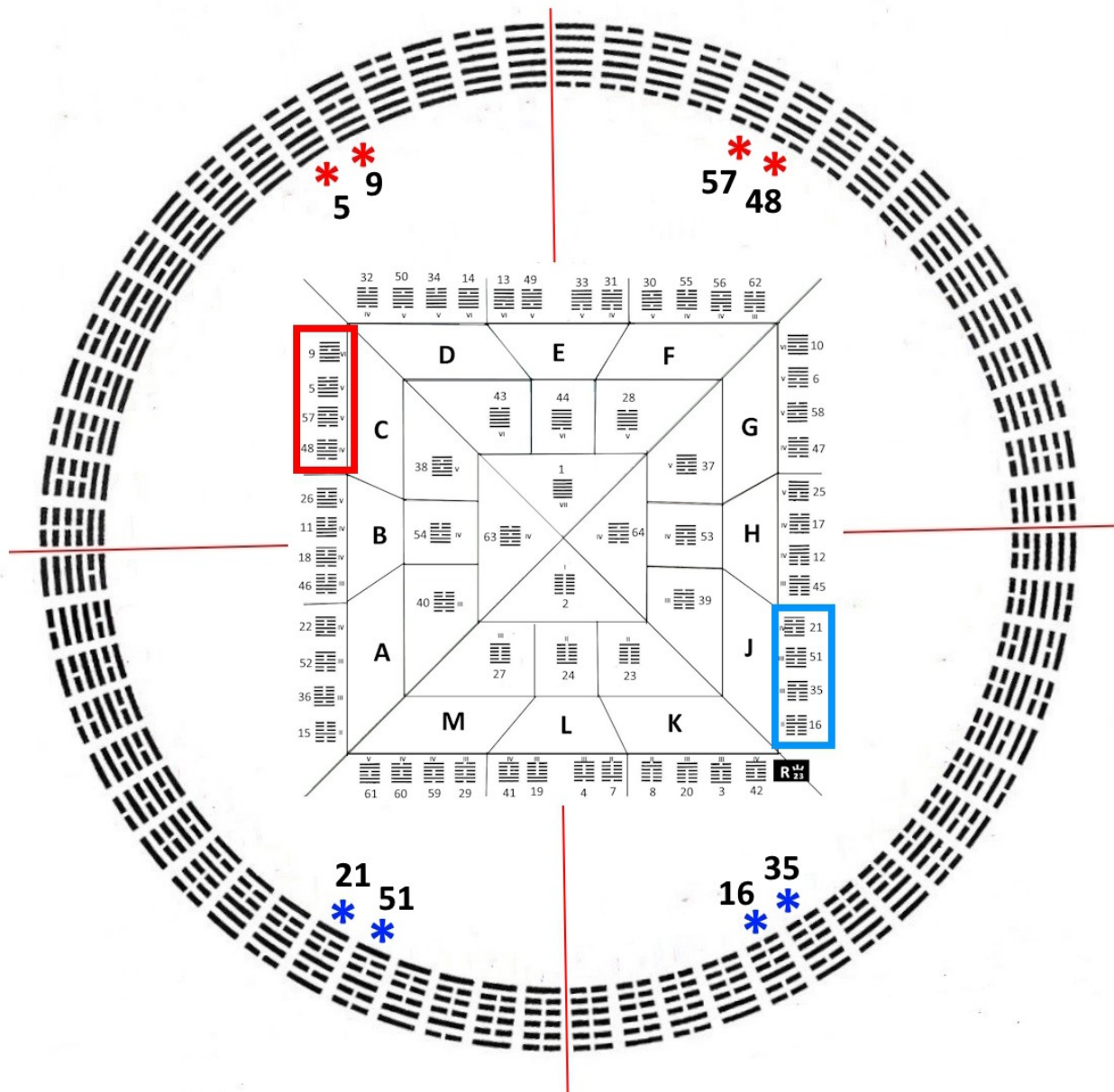


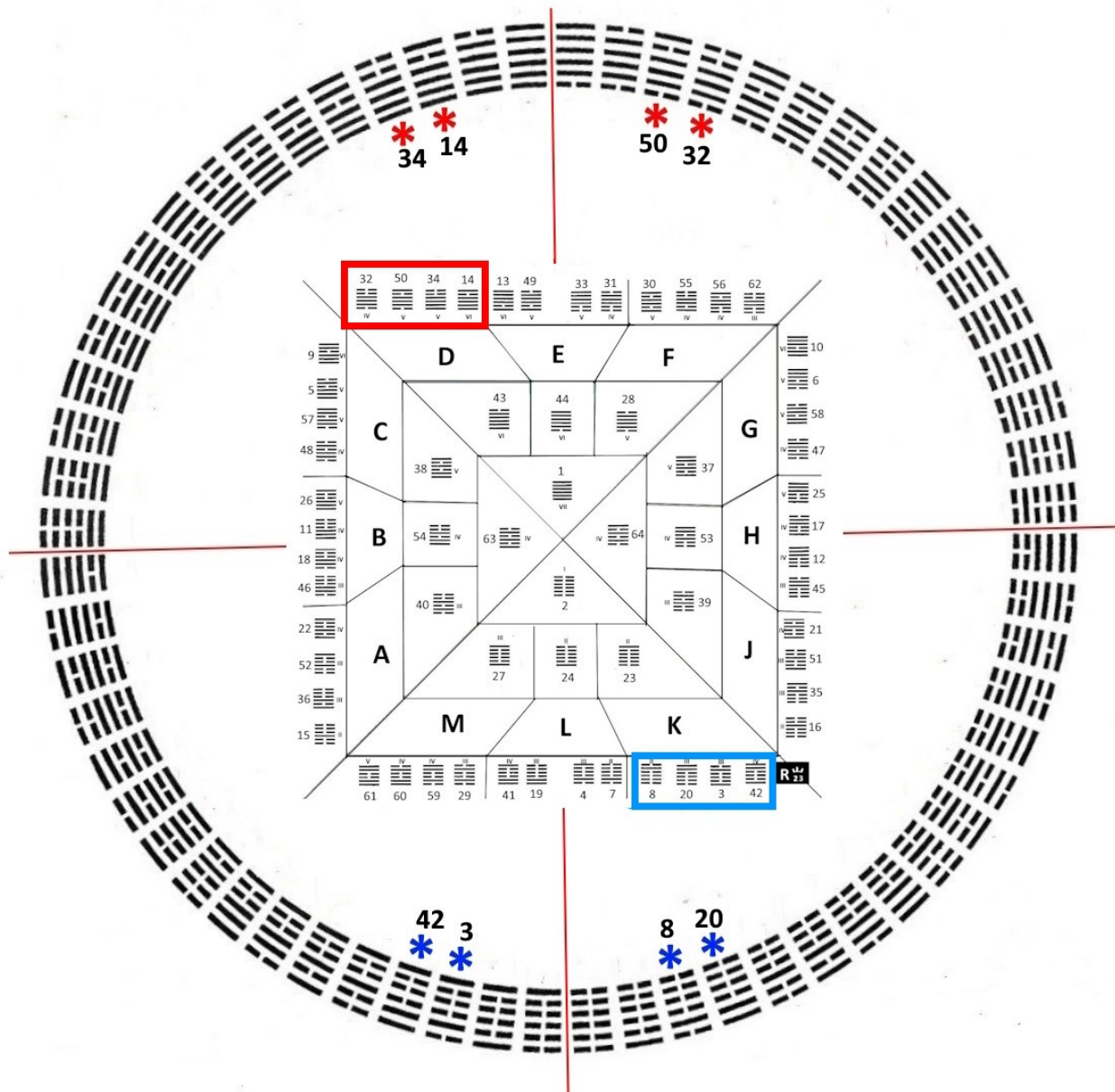


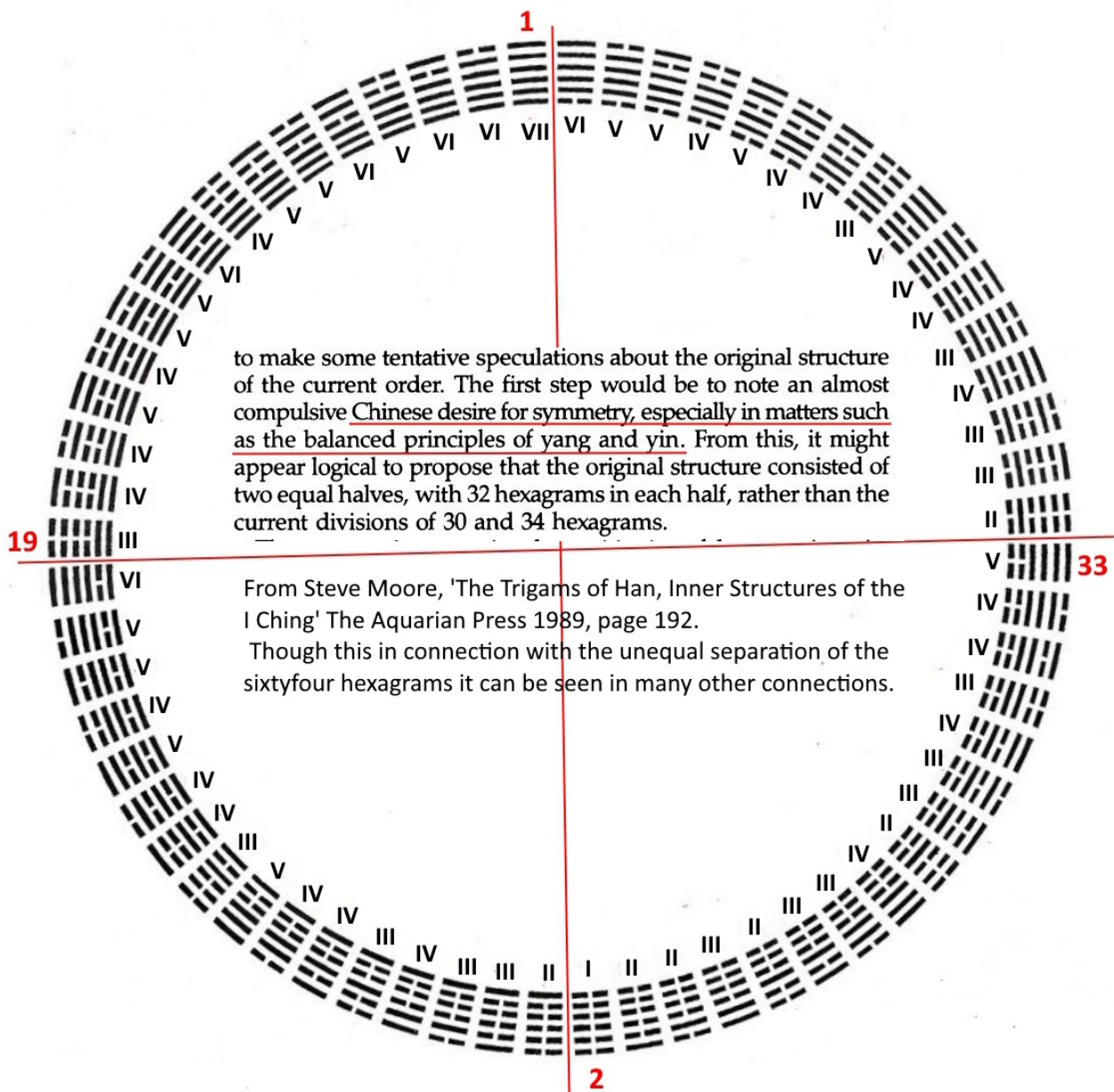


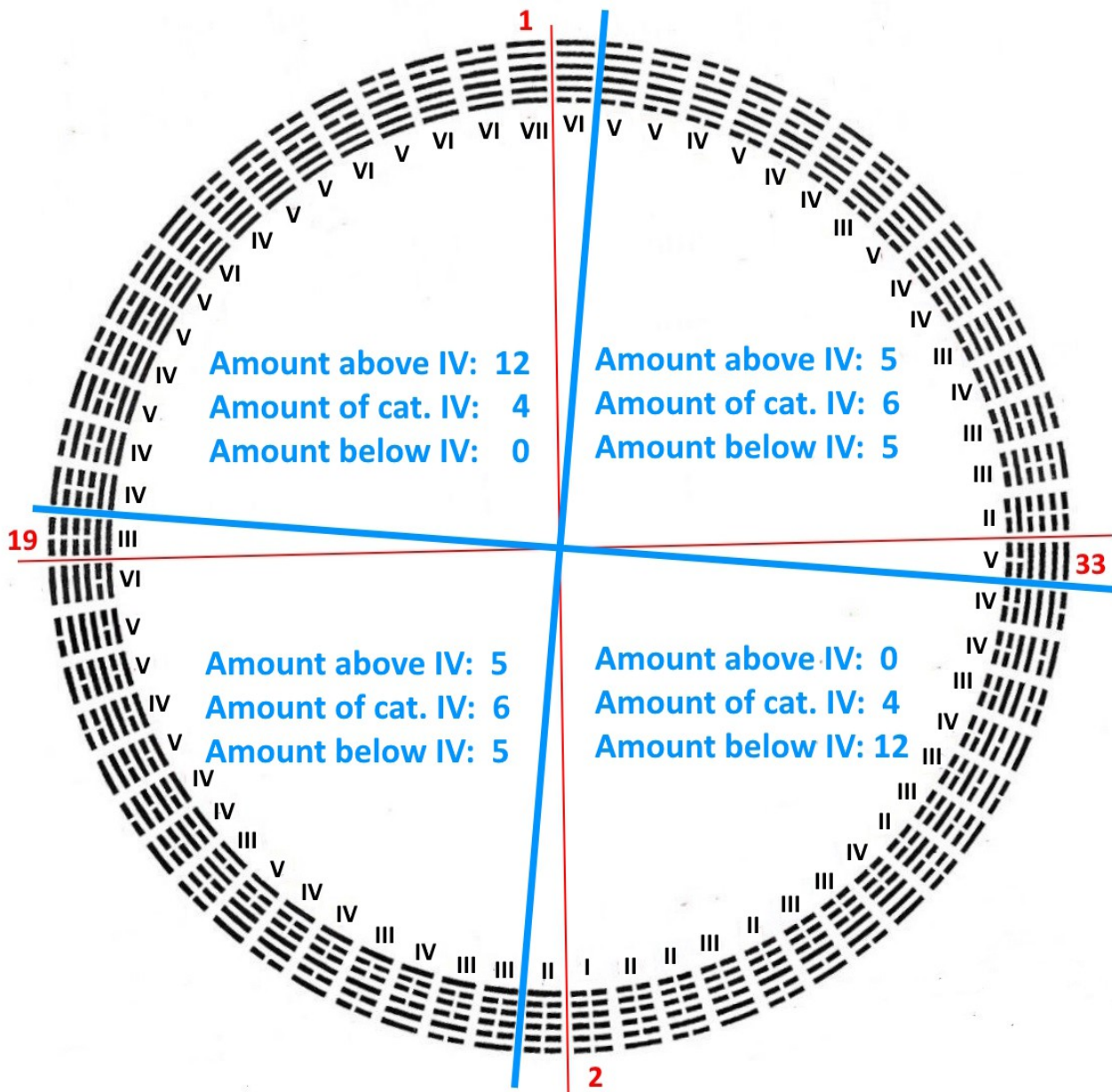




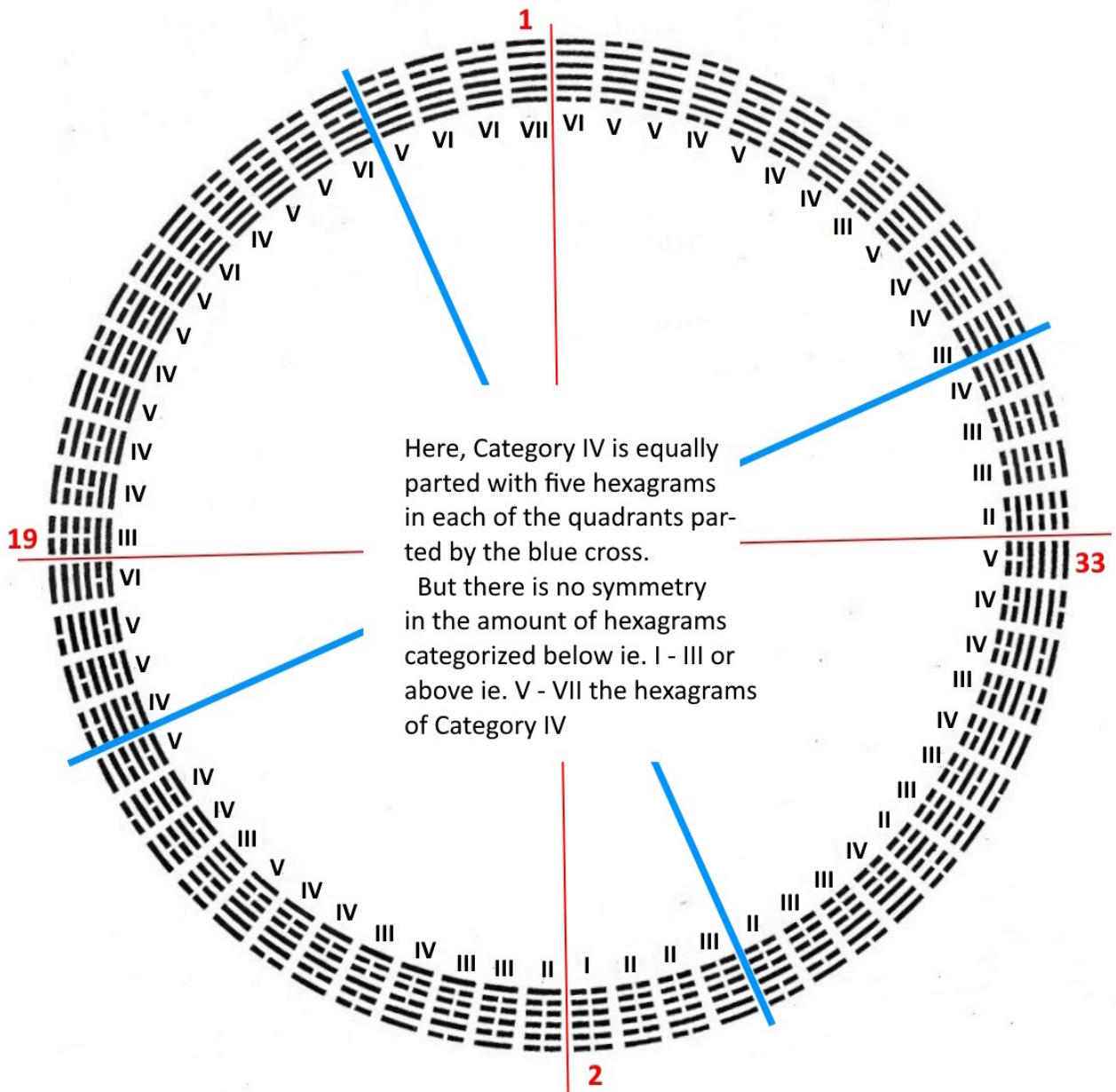




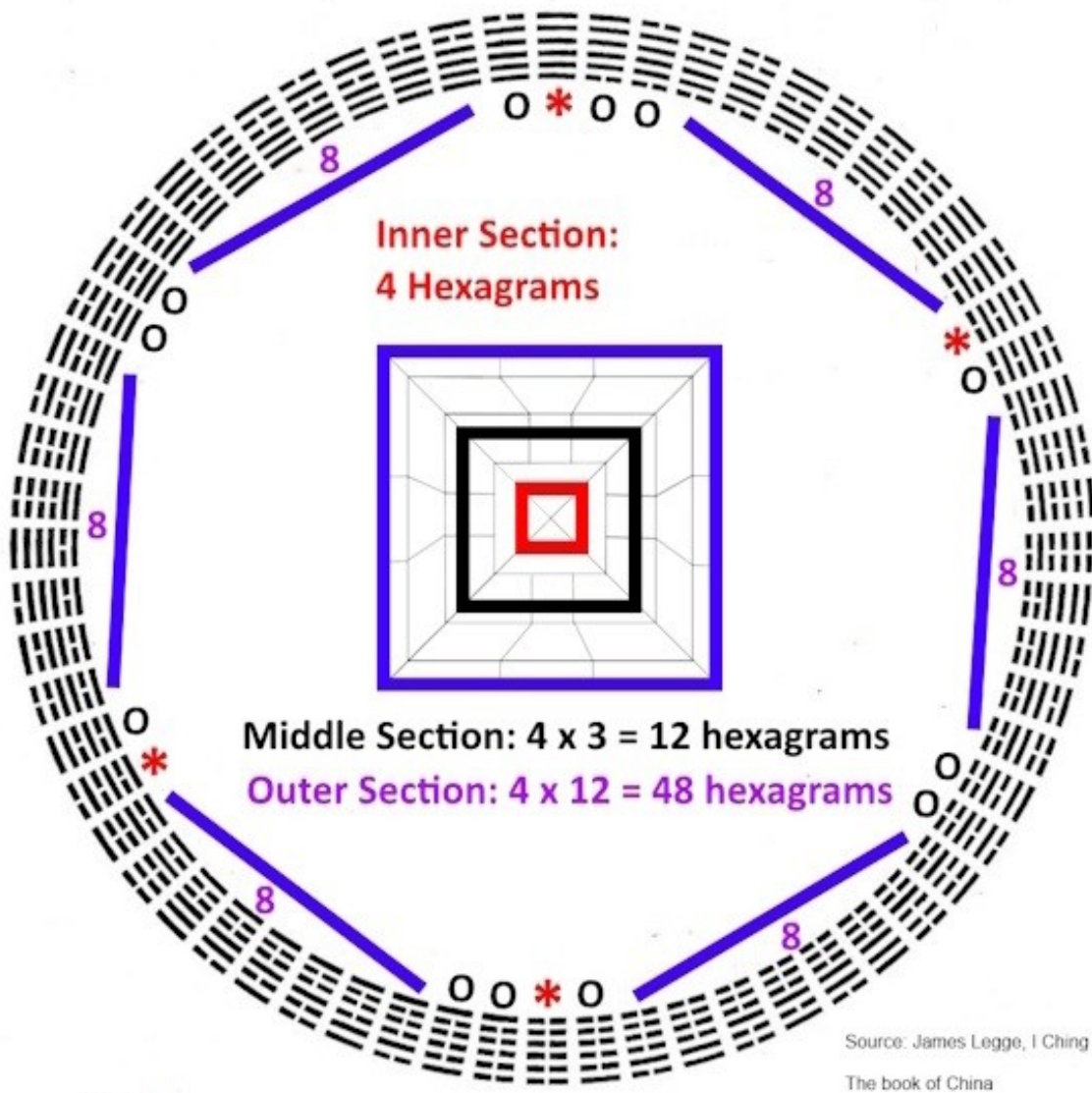




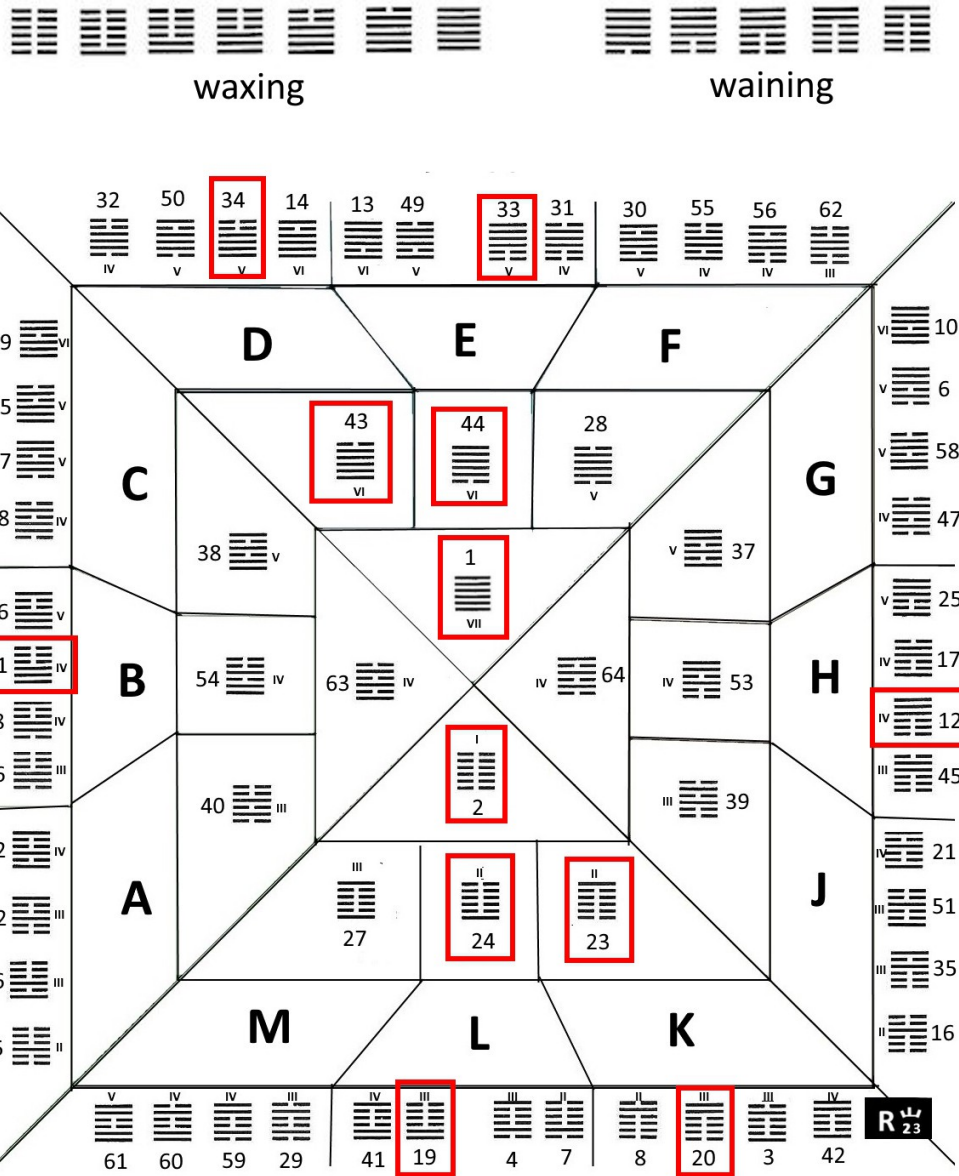




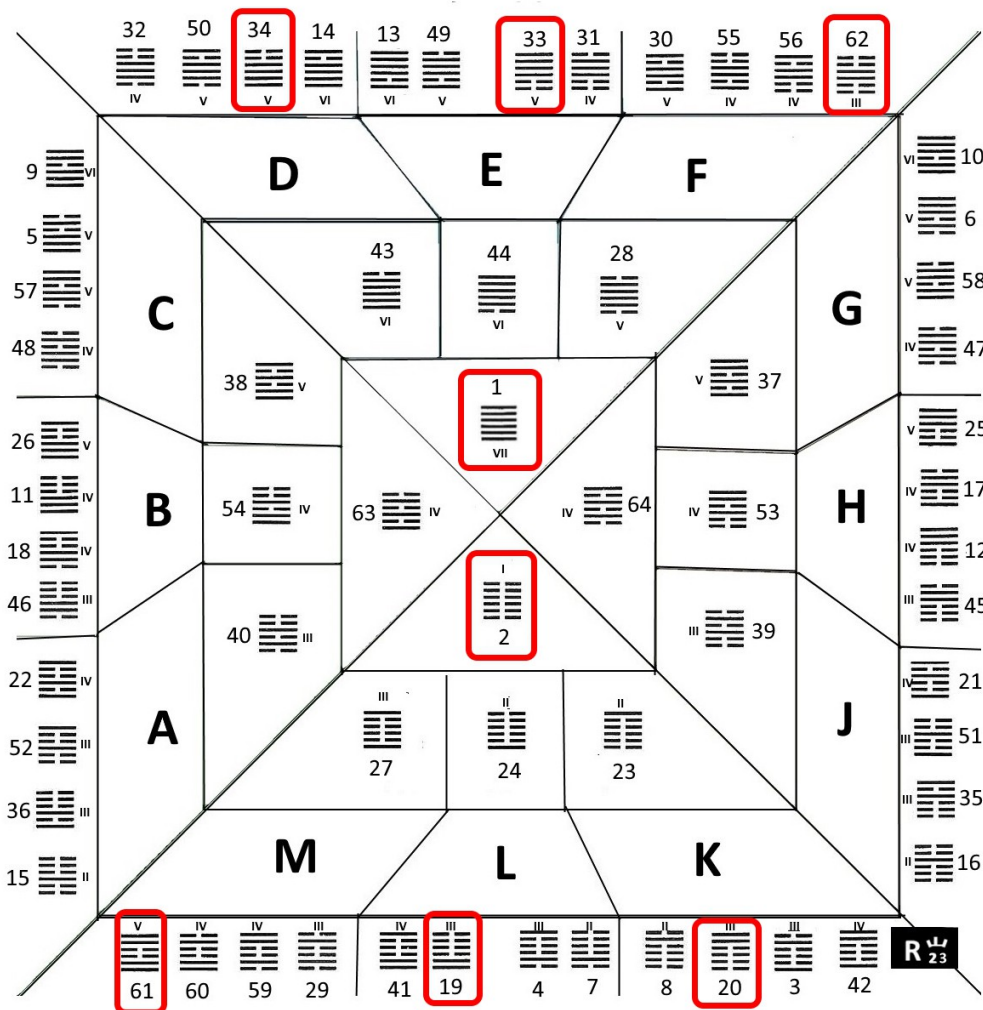
After having compared the Core-of-the-Core arrangement with Shao Yung's Circular arrangement in different ways I found that the closest I could come to some striking observable mentioned earlier:



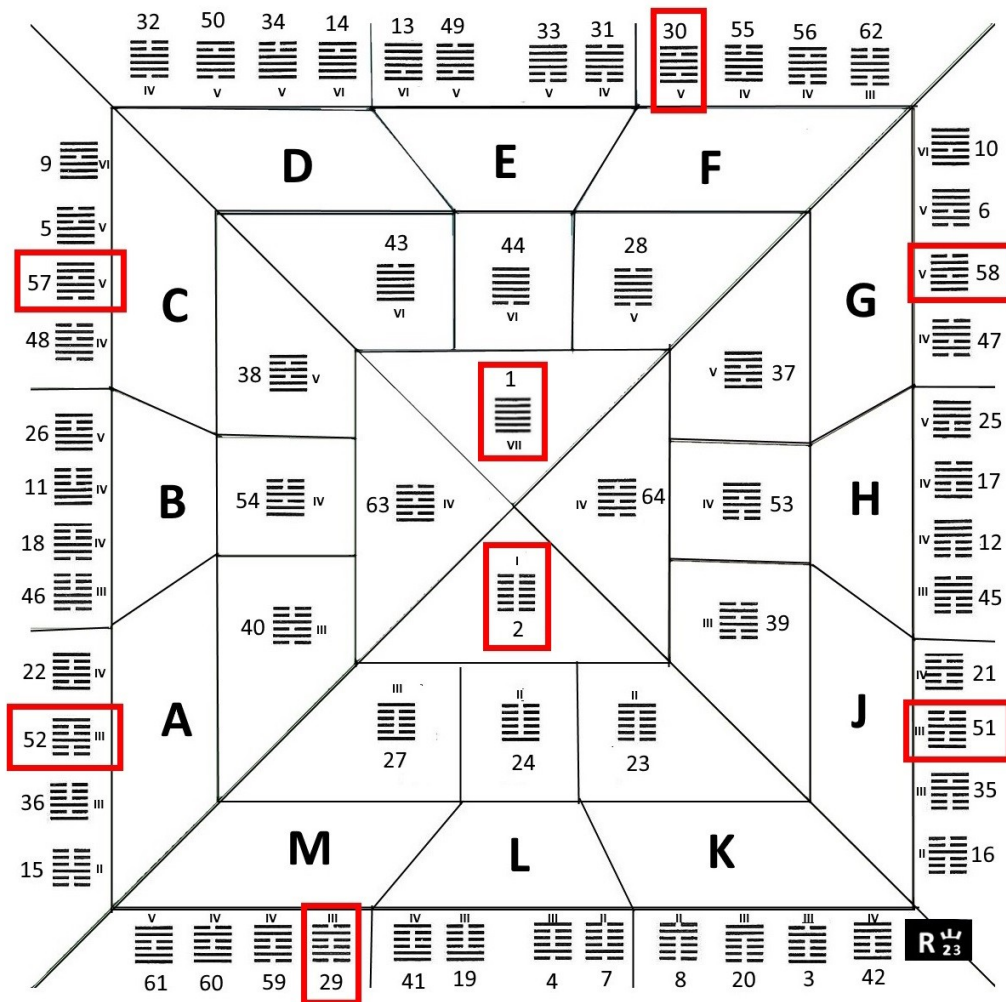
Correlated with the month of the year, the sovereign hexagrams symbolize the 'waining and waxing' of yin and yang. (Bi Gua)



The "Big Trigrams" which are Trigrams, not with one stroke, but with two strokes counting for one.



## The eight double trigrams (Chun Gua)

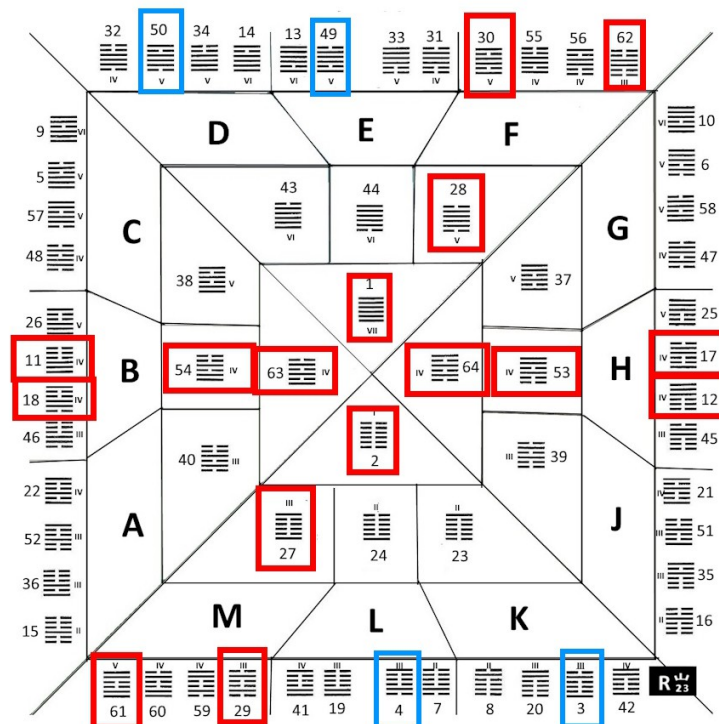


In King Wen's order of the 64 hexagrams, there are eight pairs, which I would call "Mirroring". When all six lines change, another hexagram occurs, which is either in the subsequent or in the preceding hexagram. Example: When all the lines in hexagram 1 change, hexagram 2 occurs, and when all lines in hexagram 2 change, hexagram 1 occurs. This is a mirroring pair, unlike e.g. hexagram 3 which, when all lines change, leads to hexagram 50, i.e. outside the hexagram with which hexagram 3 is in pair, namely hexagram 4.

The eight pairs that are "Mirroring" are:



(Hexagram 3 to 50 and 4 to 49 highlighted in blue)



Now these peculiar hexagrams and hexagram patterns will be plugged in to the Core-of-the-Core arrangement below.



The Waxing and waning



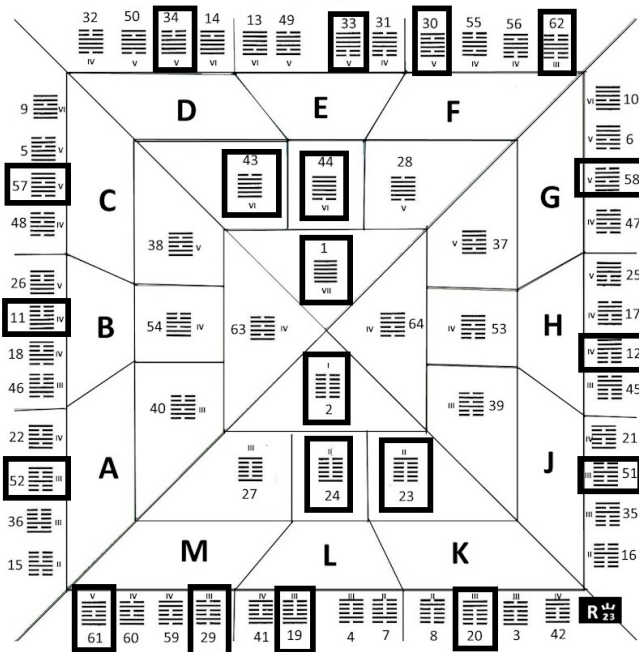
The big trigram



The double trigram



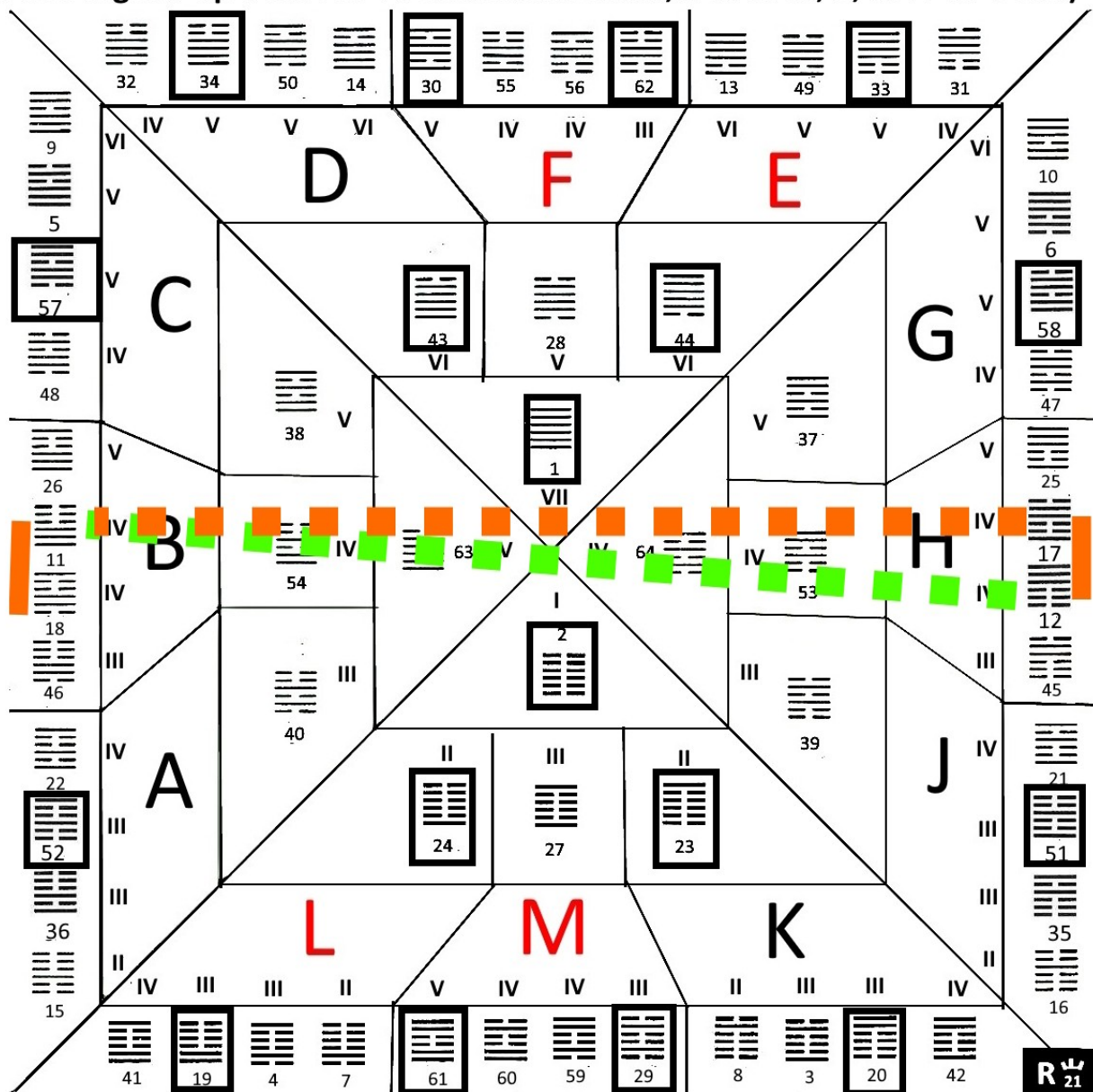
But with the "mirroring pairs" it will wait...



It almost look like as if a Symmetry can be obtained if Section E,F and L,M are swapped around ?

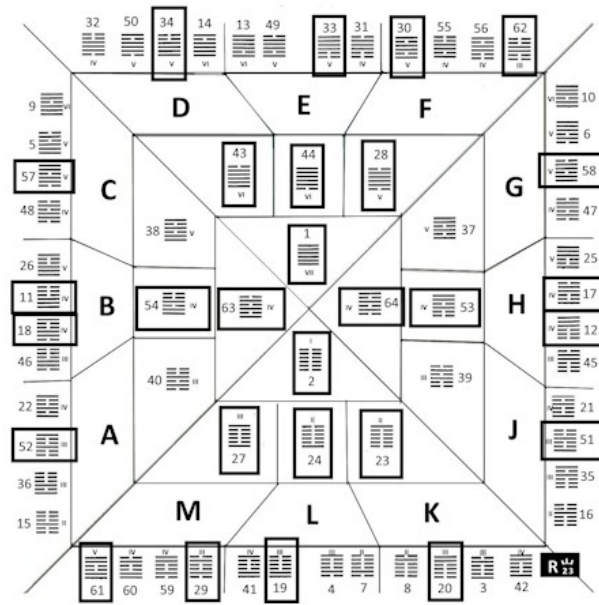
Likewise, the hexagrams 50, 34, 3 and 20 in Section D and K though it will not be symmetrical due to hexagram 11 in Section B and hexagram 12 in Section H no matter how you turn these around....

Looking at the categorisation-numberings, I to VII, it'll be seen that where section E and F + L and M has been swapped around the sequence of these numberings are broken (yet their sequence isn't in strict order they go more or less regular up from I to VII and back: sect. A, II-III-III-IV, B, III-IV-IV-V etc.)

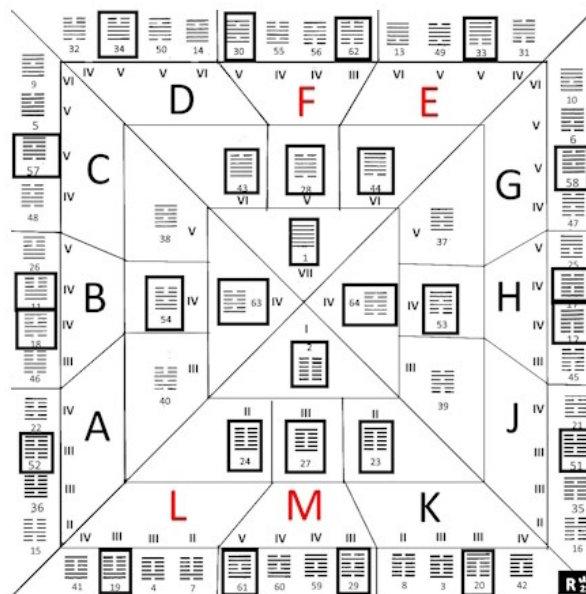




Here all of these "peculiar hexagram- and pairs" have been plugged in to the initial arrangement, which is called FIRST ATTEMPT



FIRST ATTEMPT



The next arrangement:

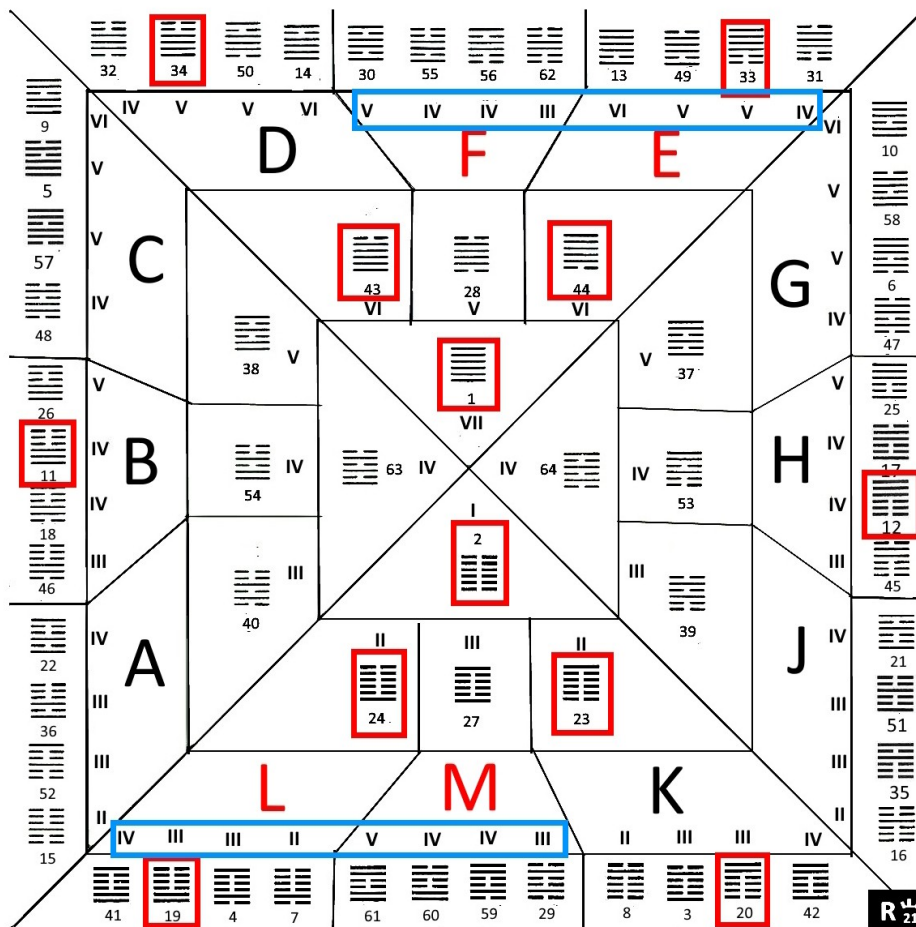
SECOND ATTEMPT

Of the peculiar hexagrams, I find the twelve waxing and waning most affirmative of what might make sense regarding a partially symmetrical pattern, I think they speak for themselves: from category I with no yang lines to category VII with no yin lines and back again, here marked in red on my second attempt. Marked in blue are the categories whose partially ascending and descending order has been broken:

First attempt: VI-V-V-IV-IV-III (descending, top) and II-III-III-IV-III-IV-V (ascending, bottom)

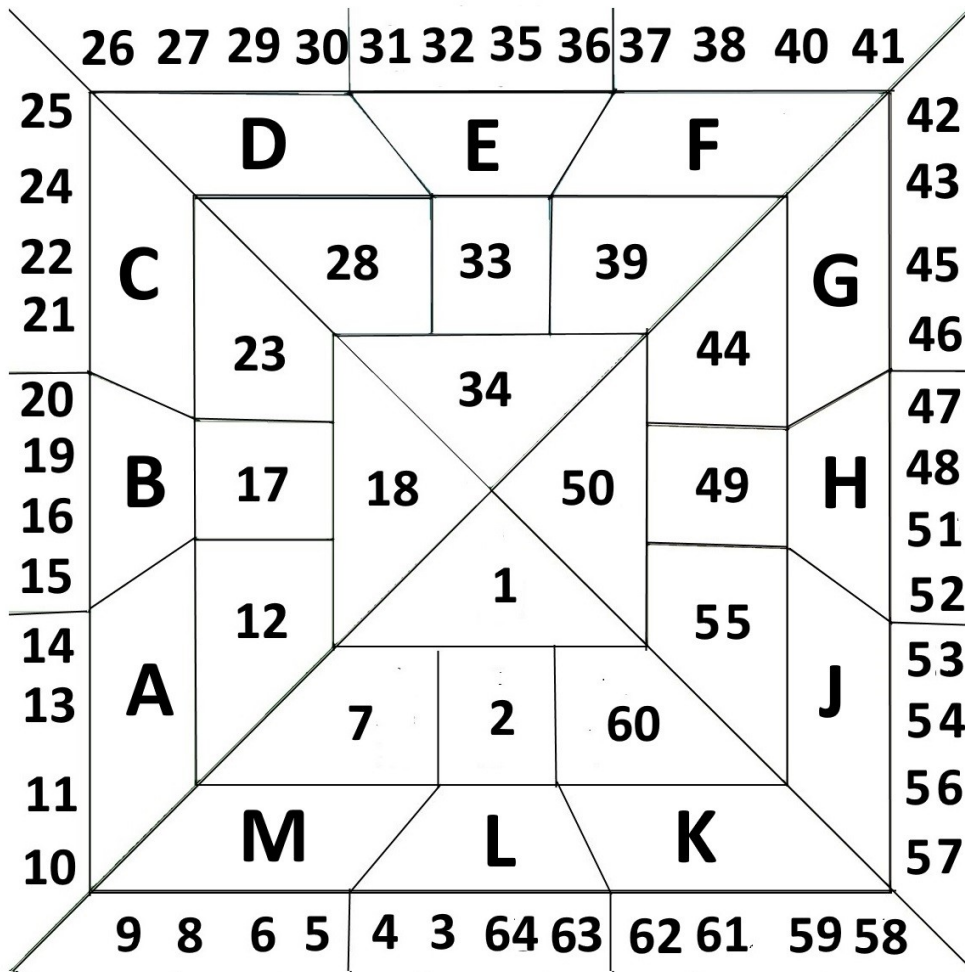
Second attempt: V-IV-IV-III-VI-V-V-IV at the top, and III-IV-IV-V-II-III-III-IV at the bottom.

Looking at the arrangement of the First Attempt, you will see, for the inner section, that it moves clockwise as: I-IV-VII and back: VII-IV-I. For middle section, clockwise: II-III-III-IV-V-VI-VI and back: V-V-IV-III-II, i.e. a partially increasing and decreasing movement. The same applies to the outer section. And here the question arises whether it is categories I-VII that should determine the arrangement, or whether it is the symmetry that arises between certain peculiar hexagrams and hexagram groups...

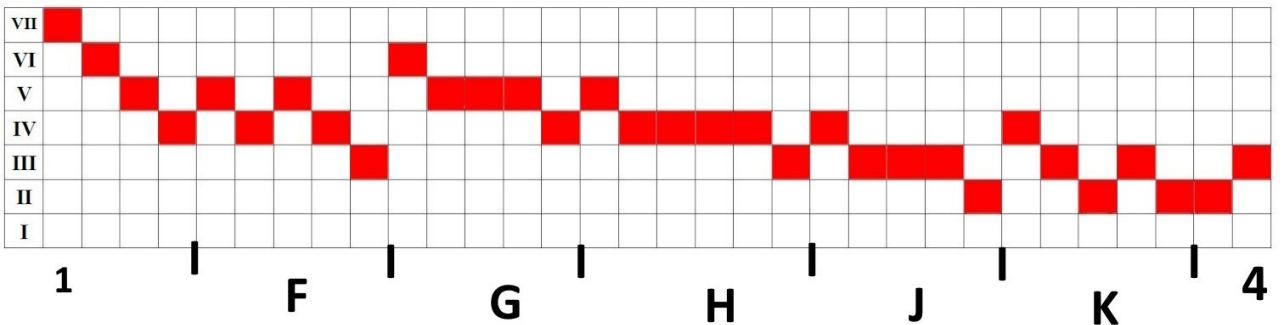
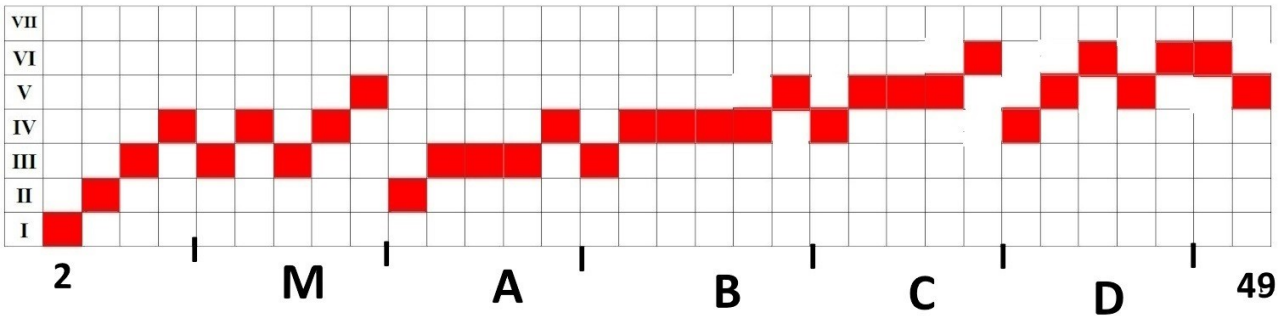


Second attempt

# First attempt

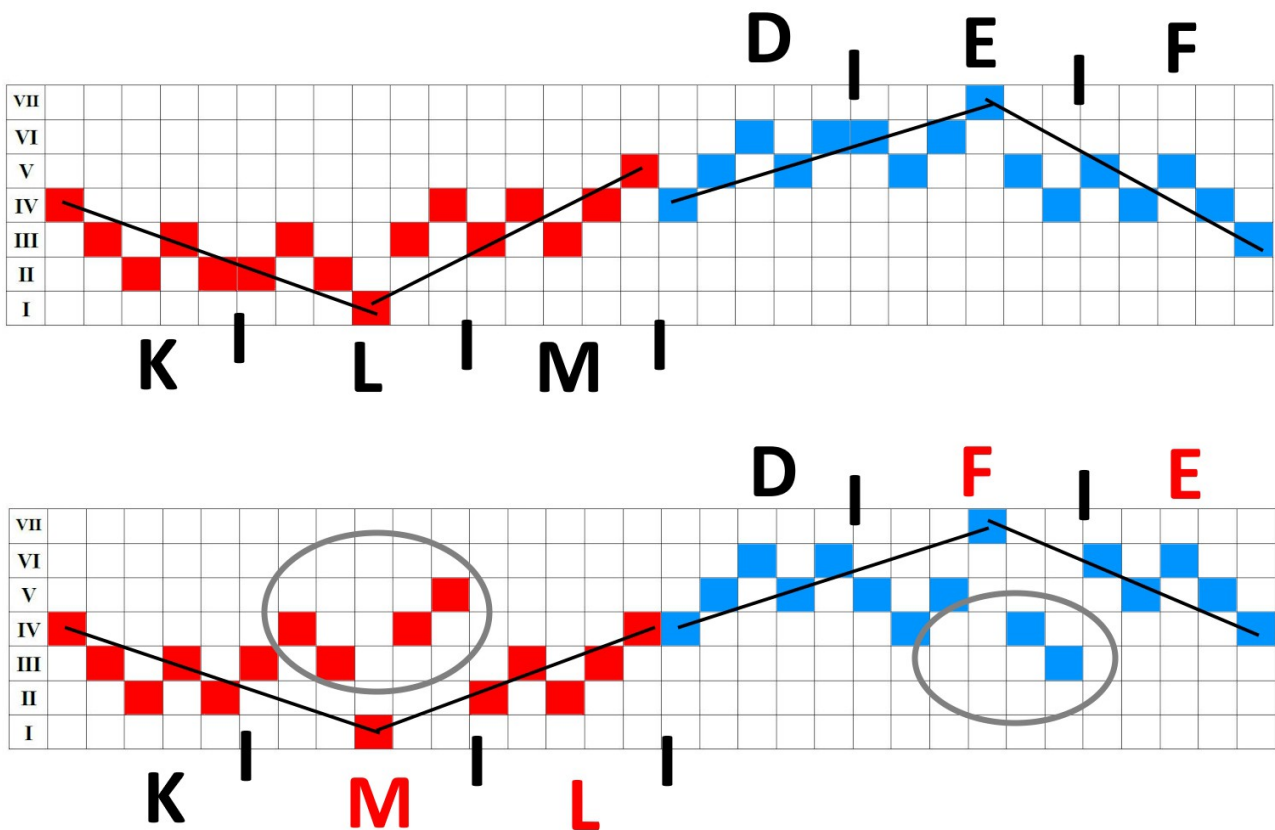


From 1, hexagram 2, to 32, hexagram 49 vice versa 34 to 64



With the Second attempt it goes the same way, clockwise around. I will show only the sections K-M-L respectively D-F-E together with the above shown graph.

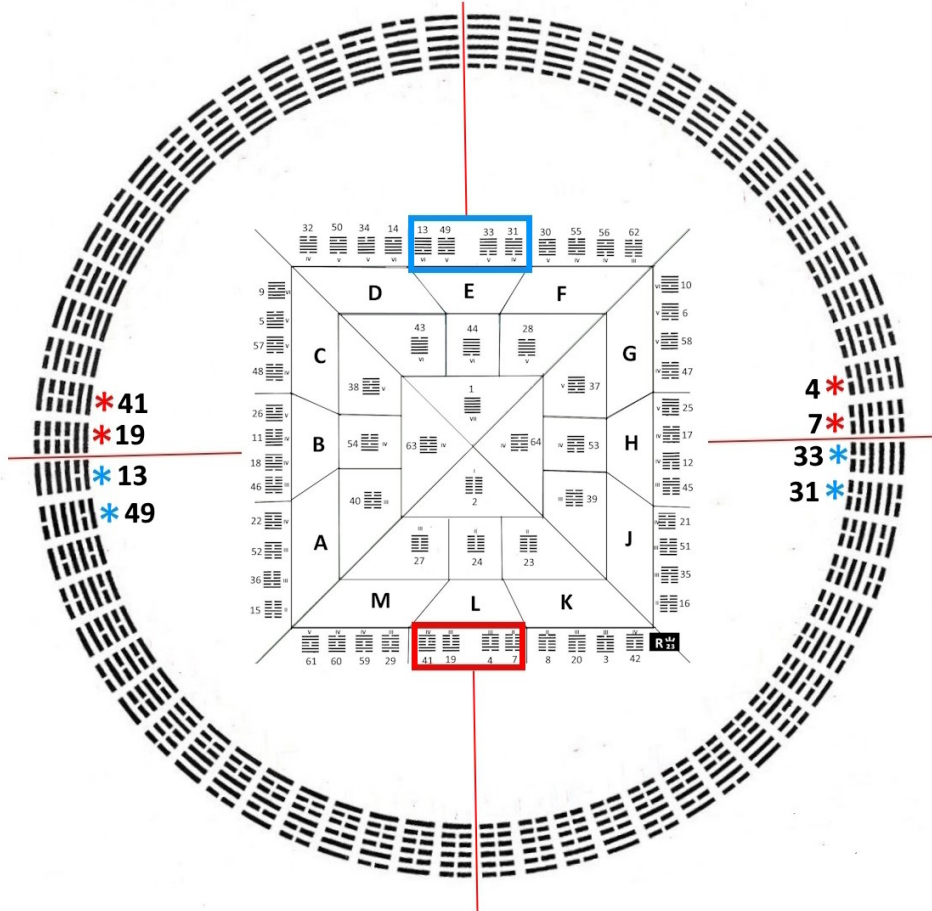
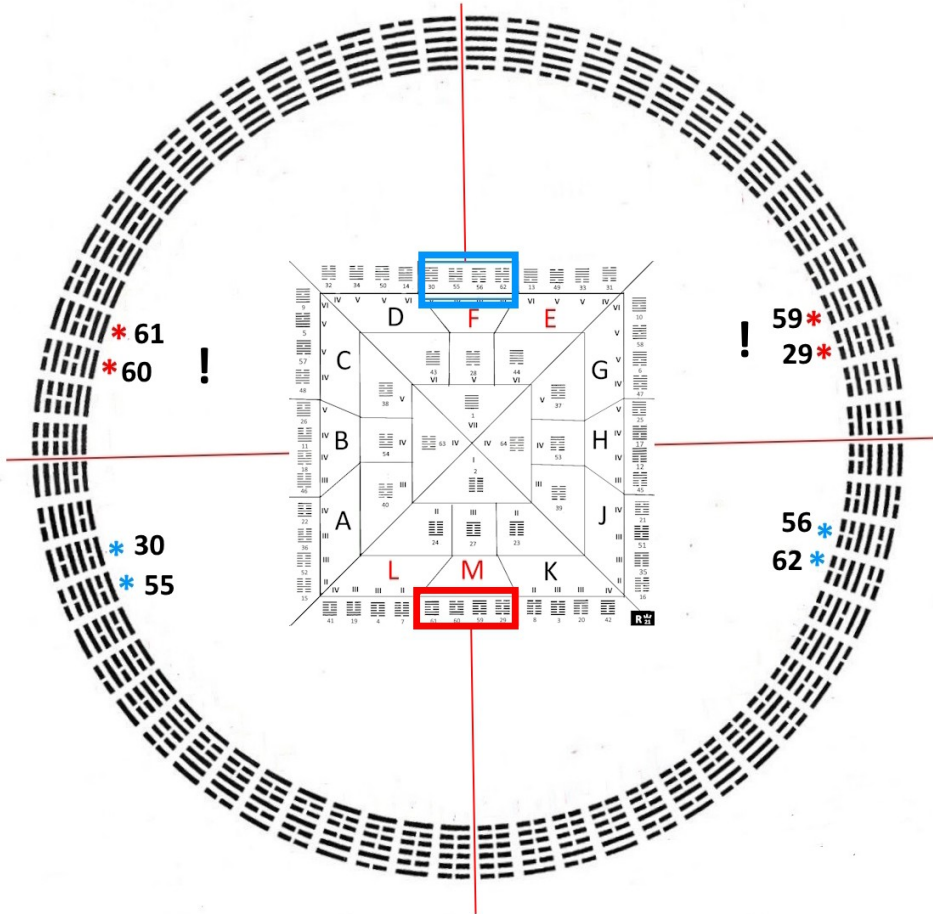
# First and second attempt



Looking at it at a glance it's not that much of a break in the ascending and descending pattern of the categories. In circles those areas that seems outstanding.

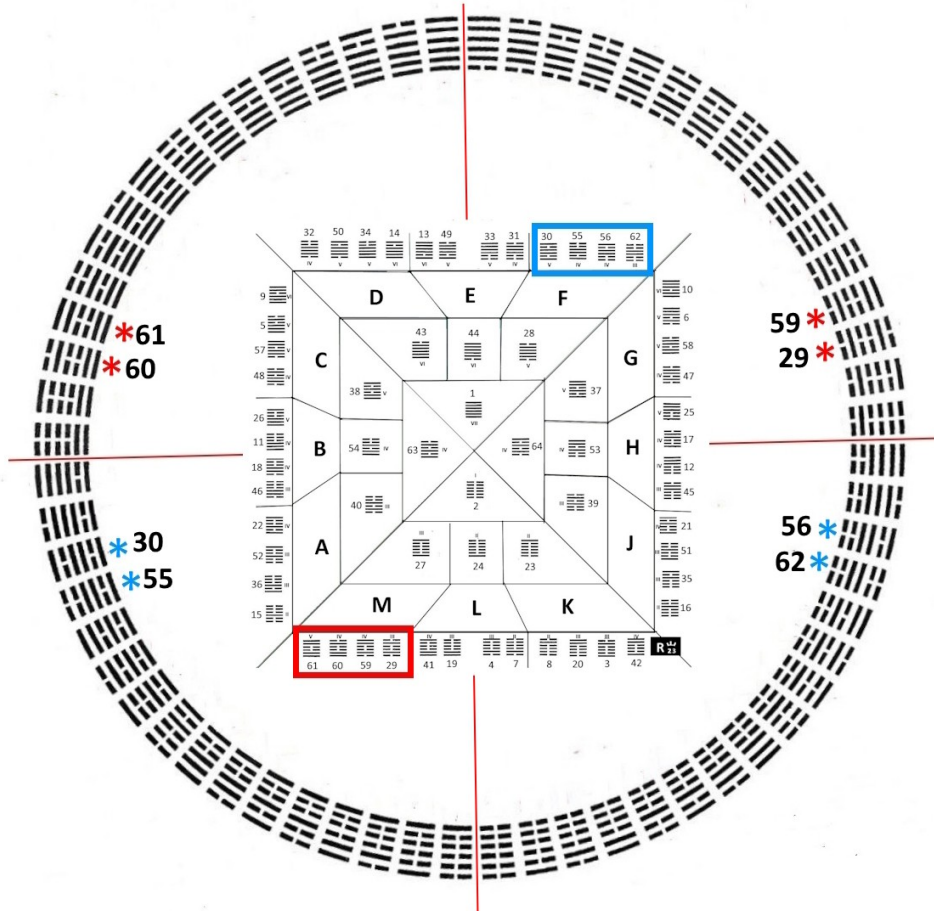
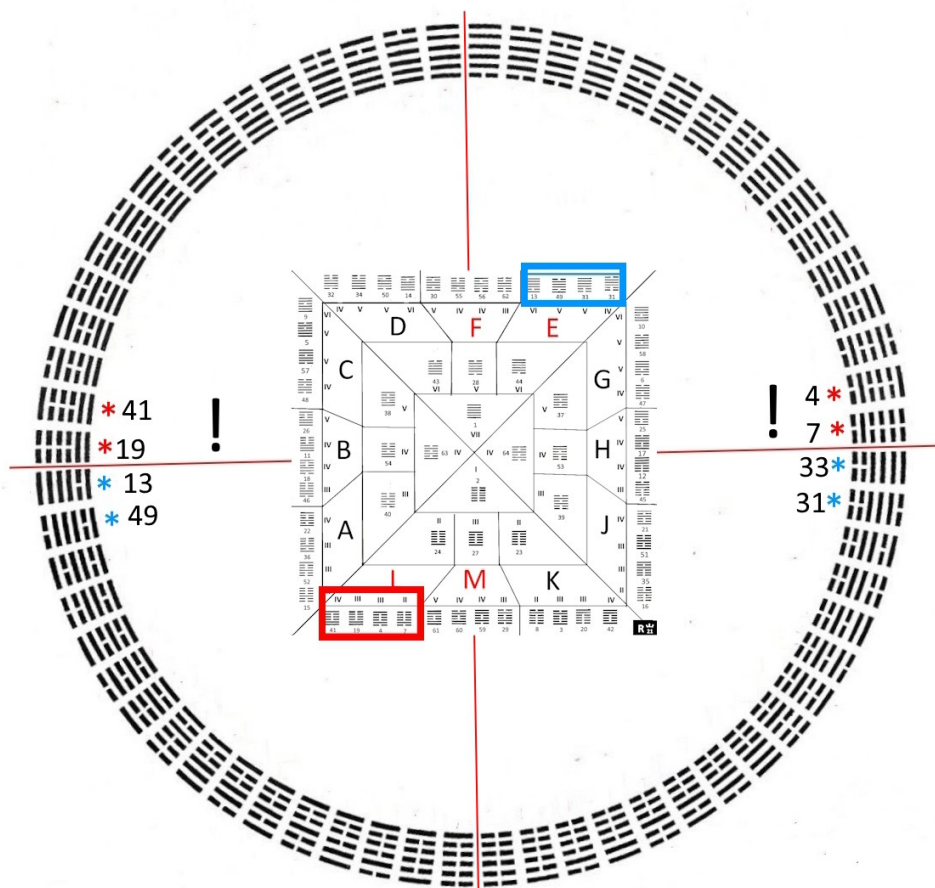
Next I will once again compare with Shao Yung's circular arrangement, but with my Second attempt...  
- it will be seen there, that the sequence-pattern is more logical; I will make a mark on this.

# SECOND ATTEMPT



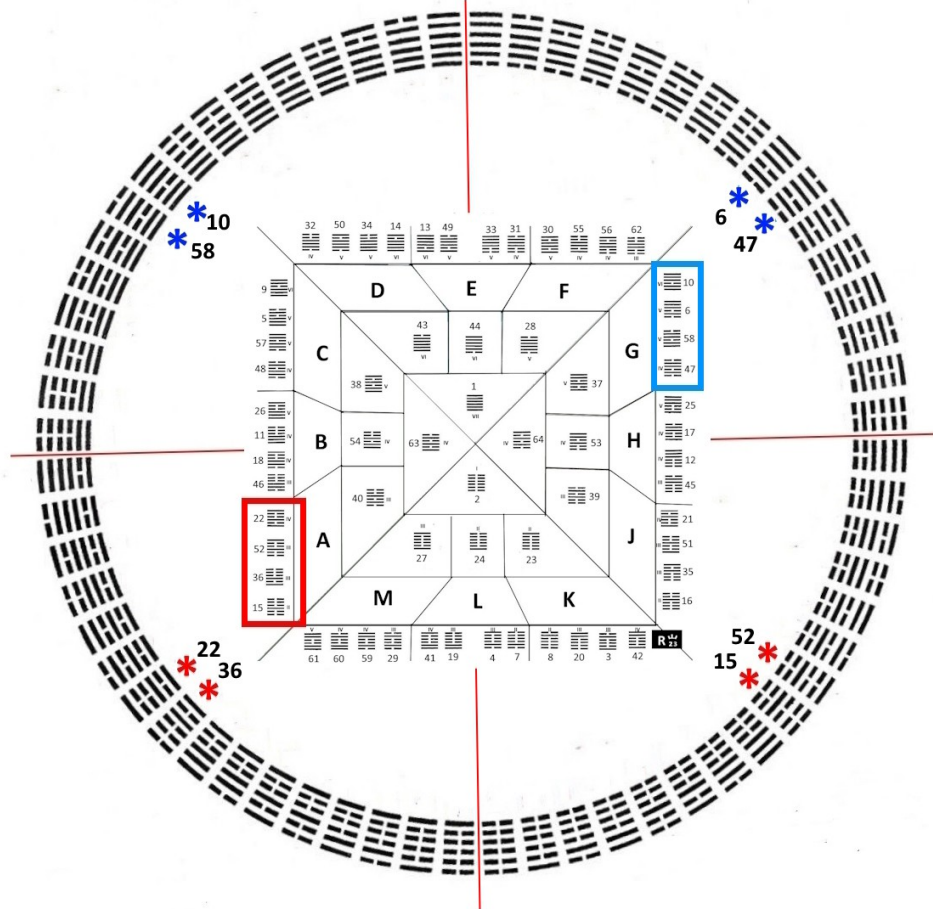
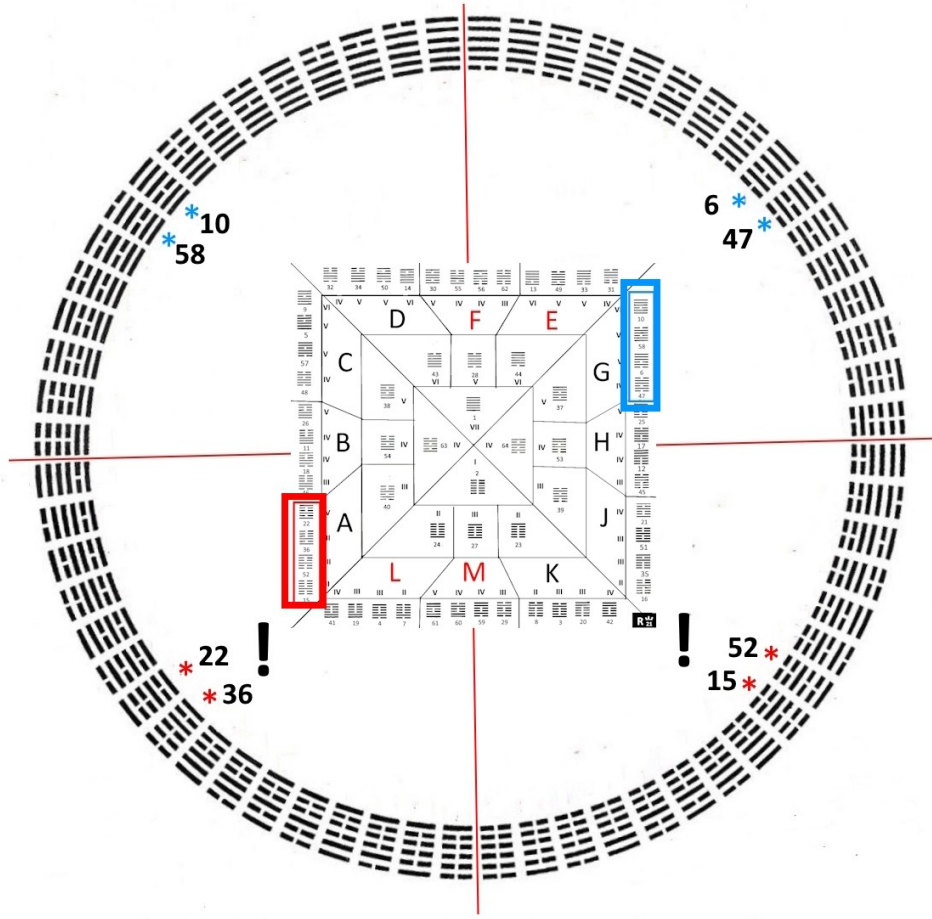
# FIRST ATTEMPT

# SECOND ATTEMPT



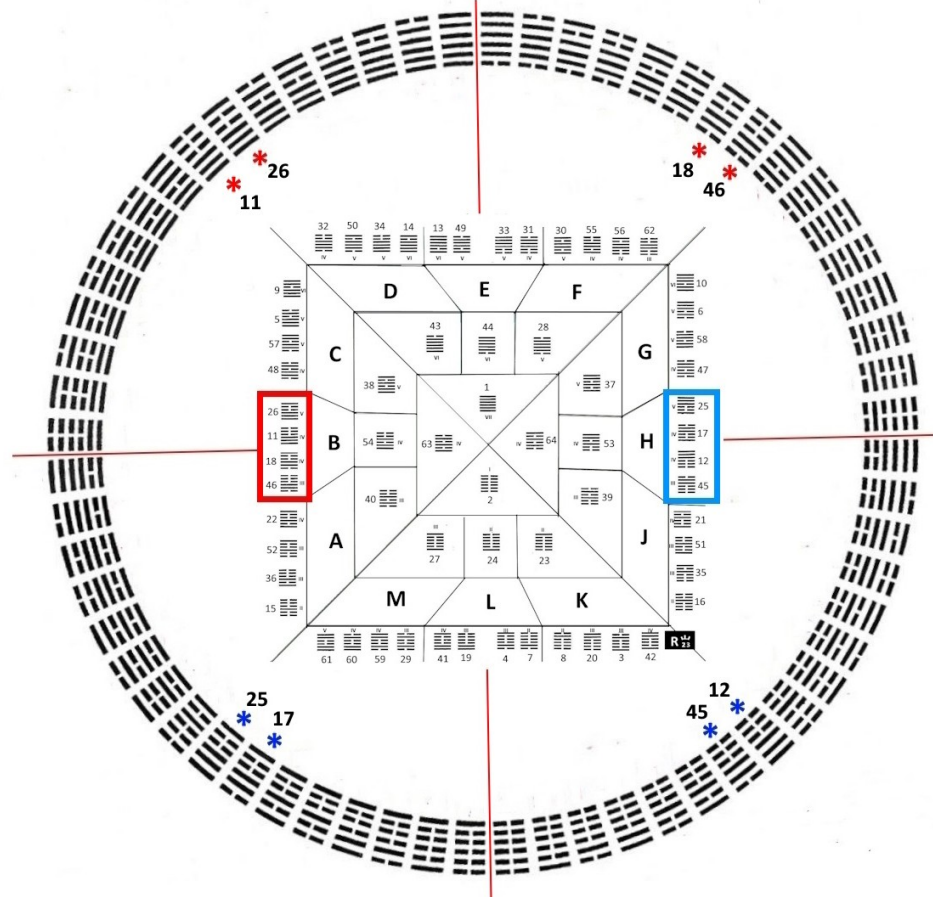
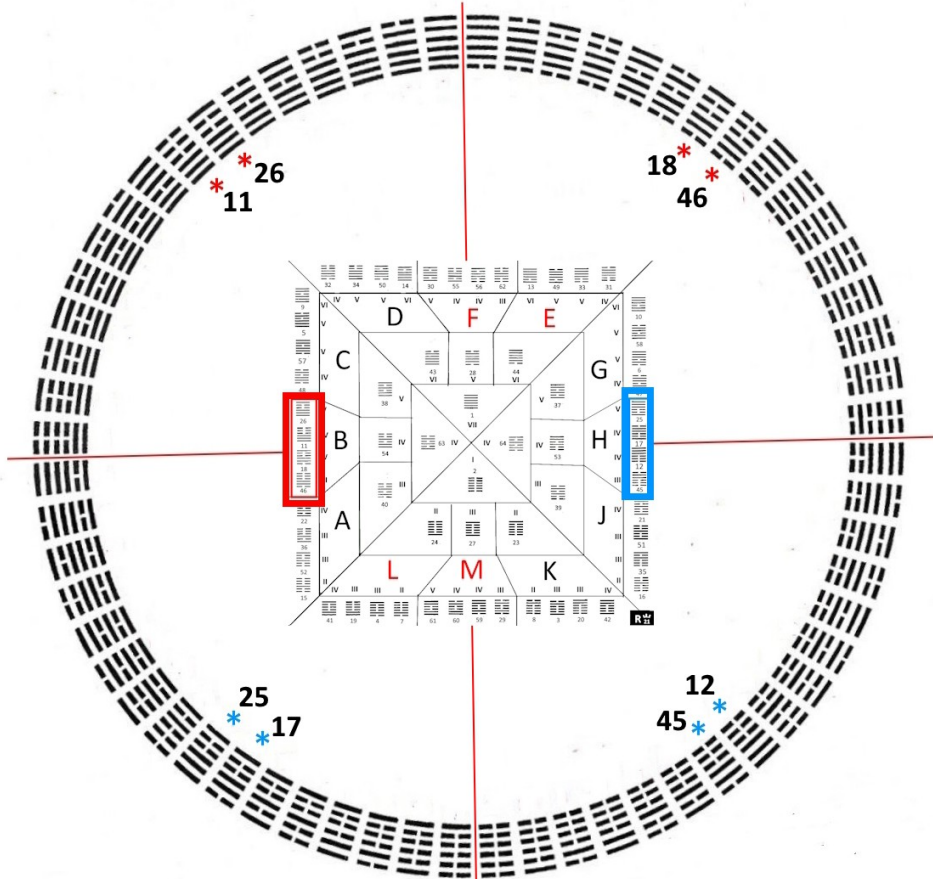
# FIRST ATTEMPT

# SECOND ATTEMPT



# FIRST ATTEMPT

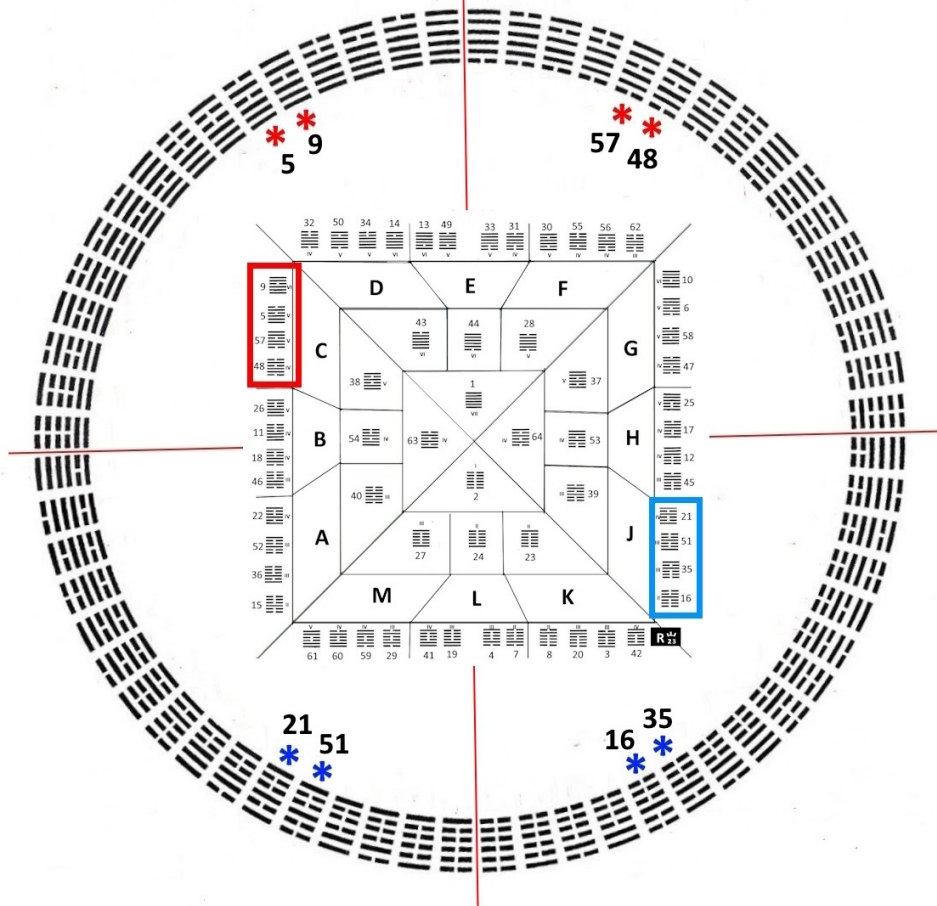
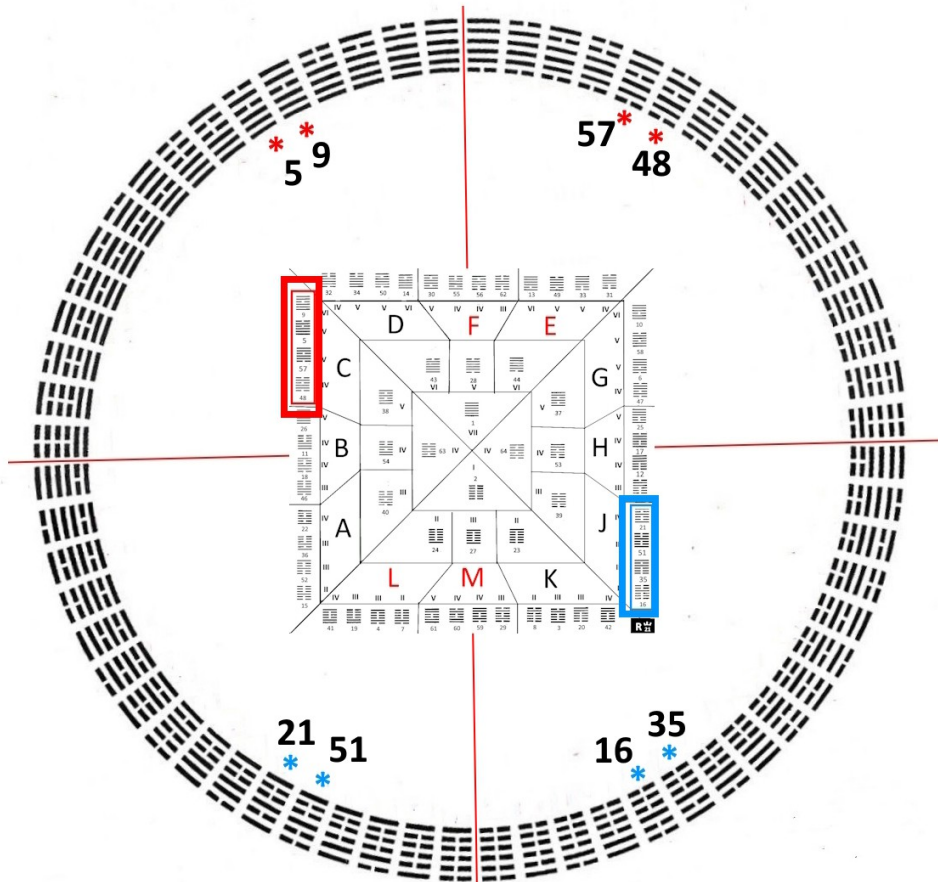
# SECOND ATTEMPT



# FIRST ATTEMPT

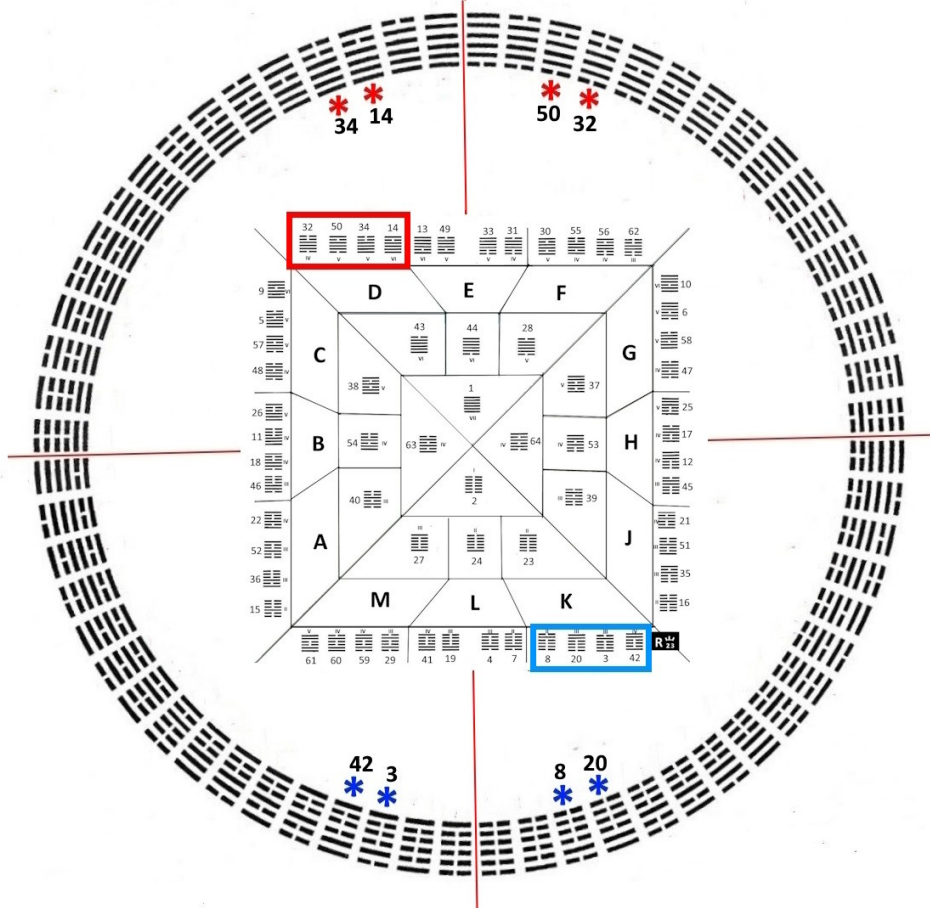
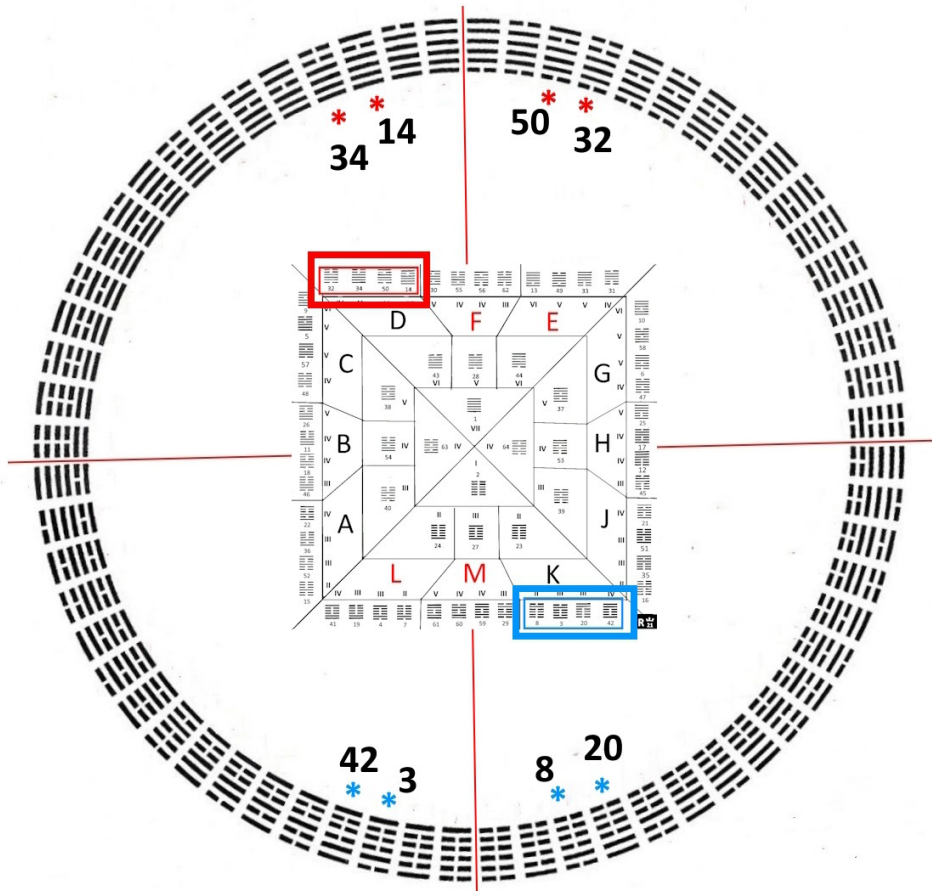


# SECOND ATTEMPT



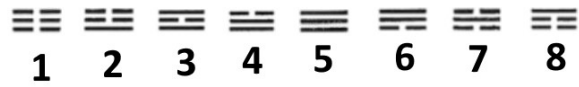
# FIRST ATTEMPT

# SECOND ATTEMPT



# FIRST ATTEMPT

The eight trigrams arranged according to The early Heaven Sequence:



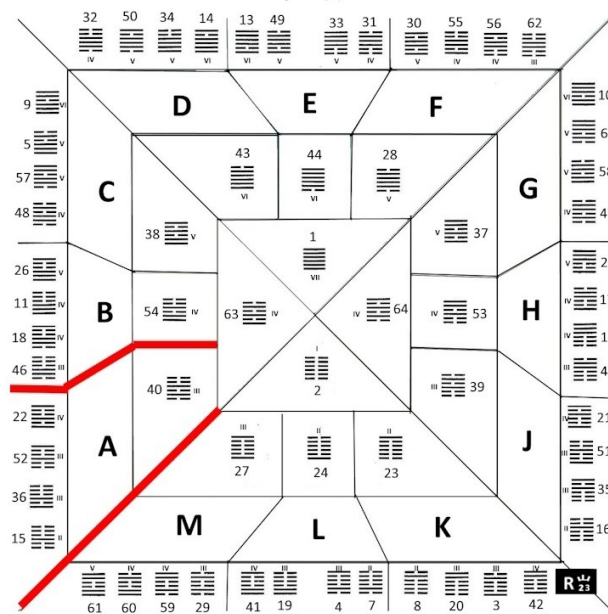
When *K'un* (trigram 1 above) enters hexagram 23, then *K'én* (8) leaves, understood so that the lower or inner trigram in a hexagram comes and the upper or outer trigram goes. Then, in hexagram 2, trigram 1 leave and comes, rest or stays in its function as a double trigram until *Chén* (trigram 2 above) enters and *K'un* leaves in hexagram 24 above. In this way, the eight trigrams enter and leave giving the sixteen hexagrams above. The sequence of these sixteen hexagrams as seen in the I to VII classification follows:

II - I - II - III - IV - V - V - V - VI - VII - VI - V - IV - III - III -III

From hexagram 2 (Cat. I) it goes smooth up to hexagram 30 (Cat. V) where the curve rests until hexagram 43 from where it goes up to hexagram 1 and then down to hexagram 29 where again the curve rests until it goes via hexagram 52 (Cat. III) down to hexagram 2.

Now, this sequence of the hexagrams isn't to be found anywhere, except for this exemplification of the row of entering and leaving of the eight trigrams in the Early Heaven Sequence. But this example may serve as a clarification concerning the fact that the categories don't follow a smooth curve up and down.

# Summary



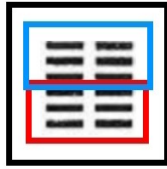
The overall Structure must follow the Core-of-the-Core pattern. To example, in section A the hexagrams there must not be moved out of this section. But in the outer ring the four hexagrams can be swapped around.

Section A, B and C can likewise be swapped around, to example: B, A, C - C, A, B - B, C, A etc. but only within the left quarter of the arrangement as the Core-of-the-Core hexagram for all of the hexagrams there is hexagram 63 in the Centre.

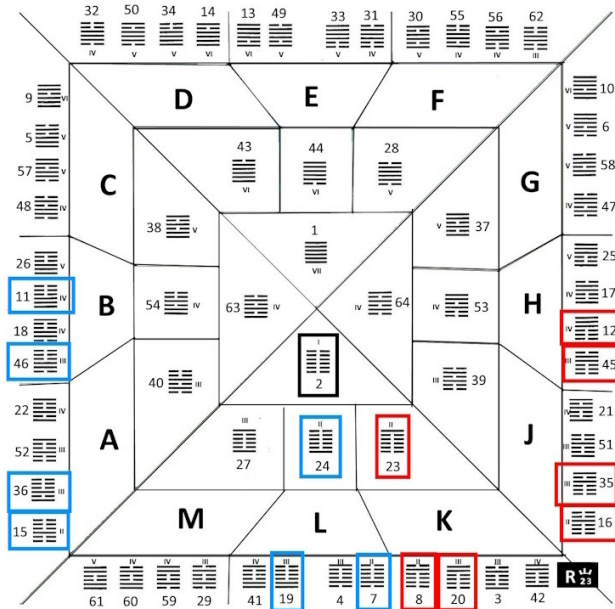
In my first attempt I did follow the hierarchical sequence of the hexagrams ordered in accordance with the seven Categories I to VII (from no Yanglines to no Yinlines).

In my second attempt I found that if Section E, F and L, M were swapped around a symmetrical pattern occurred which could counterbalance the consideration to the hierarchy made by following the I to VII category.

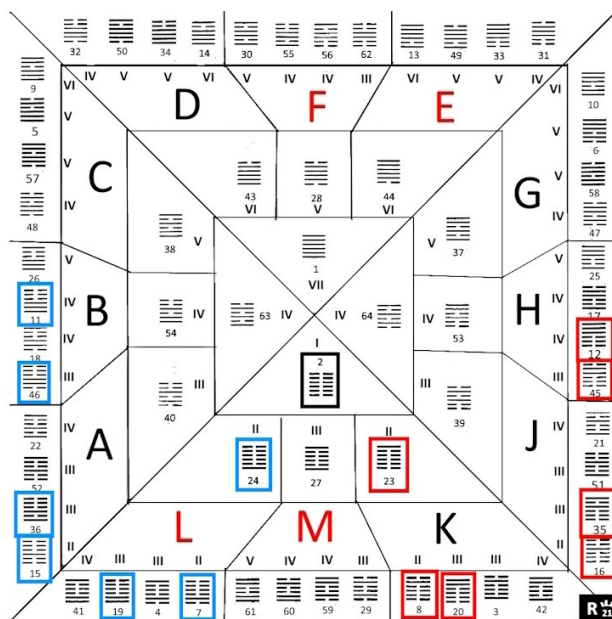
Next I will look at how the Early Heaven Order of the eight trigrams fits in, both in my first and my second attempt. And I will start with the trigram **K'un** ☷ as being the lower trigram and opposit being the upper trigram and from there on with the other trigrams.



For the trigrams following, those hexagrams marked with red color is where the trigram occurs placed as the bottom trigram and those hexagrams marked with blue is where the trigram occurs placed as the top trigram. Those hexagrams marked with black is where the bottom and the top trigram is identical.



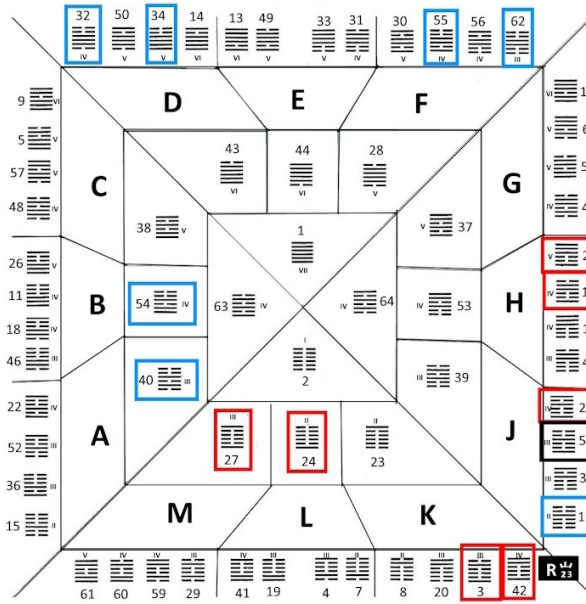
First attempt



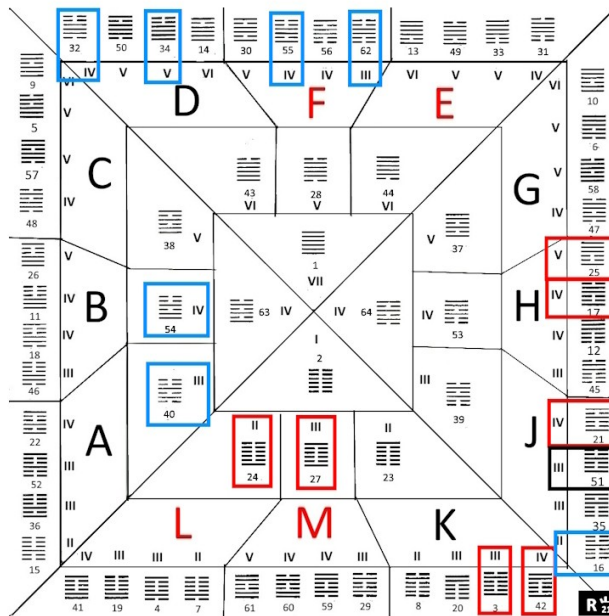
Second attempt



# Chén



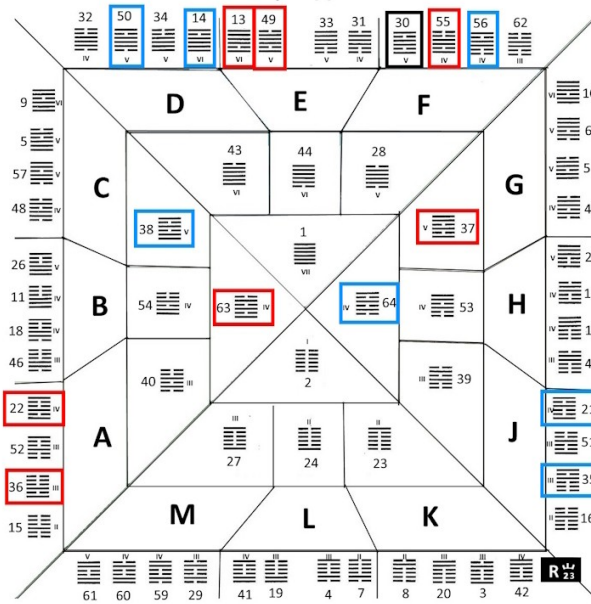
First attempt



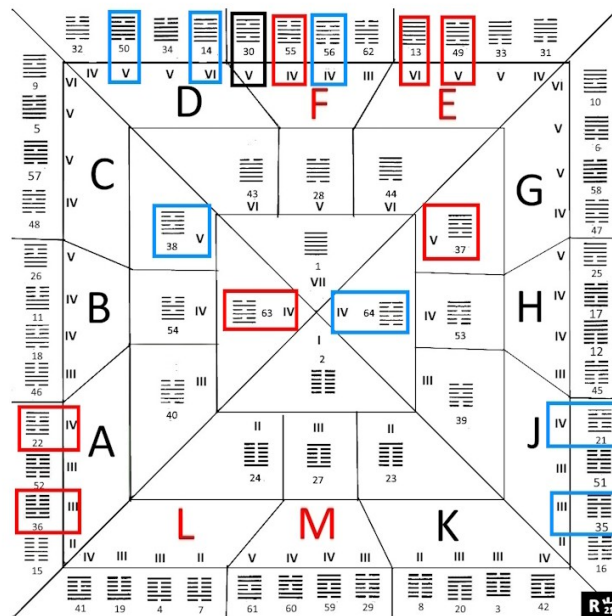
Second attempt



*Li*



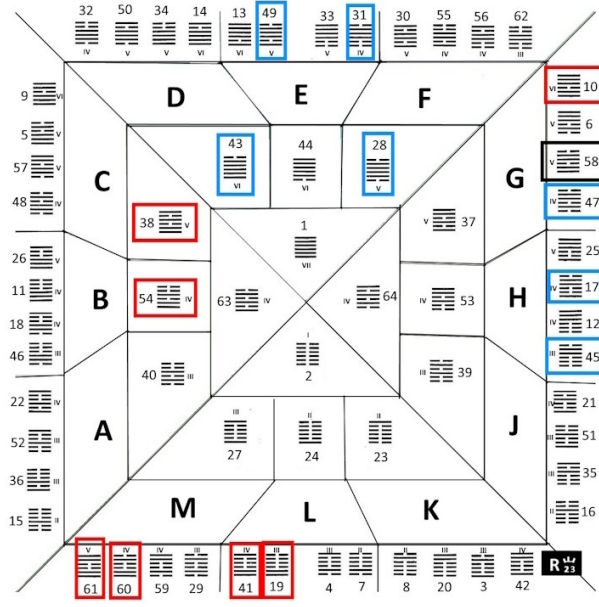
First attempt



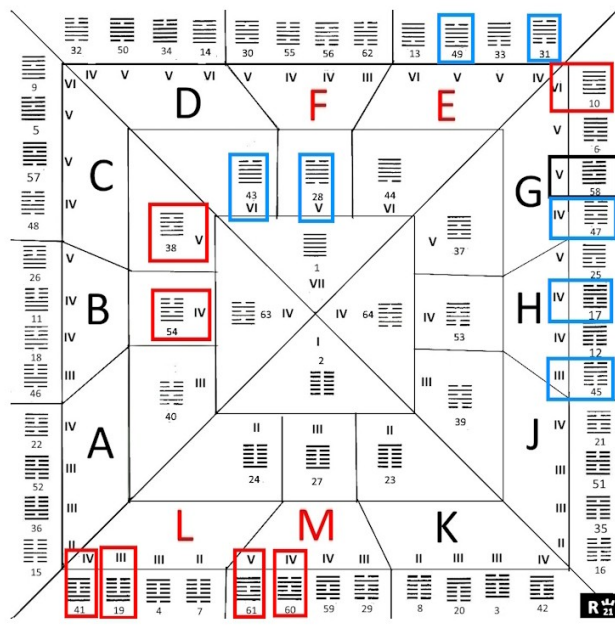
Second attempt



# Tui



## First attempt

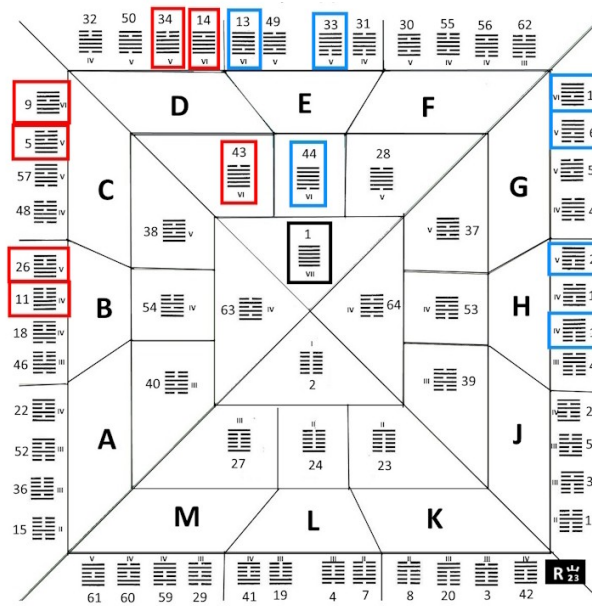


## Second attempt

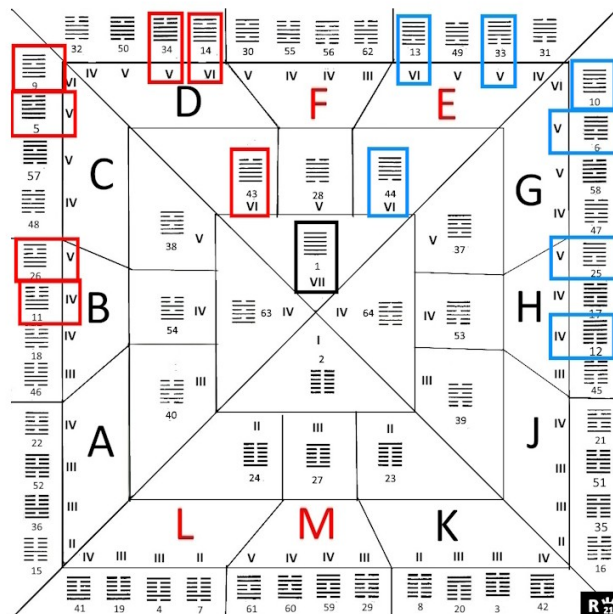




# Ch'ien



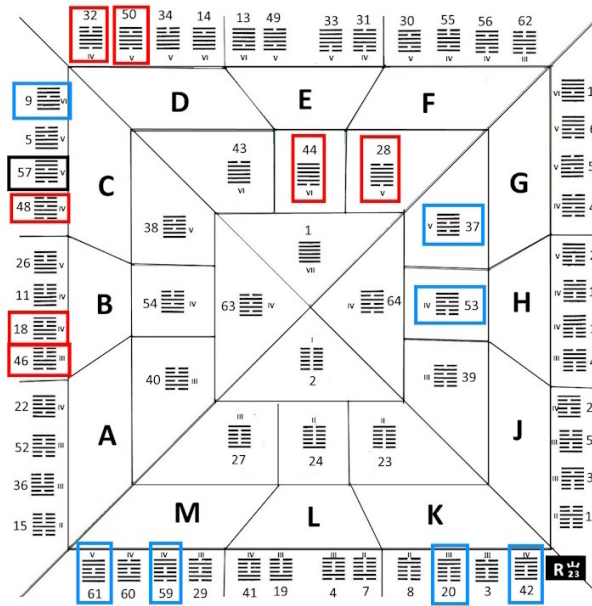
## First attempt



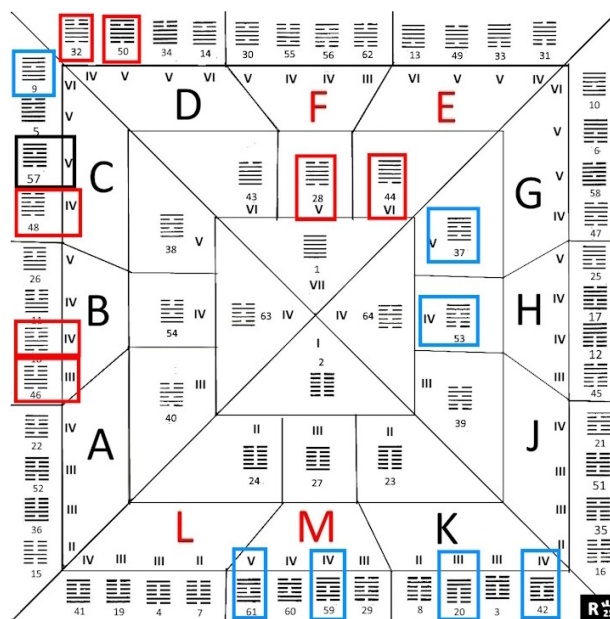
## Second attempt



# Sun



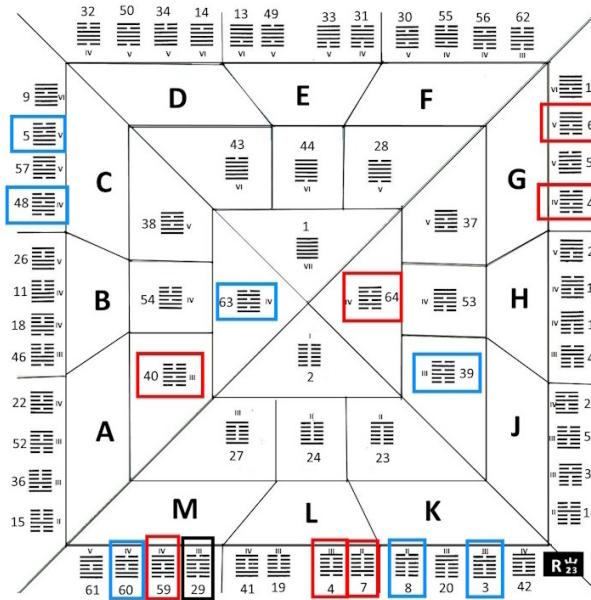
## First attempt



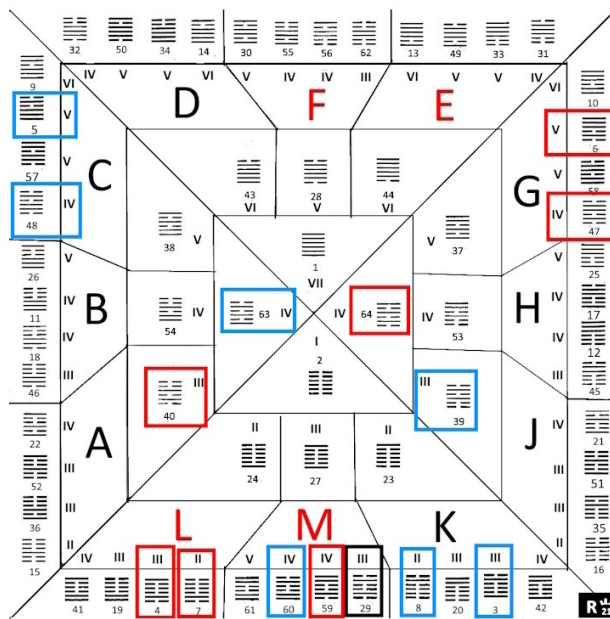
## Second attempt



# K'an



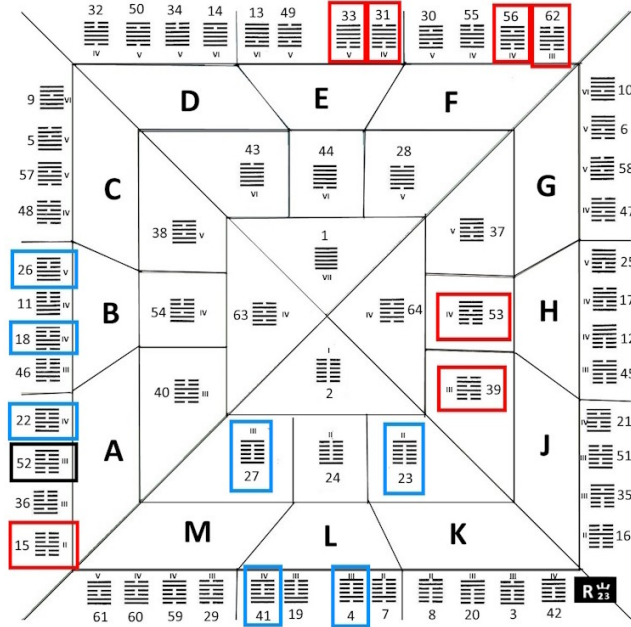
## First attempt



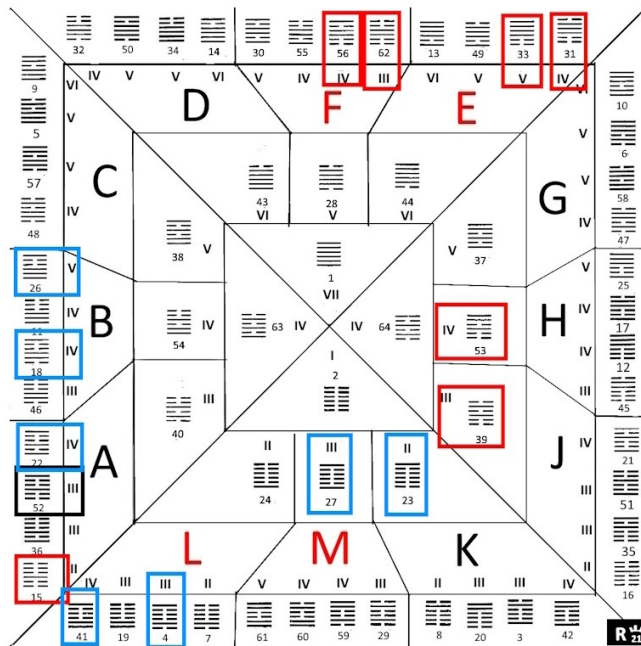
## Second attempt



# Kén

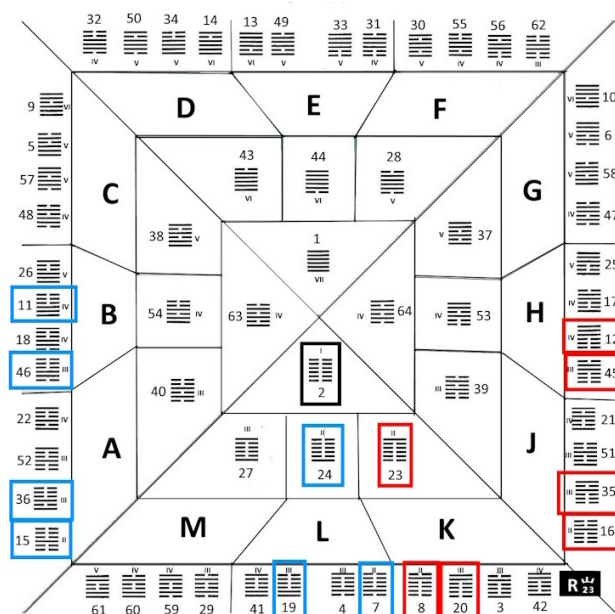


## First attempt

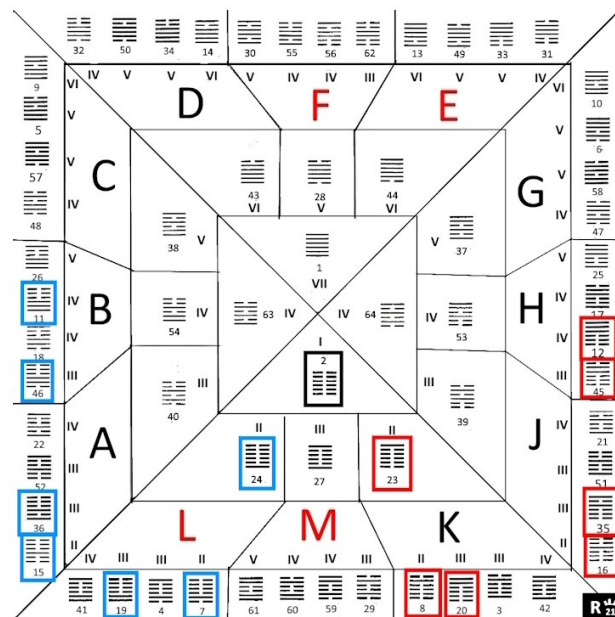


## Second attempt

When looking at the first comparison of my first and second attempt, concerning marking in the trigram *K'un* and its places in the Core-of-the-Core arrangement as lower- and upper trigram in the hexagrams + its place as double trigram, it's obvious to me that the second attempt shows more symmetry than



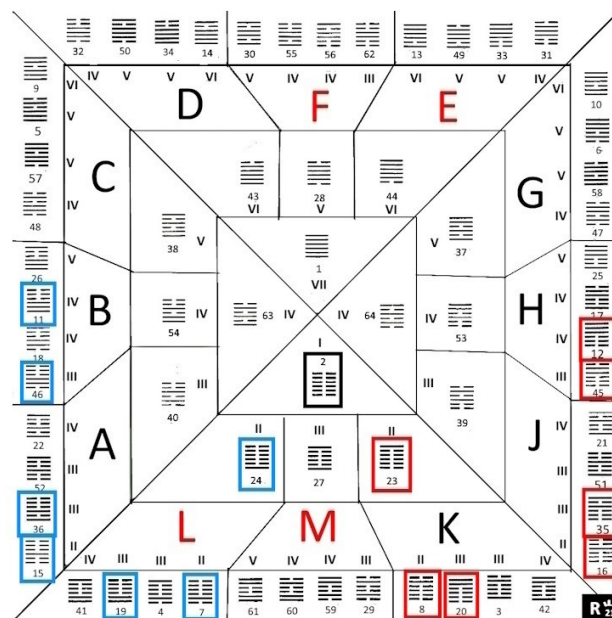
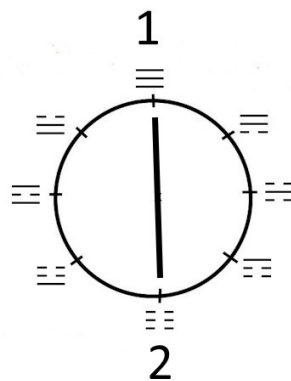
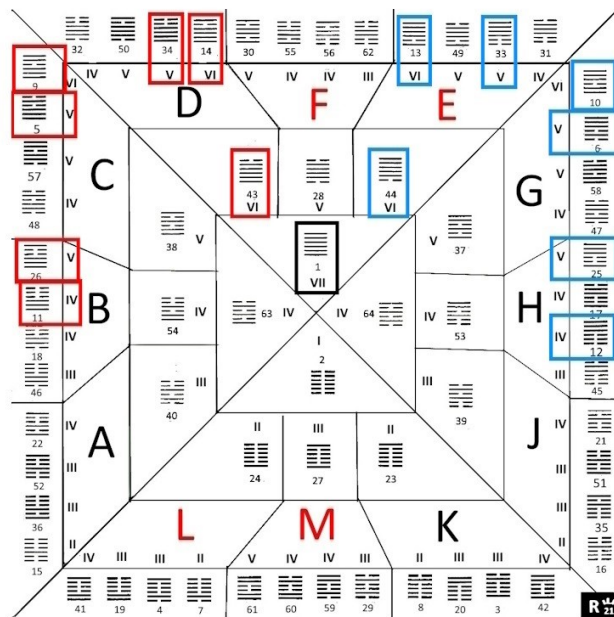
First attempt



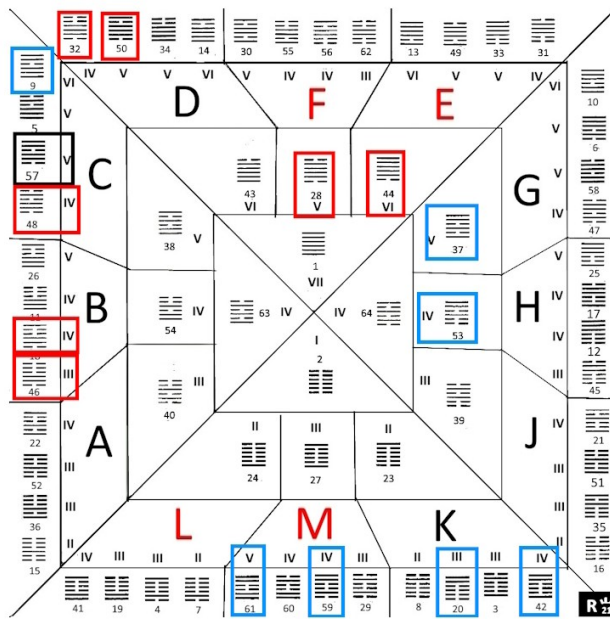
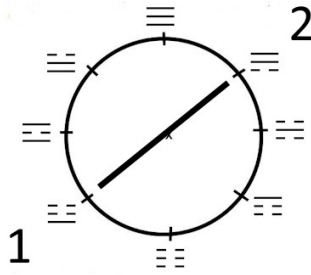
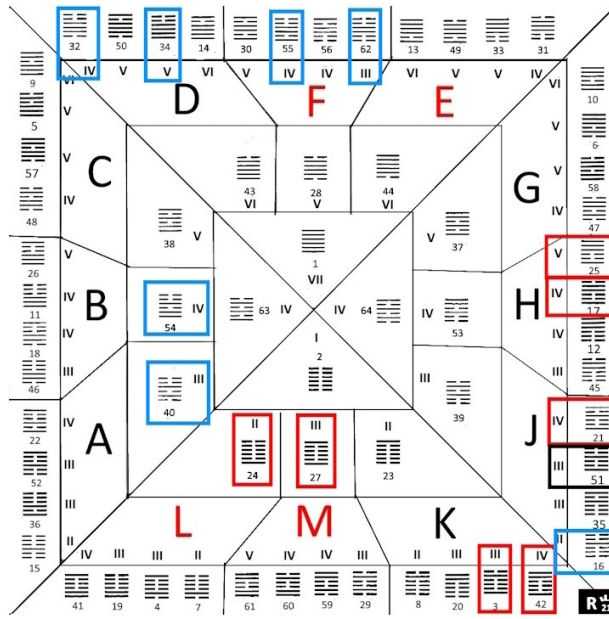
Second attempt

the first attempt - I will therefore go on from here using the second attempt...

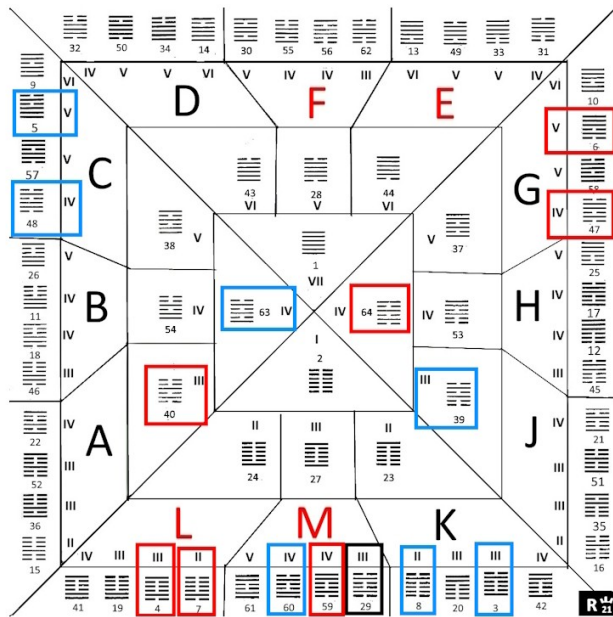
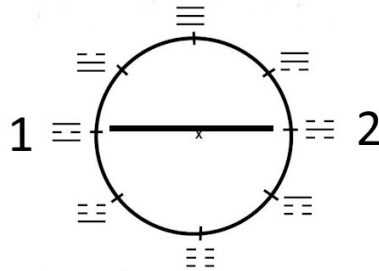
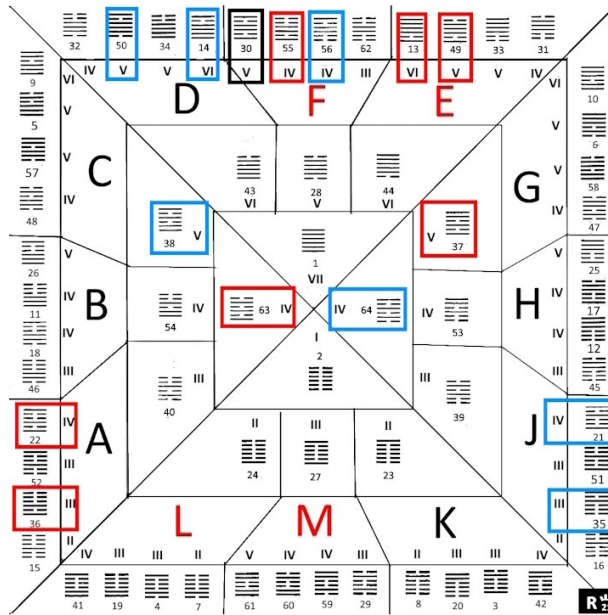
In the next four pictures the number 1  
refers to upper scheme and the number 2  
to lower scheme.



1



# 1



# 2



# 1

