

# The Hidden Triggers of Change

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*3:4 Sprouting and Enveloping* portrays the emergence of the world we live in and the secret growth of a new being within it, hidden and nurtured by the “covered sky.” Its center is the World Tree, the axis mundi that unites Heaven, Earth and the watery Underworld and begins the journey through the All-under-Heaven.

There are times we feel as if a great wind is blowing through our lives, dispersing what we think we are and everything we habitually depend on. Great waves from the dark hidden river of the past wash over us. We feel the sweat of a high fever breaking like the blood gushing out of an animal offered in sacrifice and we realize that, somehow, we are that animal. All we were, all we thought precious flows away and we are called to face the Tiger who eats away the corruption of the past to which we are attached. In the vocabulary of *Change* this moment is called *Huan*/Dispersing. It is in this moment, the last moments of a life that is coming to an end, that we are called to find what the tradition has called the Hidden Triggers of Change.



## 59 Dispersing/Gushing HUAN



Eliminate misunderstandings, illusions and obstacles. Clear away what is blocking clarity. Scatter the clouds, melt the ice, dispel the fear, eliminate suspicion. Let the sun shine through. This is the right time to embark on a significant enterprise. Put your ideas to the trial. Let Dispersing be your inner guide. It will turn containment of fear and impulse into the ability to manage the flux of events.



### Circle of Meanings

**Dissolve, clear up, clear away; scatter clouds, lift the fog, melt the rigid, eliminate resistance, dispel illusion, fear and suspicion; structures dissolving, fever breaking, blood gushing from a sacrifice; deep, far away; high antiquity. The old character shows the Ghost River, hands making sacrifice and a person at a cave with a knife in his hand.**

*Huan*, Dispersing means to radiate and disperse energy, to distribute, expand, spread and scatter. It is something brilliant or striking emerging from images of personal death and blood sacrifice that dissolves, cleanses and frees us. As an oracular response it indicates: The omen is good. The sacrifice is accepted. Disperse the obstacles. This is a time to act. In its oldest meanings it is the blood of sacrifice gushing or spurting from the victim and the celebrant who lays out the offerings at the Earth Altar, sacrificing personal wishes and desires. As this blood flows over things, both literally and metaphorically, it clears away obstacles and activates a new spirit that is in accord with Heaven. Like the tributaries that flow into a great river, its transformative quality can open the way to blessing.

The Hidden Triggers of a new birth appear at the Inner Center of this Figure, the heart center, decisively poised at the end of the sequence of hexagrams representing the normal course of our lives. Just as the “sprouts” of all things emerged in 3 Sprouting, the first figure that appears as we pass through the great Gates of Change into the life of the Ten Thousand Things, these Hidden Triggers emerge in the last figure before the passage out of life.

NINE AT SECOND

**Dispersing. Blood flows over the altar table.**

**Leave what supports you and flee to the hidden triggers of change.**

**The cause for sorrow disappears.**

*You acquire what you desire.* Let go of what you habitually depend on and activate your creative spirit. Rush to the hidden beginnings of change. This will bring clarity and disperse the obstacles you are confronting. Your frustration will disappear and you will obtain what you desire.

## **The Hall of Mirrors**

Now, the words of this omen offer a language that might take us further into the hidden mystery. This is the Inner Mirror. Our search for the hidden triggers of Change opens from this mysterious reflection.

### ***Huan***

*Dispersing*, the Name of the Figure

### ***Ben qi ji***

Flee (to/from) his/hers/one's/their "hidden triggers"

### ***Hui wang***

Cause-for-sorrow disappears

Let's circulate through these ancient words and see if they can begin to open a Way for us:

**Ben/flee** with the radical or category *da*/great is an old word meaning to rush towards, to actively engage with, to make haste, to gallop or search for, to mobilize troops, to approach and rejoin. It further means to marry without the prescribed rituals or to marry a woman of second rank, like the Marrying Maiden or younger sister of figure 54. From the beginning this term also contained its opposite: to flee from, to run away, to engage in futile activity. The character itself shows the graph "great" and the graph for "grass" repeated three times. It portrays someone taking great steps when marching through high grass or crossing a stream or flooded place, like the situation portrayed here in 59 Dispersing when the wind blows over the dark waters of the Ghost River and we must rush across the ford that opens. The term occurs only once in the old texts, here at 59.2. It suggests that we are both *fleeing to* something precious and new, with undertones of an irregular marriage, and that we are *fleeing from* something old and corrupt that is dissolving.

**Ch'i/qi** is the third person possessive pronoun in all its forms: his/hers, theirs/one's. Whatever this is, it belongs to all of us.

**Wang/disappear** with the radical *nu*/woman is cognate with *wang*/go, the term used in the phrase "going and coming" (*wanglai*) that describe

the goings and comings of all things across the River of Birth and Death. It originally meant something like without, there is no cause for, describing something that was ritually clean, pure and correct. It means to escape or flee from, to disappear, end, cease; to destroy or annihilate; to be absent, die, perish. It is considered to be the opposite of both *de*/to have or possess and *cun*/to be alive or stay on. It suggests death as the leaving or letting go of something that is wholly and completely disappearing.

**Hui/cause-for-sorrow** with the radical *xin*/heart is part of the thematic family of words centered on *Gu*/corruption and the renovation of the inner ancestral images. It shares the heart radical with a paradoxical family of other *hui* words: *hui*/detest, hate, enraged; *hui*/something that troubles the heart; *hui*/goodness, sympathy, generosity; *hui*/ intelligence, intuitive wisdom and perception (used to translate the Buddhist term *prajna*); and *hui*/to obey the rules or follow willingly.

This word *hui* means regret, chagrin, remorse and to correct or amend something. It portrays a trauma, a calamity or painful event that has been fixed in the Dream Body or emotional body. In this context it is also used to describe the upper or *hui* trigram in all the hexagrams of *Yijing*, showing the outer distress we must face and resolve or dissolve. Here, in the phrase *hui wang*, it points at the precise moment when we can be freed from the sorrows of the past by “letting go”, the moment when the painful “complex” simply dissolves or *huan*/disperses through contact with some strange and mysterious force. All this points us at the critical moment or force at the center of the mirror of the Heart that can turn the flux of the situation into a decisive re-emergence:

**Ji**, variously translated as low table, machine or “that which supports him” is the most mysterious term in the line, if not one of the most mysterious terms in the Change. It somehow represents what we must both flee to and what we must flee from. The character occurs only here, in this line. I have been puzzling over it for years.

The line itself (59.2) is in the middle of the lower or foundation trigram *Kan*/Ghost River.



**Ghost River**

The old character shows the Tree on the Earth Altar and a person kneeling beside it to offer sacrifice, surrounded by the vapors of the Ghost River.

When this line transforms it changes the underground flow of the Ghost River into the Mirror of Earth, the Dark Animal Goddess with her stream of symbols that “offer safety and security to all her children.”

 **Field/Yielding**

The old character shows the Tree at the Earth Altar and two hands offering sacrifice to the river of symbols that flows beneath it. In its oldest version it is a double spiral, primordial waters and the rhythm of birth and death.

The transformation of this line also changes the hexagram 59 Dispersing and its flowing waters into the Tower of 20 Viewing. This transformation offers a mirror that can mediate between Dispersing the old (59) and Articulating the new (60).



*19:20 Nearing and Viewing, a liminal Transition Zone, displays the rituals of mourning that earth the ghost and release the spirit of a deceased parent into a new image that can serve as a source of blessings and the careful observation of the omens of the new spirit’s manifestation in the world.*

20 Viewing represents the perception of the invisible influences that spread from the spirit released from the causes of sorrow through the ceremonies in Nearing. It is the moment when we read the omens of a new ancestor spirit

as and where they appear in the world, penetrate into them deeply and are thus able to seize the influx of hidden energies. It is the name of a sacred bronze wine-vessel (*gui*) and a certain mood and moment in a ceremony, just before the wine libation that calls the spirit presence is poured. It is also the place where the omens of the spirit are observed, a tomb, tumulus, grave mound, temple or observatory tower.

The root of the term *gui*, viewing suggests visualizing in all its aspects: watching, appearance, clairvoyance, inner images and the intelligence that makes things clear. It is the word used to translate “yoga.” King Wen, spiritual father of the Zhou, built such a magic tower, watching the skies and consulting the intermediaries from a ritual platform raised high above the ground. He was searching for the appearance of the *ming xing*, the Mandated Star that would confirm the commands of Heaven to be implemented in the world below.

We can imagine the Tower 20 Viewing portrays, where we “watch the skies and consult the intermediaries, searching for the Mandated Star”, as existing in the middle point of the matrix between the two hexagrams of the 59:60 Pair. It is the place where the two names blend and merge in an image that arises directly from the Ghost River that runs through both hexagrams, the place where the new Earth appears from the waters.



59:60 *Dispersing and Articulating* displays the sacrifice of an old identity that dissolves obstacles between the spirit and the human worlds, revealing key moments where we can articulate the river of time into the shape of a new life for all. It is a Zone of Radical Transformation when the Ghost River (29) flows through the Opened Heart (61) and is purified.

This Inner Tower is the place or Mirror through which we can reflect on the significance of the sprouts of a new spirit emerging from the grave and the Ghost River beneath it. Here we can divine their significance and turn them into *xiang*/symbols that can direct us, seeing them as the first signs of the manifestation of a new Ancestor spirit born from or created from the death of a parental figure.



## 20 Viewing/The Ancestor's Eyes GUAN 觀

Let everything emerge and divine the central meaning. Look at what you usually do not want to see. Have confidence. Examining things like this will bring you the insight you need. When you have made the preparations the spirit will arrive and carry you through. Let Viewing show you ways to realize things. It will turn self-reflection into the ability to influence the world you live in.



### Circle of Meanings

**First manifestations of a new spirit; let everything come into view, examine, contemplate, divine the deep meaning; instruct, inform, make known; the tower where initiation begins, an observatory used to read bird signs and celestial omens; the moment in a ceremony when the dark wine that calls the spirits is poured out. The old character shows a bird with bright eyes called “old gatekeeper” and a person whose head is filled with spirit.**

## The Mirror of Wood

If we reflect on the old *ji*-character at the center of the omen at 59.2 we see a mirror of this emergence.



This character is composed of the graph for *mu*/wood – echo of the bamboo in the name of 60 Articulating that sprouts from the new Earth –



and the graph for what has been called “a low (altar) table”.



Now, the “wood” graph has, from ancient times, been a sign not only for “objects made of wood” but for the element or process “wood”. The term specifically evokes the old name of the Tree that stood at the Earth Altar, the



shrine of the Protectors of the Earth and all that is green and sprouting. It connects us with *Sun* the Lady of Fates and her consort *Zhen* the Rousing Thunder and Exorcist who begins all cycles, both of whom embody the Woody Moment. In the body both these forces operate through the Liver, governing the free flow of energy and emotion. They stimulate everything that moves or moves in the body, purify the blood, link the eyes and sexual organs, desire and anger, vision and motivation, giving the capacity to act decisively.

Further, the field of associations for the term *mu*/wood includes a strange set of meanings that at first glance seem quite anomalous and contradictory: idiot, stupid, confused, naive; simple, honest. This strange set of meanings is attached to what seems at first a random family of terms used in *Change*. This peculiar set of attached meanings indicates that the word or term in question is actually a secret “*hundun* word”, to paraphrase Norman Girardot in *Myth and Meaning in Early Taoism*. It is itself a Hidden Trigger or, more precisely, the place where the Hidden Triggers are stored.

*Hundun* is the key Daoist ritual term that indicates the presence of Old Mr. Hundun, the primal chaos at the center of the Four Directions and the cosmos itself, the source of all.



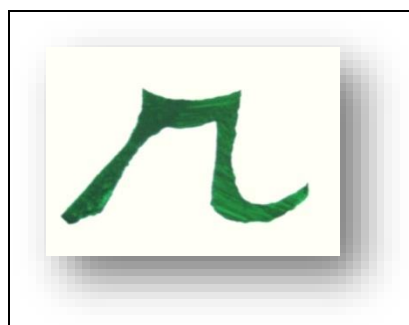
The term *hun* (left) means mixed up, confused, trouble, chaotic; to sow disorder, trick or dupe someone, to live from day to day; abundant, furious waters; vast, immense; stupid, naïve, ignorant. Very closely allied to the character for wonton soup and its little mixed meat balls that are an image

of the ten thousand things, it is sign for the originating chaos and what Daoists call the uncarved block or the face you had before your mother was born. It is made up of the water radical and a strange phonetic that seems to show words that totally confuse the distinction between generations, between elder and younger brothers.

The term *dun* (right) means something like dull or stupid. Interestingly, it is made up of the water graph and the sign for sprout or sprouting, a seedling breaking through the earth that is the name of figure 3 Sprouting. It is a sprout covered with water, like the Thunder in the Ghost River portrayed in the hexagram that is the origin of the World Tree or axis mundi.

The experience of the omen a *hundun* word represents can enfold us in the strangely compelling mystery of a deconstruction of our name and our civilized identity to reveal another self within, the Beast Face and the great Dream Animals that circulate along the hidden pathways of our experience. It shows that the gateway (*men*) to this fertile chaos is open to us.

Now, the graph for that “little table”, the other part of the character we are looking at that occurs only in this transforming line, also means copious, abundant, flowering, calm and firm. It is a radical or category, a sign of its symbolic significance as an organizer of thought and language.



The term is the abbreviated graph for another *ji* character that is usually translated almost, at the point of, about to happen.



This *ji*/almost character occurs at only four places in the old texts of Change. The first is at 3.3, the Transition or Threshold line in 3 Sprouting.



### **3 Sprouting/World Tree ZHUN**



This is a time of beginning growth. Assemble things and accumulate energy for a difficult yet exciting task. Do not try to impose your ideas or direct things. Many new possibilities are emerging. Install helpers and delegate responsibilities. Stake out your territory, establish bases of operation and assemble the troops. Let Sprouting be your inner guide. This will still your fears and focus your thought.



### **Circle of Meanings**

**Begin, establish, found, cause to grow; difficulties at the beginning, birth pains; arduous, demanding; gather your strength to surmount obstacles; seeking a bride, massing soldiers, establishing a base; vitality, the inner river of strength, thunder in the waters, the spark of life; the world tree, beginning of a new time. The old character shows a deeply rooted sprout that is emerging through the surface of earth, the image of a child being born.**

It shows a time when the *junzi* or Realizing Person (who is us when we use Change in the correct way) wanders into the forest alone chasing the deer

(the sprouts or young women who will be brides) with illicit desire and *ji*/almost fails to recognize the hidden moment that can bring disaster.

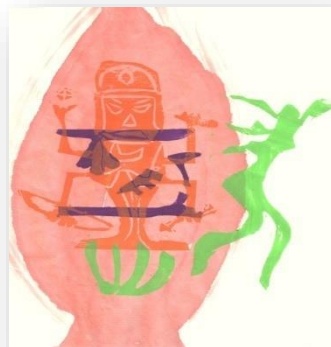
The term also occurs at 9.6 (Small Accumulates), 54.5 (Marrying Maiden) and 61.4 (Opened Heart) in the phrase the Moon *ji*/almost Full. This is a formula associated with the oldest form of divining with Change and the Moon Cult that sponsored it. It points at the necessity to “fix” (*heng*) these omens of trigger moments, giving them an enduring place in the heart-mind.



### 32 Persevering/Fixing the Omen HENG



Find what continues and endures. Continue on the way you are going. Be constant, regular, and stable. Persist in what you know is right. This will bring success, effective power and the capacity to bring things to maturity. Put your ideas to the trial. Let Persevering show you ways to realize things. It will turn your need to express yourself into a liberating awareness of the whole of life.



#### Circle of Meanings

**Create an enduring form for the gifts of the spirit, make power and virtue endure in the heart; continue in what is right, endure and renew the Way; constant, consistent, durable, self-renewing, regular, perpetual, universal; a stable married couple. The old character shows a heart, a boat between two shores of a river and the curve of the increasing moon, the spiral path of life.**

The *Ricci Dictionary* gives us a clue here, usually ignored by more literal minded and historicist Anglo-Saxons. It reveals that the old character we are looking at (*ji*/low table/almost) was and is a short-hand notation or abbreviated graph for another very important old *ji*-character, a central

*hundun* word. When we add the full form of the *ji* character which means both “low table” and “almost” to the wood radical we see this term emerge.



The character we are now looking at is usually translated as “machine” or (the French translation from the *Ricci Dictionary*, to my mind much better than the American) as “ressort/ressortir”. This French term is a mysterious word in itself, combining the literal meaning of a metal spring-loaded mechanism or trigger with the meanings spirit, spirited, motivations; secret inner workings of the mind; competence or area of capability; and the English sense of resort to or last resort.

**Ji/hidden trigger**, with the “wood” radical, denotes the trigger of a crossbow, a declenching mechanism; it is a machine, motor, organism, organ; it is the craft and practice of weaving or cross-breeding, mettissage; it is a trap for an animal, a strategy, an artifice or ingenious invention; it is ability, talent, the decisive or opportune moment; it represents changes of fortune, vicissitudes of destiny, the cause or motive of events and to become mobile and fluid, a mobile and fluid identity. Buddhists used this word to describe the profound nature that is capable of responding to a spiritual impulse, the dynamic principle of the human being. Daoists saw it as the source and motive principle of being in the world, the favorable moment for a reconnection to the Source. The *tian ji* was the “source of heaven”, a star in the all important constellation we call the Great Bear through which blessings flowed. It is the threshold of a door, the first indications, the forerunner and is a synonym for what is strange, bizarre, coming from the borders.

Now this form of *ji*, a mirror that is hidden within the graph for the low altar table, is a key term in all Daoist mysteries, meditations and divinatory practices. Whenever we are pulled back or infolded into the “mystery of the Source” that old Mr. Hundun represents, we encounter the *ji*, the hidden triggers and wellsprings of deep transformation.

The Ten Thousand Things issue from and return to the *Ji*, the source of the Way, the spring of Heaven and Earth. They surge from the *Ji* into life, entering the transformations of yin and yang.

Let us open the obscure *Ji*, the spring of the source. *Ji* is the source of the movement and the repose of the Way, the opening and closing of the gates of Heaven and Earth, coming and going, living and dying, condensing and dispersing. It is the Mysterious Female, the Valley Spirit, the Dark Animal Goddess. It is the source and spring of the transformations called *Yi* or Change, where all movement originates. It is the infinitely small moment of equilibrium, the change between having and losing, rising and descending. It acts without being born; it dies without dying. It puts Heaven and Earth into movement, sprouting, intertwining and connecting, the movement and the source of movement.

All the Ten Thousand Things emerge from this single opening. The roots of ten thousand affairs issue from this single door. It is the door of all marvels and mysteries. It is the place of emergence and the hole in the world, the celestial music, situated at the heart of reality.

Now, according to the old shamans and sages, Change and the practice of divination it sponsors gives us access to the hidden Source where this *Ji*/trigger dwells, the *Yuan*.

*Yuan*/source, means great, very much, potent, the head of a river and the source of thoughts, spring, the east, wood and sunrise. In the texts of the Change, it often occurs in the phrase *yuan ji*, the Way to the Source is open.



YUAN, literally a person's head, indicates head, first, chief, great, primary, fundamental, good, originating. It shows the sign for person and for the One Above. The Yuan-sacrifice occurs in spring, the time of sowing the seeds and beginning growth.

The way to this Source and the Hidden Triggers within it is shrouded in *xuan*/dark mystery. In *Daodejing* this term is used as a definition of *Dao* itself: *xuan ji yu xuan*, mystery becoming or enfolding into deeper mystery. Within this mystery, the text says, is a Gate:

**Men/gate** shows two doors that swing open and closed, the Two-leafed Gate of Change seen as 1 and 2, the Dragon and the Dark Animal Goddess. It means door, entrance, access, means; originating principle, orifice or opening - an allusion to the vagina. In medicine it is a portal point. It is the Gate of the Four Directions or Seasons through which the "hidden winds" blow from the Four Hidden Lands outside of human experience. The oldest image in the term is the Gates of an Ancestral Temple through which prisoners who would be sacrificed to the Earth and the Ghost River would pass. The *xuan*/dark mystery acts as what we might call a Strange Attractor, enfolding all and passing it through the process depicted on the old bronze vessels as the Tiger's Mouth.

According to chaos theoreticians, a Strange Attractor is a centrifugal configuration of virtual space that arises out of the de-stabilization of an existing system of regularly alternating opposites. This de-stabilization is produced by adding a feedback loop or *iterator* to the system that offers a continual mirroring and re-doubling of the system's operation.

The Strange Attractor acts in the imagination something like an inner whirlpool that pulls the seeming oppositions in our experience down into a turbulent chaos below. Local areas of dissonance or disturbance begin to appear in our lives; we are bothered or haunted by things we do not quite understand. Through the continued action of the *iterator*, this localized dissonance is mirrored and fed back into the system again and again, something like interrogating the symbols through divinatory questions or the strange rippling effect of the chains of mythic associations that move through a symbol/*xiang*.

Caught in this iteration, identity destabilizes farther and farther until a critical point is reached. We go into a kind of crisis. The separate systems composing our identity disperse and dissolve, dropping us deeper into turbulence. This ever deepening induction creates a sort of hole in virtual reality that acts like a magnet, drawing everything that approaches it "down the magic rabbit hole." This means the death or end of the stable system's existence. It is the precise point at which our logic cuts its own throat.

A Strange Attractor is a fractal pattern: it repeats at all levels and parts of a system, precisely mirroring the *hole* or lack in our lives, the "missing

information” that connects us to the *(w)hole* (Briggs and Peat). The turbulence it opens to is a fairly precise analogy to what the Daoists called the “fertile chaos” in which all regular cycles of information exchange between the parts of a system fall apart.

We have a further clue in *Daodejing* about what is de-constructed or eaten as we are pulled down into this Strange Attractor and pass through the Tiger’s Mouth – it is the “names” of things or *ming*.

***Ming*/name, naming** is part of the great thematic family that speaks of omens and language and represents a specific delimitation of the power and function of the omen-language. The term specifically refers to written words that distinguish things clearly, fix their identity and assign them a place in a social hierarchy. A synonym of *ming*/to give orders, it is a mark of a fixed personal identity, a character inscribed on a ritual vase worthy of official praise, the name inscribed in an official census that fixes our title, rank, grade, reputation, position and persona or “face.” Philosophically, it means names as opposed to realities. It denotes written words separated from the flux of speech. Historically, the most significant use of the term is in the phrase *zheng ming* or “rectifying the names”, the great project of the Confucian scholar-bureaucracy.

### **Correlative Categories and the Theological Erection**

Here we have to look more closely at the particular system of thought called Confucianism and its way of organizing the world of the imagination. Confucianism, an intensely conservative, moralistic and hierarchical teaching, originated at the end of the in the Warring States period (c.500 – 200 BCE) and went on in the Han Dynasty to become the official philosophy of Imperial China. This school of thought sought to define a political and cultural elite by indentifying the Way or *Dao* with the internalization of a particular set of social relations. This internalization involved an endless repression of undesirable psychic contents and of the people on whom they were projected: shamans and spirit-intermediaries (*wu*), women, foreigners, misfits, rebels and the disobedient.

Confucian doctrine revolved around *zheng-ming*, “calling things by their proper names.” It used proper words to define and delimit the experience of the spirit-world, cutting out the direct experience the ghosts and spirits and their strange circles of contradictory meanings or “correlative categories”, to



use a modern term that occurs in the flux of the spoken language. Only someone who proved that he had fully introjected these “correct names” and could spontaneously use them to re-define what they were experiencing was qualified to enter culture.

The names (*ming*) used in the development of this system were originally what we might call “strange attractors”, dark mirrors that reflected the *xuan*/dark mystery of close encounter with the ghosts and spirits. Confucian scholars placed these spoken or voiced terms in the ascending spiral of a moral and conceptual hierarchy. The erection of this hierarchy drained meaning away from phonetic relations and paradoxical semantic links towards eternal and fixed allegories: allegories of the imperial state and the “corrected” or “rectified” functioning of the imagination.

The rectification was based above all in a shift in the interpretation of the hexagrams and the crossing or transforming lines of *Yijing*, the Classic of Change. Hexagram Pairs and the Omen Couplets they displayed were split, eliminating the hidden pathways through which the ghosts and spirits could speak. They were replaced by a moral evaluation of line positions according to the new Confucian definition of yin and yang as a moral dichotomy directly related to gender. The words of the texts were then re-arranged to fit the new system. Moral interpretations of each Line Text were codified and made part of the great Civil Service examinations that became the only way a person could enter the public world of culture and service.

The effect of this was “resolve all doubts” by defining a new polarity between “service” and “reclusion”. All motives for not serving the state were relegated to a purely personal and morally reprehensible realm; all other options were eliminated. The new correlative links in their reified *zheng-ming* form could not be simply imagined; they must be believed, believed as “the universal and eternal validity of the cosmic-imperial system.”

It was this system that was deconstructed in the famous opening words of the *Daodejing*:

**Dao ke dao: fei chang Dao.**

The way that can be walked: not the ceaseless Way

**Ming ke ming: fei chang Ming.**

The name that can be named: not the ceaseless Name.

All this gives a particular emphasis to the Crossline Omen of our first Mirror – the Inner or Heart Line of 59 Dispensing with the Tower at its center:

Guideway (59.2 [20.2 : 19.5] 60.5): Take the woman's perspective now, watching from hiding. Go back and accept the challenge, for the knowledge of a Great Leader is nearing. Articulate your thoughts with sweetness and grace. You will meet with honor. Strip away your old ideas. Be open and provide what is needed.

Here is the Transforming Line at the beginning of this hidden pathway:

SIX AT SECOND

**Viewing through the patterned screen.**

**Advantageous if the women divine. Harvesting.**

*You will see shameful things.* Watch with a woman's eyes to see the hidden patterns and do not fall into negative emotions. Keep to this perspective and you will reap the harvest.

Here we are looking into the woman's mirror. This is what we see through the patterned screen of the feminine and the ceaseless name:



**19 Nearing/Releasing the Spirit LIN**



Something great is approaching, the point of contact with the new after a time of mourning. Welcome what is drawing near without expectations. Look at things with care and sympathy. This particularly favorable for what is growing. Rushing to completion now will cut you off from the spirits and leave you open to danger. Let Nearing be your inner guide. It will turn abstract faith in the process of life into real inner devotion.



## Circle of Meanings

**Approach of something meaningful, arrival of the new; a spirit confers favor and blessing; welcome, be honored with a visit, commanded to come nearer; the moment when positive force comes to the fore; ritual of creating an ancestor by escorting the ghost into the tomb and releasing the spirit into an empowering image. The old character shows a spirit figure pouring blessings through a new descendant to three open mouths that receive it.**

And this is what results from an inner shift to the feminine perspective, inverting the “normal” or rectified perspectives:

SIX AT FIFTH

**Overseeing the sacrifice.**

**Knowledge is Nearing proper to a Great Leader.**

**Wise Words! The Way is open.**

*This is called moving the center.* This is the knowledge a great leader uses to help and change the people. It is time to take action. The spirit will be with you. This can change the way you see yourself and your life.

## The Dark Mystery of the Between

As a radical, a category of thought, the term *xuan*/dark mystery represents a kind of naming quite different from *ming*/name. It portrays what happens when a *ming*/name is pulled into the mystery infolding into mystery and deconstructed to reveal the *ji* or Hidden Trigger within it. In terms of our reading, this deconstruction is imaged as a hidden pathway that opens a direct connection between the two great feminine spirit-intermediaries, between *Sun* the Lady of Fates who finds the hidden sickness (the upper or distress/*hui* trigram of 59 Dispersing) and *Dui* the Joyous Dancer who can give the spirits voice in the human community once again (the lower or foundation/*zhen* trigram of 60 Articulating).

The passage through the Tiger’s Mouth this inversion represents is what happens in the Tower. It turns the Names/*ming* of things back into *hundun* words that contain the hidden triggers of Change by stripping away the screens of painful memories that have made these names into “causes of sorrow”. Found in the shadow, in the *rejecta* of life, these causes for sorrow are where the *ji*, the triggers of Change are hidden. They are imagination itself, exiled to “mere fantasy” in the literal world. How we deal with and give

voice to this fantasy, giving the spirits a voice in the human community once again, is crucial, for it opens the Imaginal World. When the two great feminine Intermediaries, the Lady of Fates and the Joyous Dancer are connected, a great Engine of Change arises in the heart:



**61 Opened Heart/Connecting to Center ZHONG FU**



Connect your inner and outer life. Empty your heart so you can hear the inner voices. Act with sincerity and honesty. Gather the pigs and fishes, the hidden wealth and fertility. Enter the stream of life with a purpose. Let Opened Heart be your inner guide. It will turn your need to influence the world into a self-restraint that stills compulsive desires.



**Circle of Meanings**

**Connecting your inner and outer lives, connecting life to the spirit; sincere, truthful, reliable, verified; a heart at peace, a stable point that lets you face the vicissitudes of life; capture, spoils, captives offered in sacrifice; incubate, hatch, the Calling Crane who leads her children out of the entanglements of life. The old characters show an arrow at the center of a target and the claws of the bird protecting her child and grasping her prey.**

**The Performative Linguistic Act**

Now, the mythic images (*xiang*/symbols), the “patterned screen” that made up the old or pre-Confucian divinatory tradition were also called *ji*/hidden triggers. These *ji*, exist at the liminal borderline between the oral and the written and act as hidden triggers for the performative linguistic act of divination. Each triggers a return to, transformation within and emergence from the fertile chaos or linguistic whirlpool. They represent a *wen* or

pattern hidden in writing that becomes a mask to be put on and spoken through, a sign of the presence of the Dragon energy that belongs to something other than our normal self with its own identity and its own things to say. This was the old diviner's place and moment; its force lies beyond the reach of our usual sense of the connection between thought and language. Its purpose is not just to learn something, but to experience something and be set right.

In traditional Chinese thought the perception of the *ji* brings an intuitive sense of what deconstructionists call *difference*, "traces" of other times, texts and experiences that continually *defer* a sense of ultimate meaning, the need to "give things a fixed name"/*ming*. These "traces" are based on *lei* natural categories - correlations of patterns that simply occur because their elements are of the same kind. In Change these categories seem to be presided over by an omen animal called the Small Fox, a sort of Dream Animal both male and female who links the crossings offered by Heaven in natural omens with the Transforming Lines of *Yijing*. These doubling and re-doubling crossings or traces act in the Heart-Mind to continually defer cognitive meaning and wake the patterns of a world of analogies linking cosmic, human, moral and supernatural that simply "rises up".

The old diviner was the medium for this living world's coming-to-be. Stirred by the omen-phrases, "wind-tossed and fluttering," the diviner moves through endless associations, forgetting him or herself in the wanderings. The diviners sing out what they see and hear as they are rolled round and round with the courses of things, matching sounds and colors and feelings and memories, lingering on things, wondering and sketching the animate spirit. It is from this wandering that the Bright Omens arise, formed by invoking and then overturning conventions. This wandering makes manifest what was overlooked, the "hole that reveals the (w)hole". We might take these words from *Daodejing* as a description of this wandering:

Banish learnedness and formalities - there will be no more grieving.  
Look! All those busy people are wreathed in smiles  
As if they were going up to the Spring Festival.  
But I-alone am inert, like an infant who has not reached out to the world,  
Forlorn, drifting, as if I belonged nowhere.

Everyone else has enough and to spare,  
But I-alone seem to have lost everything.  
I have a fool's mind, so confused, confused.

The world is full of people who shine,  
But I-alone am dull, so dull,  
Adrift on the oceans, blown about endlessly.

Everyone can be put to some use, they say.  
But I-alone am wayward and stubborn.  
I-alone am different from others,  
Like a baby still fed in the womb.

The new world that arises in the heart and on the tongue, the world that is Articulated (60) from Dispersing (59) comes from this sort of wandering - fleeing to the hidden triggers and fleeing from the conventional names of things that fix their identities in a hierarchy of meaning.

NINE AT FIFTH

**Sweet Articulating. Wise Words! The Way is open.**

**Going on like this brings honor and reward.**

*Stay in the center of the situation.* Articulate your thoughts and feelings with sweetness, grace and delight. The Way is open. You meet with honor and esteem. This is a significant time for all.

### **Fish-traps for Dao**

We see this sweet articulation in Jung's word for *Dao*, the Way of Water: synchronicity. "The eastern word for non-causality is *tao*," he said, "and we know that *tao* can be anything; I call it *synchronicity*." He first used this word in his tribute to Richard Wilhelm in 1930 and what the word points at is the *omen* that opens a dialogue with the Way. "It is a kind of *creatio ex nihilo* that we cannot really explain," said Jung, "a borderline conception lying at the extreme edge of the world ... the continuous creation of a pattern that exists from all eternity."

In spite of all his theoretical language, Jung consistently maintained that his synchronicity was both a “miracle,” a “direct act of creation,” and a kind of fraud - the action of a daimonic trickster figure who “twists” the stream of events in such a way that we experience a discontinuity in the laws of cause and effect. These synchronistic subversions of the language of conscious order are *negentropic*. They create energy within both individual and culture by affirming a connection with meaning or *Dao*.



*Entrance of the Lady of Fates (44)* shows a new destiny at the borders of awareness, a Great Transition that connects to the Inspiring Force of the Dragon.

### **The Water Mirror**

When water is clear and still, it becomes a mirror. “No one takes flowing water as a mirror,” says Zhuangzi, “yet he finds his reflection in the standing water of the *jian*-mirror.” From early Shang times, these *jian* mirrors were seen as metaphors of the heart, filled with water and used as mirrors in religious rituals or guides put into the tombs. Originally the character depicted a person kneeling before a vessel, head bowed, looking in. But what you saw in a *jian* was more than a physical reflection; the *jian* or water mirror shows your fate. It is the water mirror of Heaven-Earth, the dreaming of the Myriad Beings that opens a portal to Heaven.



*Dreaming in the Stream* shows someone dreaming in the temple hidden in the Burning Water, with a spirit visitor arriving who opens the gates to the spirit.

This dreaming and the deferral of conceptual meaning it represents, a continual not-acting, turns our lives into an act of “carrying the treasure” of the Opened Heart that is based in the great silence.



*Carrying the Treasure* (61) portrays the Opened Heart and the Calling Crane at its center who calls her children out of the entanglements of life. It is an Engine of Change that recharges existence with meaning and energy.

This is the true mirror in which we encounter the hidden triggers of the *Yijing* or the Classic of Change, the east’s most sophisticated system of



wisdom-divination. It is the mirror of dreaming and the Dream Body and the synchronistic fields it opens, “heart-drops of dharma” that let us flee from the corruption of the past and wear the body of Vision. It is the mystery hidden in the Sacred Mountain, the Mountain at the edge of the world where the Ancestors live.

