

The Holistic Change Maker (Book of Changes) Part 1

The Complete Works of Douglass A. White, Ph.D.

Volume 14

古埃及與易經 (一)

白中道博士全集 第十四冊



AWAKENED LIFE 覺醒的生命

SACRED SCARAB INSTITUTE 聖甲蟲學院

The Holistic Change Maker (Book of Changes) Part 1

The Complete Works of Douglass A. White, Ph.D.

Volume 14

古埃及與易經（一）

白中道博士全集 第十四冊

Author : DOUGLASS A. WHITE (白中道博士)

Publishing: Sacred Scarab Institute (聖甲蟲學院)

Issued: Sacred Scarab Institute (聖甲蟲學院)

Rights & Customer Service: Grace Tia White (許秋惠)

Contact information: gracetia6@gmail.com

Printed: 百通科技股份有限公司 TEL:02-86926066

Website : <https://www.dpedtech.com.tw>

First Edition First Printed / 2022 年 9 月

Price: TWD430

ISBN:978-626-01-0537-2

ALL RIGHTS RESERVED

None of the content in these books are allowed to be copied or used in any form.

版權所有 · 翻印必究

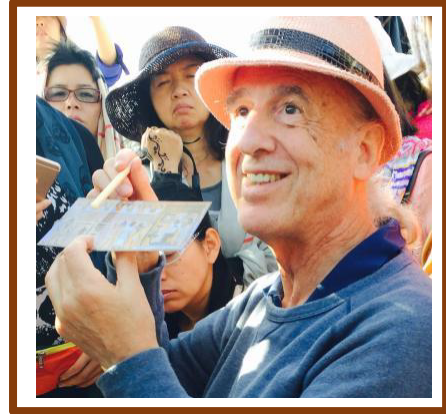
本作品若未經版權授權人同意，

所有內容皆不可以任何格式或媒體形式複製、翻譯、電子存檔、張貼或傳播。

【封底及書名頁之聖甲蟲圖案，由新星球出版/大雁文化事業有限公司授權使用】

Enlightenment is a viewpoint every person already has available and always has had. It is our essential nature. No technique, practice, or special life style is necessary.

開悟是一個觀點，每一個人都已經可以利用它，而且每一個人永遠擁有它，它是我們的本性，不需要任何技術、練習、或特殊的生活方式。



Douglass A. White, Ph.D. 1941~2021

He was born in Chicago in 1941, and he graduated from Harvard University in 1964 with Bachelor of Oriental Languages and Literature, after that he entered Taiwan University and began to study the Chinese literature of the former Qin Dynasty in 1965. In 1968, he completed his master's thesis on "Research on Zuo Chuan Quote Poems". Later he returned to Harvard University in the United States to complete his Ph.D. in Oriental Languages and Ancient Civilizations, and wrote the dissertation the Interpretation of the Central Concept of "The Book of Changer" by Scholars in the Han、Song and Ming Dynasties.

The content of all his works: 1) Research on the wisdom of ancient civilizations, including ancient Egypt, China, Buddhism, Judaism, India, etc., 2) Dialyze the authenticity of physical science from the perspective of an observer to connect with the spiritual, 3) Inspiring spirituality Wisdom to continue earth civilization. There are 24 books in total.

白中道博士於 1941 年出生於美國芝加哥，1964 年完成美國哈佛大學的東方語文學士畢業後，1965 年進入台灣大學開始研究前秦中國文學，於 1968 年完成了“左傳引詩研究”的碩士論文；後來又回到美國哈佛大學完成東方語言與古文明博士，論文寫“漢、宋、明代學者對易經中心觀念的解釋”。他畢生所有著作內容型態：1) 古文明智慧研究，包括古埃及、中國、佛學、猶太、印度..... 等等，2) 以觀察者角度來透析物理科學的真實面貌以與心靈接軌，3) 啟發靈性智慧以延續地球文明。總共著作 24 本。

【The Complete Works Catalogue of Douglass A. White, Ph.D.】

- 1) The Cosmic Game (Volume 1)
- 2) The Senet Game Text of Ancient Egypt (Volume 1)
- 3) The Senet Tarot of Ancient Egypt (Volume2~3)
- 4) A Tour of Atlantis / Amduat (Volume4~6)
- 5) The Pyramid Texts (Volume 7~11)
- 6) The Litany of Ra(Tarok Naipa) (Volume 12)
- 7) Mantras and Yantras of Ancient Egypt (Volume13)
- 8) Solar-Lunar Calendar (Kemetic Calendar) (Volume13)
- 9) The Holistic Change Maker (Book of Changes) (Volume14~15)
- 10) The Ancient Egyptian Senet Tarot and The Game of Human Life(Volume16~17)
- 11) The Story of Ra and Isis (Volume17)
- 12) Observer Physics (Volume 18~19)
- 13) The Popcorn Time (Volume 20)
- 14) A Plan for a Planet (Volume 20)
- 15) Harvard Ph. D.Dissertation of The Book Of Changes (Volume 21)
- 16) The Game Changer
 《Cultural relics unearthed in 2013 bamboo slips》 (Volume 22)
- 17) The Yoga Sutras of Patanjali (Volume 23)
- 18) Research on Zuo Chuan Quote poems for master's thesis (Volume 24)
 (Chinese)

Sacred Scarab Institute: <https://www.dpedtech.com.tw>

Email: gracetia6@gmail.com

ALL RIGHTS RESERVED

None of the content in these books are allowed to be copied or used in any form.

【白中道博士全集書目】

- | | |
|-----------------------|---------|
| 1) 宇宙遊戲 | 第一冊 |
| 2) 古埃及神圖遊戲經文 | 第一冊 |
| 3) 古埃及神圖塔羅 | 第二~三冊 |
| 4) 出來到日光中之訓示 / 阿密度瓦特 | 第四~六冊 |
| 5) 金字塔經文 | 第七~十一冊 |
| 6) 日神的連禱文 | 第十二冊 |
| 7) 古埃及咒音與象徵圖騰 | 第十三冊 |
| 8) 永恆的萬年曆 | 第十三冊 |
| 9) 古埃及與易經 | 第十四~十五冊 |
| 10) 古埃及神圖塔羅與人類生活遊戲 | 第十六~十七冊 |
| 11) 拉(日)神與愛西斯的故事 | 第十七冊 |
| 12) 觀察物理學 | 第十八~十九冊 |
| 13) 爆米花開悟的時刻與 | 第二十冊 |
| 14) 地球文明的計畫 | 第二十冊 |
| 15) 哈佛博士易經論文 | 第二十一冊 |
| 16) 《易經》2013 年出土易經竹簡 | 第二十二冊 |
| 17) 帕坦伽利瑜珈經 | 第二十三冊 |
| 18) 碩士論文左傳引詩研究/中文 | 第二十四冊 |

聖甲蟲學院: <https://www.dpedtech.com.tw>

Facebook: 白中道博士之本體光園

Email: gracetia6@gmail.com

翻印必究、版權所有

這本書的任何部分皆不可以，以任何形式被使用或複製

The Holistic Change Maker

(Book of Changes)

Dr. White presents The Book of Changes in two volumes with the original Chinese text plus his translation and a detailed commentary that includes practical exercises that will give you direct experience of the changes in terms of your own life. Volume 1 also contains an introduction that discusses the relationship of the Book of Changes as it developed in China with the earlier system of changes that the ancient Egyptians developed. These new research findings brought to light by Dr. White are available nowhere else!

Volume 1: Introduction and Hexagrams 1-30

Volume 2: Hexagrams 31-64, The Appended Essays on the Principles, the Trigrams, the Sequence of Hexagrams, and Other Related Topics.

Table of Contents

PART 1

Introduction

The Book of Changes in Egypt and China	2
Baba and the Book of Changes in China	19
The Book of Changes and the Holistic Change Maker	22
Trigrams and Hexagrams	25
Two Types of Imagery	27
The Chinese Five Elements and the Eight Trigrams	28
Six Major Stages in the Creative Process	30
Master Ou-yi's Commentary on the Book of Changes	32
Nuclear Trigrams	32
Do Not Get Stuck to the Words of the Text	33
The Twelve Cyclical Hexagrams	33
Exercises to Get Direct Experience	35

Additional Notes

Viewpoints	37
The Wizard	38
The Four Cyclical Phases of Creation: Origination, Progress, Benefit, Integration	38 44
Multilayered Statements and Technical Terms	46
The Four Main Modes of Interpretation	47
The Ten Wings	48
Key to the Exercises	50

The Hexagrams

Hexagrams 01 to 08	51
Hexagrams 09 to 16	102
Hexagrams 17 to 24	152
Hexagrams 25 to 32	203

The Holistic Change Maker:

周易

A Translation of the Book of Changes

易經

with

A Commentary on the Evolution of Consciousness

Part 1: Introduction,

Hexagrams 1-30

(Chinese Text Included)

by

Douglass A. White, Ph.D.

Delta Point Educational Technologies/ Sacred Scarab Institute

www.dpedtech.com.tw

© Douglass A. White, 2004, 2008

All Rights Reserved

The Holistic Change Maker

周易

or

Book of Changes

易經

Introduction

The **Book of Changes** is one of the primordial records of the universe. It exists beyond space, time, and other dimensions as the archetypal framework of existence. In the history of our planet Earth we can trace the book to ancient China, and from there back to ancient Egypt where we find the same basic “Book” was passed down in a different notation format and with somewhat different interpretations suitable for their environment and culture. At present we seem to have no materials in the human records to demonstrate earlier awareness of the book. However, such information probably will become available in the future.



By the time when the Pyramid Texts were carved in stone during Egypt’s Early Kingdom, knowledge of the principles of the Universal I (Eye), Holistic Change Maker, Book of the Creative Will, or **Book of Changes** as the Chinese later called it was already an ancient tradition whose esoteric interpretations only initiated priests and wizards understood. However, tradition is a viewpoint in time and space. The **Book of Changes** exists in every time and place as a primordial mathematical or ideational pattern that anyone can retrieve and explore with a little thoughtful observation. It is thus a fundamental component of the fabled eternal Akashic Records. In its pure form it is an unwritten cognition that exists prior to any written symbolic system. Its content consists of a set of universal archetypes and a holistic way of experiencing the world.

The ancient Egyptians created a myth that the Moon God THOTH (also called Tekhy, Tehuty, Jehuty, or Khonsu “The Traveler”) was responsible for the creation of records for the planet Earth.



Thoth

Records are based on the archetype of memory. Memory is based on a recycling of creations. For dwellers on our planet the moon is a natural symbol for memory because of the way it appears to wax and wane through a distinct sequence of phases every month due to the changing angle at which sunlight reflects from its surface. We generate the illusion of the passing of time when we store the present moment as images and patterns in memory to form the archives for the subconscious mind of the Universal I. The archetype of memory is just one component of the Ogdoad, a set of eight primordial states of consciousness recognized by ancient Egyptians. The text of the **Book of Changes** treats memory as a secondary archetype. It is a subtle form of reaction that generates the experience of time. Prior to reaction comes action. Prior to action comes a creative decision taken by the Will. The Will arises as an inherent property of Pure Being. Pure Being is Undefined Awareness. When the property of Will in Awareness activates (YOU decide when that happens), it causes the Awareness to focus from all possibilities to a single locally defined creation. From this point of creation arise the transformations of Pure Being into its possible forms. The Egyptians called the single point from which creations arise “Tekhy”, (pronounced Taiji 太極 in modern Chinese and symbolized in China with a circular symbol: ☯).

Examples of the Egyptian glyph for Tekhy:  , 

The physical Tekhy was a lead plummet weight often shaped like the pictogram of the little clay jar that symbolically contained the heart (ab) of a person. The Tekhy weight was attached to the tongue of a scale at the fulcrum and was used to make fine adjustments to true the scale. The fulcrum of a scale is the point of balance from which all the forces involved in the weighing operation radiate.

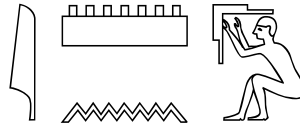
The Egyptians considered this central point of equilibrium an image of the heart as the seat of the will, compassion, and responsibility. For the Egyptians the “Weighing of the Heart” was a ritualized representation of the reminder to live in integrity and balance, exercising the will with compassion and responsibility. They represented truth with a feather and asserted with their wry sense of humor that the heart, when weighed, must be as light as a feather. Thoth’s name Tekhy means finest adjustment

to the balance point at the fulcrum of the scale. It was also the Egyptian name for the ibis bird that lived by the papyrus that was used for making the paper and pens with which Egyptians kept their records.

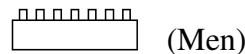
There is only One Ultimate Reality (Tekhy/Taiji). In its essential nature it is “empty” of any description or definition (Wuji 無極). In Egypt they described this undefined emptiness as “Mu Hy”, or “Mu Khy” the vast ocean waters, because this emptiness is a vibrant field of potential energy from which life emerges. This term also stood for God, Heaven, or the Great Waters of Heaven.



The Egyptians used the word “Amen” to describe the indescribable nature of Mu Hy.

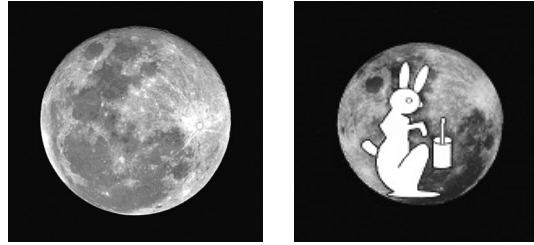


“Amen” means invisible, hidden, or unmanifest. Amen underlies everything and forms the foundation for establishing a reference point called Tekhy. The root “men” in Egyptian means a “foundation” or “to establish” and is a pictogram of the ancient oracle game board that the Egyptians used for divination.



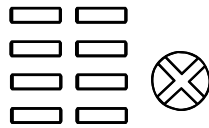
The adimensional, definitionless state of primordial being forms the tabula rasa or blank slate on which Thoth-Tekhy (the personification of Taiji), inscribes records. Thoth is the Intellect operating at the heart of pure awareness. He exists absolutely HERE AND NOW in the center of all things. The Egyptians symbolized this by building a vast temple at **Wenew**, the “Place of Divine Eternal Youth” or the “Place of Being” right in the middle of Egypt (the 15th Nome) between the Southern and the Northern territories. (A nome was an Egyptian county or province.) The compound glyph of that nome was a rabbit (traditional animal totem of the moon in China and maker of the elixir of immortality), the divinity staff, and the nome symbol of a territorial grid.



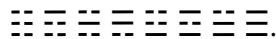


With a little imagination you can see on the moon’s surface in the NASA photo on the left darker areas that suggest a rabbit pounding the elixir of immortality in a mortar. The rabbit in the moon is an ancient sacred Tantric symbol.

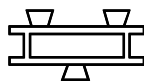
The vibrant “pounding” heart constantly modulates within the limits of a set of eight immortal primordial archetypes. The Egyptians called these the Ogdoad, or Set of Eight Primordials. They dedicated a sacred city to the heart chakra of Egypt and called it Khemenu, the “City of the Eight”, locating it in Thoth’s Nome of Wenew. A common writing for the name of this city was the number eight plus the city glyph.



As the Intellect, Thoth was the leader of the Ogdoad Council of Eight High Archetypes that express the Will of the Universal I in different dimensions of reality. From the emblem of this city the Chinese developed their symbols for the Taiji diagram as well as the trigrams and hexagrams.



The modulation of Taiji generates the appearance of a Pathway by which the HERE-AND-NOW traverses through space, time and other dimensions. The Chinese call this DAO 道, and the Egyptians called it WAT.



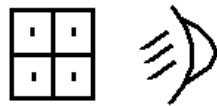
Since the path is essentially cyclical, it makes no difference which direction you go along the path. This is the fundamental notion in physics called “phase conjugation”, the principle of symmetry in time, space, and motion. Thus the phase changes can be viewed from multiple viewpoints – upside down, inside out, forwards, backwards,

and so on. The endless flowing and looping nature of the cycles was called “shen” by both the Egyptians and the Chinese.

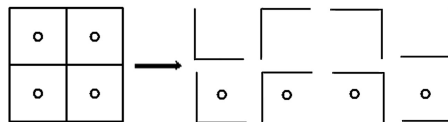


This word is sometimes translated as “immortal spirit”. As long as there is no resistance or other interference, energy can flow indefinitely in a loop through space and time.

The title of this work, **The Holistic Change Maker**, is a translation of the Chinese title, **Zhou Yi** (周易).



The symbol for Zhou apparently represents a field divided into quadrants by paths or irrigation canals and all four quadrants are selected by a mark. The book consists of a symbolic representation of the archetypal members of the Ogdoad Council and their various interactions. The council consists of four pairs or couples that we can see represented in the Zhou diagram by the quadrants and their markers. This symbol comes to have the meaning of all around, all inclusive, holistic, complete, or comprehensive. It can also represent a complete cycle, and with a rule for linking the Eight in pairs we can easily generate a set of 64 glyphs.



The symbol for “Yi4” 易 (the 4 is a tone sign) is somewhat obscure and there are several theories about it. One theory holds that it is made from a combination of the signs for sun and moon (日 月.). According to this theory, the idea of transformation comes from the way the seasons change as the sun and moon move about in the sky. However, the ancient forms of the character for “Yi” do not seem to support this explanation, because the lower part does not really look like either the ancient or the modern character for the moon. Ironically the oldest form of the entire glyph could be a moon with rays of light shining from it. But it could also be some sort of creature if the rays represent legs. Evolution of the character seems to suggest that possibility. Here is how the character evolved when etched on bronze vessels.



Turned on its side the drawing resembles a snake with feet. In fact, there is a homophone that uses this component with the “bug” radical (虫 + 易 = 蜴) to represent a lizard or chameleon. This theory suggests that the chameleon’s ability to change its color to match its environment gives rise to the idea of transformations. On the other hand the head or large eye closely resembles the pictogram for the sun which is simply a circle with a dot in the center. The top part looks very much like a large eye, or a bird’s head with a large wing.



Solar Disk



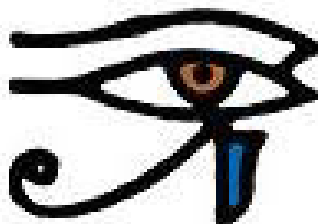
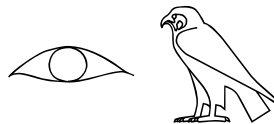
Solar Disk with Serpent



Solar Disk with Bird Wings

The Egyptians and the Chinese used the same glyph to represent the sun – a circular disk with a dot or smaller circle in the center. The spiritual meaning of this glyph is that the dot in the center is the small self of the individual, and the large outer circle is the Big Self of the Universe. The small self marks the heart chakra. The Higher Self is an integration of the compassionate heart with the Higher Self of the Universe. The sun is a perfect image for this, because it is the source of all life energy for the planet, and even the source of the planet itself. The sun constantly gives forth the energy that supports our lives and asks nothing in return. This is the Higher Self principle of service to the general welfare.

In ancient Egypt the Will of the Higher Self was symbolized by the Eye of Horus.



The sun god with the epithet of Horus represented the sun in the sky. His totem was a hawk. The elaborate version of the left eye symbolized the 64 changes in Egyptian culture in a manner that we will demonstrate shortly.

In ancient China the “lizard” glyph with the sense of “exchange” 易 was combined together with the sign for a cowry shell 貝 to express the meaning of “gift” 賜. The cowry was used in early times as a monetary token and thus came to suggest the idea of value.

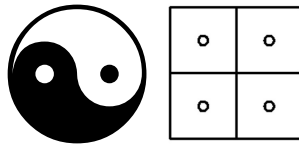


From the earliest form of the glyph for transformation comes another possibility: could it be a crude sketch of the scarab beetle with its bulging carapace? In ancient Egypt the scarab represented the transformation of the inert matter of Earth into living grass by the Sun’s living light energy. Cattle then ate the grass, digested it, and excreted the remains as dung. The scarab made a ball of this dung to nurture its grubs into adult scarabs that would fly back into the sky toward the solar source from which they came. The scarab also represented the Heart with its compassion, will to live, and creativity. In ancient Egypt “Kheper”, the scarab dung beetle, symbolized creative transformation. “Khepy” means to go, travel, sail, fly, or flow. “Kheper” means to be, exist, come into being, create, happen, fashion, form, make, transform oneself; form, shape, image, change, or transformation.



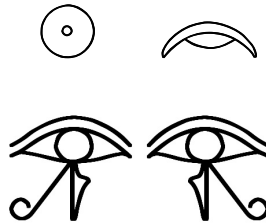
Whatever the evolution of the Chinese glyph for Yi, it has come to have four basic meanings in Chinese: change (變易), non-change (不易), exchange (交易), and easy (容易). The Chinese title thus suggests a comprehensive catalog of all possible transformations. By virtue of its completeness, the system as a whole does not change. Due to the oscillating nature of the transformations, the notion of exchange arises. The spontaneous automatic way in which change operates suggests the notion of ease, and the generation of a small set of primordial archetypes from a single contrast suggests that all of creation at its basis is simple rather than complex.

Unfortunately, we have no surviving text that we can call the Egyptian **Zhou Yi**. The closest perhaps is the **Litany of Ra** that presents a set of 78 transformations of the Sun God. We also have pictorial codes for the book. The Chinese evolved a logo called the Taiji Diagram to represent the entire principle of Zhou Yi in a single symbol. Compare it to the word for Zhou (complete, holistic).



The Egyptians had a symbol that they called the Eye of Horus (Maat Heru or Aryt Heru). The symbol goes back to predynastic times over 5000 years ago and is mentioned dozens of times in the **Pyramid Texts**, the oldest recorded books known to mankind. There it is treated as if it were a sacred mantra.

In Egyptian mythology Horus originally represents the “face” of the sky and has two eyes. One represents the sun, and one represents the moon. The moon’s eye winks.



Above are the Egyptian glyphs for sun and moon. Below are stylized forms of these two “eyes in the sky” known as the Eyes of Horus. In the **Litany of Ra** the Egyptians created perhaps the earliest stylized Taiji diagram by combining the sun of the day (Kheper) and the sun of the night (Awef) within the circular disk of the sun. They used this diagram as the frontispiece for the Litany.



Another Egyptian myth describes how Horus, lord of light, battles with Set, lord of darkness, and Set blinds the lunar eye of Horus. Thoth, through his art of healing, restores the injured lunar eye to wholeness. Thoth uses the eternal light of the Eye of Ra (the Sun) as his Source and then shifts the angle of viewpoint on the “injured” eye of the Moon until it once again reflects its original wholeness as the Full Moon that shines during the night.

In the consciousness of the UNIVERSAL I is an archive of archetypal forms that is complete and exists beyond time, space, or any individual environment or personality. We can call it the UNIVERSAL AWARENESS. This is Creative Source. The Sun represents this as constant wholeness, and the Moon represents it as a process

consisting of an integrated body of component phases that appear to oscillate. The sun appears to move about, but does not change its shape or brightness. The moon not only moves about, but also seems to change its shape and brightness. The changes it exhibits are due to different positions it takes with respect to the sun. It only reflects the sun's light and does not give off light of its own.

Thoth is the creator of the Primordial Ogdoad, the Left Eye of Horus, and the archetypal system of recording. The question remains: Where did Thoth come from?

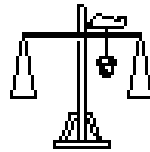


Here we see Thoth as the Moon God of Mind, Intellect, and Memory sitting in the Lunar Barque above the sky glyph $\overline{\quad}$. On his head Thoth wears like a crown the sun's disk and the moon's crescent. Before him is the baboon Baba. Baba holds the Left Eye of Horus (the Moon) looking into the past. Below his tail on the bow of the boat we see the Right Eye of Horus (the Sun) looking ahead into the future. Baba is the original form of Thoth and represents Tekhy's source in Mu Hy. (Taiji emerges from Wu-ji; Unity emerges from Nothingness.) Baba the Babbling Baboon is the Fool of the Tarot Deck and represents Nothingness. The Baboon of Nothingness is also the ancestor of Mankind. This well-known tableau contains the entire **Zhou Yi** in code format. We see the two contrasting energies that form the **UNIVERSAL I** represented as Ibis and Baboon, Sun and Moon, Right Eye and Left Eye, Intellect and Heart, yang and yin. This tableau is equivalent to the Chinese Taiji Diagram. The great temple at Khemenu is destroyed, but a giant stone statue of Baba, the Baboon, still remains. In subterranean crypts below the ancient temple site until recently a fire destroyed many of them there was a huge cache of ibis and baboon mummies that had been buried there for thousands of years. The lunar eye glyph that Baba offers to Thoth contains within it all 64 hexagrams of the **Book of Changes** in Egyptian code. The solar glyph contains the Change Maker as Higher Self. The baboon is Wu-ji, and the ibis is Taiji. In China the baboon becomes Sun Wu-kung 孫悟空, the magical monkey of the mind. In Chinese myth Wu-kung was born from a great stone. He survives in Egypt as the giant stone baboon at the heart chakra of the world.

The main temple of Thoth was called Hermopolis (City of Hermes) by the Greeks, because they identified Thoth with their god, Hermes.



The Egyptian name of the town, “Khemenu” means “The Eight” and refers to the Ogdoad or Eight Primordial Deities created and governed by Thoth. The eight lines in the glyph simply represent the Egyptian number eight. Khemenu is situated along the Nile in the center of Egypt between the ancient lands of North and the South Egypt just like the Tekhy sits in the center of the scale dividing its two arms, each with a pan hanging from it. The standard pan holds the feather of truth, and the weighing pan holds the jar of the heart. In the following glyph the tongue of the scale resembles the feather of truth and from it hangs the Tekhy (Taiji) plummet in the shape of the glyph for the heart.

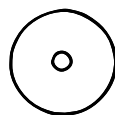


The scale was a central image of Egyptian culture and symbolized the Weighing of the Heart. It survives in our culture as the constellation Libra and the Scales of Justice. Although we have only the funerary remains that stressed the weighing of the heart of a deceased person in the Hall of Judgment after death, the Egyptians intended for this symbol to include every decision a person makes during life as well. The true Weighing of the Heart occurs in the moment of NOW.

Another way the Egyptians looked at the primordial bifurcation initiated by the Tekhy was with the symbol of the Two Eyes of Horus. The Sun forms a fixed standard (Source), and the Moon forms a varying application of that standard.(Individual Mind). The ancient Egyptians referred to the two together as “petra” (to see, display, show.) or “wejaty”, (the two eyes of the sky god, Horus).



The right eye represented RA, the Sun God and the universal creative power.



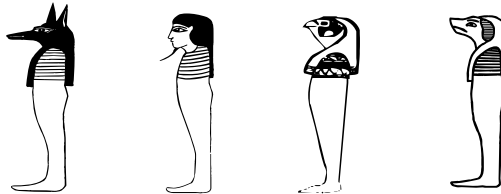
The left eye represented the Moon God Thoth (also called Khonsu, The Traveler) and the universal reflective principle: Awareness reflects back at you whatever belief viewpoint you project with it. The moon reflects to the earth whatever angle of

sunlight that strikes its surface and thus appears to change shape periodically.



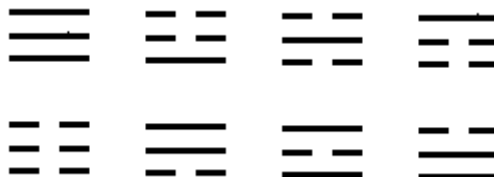
By an extremely odd coincidence of perspective (which may not have been an accident of nature) the Sun and the Moon in our sky appear to be the same size, even though they are actually vastly different in size and distance relative to Earth. In Egyptian mythology the sequence of lunar phases represented the monthly lunar cycle and they derived a lunar calendar from it that was essentially the same as the Chinese lunar calendar and was used for most of the cultural holidays. The Sun God Ra provided the solar calendar that governed the cycle of seasons in Egypt.

The second bifurcation of the sun and its reflected light gave birth in Egyptian myth to the Four Sons of Horus: Dewamut-f, Amset (or Mesta), Qebehusenu-f, and Hepy. They represented the four cardinal directions and the four basic elements (respectively EARTH, FIRE, AIR, and WATER) and also correlated to internal organs of the body. This was the beginning of a set of archetypes that correlated to all possible aspects of the UNIVERSAL I.



The Four Sons of Horus

The third bifurcation produced the primordial Ogdoad represented most simply by the four pairs of lines used for the number eight. The Chinese took the glyph for the Ogdoad and redefined the way the lines were interpreted. They defined a long solid line — as solar (light or yang) energy and a broken line -- -- as lunar (dark or yin) energy. They then stacked the lines in various combinations to form trigrams (the eight possibilities formed by three bifurcations).



Hexagrams represent the possibilities formed by six bifurcations or the interaction of two Ogdoad members (i.e. Chinese-style trigrams). Here are two examples.








The Egyptians thought of the Ogdoad as four divine couples. We do not know too much about these primordial couples, because the temple at Khemenu has been almost completely destroyed and the surviving records are vague. But we do know that the male primordials had frog or turtle totem heads, and their female companions had totem heads of snakes or lizards. This suggested their primordial nature.



We have names for these gods and these deities became very significant in later Egyptian culture and took on specific attributes: Sometimes they evolved new names and more sophisticated identities during later dynasties. Here is my view of how the primordial gods evolved in the Egyptian pantheon.

Trigram	Quality	Egyptian Primordial	Glyph of Evolved Deity
	Creativity:	[A]Men	
	Receptivity	[A]Menet, Mut	
	Creative Urge to Express	New[en]	
	Diversity, Expansion	[New]newet	
	Abyss, Flow, Time, Memory	Heh	
	Light, Radiance, Civilization	Hehet (Sekhet)	

	Inertia, Hardness, Darkness	Kek (Khnemu)		(Set)	
	Experience, Bliss, Satisfaction	Keket (Nephthys)			

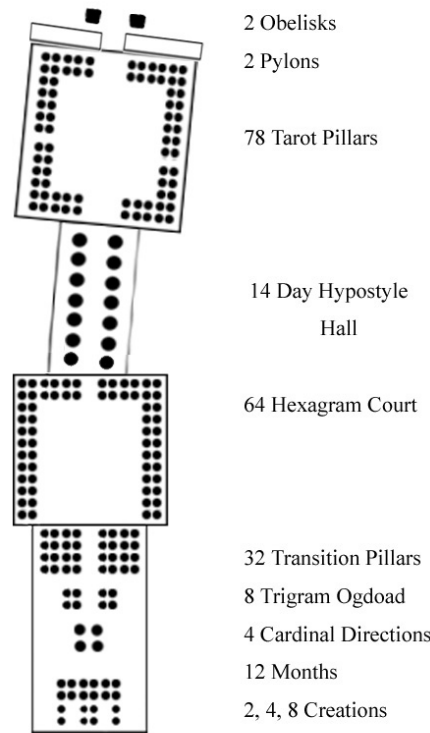
The primordial gods evolved into the Pawet Group of Nine (eight plus a leader). Amen became Amen Ra, the Hidden Source, embodied in divine physical form as Shewe (Shu) and then humanized as Asar (Osiris) and Heru (Horus). Amenet became Mut, also known as Het-Heru (Hathor), the great Mother Goddess, humanized as Aset (Isis, wife and sister of Osiris). Newen's Cosmic Urge became Atem, Lord of the Big Bang that started the universe. Newnewet became Newet, goddess of the stars, galaxies, and expanding cosmic space. She is the Lady of the Milky Way. Heh became the Lord of Time. He holds his hands in the Ka gesture and has a palm frond on his head. Sometimes he holds out two palm fronds notched to record the passage of time. At the base of each frond there usually is a frog representing his origin as primordial time. His consort Hehet became Sefkhet, Lady of progress, building, architecture, and archives and Sekhet/Sekhmet, the Lady of the sun's brightness. She told time by the growth rings of plants and the course of evolution and technical development. (Sefkhet also likes to hold timekeeping palm fronds like her beloved Heh.) As the Lady of Science and Technology she became a consort of Thoth, God of the Intellect, along with Ma'at, goddess of Justice and Truth. Thoth may be a transformation of Heh. Kek first became Khenemu, the Cosmic Potter who shaped matter into solid physical forms. Later he transformed into Set, Lord of Darkness and Hidden Agendas in the Labyrinth of Thought, the resistant hardness of solid rock, and the barren harshness of the desert. Keket became Nebet Het (Nephthys), wife of Set, and Lady of the Mansion of Abundance. She became the waters of the Nile flood that Khenemu used to soften clay and fashion life forms. Her husband became Set of the sterile rocks and desert. These primal deities correspond respectively to the eight Chinese trigrams QIAN, KUN, ZHEN, XUN, KAN, LI, GEN, and DUI.

The above correlations to the later gods are a bit tentative, because Egyptian culture lasted around 4000 years and evolved during that span. The primordial gods evolved into the pantheon of Egyptian national culture, but there was no standard format. Myths overlaid and developed local variations. Even the ancient Egyptians were not

very clear about the early evolution of these primordial gods.

Binary Temples

The basic principle of binary numbers is bifurcation. The layouts of temples in ancient Egypt often reflected the system of bifurcation in the number of columns.



Egyptian temple architecture usually followed the principle of bilateral symmetry. As a person moved inward from hall to hall in a temple, the number of columns often tended to decrease by half until he reached the Naos. This Holy of Holies represented Creative Source. An excellent example of bifurcating bilateral symmetry is the Temple of Men at Luxor. The largest number of bifurcations as you went outward usually was no more than six, and that gave a set of 64 possibilities embodied in the pillars. In the above diagram we have a representation of the temple at Luxor. We begin at the bottom with the innermost Naos room of the original Primordial Couple, Men and Mut. This room has four columns for the four elements that they produce. Then we encounter a hallway with twelve columns for the twelve months. Moving outward, Alexander's Barque Shrine also has four columns as does a vestibule adjacent the "Birth Room". The birth room has the famous portrait of Men and Mut "integrating" with an Aten Flying Disc Taiji Diagram over their heads to produce a male heir. Moving further outward we reach the Roman Sanctuary with eight columns for the Eight Primordials. Next is the Hypostyle Hall with two sets of sixteen columns each. Then the temple opens out into the Sun Court of

Amenhotep III with sixty-four columns, one for each “hexagram”. Following a Hypostyle Colonnade with seven pairs of gigantic columns for the seven physical chakras, we finally reach the outer Peristyle Courtyard built by Rameses II. This has seventy-eight columns, one for each card in the Tarot deck. These columns represented the transformations of Ra that are recorded in the **Litany of Ra**. Rameses had the **Litany of Ra** painted on the walls of his tomb, as did several other Ramesside pharaohs. The **Litany** describes an extended meditation practice used widely in ancient Egypt. Finally at the entrance we find a pair of pylons and return to the original binary pair. Each pylon had in front of it a huge obelisk. However, one of them has been taken to Paris. Unfortunately, the French have not bothered to replace it with a reasonable copy. Perhaps one day, with modern technology at their fingertips, they will awaken to that fine purpose and restore Baba’s missing leg. The two obelisks represent yin and yang, the two legs of Baba, the Wizard of Wu-ji (Mu-Hy).







In Egyptian culture the bifurcation system became the basis for standard measures of weight and volume. On the coffin of Petamun in the Cairo Museum (#1160) is the inscription of a saying attributed to Thoth:

I am One, transformed into Two;
 I am Two transformed into Four;
 I am Four transformed into Eight;
 And I am after this, One.

Compare this to the **Book of Changes**, Appendix 1.11:

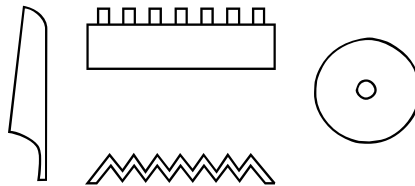
The Change Maker has the Taiji.
 This produces Two Contrasts.
 The Two Contrasts produce Four Images.
 And the Four Images produce Eight Trigrams.

Each component of the Wejat left eye of Horus represents one of the first six binary bifurcations of Tekhy (Taiji) to give the 64 subdivisions of a heqat, the standard Egyptian measure for commodities such as grain, bread, and beer:

						
A.	1/2,	1/4,	1/8,	1/16,	1/32,	1/64.
B.	1/8	1/2	1/4	1/16	1/64	1/32

Line “A” in the above chart represents my suggested sequence of values for the bifurcations. Line “B” shows the values given by Egyptologists and reconstructed from the papyrus documents. Sequence “B” generates a jumbled Eye of Horus in my opinion. Sequence “A” is the way the glyph would be written by a calligrapher and generates a neatly organized eye. Whichever sequence we use is purely conventional, but I prefer the neatly organized sequence.

The sum of the invisible infinite series of bifurcations beyond this set of six ($1/128 + 1/256 + 1/512 + 1/1024 + \dots$) adds up to another $1/64$, the invisible new moon. This invisible portion also represents Amen Ra, the Eye/I of the Invisible Sun Higher Self.



Amen Ra

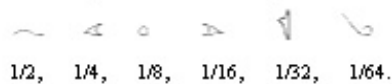
The sum of all these six visible bifurcations plus the infinite invisible bifurcations equals unity. Thus, although most people simply think of just a few lunar phases such as the full moon, gibbous moon, half moon, quarter moon, and new moon, for the ancient Egyptian there could be up to 64 phases of the moon represented by various combinations of the components of the eye that are visible plus the infinite sum of smaller components that make up the $1/64^{\text{th}}$ phase representing the invisible new moon. The separate sums of these various combinations of components give us the 64 possible phases represented by the system.

Below is a chart of the 64 lunar phases using my sequence A, which is different from the classical Egyptian sequence reconstructed by scholars, but which shows in an orderly fashion how the Magic Eye assembles in 64 steps, each of which is equivalent to a hexagram in the Book of Changes.

If you use what apparently was the traditional sequence (although we do not have a huge number of examples to say this for sure), then use the B sequence. The principle is exactly the same. The chart just looks a bit different.



The Eye Wake up!



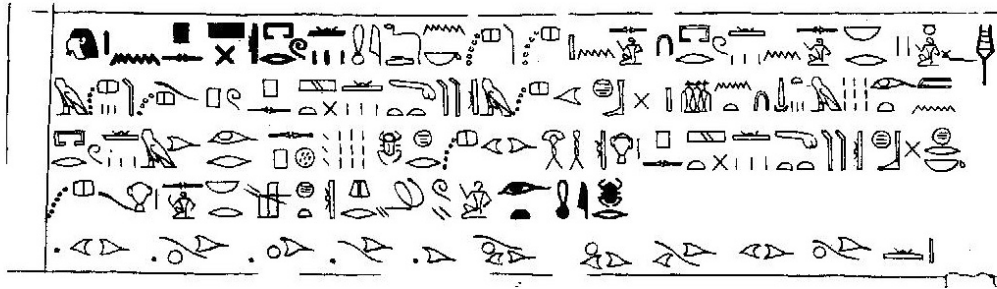
1/2, 1/4, 1/8, 1/16, 1/32, 1/64.



- 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.

Always the invisible portion provides an extra 1/64. Eventually the full moon appears with all six components present as well as the omnipresent invisible I and the left eye of Horus returns to reflect the wholeness of the Sun.



Above is an Egyptian math problem from the Rhind Mathematical Papyrus that shows how the Egyptians used the binary notation of the Eye of Horus components. Ironically, or perhaps intentionally, this is problem number 64 in the treatise. The problem is how to divide 10 heqats of grain among 10 men so that each man gets 1/8th of a heqat less than his neighbor. (Notice how they worked the Ogdoad set of eight in there also.) The answers are given across the bottom row. I reversed the text to read from left to right so that it matches my computer font. You have to read the answers using the jumbled sequence B in the key chart. The sequence of portions is as follows: Work it out for yourself as an exercise.

25/16, 23/16, 21/16, 19/16, 17/16, 15/16, 13/16, 11/16, 9/16, 7/16.

As the above example shows, the Egyptian system of binary fractions formed the original basis for their system of weight and volume measures. England and the United States still maintain this system in their traditional system of liquid measures: gallons, half-gallons, quarts, pints, cups, gills, ounces, tablespoons, and so on. The way you buy milk and gasoline in the U.S. is a marketplace application of the ancient Egyptian binary system of “changes”. During the later dynasties the Egyptians made their system increasingly sophisticated, but I have introduced the basic principle.

In the Chinese presentation of the 64 Changes they developed the Egyptian idea of bifurcations into a refined system with general descriptions of the phases and all the “one-on-one” interactions of the Ogdoad. They left more complex issues as an exercise or exploration. (For example, the **Tai-xuan jing** 太玄經 of Yang2 Xiong2 揚雄 is based on a more expanded system of $3^4 = 81$ changes.)

Baba and the Book of Changes in China

The Chinese developed a myth that the earliest layers of text for the Book of Changes

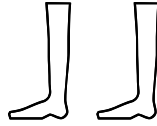
were formulated during the early Zhou dynasty (another possible meaning of “Zhou” besides complete and holistic) from trigram and hexagram symbols that were cognized by a sage known as Bao Xi (包犧) during pre-dynastic times, but there is no archeological evidence for this claim. In fact, there is no archaeological evidence of the **Book of Changes** from the Zhou or earlier times. The Ma-wang-dui copy is the earliest, and it dates from the early Han Dynasty, which is contemporary with the Roman Republic and the late Ptolemaic period of ancient Egypt. We do have references to the **Book of Changes** in the **Zuo-zhuan** 左傳 from the late Zhou, but these may have been interpolated during the Han Dynasty.

The Appendix of the Book of Changes says: “Of old the scions of Bao Xi ruled the world. They looked up and observed images in the Heavens. They looked down and observed [natural] laws on Earth. They observed how the culture of birds and animals adapted to the Earth [environment]. Near at hand they took insights from their own bodies. At a distance they took insights from physical objects. Thereby they created the Eight Trigrams and penetrated the powers of spiritual enlightenment and classified the dispositions of all phenomena.” (Appendix 2.02)

This myth inserted into the Appendices to the **Book of Changes** was probably a cultural anachronism invented during the Han dynasty to convince people that the book was developed in China by ancient Chinese sages. Actually the quoted text does not say specifically that Bao Xi lived in China. Bao Xi is not a Chinese name. The Chinese probably merely interpreted and commented on the archetypes that were passed on to them, and adapted them to their particular civilization. I believe the basic principles of the **Zhou Yi** were brought to China by travelers from Egypt during the Egyptian Later Kingdom era, a period that corresponds to the late Zhou dynasty. Chinese scholars then contributed a great deal to the raw text (the mathematical system of bifurcations) by developing a clever system of binary symbols, naming each of the archetypes, and developing a detailed exegesis of each archetype and its component parts. They also developed methods of using the symbols for divination and studied various arrangements of the symbols, organizing also a set of correspondences to aid in exploring the application of the archetypes to various aspects of life. These developments went far beyond what the Egyptians had developed, because the Egyptians generally preferred to use the mythologies and artwork of their “Tarot” pantheon for divination, philosophical, and cultural purposes.

The name Baoxi may be a garbled transliteration of Baba, a name that was variously spelled as Bebe, Beby, Babay, and so on in Egypt. The simplest way to write his

name in Egyptian is as follows:

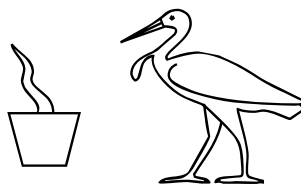


Baba

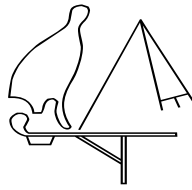
Baba is the precursor form of Thoth and represents the cultivation of Yoga, Meditation, and Tantra as direct paths to enlightenment. Ancient Egyptians believed that Baba Mu Hy became an avatar to become the eldest son of Osiris and was therefore the older brother of Horus, who was an avatar of Ra-Horus, the Sun God. Baba did not want to be pharaoh and went off to live in caves and practice yoga and real magic. He is the archetypal Wizard. He represents the Source of all sensory perception, and his cave is the aperture within which a sense organ sits, such as the eye socket, nostril, ear aperture, and so on. Later in India he became known as Babaji Nagaraj -- Master Baba, the King of the Dragons. His primordial transformation is the baboon that salutes the sun at dawn, holds the moon for Thoth, and judges the heart (“apy ab”) in the Scales of Justice. The playful baboon usually sits right over the fulcrum of the scales so that death (Anpu) has no control over the measurement. Here he is judging a heart.



The ironic secret of this myth is that the truly honest heart has no judgment. A true heart lives spontaneously in the moment of NOW and makes no judgments. The two legs used to write Baba’s name connect him to the “legs” of Menu the Generator, Lord of Foundations. In Egyptian architecture these “legs” became the giant columns used in the temples. In particular they represented the two columns, pylons, steles, obelisks or giant statues that often flanked the entrance to a temple, shrine, or tomb. Baba’s name was also sometimes written using the glyph for the BA soul and a fragrant incense pot:



Baba’s divine “logo” consists of the Flail of Menu and the White Crown of Atem.



Baba is the Lord of the Phallus, which puts him in close association with Shiva (Shewe in Egyptian) and his lingam. Images of the procreative deity Menu are frequently ithyphallic and represent the generative force of creation. Atem is Menu's erect phallus in the state of orgasm. The White Crown is a giant condom with a bulb to capture semen. The ancient Egyptians were one of the first cultures to develop condoms and made them from sheep intestines. Atem represents Menu in the act of generation. According to the myth Atem's ejaculation creates the entire universe. This creation emerges from the Unmanifest Source (Amen Ra) and passes through the unified gate of Tekhy. The genitals are between the legs. Passage into a temple or tomb represents the passage of the phallus through the vagina into the womb. Baba takes the energy of the phallus up through the spine and out the crown chakra to achieve blissful union with the cosmos. This is the ultimate "mind fuck". The Egyptians were very clear that the heart had to go down into the genitals and from there illuminate the entire being. The mysterious god Baba represents the secret path to achieve this in the tradition of ancient Egypt.

The Chinese say that the eight trigrams were first introduced to China by Bao-xi. This is a garbled version of the Egyptian story of Baba, whose totem animal is the 豹 (bao = leopard or panther). Chinese often draw Bao-xi wearing the traditional leopard skin of the Egyptian shamans. The hexagrams are called the Ba-ba 64 hexagrams 八八六十四卦. People interpret this phrase to mean "8 times 8 equals 64 hexagrams" because 8 is pronounced "ba" in Chinese. However, 八八 also phonetically spells out with Chinese characters Baba's name in Egyptian. Baba is the primordial archetype of Wu-ji 無極 from whom Thoth emerges as the Tai-ji 太極. Baba's two legs represent the principle of bifurcation that generates the four elementals, 8 trigrams, and 64 hexagrams.

The Book of Changes and the Universal I Change Maker

(This section is technical and requires knowledge of Chinese, so you may skip it.) As I mentioned earlier, the word "I" (易) has four basic meanings in Chinese and each of these usages occurs in the **Book of Changes**: **simple** (簡易 = ...易則易知。簡則易從... "Easy, so it is easy to know. Simple, so it is easy to follow." App. 1.1; ... 辭有險易... "Phrases may be complex or simple." App. 1.3), **change** (變易 = ...

故神无方而易无體… “Thus its spiritual nature is not local and its changes lack fixed structure.” App. 1.4; 天地設位而易行乎其中矣… “Heaven and Earth establish positions and the changes occur in their midst.” App. 1.7), **non-change** (不易 = …生生之謂易… “Ever existing, that is called non-change.” App. 1.5; …易无思也。无為也。寂然不動… “Non-change is no thought and no action, silently motionless.” App. 1.10). and **exchange** (交易 = … 剛柔相摩。八卦相盪。 “Hard and soft rub together and the eight trigrams interact.” App. 1.1; …六爻之義易以貢。 “The significance of the six lines is exchange and gifting.” App. 1.11; …分陰分陽。迭用柔剛。故易六位而成章。 “Distinguish yin and distinguish yang. Interweave soft and hard. In this way the six positions interact and form an expression.” Discussing the Trigrams, 2).

Based on the discussions above we can add two other special meanings for the word “yi”: “The Book of Changes” and “The Change Maker”. In the Appendices it is clear in numerous instances that the author often means the **Book of Changes** as a literary work or a system of thought when he mentions the word 易 (e.g. Appendix 2, sections 7-11: 易之興也…作易者…易之為書也…。 “The coming into popularity of the **Changes**”, “The author of the **Changes**”, “The **Changes** as a book”.) This is true also when the writer of the Appendix quotes from the book: (e.g., App. 1.12, 2.5: 易曰…。 “The **Changes** says, …”) At other times he uses 易 to represent the all-embracing awareness of a Master of the Changes. I variously translate this usage as the Change Maker or the Universal I. (e.g., App. 1.4, 1.6, 1.7, 1.11: 易與天地準… “The Change Maker sets the standard for Heaven and Earth.” 夫易廣矣… “The Change Maker is vast.” 子曰易其至矣乎… “The Master said, ‘How perfect is the Change Maker.’ 夫易。開物成務。冒天下之道…。 “The Change Maker opens things, accomplishes tasks, and covers all pathways in the world.”) Appendix 1.11 identifies 易 with Wu-ji 无極 (是故易有太極。是生兩儀兩儀生四象。四象生八卦。 “Thus the Undefined Ultimate has a Grand Ultimate. This produces the two contrasts, the two contrasts produce the four [elemental] images, and the four images produce the eight trigrams.”)

This multi-dimensional aspect of the name 易 is an important technology for experiencing a “book” that symbolizes a reality that is beyond all symbols. Both the Egyptians and the Chinese used multilevel paranomasia (punning -- expression of several different meanings with the same word or phrase) in order to capture the chameleon-like quality of the **Universal I**. The principle carries over into any culture that explores the correlations and resonances of archetypes through symbols. Non-change provides the simple foundation for all changes and exchanges. We can