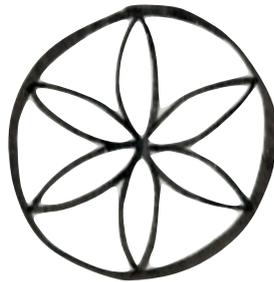


*All the Roads I Walked –  
an Anthology of the Design of Human Nature  
Essays and Poems*



*Selection and texts by  
Terje Eugen Holthe*



*All the Roads I Walked – an Anthology of the Design of Human Nature –  
Essays and Poems  
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*All photos taken by Terje Eugen Holthe in the garden with the Japanese  
teahouse, "Un Getsu An", Hyttegata 16, 3616 Kongsberg, Norway*

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Front page: hexagram, #41,  
"Decrease", the beginning of the human journey.

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*Unfolding beauty  
Living an authentic life  
The journey is yours.  
~ TEH*

## *Prologue*

«Urd, Verdande and Skuld<sup>1</sup>»

*Sisters of the Fates ~ The song of the Norns*

*Sisters of the Fates  
Urd, Verdande and Skuld  
the Norns are humming:  
All things that happen  
happen because they happen  
Law of happenings.*

*Weavers of the Fates  
past, the present and future  
the Norns are humming:  
All things that you find  
stumble upon on the way  
your gifts in disguise.*

*Sisters of the Fates  
Urd, Verdande and Skuld  
providence singing:  
All things encountered  
appeared by necessity  
Love life as it is.*

*Weavers of the Fates  
past, the present and future  
the Norns are humming:  
Mandate of Heaven  
in latin amor fati  
Love your destiny.*

---

<sup>1</sup> Urd, Verdande and Skuld were the names of the three Nordic Norns that spun the treads of the fates for God and humans. Urd was the name of the one that could look into the past. Verdande was the name the Norn of presence. Skuld was able to see the future.

*Sisters of the Fates  
Urd, Verdande and Skuld  
the Norns are humming:  
The Mandate of Man  
the journey is to unfold  
being a witness.*

*Weavers of the Fates  
past, the present and future  
providence singing:  
The ordinary  
being in reality  
Extraordinary.*

*~ TEH*

*Introduction*



*All life has its rhythm.  
Breathing in – breathing out.  
Spring, summer, autumn, winter.  
Birth, growth, decay, death.*

*All cultures  
at all times  
have described the life process  
in myths, fairy tales, and stories.*

*Different languages  
different points of view,  
but there are common threads  
and basic similarities.*

*In this anthology of texts and poems I am attempting to describe the inner  
journey of man.*

*The word anthology comes from Greek and the meaning is a collection of  
flowers. I have selected a collection of "flowers" that has meant a lot for me  
on my journey through life, and it is my hope that others also will enjoy  
this bouquet of flowers. I am thinking of these texts as wildflowers as they  
have a fragrance of authenticity, the uncultivated.*

*My own journey I can describe briefly like this:*

*Civil engineer  
gardner  
beekeeper  
guide.*

*Japan  
India  
China  
Norway.*

*Feng Shui,  
wind water.  
Human Design,  
the human nature.*

*A red thread that I have followed, has been a wish to understand myself and the processes of life. The cycles of life. What is life? Who am I? Where are we going?*

*I have done some traveling but altogether I have mostly travelled in the world of books.*

*Over a period of 20 years I did participate in an ecological garden project in Greece, in periods of different lengths, almost annually.*

*For 12 years I worked at the Botanical Garden in Oslo where I eventually was given the responsibility for the Herb Garden.*

*I also have an education in Feng Shui, the Chinese art and science of form, the interrelationship between man and the environment.*

*Since 2007 I have been focusing on Human Design, the inner making of man. One of the elements Human Design is based on is <<I'Ching – The Book of Changes>><sup>2</sup>, one of the oldest Chinese books. It describes 64 human archetypes, and each of the archetypes depicts a process in six stages. The 64 archetypes can also be seen as a developmental journey in itself. (Well, actually one could say: unwind what is not oneself). The journey goes from hexagram 1 to 64, and then continues with new rounds.*

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<sup>2</sup> Wilhelm, Richard, *I'Ching or Book of Changes. The Richard Wilhelm Translation. With a foreword by C. G. Jung.*

*<<I'Ching in the light of Human Design>> is the first chapter in this collection. Here I mainly focus on the six lines of the <<I'Ching>>, but I also explain how one can use Human Design as an aid on one's inner journey. Mahatma Gandhi and Steve Jobs are used as examples.*

*The next chapter is a series of pictures by Tzu-te Hui (1090 –1159) where the essence of Zen-Buddhism is unfolded.*

*Tzu-te Hui lived during the reign of emperor Kosu of the Southern Sung dynasty in China.*

*"Ox-herding"  
an image of mastering one-self  
describing the process  
in drawings and text.*

*In ancient China  
with roots in Taoism  
and Confucianism  
Zen-Buddhism was flowering.*

*In the book <<A Flower does not Talk>><sup>3</sup> the abbot Zenkei Shibayama (1894 – 1974), wrote a chapter: "Explanatory notes on the six ox-herding pictures".  
Shibayama, a Japanese Rinzai-master that was abbot at the Nanzen-ji Monastery, Kyoto, chose to describe the inner journey with the help of six ox-herding pictures by Tzu-te Hui – Jitoku Eki (1090 – 1159) in Japanese.  
"The ox-herding" is often described with a series of 10 pictures, but Tzu-te Hui went to the core and described the journey towards clarity in the form of a series of 6 pictures and poems.*

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<sup>3</sup> Shibayama, Zenkei, Abbot at Nanzen-ji Monastery, Kyoto, *A Flower Does Not Talk - Zen Essays*. Charles E. Tuttle Co, 1970

*The third flower in the collection takes as a point of departure a book by Joseph Campbell (1904 – 1987)*

*Joseph Campbell  
author and mythologist from the USA  
wrote among others, the book  
"The Hero with a Thousand Faces".*

*In twelve stages  
the hero's journey is told  
the challenges on the road  
towards one self.*

*The other journey  
reflecting the inner journey,  
de-velopment is to un-veil  
the natural.*

*<<The Hero with a Thousand Faces>><sup>4</sup> was first published in 1949 and is Joseph Campbell's most famous work. Here he argues that the stories of Krishna, Buddha and Jesus all share a common Mythological frame. Campbell describes the different stages in the 'hero's journey' and his books have influenced the movie industry as well as our understanding of the myths and religions of other cultures. Campbell's book was a great inspiration in the period when I was traveling back and forth to Greece as the history became alive through meeting the Greek culture. My perspective expanded and my interest in understanding our inner patterns grew. I became enthusiastic about Campbell's description of the stages on the hero's journey. Later I came across Christopher Vogler's summary of Campbell's work<sup>5</sup>.*

*Vogler is a Hollywood screen writer that wrote <<A Practical Guide to Joseph Campbell's The Hero with a Thousand Faces>>. This, for example, led to the development of Disney's film <<The Lion King>> from 1974. Here Vogler summarizes in a clear and inspiring language the essence of Campbell's book, and is the second flower in this collection.*

---

<sup>4</sup> Campbell, Joseph, *The Hero with Thousand Faces (The collected work of Joseph Campbell)*. New World Library

<sup>5</sup> Vogler, Christopher, *A Practical Guide to Joseph Campbell's The Hero with a Thousand Faces*. StoryTech Literary Consulting

*Our sense of logic and need to understand have lead to descriptions of the inner journey in words as well as pictures. In China, the inner journey of man has been described in a series of pictures of 6 or 10 stages, and these are quite similar to what Joseph Campbell arrived at.*

*In the next, the fourth flower, Seng-tsan has, in 28 short poems, given a fragrance of the earth in which Zen developed.*

*Seng-ts'an  
the third Chinese  
patriarch of Zen  
from the sixth century.*

*<<Verses on the faith mind  
inscribed on the believing mind>>  
Buddhism and Taoism  
converging.*

*The poem "Hsin-Hsin Ming"  
one of the earliest and  
most influential writings  
in the Zen tradition.*

*The title of the cycle of the poem by Chien-chih Seng-ts'an may be explained as follows:*

*"Hsin" ("shin"), is faith, not as blind faith—the soul's bold flight towards God, a belief in what is unseen because of what is seen, but a belief in what has been experienced, realized.*

*"Hsin" ("shin"), has also been translated with "mind", but not our mind in the ordinary sense. It is the "Buddha-nature" that, according to Buddhism, is the essence of all. A better translation could be "heart", that which we all have in common (mind and heart have the same character in Chinese).*

*"Ming" ("mei") is a text for the benefit of others. The title <<Verses on the faith mind, inscribed on the believing mind>> means a description of that part of oneself where no doubt is possible. This is the same unshakeable conviction that Shelly, Beethoven and Gauguin had. They too recorded what they saw with their eyes and heard with their ears, where no hesitation or indecision could enter.*

*The translation is from the English version by Richard B. Clarke<sup>6</sup> (1933 – 2013).*

*My interest in Japanese culture and Zen-Buddhism has been an undercurrent in life, and when I found Sys Thomsen's description of being an apprentice as a potter in Japan, I became spell-bound. Here, her process of apprenticeship was described with directness and sensitivity, and at the same time it was an illustration of Zen-Buddhism in everyday life.*

*This text, the fifth flower in the anthology, may also be seen as a description of the theme of the <<I'Ching>> hexagram #16, which is included in the chapter <<I'Ching in the light of Human Design>>.*

*The journey  
from apprentice  
through journeyman  
to master.*

*Stages  
on the road  
learning through  
observation.*

*To master  
a craft  
see, do, live  
integrity.*

*"To see can lead to knowledge. But to know can never lead to learning to see. Even though intuition may guide us to knowledge, knowledge can never create intuition."*

*This Sys Thomsen (1939 – 2000) wrote in her book <<Strange beauty – wandering in Japanese everyday art>><sup>7</sup>.*

*In the booklet <<Commentary to an Exhibition>><sup>8</sup> she is describing her apprenticeship as a potter in Japan. In a few pages she describes the challenges and what it means to go through a learning process from*

---

<sup>6</sup> Seng-ts'an, The Third Zen Patriarch, *Hsin-hsin Ming – Verses on the Faith Mind*. Translated from the Chinese by Richard B. Clarke, 1973. Clarke was the founder and first teacher of of "The Living Dharma Center", Buffalo, New York, USA.

<sup>7</sup> Thomsen, Sys, Gjenfortalt og oversatt, *Forunderlige skønhed – vandring i japansk hverdagskunst. About Yanagi Soetsu and 4 of his essays*, 1986.

<sup>8</sup> Thomsen, Sys, Comments on an Exhibition/*Kommentar til en udstilling*, 1991. Kunstindustrimuseet, Denmark

*apprentice to master. Personal. Thoughtful. Direct. This is the fifth "flower" in this anthology.*

*In homage to my friend Gunnar Ravn, I am ending the anthology with some of his poems, as it was working together with him I got the initial impulse that set me on my journey, on the path where life has taken me.*

*Architect  
city planner  
poet  
mystic.*

*The journey  
from the known  
to the unknown  
wholeheartedly.*

*The poems  
a gift  
haiku  
perspectives.*

*The architect Gunnar Ravn (1930 – 1981) had his office in Copenhagen, and we happened to work together a year in the beginning of the 70's. Together we explored the thoughts of the East and especially Zen-Buddhism. We found inspiration in the haiku poetry and books like <<The Blue Dragon>><sup>9</sup> by Aage Marcus. This was a fruitful time that became a watershed on my own journey. As an homage to Gunnar, I have selected as the sixth flower of this bouquet, <<Six Poems>> by Gunnar Ravn. He gave me a few of his poems before he died, and here they are published for the first time.*

*Only one possibility  
to learn what is to master  
the possibilities.*

---

<sup>9</sup> Marcus, Aage, *Den Blå Drage – Livskunst og Billedkunst i det gamle Kina*. Gyldendalske Boghandel, København, 1941.

*Each chapter is summarised by 6 haiku inspired poems.*

*A traditional haiku expresses an atmosphere, a glimpse of life, and often one of the seasons of the year.*

*A haiku consists of three lines where the first line introduces a theme. The second a contrast to the first, whereas the third summarises the first two lines.*

*A traditional haiku is also composed of 17 syllables, 5 in the first line, 7 in the middle, and 5 in the last.*

*The haiku-form may be expanded to describe other types of phenomena for after all, isn't everything nature?*

*It is my hope that you will enjoy reading my bouquet of flowers, and it is a pleasure to share it with you.*

*TEH*

*Nøtterøy*

*September 2019*

*The mind – what shall we call it?  
It is the sound of the breeze  
That blows through the pines  
In the Indian-ink picture.  
~ Ikkyu*

*Chapter I*

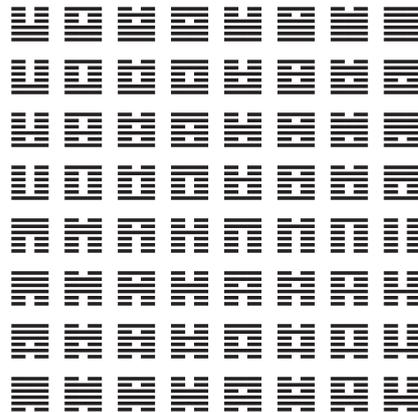
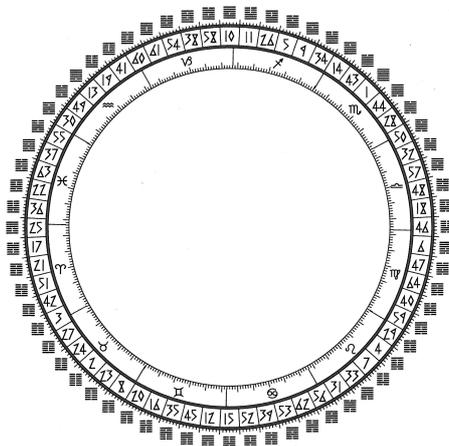
*<<I'Ching in the light of Human Design>>  
by Terje Eugen Holthe*



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# 1. Introduction – Human Design and I'Ching



*Human Design is a way to understand the human being based upon our birthday, time and place. Is it astrology? No, but it is related to astrology. It is a synthesis of 4 wisdom-traditions, one of them is Western astrology.*

*Where does the Human Design system come from? In 1987 Robert Alan Krakower, a Canadian who took the name Ra Uru Hu, had an epiphany on the Spanish island of Ibiza. Through a period of 8 days he wrote down what became the Human Design system. It came as a revelation and not from the intellect. It is a practical tool to understand oneself and others.*

*Human Design is a logical system that describes the inner structure of man. The Human Design System will appeal to people that fundamentally seek to understand themselves from a rational point of view. By understanding oneself one may be able to accept/love oneself, and through that be oneself.*

*Not all people have a logical personality. Some may have an orientation based on feelings, and out of emotional experiences an understanding of who one is, may emerge. Through a process of integration one may discover one's authentic expression, living truthfully as oneself.*

*Others again may have a meditative personality and may through an inner process integrate mind, emotions, and the heart. The way of Zen illustrates*

*this, and different 'schools' differ in how they approach the meditative process, be it through devotion or the rational mind.*

*With Human Design one can see the type of way a person on a spiritual journey naturally is inclined to take, but Human Design as a tool will probably be most useful for people that predominantly have a logical or scientific orientation.*

*The <<I'Ching>> and the 64 hexagrams have a central position in the Human Design system.*

*<<I'Ching>> is the oldest of the Chinese books of wisdom, and in the opinion of many, it is one of the most important books in the world of literature. Its origin reaches back to the mythological past. It has been used as a divination text, but through the centuries it has been extended with commentaries on moral, philosophy and cosmology.*

*<<I'Ching>> consists of 64 fundamental themes, hexagrams. Carl Gustav Jung considered the hexagrams as human archetypes, and it has been shown that there is a correspondence between the human DNA-code and the hexagrams as for example, explained by Ra Uru Hu<sup>10</sup>*

*Each hexagram consists of six lines that can either be solid or broken. Before describing the lines, I would like to say something on the hexagrams as a whole and how the hexagrams relate to Human Design, The Human Nature.*

*The 64 hexagrams of the <<I'Ching>> can be organised in a square of 8 x 8, but also in a circle as shown on the previous page. This circle is used in the Feng Shui compass. In ancient China one saw that the different directions expressed different energies. The energy in the South was different from the one in the North, and the sunrise in the East was experienced differently than the sunset in the West. In time the compass was divided into 64 directions and energy-archetypes.*

*In the Human Design system the hexagram-circle is known as the Zodiac, and this gives a direct correspondence between the Western astrology and the Chinese <<I'Ching>>. Therefore, the hexagram-circle can be used to describe the energies of time as well as the energies of space, as is done in Feng Shui. In this way the Feng Shui compass is given an additional use. Not only can it be used to determine the energies of the different directions in space, but it may also be used to evaluate the changes in the energy through the yearly cycle.*

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<sup>10</sup> Bunnell, Lynda and Hu, Ra Uru – The Definitive Book of Human Design The Science of Differentiation