

**Universal Multiple-Octet Coded Character Set**  
International Organization for Standardization  
Organisation internationale de normalisation  
Международная организация по стандартизации  
國際標準化組織

**Doc Type: Working Group Document**

**Title: Proposal to add monogram, digram and tetragram characters to the UCS**

**Source: Richard S. Cook, Michael Everson, Michael Nylan**

**Status: Expert Contribution**

**Date: 2002-02-11**

## **A. Administrative**

### **1. Title**

Proposal to add monogram, digram and tetragram characters to the UCS.

### **2. Requester's name**

Richard S. Cook, Michael Everson, Michael Nylan

### **3. Requester type**

Expert contribution.

### **4. Submission date**

2002-02-11.

### **5. Requester's reference**

#### **6a. Completion**

This is a complete proposal.

#### **6b. More information to be provided?**

No.

## **B. Technical – General**

### **1a. New script? Name?**

No.

### **1b. Addition of characters to existing block? Name?**

No.

### **2. Number of characters**

1+5+81=87.

### **3. Proposed category**

Category B1.

### **4. Proposed level of implementation and rationale**

Base characters.

### **5a. Character names included in proposal?**

Yes.

### **5b. Character names in accordance with guidelines?**

Yes.

### **5c. Character shapes reviewable?**

Yes. See below.

### **6a. Who will provide computerized font?**

Richard S. Cook & Michael Everson.

### **6b. Font currently available?**

Yes.

**6c. Font format?**

TrueType, and PostScript Type 1 formats are available.

**7a. Are references (to other character sets, dictionaries, descriptive texts, etc.) provided?**

Yes.

**7b. Are published examples (such as samples from newspapers, magazines, or other sources) of use of proposed characters attached?**

Yes.

**7c. Proposed Unicode and ISO/IEC 10646 bibliographical citations:**

See Walters (1983[1987]) and Nylan (1994) in the bibliography below.

**8. Does the proposal address other aspects of character data processing?**

No.

## **C. Technical – Justification**

**1. Contact with the user community?**

Yes.

**2. Information on the user community?**

Chinese classicists and linguists.

**3a. The context of use for the proposed characters?**

Classical semantic and divinatory notation.

**3b. Reference**

See bibliography below.

**4a. Proposed characters in current use?**

Yes.

**4b. Where?**

Symbols originated in and have strong usage in China; today used world-wide.

**5a. Characters should be encoded entirely in BMP?**

No.

**5b. Rationale**

They are rather specialized.

**6. Should characters be kept in a continuous range?**

Yes.

**7a. Can the characters be considered a presentation form of an existing character or character sequence?**

No.

**7b. Where?**

**7c. Reference**

N.A.

**8a. Can any of the characters be considered to be similar (in appearance or function) to an existing character?**

No.

**8b. Where? / 8c. Reference**

N.A.

**9a. Combining characters or use of composite sequences included?**

No.

**9b. List of composite sequences and their corresponding glyph images provided?**

N.A.

**10. Characters with any special properties such as control function, etc. included?**

No.

## D.0. Background

At present although the following 78 《易經》 *Yì Jīng* symbols

- (1) 2 MONOGRAMS:    —    --
- (2) 4 DIGRAMS:        ≡    ≡≡    ≡≡    ≡≡
- (3) 8 TRIGRAMS:      ≡≡    ≡≡    ≡≡    ≡≡    ≡≡    ≡≡    ≡≡    ≡≡
- (4) 64 HEXAGRAMS:   ≡≡≡ ≡≡≡ ≡≡≡ ≡≡≡ ≡≡≡ ≡≡≡ ≡≡≡ ≡≡≡ ≡≡≡ ≡≡≡ ≡≡≡ ≡≡≡ ≡≡≡ ≡≡≡ ≡≡≡
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have all been encoded in the UCS<sup>1</sup>, the following 87 《太玄經》 *Tài Xuán Jīng* symbols

- (5) 1 MONOGRAM        ...
- (6) 5 DIGRAMS         ≡≡    ≡≡    ≡≡    ≡≡    ≡≡
- (7) 81 TETRAGRAMS    ≡≡≡    ≡≡≡    ≡≡≡    ≡≡≡    ≡≡≡    ≡≡≡    ≡≡≡    ≡≡≡    ≡≡≡
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all derivative of the same tradition, remain as yet unencoded.

### Ancient origin

Usage of these unencoded symbols in China begins with a text called 《太玄經》 *Tài Xuán Jīng* ('the exceedingly arcane classic'). Composed by a man named 揚雄 *Yáng Xióng* (53BC-AD18), the first draft of this work was completed in 2BC (in the decade before the fall of the Western Han Dynasty). This text is today popularly known in the West under several titles, including *The Alternative I Ching* and *The Elemental Changes*. The symbols under consideration in this proposal represent a primary level of semantic notation in this ancient text, following in and expanding upon the traditions of the primary Chinese classic 《易經》 *Yì Jīng*.

<sup>1</sup> U+268A..U+268F; U+2630..U+2637; U+4DC0..U+4DFF. See L2/01-283-WG2/N2363.

## Global usage




The proposed symbols appear today in many ancient and modern print and electronic publications, produced in Asia and elsewhere in the world. In comparison with the trigram and hexagram signs, these signs are less well-known and less widely used. For this reason it is suggested that they need not be encoded in the BMP, but rather these 87 symbols may be placed in the Notational Systems Block, in the range U+1D300..U+1D356 inclusive. The bibliographic references (below) provide a representative sample of works attesting usage in running roman and Chinese text. For Chinese sources, reprints of several annotated editions of *Tài Xuán Jīng* have been published in the 2,000 years since the original work appeared. Scanned images of exemplary pages from two of these, the Jin Dynasty text of 范望 Fàn Wàng (d. AD 264) and the Northern Song Dynasty text of 司馬光 Sīmǎ Guāng (1019-1086), appear in the appendix. As primary modern Western sources, the works of Walters and Nylan are cited with scans demonstrating usage.

## Semantically distinct

These symbols are semantically distinct written signs associated with specific words. Each of the 81 tetragrams has a unique monosyllabic name (see the tabulation below), and each tetragram name is intimately connected with interpretation of the 6 lines.










## D.1. Proposed Signs

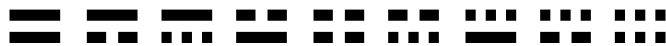
### 1 MONOGRAM:

The 1 monogram  in the current proposal is 1/3 of the complete monogram set, the other members of which (  and  ) were previously encoded. See item “(1) 2 MONOGRAMS” above. The full *Tài Xuán Jīng* set of three monograms, including those previously encoded, is as follows:



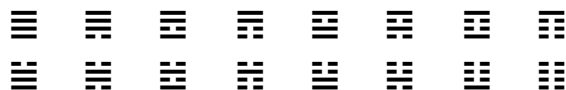
### 5 DIGRAMS:

The 5 digrams      in the current proposal are 5/9 of the complete digram set, the other 4 members of which (     ) were previously encoded. See item “(2) 4 DIGRAMS” above. The full *Tài Xuán Jīng* set of nine digrams, including those previously encoded, is as follows:




















































































### 81 TETRAGRAMS:

The 81 tetragram symbols of this proposal constitute a complete set, *no* members of which have previously been encoded. Within this set of 81 signs, a subset of 16 signs is of importance to *Yi Jīng* scholarship proper (as opposed to its *Tài Xuán Jīng* derivative), namely, the *Yi Jīng* tetragrams. These are used in the study of the so-called “nuclear trigrams”, and it is of incidental benefit to *Yi Jīng* scholars to see these 16 symbols encoded.



## D.2. Traditional Arrangement

The proposed ordering of these 87 signs follows the traditional Chinese arrangement, as presented in the principal modern editions (see bibliography). The ordering of the 81 tetragrams is as follows:

1		2		3		4		5		6		7		8		9	
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		65		66		67		68		69		70		71		72	
73		74		75		76		77		78		79		80		81	

It may be noted that the traditional ordering of these trinary symbols follows the same general pattern as that employed in the traditional ordering of *Yi Jing* monogram, trigram and hexagram symbols.

## D.3. Traditional Names

The names proposed here for the 1 monogram and 5 digrams are provided on the basis of the Chinese terms for the 3 monograms appearing in the traditional *Tai Xuan Jing* texts.

The names of the 81 tetragrams tabulated below (on **PAGES 9-13**) are those appearing in the Nylan (1994) translation.

In addition to the names proposed for the characters in the current proposal, additional alternative *Tai Xuan Jing* names for the previously encoded monograms and digrams are tabulated separately below (on **PAGE 14**).

## E.0. Bibliographic References (Selected)

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<264 《太玄經》范望注 The TXJ text with commentary by Fàn Wàng. [T'ai-pei?]: Chung kuo tzu hsueh ming chu chi ch'eng pien yin chi chin hui, [1977].UCB: EAL 1060.5617 v.87.

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SIMA Guang 司馬光 (1019-1086)

11<sup>th</sup> c. 《太玄經》司馬光注 The TXJ text with commentary by Northern Song Dynasty Sīmǎ Guāng. UCB EAL 1150 4302.1 1798 4v.

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XU Fuguan 徐復觀



1975 《揚雄論究》 ['Researches on YANG Xiong']. 兩漢思想史, (Hong Kong), II ,439-562.

YANG Xiong 揚雄 (53BC-18AD)

c.2BC 《太玄經》 *Tài Xuán Jīng* ['the exceptionally abstruse, exceedingly arcane classic']. Composed in the transition period from Western to Eastern Han, it exists in a number of different editions, the primary of which are the FAN Wang and SIMA Guang commentary editions (see references above, and scanned examples below).

## F.0. Notes on the Scanned Examples

Appended to this proposal (on PAGES 15-19) are scanned images of representative texts attesting usage of the *Tai Xuan Jing* (TXJ) monograms, digrams and tetragrams.

- F.1.** FAN Wang 范望 (Reprint of 晋 Jin Dynasty Edition) **p.15**  
This example is page 179 from an edition of the Fan Wang commentary on the TXJ, showing the 47th tetragram  (named 文 Wén; [U+1D334], “TETRAGRAM FOR PATTERN”) at the head of a vertical column of running Chinese text.
- F.2.** SIMA Guang 司馬光 (Reprint of 北宋 Northern Song Dynasty Edition) **p.16**  
This example is a page from a reprint of a Northern Song Dynasty commentary on the TXJ, showing the 2nd tetragram  (named 周 Zhōu; [U+1D307], “TETRAGRAM FOR FULL CIRCLE”) at the head of a vertical column of running Chinese text.
- F.3.** WALTERS (1987:6) **p.17**  
This example shows a numbered tabulation of the full set of 81 TXJ tetragrams.
- F.4.** WALTERS (1987:54) **p.17**  
This example shows the three TXJ monograms in running roman text.
- F.5.** WALTERS (1987:47) **p.18**  
This example shows several TXJ tetragrams in running roman text, followed by a tabulation of the TXJ digrams (here termed “bigrams”).
- F.6.** NYLAN (1994:21) **p.19**  
This example shows TXJ monograms in running roman text.
- F.7.** NYLAN (1994:28) **p.19**  
This example shows TXJ tetragrams in mixed roman and Chinese text.

## G.0. Acknowledgements

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For more information, please visit STEDT on the web at <<http://stedt.berkeley.edu/>> or send email to <[stedt@socrates.berkeley.edu](mailto:stedt@socrates.berkeley.edu)>.



















Finally, we would like to extend thanks to Ken WHISTLER <kenw@sybase.com> for his help in the initial discussion regarding codepoint assignment, and also for explaining why “87” is a mystical number.





















《太玄經》 <TAI XUAN JING> MONOGRAM, DIGRAMS & TETRAGRAMS - U+1D300..U+1D356

Shou	Ming	Pinyin	USV	UName
☷	地	dì di4	[U+1D300]	MONOGRAM FOR EARTH
☷☰	天地	tiāndì tian1di4	[U+1D301]	DIGRAM FOR HEAVENLY EARTH
☷☱	人地	réndì ren2di4	[U+1D302]	DIGRAM FOR HUMAN EARTH
☷☷	地天	dìtiān di4tian1	[U+1D303]	DIGRAM FOR EARTHLY HEAVEN
☷☱☱	地人	dìrén di4ren2	[U+1D304]	DIGRAM FOR EARTHLY HUMAN
☷☷☷	雙地	shuāngdì shuang1di4	[U+1D305]	DIGRAM FOR EARTH
☰☷	中	zhōng zhong1	[U+1D306]	TETRAGRAM FOR CENTRE
☰☰	周	zhōu zhou1	[U+1D307]	TETRAGRAM FOR FULL CIRCLE
☰☷☱	礙	xián xian2	[U+1D308]	TETRAGRAM FOR MIRED
☰☷☷	閑	xián xian2	[U+1D309]	TETRAGRAM FOR BARRIER
☰☱☱	少	shǎo shao3	[U+1D30A]	TETRAGRAM FOR KEEPING SMALL
☰☱☷	戾	lì li4	[U+1D30B]	TETRAGRAM FOR CONTRARIETY
☰☷☷☱	上	shàng shang4	[U+1D30C]	TETRAGRAM FOR ASCENT
☰☷☱☱	干	gān gan1	[U+1D30D]	TETRAGRAM FOR OPPOSITION
☰☱☱☱	狩	shū shu1	[U+1D30E]	TETRAGRAM FOR BRANCHING OUT
☰☷☱☱☱	羨	xiàn xian4	[U+1D30F]	TETRAGRAM FOR DEFECTIVENESS OR DISTORTION
☰☷☱☱☱☱	差	chà cha4	[U+1D310]	TETRAGRAM FOR DIVERGENCE
☰☱☱☱☱	童	tóng tong2	[U+1D311]	TETRAGRAM FOR YOUTHFULNESS



















《太玄經》 <TAI XUAN JING> MONOGRAM, DIGRAMS & TETRAGRAMS - U+1D300..U+1D356

Shou	Ming	Pinyin	USV	UName
	增	zēng zeng1	[U+1D312]	TETRAGRAM FOR INCREASE
	銳	ruì rui4	[U+1D313]	TETRAGRAM FOR PENETRATION
	達	dá da2	[U+1D314]	TETRAGRAM FOR REACH
	交	jiāo jiao1	[U+1D315]	TETRAGRAM FOR CONTACT
	奠	ruǎn ruan3	[U+1D316]	TETRAGRAM FOR HOLDING BACK
	俟	xī xi1	[U+1D317]	TETRAGRAM FOR WAITING
	從	cóng cong2	[U+1D318]	TETRAGRAM FOR FOLLOWING
	進	jìn jin4	[U+1D319]	TETRAGRAM FOR ADVANCE
	釋	shì shi4	[U+1D31A]	TETRAGRAM FOR RELEASE
	格	gé ge2	[U+1D31B]	TETRAGRAM FOR RESISTANCE
	夷	yí yi2	[U+1D31C]	TETRAGRAM FOR EASE
	樂	lè le4	[U+1D31D]	TETRAGRAM FOR JOY
	爭	zhēng zheng1	[U+1D31E]	TETRAGRAM FOR CONTENTION
	務	wù wu4	[U+1D31F]	TETRAGRAM FOR ENDEAVOUR
	事	shì shi4	[U+1D320]	TETRAGRAM FOR DUTIES
	更	gēng geng1	[U+1D321]	TETRAGRAM FOR CHANGE
	斷	duàn duan4	[U+1D322]	TETRAGRAM FOR DECISIVENESS
	毅	yì yi4	[U+1D323]	TETRAGRAM FOR BOLD RESOLUTION
















《太玄經》 <TAI XUAN JING> MONOGRAM, DIGRAMS & TETRAGRAMS - U+1D300..U+1D356

Shou	Ming	Pinyin	USV	UName
	裝	zhuāng zhuang1	[U+1D324]	TETRAGRAM FOR PACKING
	衆	zhòng zhong4	[U+1D325]	TETRAGRAM FOR LEGION
	密	mì mi4	[U+1D326]	TETRAGRAM FOR CLOSENESS
	親	qīn qin1	[U+1D327]	TETRAGRAM FOR KINSHIP
	斂	liǎn lian3	[U+1D328]	TETRAGRAM FOR GATHERING
	彊	qiáng qiang2	[U+1D329]	TETRAGRAM FOR STRENGTH
	睟	suì sui4	[U+1D32A]	TETRAGRAM FOR PURITY
	盛	shèng sheng4	[U+1D32B]	TETRAGRAM FOR FULLNESS
	居	jū ju1	[U+1D32C]	TETRAGRAM FOR RESIDENCE
	法	fǎ fa3	[U+1D32D]	TETRAGRAM FOR LAW OR MODEL
	應	yìng ying4	[U+1D32E]	TETRAGRAM FOR RESPONSE
	迎	yíng ying2	[U+1D32F]	TETRAGRAM FOR GOING TO MEET
	遇	yù yu4	[U+1D330]	TETRAGRAM FOR ENCOUNTERS
	竈	zào zao4	[U+1D331]	TETRAGRAM FOR STOVE
	大	dà da4	[U+1D332]	TETRAGRAM FOR GREATNESS
	廓	kuò kuo4	[U+1D333]	TETRAGRAM FOR ENLARGEMENT
	文	wén wen2	[U+1D334]	TETRAGRAM FOR PATTERN
	禮	lǐ li3	[U+1D335]	TETRAGRAM FOR RITUAL

《太玄經》 <TAI XUAN JING> MONOGRAM, DIGRAMS & TETRAGRAMS - U+1D300..U+1D356

Shou	Ming	Pinyin	USV	UName
	逃	táo tao2	[U+1D336]	TETRAGRAM FOR FLIGHT
	唐	táng tang2	[U+1D337]	TETRAGRAM FOR VASTNESS OR WASTING
	常	cháng chang2	[U+1D338]	TETRAGRAM FOR CONSTANCY
	度	dù du4	[U+1D339]	TETRAGRAM FOR MEASURE
	永	yǒng yong3	[U+1D33A]	TETRAGRAM FOR ETERNITY
	昆	kūn kun1	[U+1D33B]	TETRAGRAM FOR UNITY
	減	jiǎn jian3	[U+1D33C]	TETRAGRAM FOR DIMINISHMENT
	咍	jìn jin4	[U+1D33D]	TETRAGRAM FOR CLOSED MOUTH
	守	shǒu shou3	[U+1D33E]	TETRAGRAM FOR GUARDEDNESS
	翕	xī xi1	[U+1D33F]	TETRAGRAM FOR GATHERING IN
	聚	jù ju4	[U+1D340]	TETRAGRAM FOR MASSING
	積	jī ji1	[U+1D341]	TETRAGRAM FOR ACCUMULATION
	飾	shì shi4	[U+1D342]	TETRAGRAM FOR EMBELLISHMENT
	疑	yí yi2	[U+1D343]	TETRAGRAM FOR DOUBT
	視	shì shi4	[U+1D344]	TETRAGRAM FOR WATCH
	沈	chén chen2	[U+1D345]	TETRAGRAM FOR SINKING
	內	nèi nei4	[U+1D346]	TETRAGRAM FOR INNER
	去	qù qu4	[U+1D347]	TETRAGRAM FOR DEPARTURE

《太玄經》 <TAI XUAN JING> MONOGRAM, DIGRAMS & TETRAGRAMS - U+1D300..U+1D356

Shou	Ming	Pinyin	USV	UName
	晦	huì hui4	[U+1D348]	TETRAGRAM FOR DARKENING
	瞢	méng meng2	[U+1D349]	TETRAGRAM FOR DIMMING
	窮	qióng qiong2	[U+1D34A]	TETRAGRAM FOR EXHAUSTION
	割	gē ge1	[U+1D34B]	TETRAGRAM FOR SEVERANCE
	止	zhǐ zhi3	[U+1D34C]	TETRAGRAM FOR STOPPAGE
	堅	jiān jian1	[U+1D34D]	TETRAGRAM FOR HARDNESS
	成	chéng cheng2	[U+1D34E]	TETRAGRAM FOR COMPLETION
	闕	zhì zhi4	[U+1D34F]	TETRAGRAM FOR CLOSURE
	失	shī shi1	[U+1D350]	TETRAGRAM FOR FAILURE
	劇	jù ju4	[U+1D351]	TETRAGRAM FOR AGGRAVATION
	馴	xùn xun4	[U+1D352]	TETRAGRAM FOR COMPLIANCE
	將	jiāng jiang1	[U+1D353]	TETRAGRAM FOR ON THE VERGE
	難	nán nan2	[U+1D354]	TETRAGRAM FOR DIFFICULTIES
	勤	qín qin2	[U+1D355]	TETRAGRAM FOR LABOURING
	養	yǎng yang3	[U+1D356]	TETRAGRAM FOR FOSTERING

《太玄經》 <TAI XUAN JING> MONOGRAMS & DIGRAMS: ADDITIONAL INFORMATIVE NOTES

Shou	Ming	Pinyin	USV	UName
☰	天	tiān tian1	[U+2672]	MONOGRAM FOR YANG *TaiXuanJing MONOGRAM FOR HEAVEN
☷	人	rén ren2	[U+2673]	MONOGRAM FOR YIN *TXJ MONOGRAM FOR MAN
☷	地	dì di4	[U+1D300]	MONOGRAM FOR EARTH
☰☰	雙天	shuāngtiān shuang1tian1	[U+2674]	DIGRAM FOR GREATER YANG *TXJ DIGRAM FOR HEAVEN
☰☷	天人	tiānrén tian1ren2	[U+2676]	DIGRAM FOR LESSER YANG *TXJ DIGRAM FOR HEAVENLY HUMAN
☰☷	天地	tiāndì tian1di4	[U+1D301]	DIGRAM FOR HEAVENLY EARTH
☷☰	人天	réntiān ren2tian1	[U+2675]	DIGRAM FOR LESSER YIN *TXJ DIGRAM FOR HUMAN HEAVEN
☷☷	雙人	shuāngrén shuang1ren2	[U+2677]	DIGRAM FOR GREATER YIN *TXJ DIGRAM FOR HUMAN
☷☷	人地	réndì ren2di4	[U+1D302]	DIGRAM FOR HUMAN EARTH
☷☰	地天	dìtiān di4tian1	[U+1D303]	DIGRAM FOR EARTHLY HEAVEN
☷☷	地人	dìrén di4ren2	[U+1D304]	DIGRAM FOR EARTHLY HUMAN
☷☷	雙地	shuāngdì shuang1di4	[U+1D305]	DIGRAM FOR EARTH

庸終無所臣也

無臣也

三

二方三州一部二家

文

地玄陰家二火

陰斂其質陽

散其文文質班班萬物粲然

行屬於火謂之文者言是時陰

氣斂其形質陽氣發而散之華實處炳與有文章故謂之文文之初一日入星宿四度

初一袷積何纓玉貞

一為下人隱於九品之中下而懷文章尚於素

朴人莫知之自守如玉故曰玉貞也

測曰袷積何纓文在內也

衣繡尚纓故

次二文蔚質否

二為平人不位不隱故文蔚也

文蔚守質不樂

測曰文蔚質否不能俱睟也

進道故否也

所貴曰福鬼神所祐曰福人道所喜曰福其所賤所惡皆曰禍  
文曰君子年高而極時者歎明君子守正以順命也洪範五福  
有考終命孟子曰君子  
盡其道而死者正命也

三 一 方一州 周 陰家火準復入周次八 陽氣周神而  
一部一家 日舍婺女周匝也旋也

反乎始物繼其彙 宋曰彙類也 光謂萬物隨陽出入  
生長收藏皆陽之神也歲功既畢神

化既周而復反乎始萬  
物各繼其類而更生也 初一還於天心何德之僭

否測曰還心之否中不怨也 闕

次二植中樞周無隅測曰植中樞立督慮也

督猶中也衣之背縫謂之督無隅猶言無方也二思之中又躰  
之中也而當日之晝象君子立慮於中以應萬變如樞之運無



TI			JEN			T' IEN		
73 CHENG	64 CH'EN	55 CHIEN	46 K'UO	37 TSUI	28 KENG	19 TS'UNG	10 HSIEN	1 CHUNG
74	65	56	47	38	29	20	11	2
75	66	57	48	39	30	21	12	3
76	67	58	49	40	31	22	13	4
77	68	59	50	41	32	23	14	5
78	69	60	51	42	33	24	15	6
79	70	61	52	43	34	25	16	7
80	71	62	53	44	35	26	17	8
81	72	63	54	45	36	27	18	9

The 81 Tetragrams, arranged in T'ien.

↑  
Source: Walters (1987: 6,54)  
↓


The bottom, or Chia line, of the Shou can now be written as T'ien, and is written as an unbroken line, —.


If the number of stalks in the remainder pile is 4, then there would have been one remainder of Two in the manipulations.

Two is the number of Jen, and therefore the bottom line is written as a singly broken line, - - .

If the number of stalks in the remainder pile is 5, this indicates that there was one remainder of Three. Three is the number of Ti; and the bottom line of the Shou is written as a line broken into three, . . .

For example, tetragram 11  could be regarded as a doubling of bigram 2.

Similarly, tetragram 31 is the fourth bigram repeated, .

While tetragram 13,  shows bigram 2 in the upper half and bigram 4 in the lower half.

Each of the nine bigrams form at least one tetragram by doubling itself; in some cases (when the lines are dissimilar) it is possible to form another bigram by reversal, or reflection. The auspices of the tetragrams can therefore be interpreted in the light of the component bigrams, and the prevalence, or otherwise, of good and bad omens.





































Bigram	The Doubled bigram	The Reflected bigram	Reversals of the bigrams
1 	1 		41  81 
2 	11 	29 	31 
3 	21 	57 	71 
4 	31 	13 	11 
5 	41 		1  81 
6 	51 	69 	71 
7 	61 	25 	21 
8 	71 	53 	51 
9 	81 		1  41 

Illustration of the Doubles and Reflections of the Bigrams.

The combinations of bigrams which form the 81 Shou can be read off the following table, also known as the '9x9 Magic Square of Integers'. (The use of the expression 'Magic Square' has in this case nothing to do with magic squares in the mathematical sense of the word.)

Source: Walters (1987)

Source: Nylan (1994:21)

The resultant graphic symbols look like this:

twice-broken line [corresponding to Man]    ---  
unbroken line [corresponding to Heaven]    ———  
once-broken line [corresponding to Earth]    — — —  
once-broken line [corresponding to Earth]    — — —

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*Translation of the Mystery*

No. 73. Completion / Ch'eng 成 ䷗ Nov. 11–Nov. 15 (A.M.)	No. 76. Aggravation / Chü 劇 ䷗ Nov. 24 (P.M.)–Nov. 28	No. 79. Difficulties / Nan 難 ䷗ Dec. 8–Dec. 12 (A.M.)
No. 74. Closure / Chih 闕 ䷗ Nov. 15 (P.M.)–Nov. 19	No. 77. Compliance / Hsün 馴 ䷗ Nov. 29–Dec. 3 (A.M.)	No. 80. Laboring / Ch'in 勤 ䷗ Dec. 12 (P.M.)–Dec. 16
No. 75. Failure / Shih 失 ䷗ Nov. 20–Nov. 24 (A.M.)	No. 78. On the Verge / Chiang 將 ䷗ Dec. 3 (P.M.)–Dec. 7	No. 81. Fostering / Yang 養 ䷗ Dec. 17–Dec. 21 (A.M.)

Source: Nylan (1994:28)

Row 1D3: TAI XUAN JING TETRAGRAMS

	1D30	1D31	1D32	1D33	1D34	1D35
0						
1						
2						
3						
4						
5						
6						
7						
8						
9						
A						
B						
C						
D						
E						
F						

G = 00  
P = 01

Row 1D3: TAI XUAN JING TETRAGRAMS

hex	Name
00	MONOGRAM FOR EARTH
01	DIGRAM FOR HEAVENLY EARTH
02	DIGRAM FOR HUMAN EARTH
03	DIGRAM FOR EARTHLY HEAVEN
04	DIGRAM FOR EARTHLY HUMAN
05	DIGRAM FOR EARTH
06	TETRAGRAM FOR CENTRE
07	TETRAGRAM FOR FULL CIRCLE
08	TETRAGRAM FOR MIRE
09	TETRAGRAM FOR BARRIER
0A	TETRAGRAM FOR KEEPING SMALL
0B	TETRAGRAM FOR CONTRARIETY
0C	TETRAGRAM FOR ASCENT
0D	TETRAGRAM FOR OPPOSITION
0E	TETRAGRAM FOR BRANCHING OUT
0F	TETRAGRAM FOR DEFECTIVENESS OR DISTORTION
10	TETRAGRAM FOR DIVERGENCE
11	TETRAGRAM FOR YOUTHFULNESS
12	TETRAGRAM FOR INCREASE
13	TETRAGRAM FOR PENETRATION
14	TETRAGRAM FOR REACH
15	TETRAGRAM FOR CONTACT
16	TETRAGRAM FOR HOLDING BACK
17	TETRAGRAM FOR WAITING
18	TETRAGRAM FOR FOLLOWING
19	TETRAGRAM FOR ADVANCE
1A	TETRAGRAM FOR RELEASE
1B	TETRAGRAM FOR RESISTANCE
1C	TETRAGRAM FOR EASE
1D	TETRAGRAM FOR JOY
1E	TETRAGRAM FOR CONTENTION
1F	TETRAGRAM FOR ENDEAVOUR
20	TETRAGRAM FOR DUTIES
21	TETRAGRAM FOR CHANGE
22	TETRAGRAM FOR DECISIVENESS
23	TETRAGRAM FOR BOLD RESOLUTION
24	TETRAGRAM FOR PACKING
25	TETRAGRAM FOR LEGION
26	TETRAGRAM FOR CLOSENESS
27	TETRAGRAM FOR KINSHIP
28	TETRAGRAM FOR GATHERING
29	TETRAGRAM FOR STRENGTH
2A	TETRAGRAM FOR PURITY
2B	TETRAGRAM FOR FULLNESS
2C	TETRAGRAM FOR RESIDENCE
2D	TETRAGRAM FOR LAW OR MODEL
2E	TETRAGRAM FOR RESPONSE
2F	TETRAGRAM FOR GOING TO MEET
30	TETRAGRAM FOR ENCOUNTERS
31	TETRAGRAM FOR STOVE
32	TETRAGRAM FOR GREATNESS
33	TETRAGRAM FOR ENLARGEMENT
34	TETRAGRAM FOR PATTERN
35	TETRAGRAM FOR RITUAL
36	TETRAGRAM FOR FLIGHT
37	TETRAGRAM FOR VASTNESS OR WASTING
38	TETRAGRAM FOR CONSTANCY
39	TETRAGRAM FOR MEASURE
3A	TETRAGRAM FOR ETERNITY
3B	TETRAGRAM FOR UNITY
3C	TETRAGRAM FOR DIMINISHMENT
3D	TETRAGRAM FOR CLOSED MOUTH
3E	TETRAGRAM FOR GUARDEDNESS
3F	TETRAGRAM FOR GATHERING IN
40	TETRAGRAM FOR MASSING
41	TETRAGRAM FOR ACCUMULATION
42	TETRAGRAM FOR EMBELLISHMENT
43	TETRAGRAM FOR DOUBT
44	TETRAGRAM FOR WATCH
45	TETRAGRAM FOR SINKING
46	TETRAGRAM FOR INNER
47	TETRAGRAM FOR DEPARTURE
48	TETRAGRAM FOR DARKENING
49	TETRAGRAM FOR DIMMING
4A	TETRAGRAM FOR EXHAUSTION
4B	TETRAGRAM FOR SEVERANCE
4C	TETRAGRAM FOR STOPPAGE
4D	TETRAGRAM FOR HARDNESS
4E	TETRAGRAM FOR COMPLETION
4F	TETRAGRAM FOR CLOSURE
50	TETRAGRAM FOR FAILURE
51	TETRAGRAM FOR AGGRAVATION
52	TETRAGRAM FOR COMPLIANCE
53	TETRAGRAM FOR ON THE VERGE
54	TETRAGRAM FOR DIFFICULTIES
55	TETRAGRAM FOR LABOURING
56	TETRAGRAM FOR FOSTERING
57	(This position shall not be used)
58	(This position shall not be used)

hex	Name
59	(This position shall not be used)
5A	(This position shall not be used)
5B	(This position shall not be used)
5C	(This position shall not be used)
5D	(This position shall not be used)
5E	(This position shall not be used)
5F	(This position shall not be used)