

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 hexagram characters to the UCS

Source: Richard S. Cook, Jr., Michael Everson, John H. Jenkins

Status: Expert Contribution

Date: 2001-07-25

A. Administrative

1. Title

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

2. Requester's name

Richard S. Cook, Jr., Michael Everson, John H. Jenkins

3. Requester type

Expert contribution.

4. Submission date

2001-07-25.

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?

Yes. We suggest that the 2 monograms and 4 diagrams be added to the Miscellaneous Symbols block. See C6 below.

2. Number of characters

$2+4+64=70$.

3. Proposed category

Category A.

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?

Cook & 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. See pp. 10-11.

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 citation

See Wilhelm/Baynes (1950) in Bibliography.

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

No.

C. Technical – Justification

1. Contact with the user community?

Yes. The Sino-Tibetan Etymological Dictionary and Thesaurus (STEDT) Project, and other Sinological groups.

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 pp. 10-11.

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?

Yes.

5b. Rationale

Should be kept on the same plane with the encoded trigrams U+2630-U+2637.

6. Should characters be kept in a continuous range?

Yes, but the 2 monograms and 4 digrams could be placed together in the Miscellaneous Symbols block, as follows: U+2672-U+2677.

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

No. See Section D.

7b. Where? 7c. Reference

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

No.

8b. Where?

8c. Reference

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

No.

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

No.

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

No.

D.0. Proposal

At present although the eight *Yi Jing* trigram symbols¹

☰ U+2630, ☷ U+2631, ☱ U+2632, ☴ U+2633,
☵ U+2634, ☲ U+2635, ☳ U+2636, ☶ U+2637

are all to be found in the UCS, the 70 related characters discussed in this proposal are not. These 70 related characters fall into three groups:

- 1.) 2 monograms: — --
- 2.) 4 digrams: == ≡≡ ≡≡ ≡≡
- 3.) 64 hexagrams: ☰☳☱☲☴☵☷☶ ☳☰☱☲☴☵☷☶ ☱☳☰☱☲☴☵☷☶ ☲☳☰☱☲☴☵☷☶
 ☴☳☰☱☲☴☵☷☶ ☳☰☱☲☴☵☷☶ ☱☳☰☱☲☴☵☷☶ ☲☳☰☱☲☴☵☷☶
 ☵☳☰☱☲☴☵☷☶ ☳☰☱☲☴☵☷☶ ☱☳☰☱☲☴☵☷☶ ☲☳☰☱☲☴☵☷☶
 ☷☳☰☱☲☴☵☷☶ ☳☰☱☲☴☵☷☶ ☱☳☰☱☲☴☵☷☶ ☲☳☰☱☲☴☵☷☶

Ancient origin

Usage of these symbols in China begins with a text called 《周易》 *Zhōu Yì* ('the Zhou Dynasty [classic of] change'), said to have originated c. 1000 BC. This text is today popularly known by several names, including: 《易經》 – *Yì Jīng – I Ching – I ging; das Buch der Wandlungen – Yi king, le livre des transformations - Книга Перемен – The Book of Changes*. These symbols represent a primary level of semantic notation in this ancient text, which is in traditional estimation the first and most important of the Chinese Classics. Traditional Chinese *Zhou Yi* exegetical literature is extensive, to say the least, as the 352 pp. LU (1992) bibliography suggests.

Global usage (in running text)

These symbols appear today in a great many print and electronic publications, produced in Asia and all over the world. The *Bibliographic References* (Section E.0) provide a representative sample of works attesting usage. As a primary source 《漢語大字典》 *Hanyu Da Zidian* (HYDZD) may be cited: this Chinese character lexicon makes use of hexagram symbols in running Chinese text (see Example F.1). Many of the works listed in Section E.0 themselves contain bibliographies, providing attestation of usage of these symbols in running-text written in many languages and scripts of the world, including: Chinese, English, French, Russian, and Japanese. The Library of Congress on-line catalogue lists 219 titles, with another 398 titles listed in the old catalog, all under subject "I Ching"; under subject "Yi jing" it lists 337 titles. For a sample of English titles, a search at <<http://www.amazon.com>> for "I Ching" or "Book of Changes" returned ~446 hits.

Semantically distinct

These symbols are semantically distinct written signs associated with specific words. Each of the 64 hexagrams has a unique name, of one or two syllables (see tabulation below). Each hexagram name is intimately connected with interpretation of the 6 lines.

¹ 《易經》 八卦。

D.1. Traditional Arrangement 傳統次序

The ordering of these 70 signs proposed for the Unicode Standard follows the traditional Chinese arrangement, as presented in the principal modern editions: 《周易·正義》【王弼】 (WANG Bi, 226-249 AD; cf. RUAN Yuan, 1849); 《周易·本義》【朱熹】 (ZHU Xi, ~1200 AD). The ordering of the 64 hexagrams is as follows:

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	

It may be noted that the traditional ordering of the monograms and digrams given below is in agreement with the traditional ordering of the *Yi Jing* trigram symbols U+2630-U+2637.

D.2. Two Monograms and Four Digrams 兩儀和四象

NAMING















The names proposed here for the 2 monograms and 4 digrams are based on the traditional Chinese names (appearing e.g. in the ZHU Xi text of c. 1200 AD; cf. LU Shaogang (1992:15-16,1063) in attached samples). These names are here given after the pattern of those for U+2630-U+2637.

U+2672		MONOGRAM FOR YANG	陽爻	yángyáo yang2yao2
U+2673		MONOGRAM FOR YIN	陰爻	yīnyáo yin1yao2
U+2674		DIGRAM FOR GREATER YANG	太陽	tàiyáng tai4yang2
U+2675		DIGRAM FOR LESSER YIN	少陰	shàoyīn shao4yin1
U+2676		DIGRAM FOR LESSER YANG	少陽	shàoyáng shao4yang2
U+2677		DIGRAM FOR GREATER YIN	太陰	tàiyīn tai4yin1


















D.3. Sixty-four Hexagrams 六十四卦

NAMING


















The names proposed here for the 64 hexagrams are based on the BAYNES (1950) English translation of the Richard WILHELM (1924) German translation. These are reminiscent of the trigram names, and of the names for the 214 Kang Xi Radicals (U+2F00-U+2FD5).

U+4DC0		HEXAGRAM FOR THE CREATIVE HEAVEN	乾	qián qian2
U+4DC1		HEXAGRAM FOR THE RECEPTIVE EARTH	坤	kūn kun1
U+4DC2		HEXAGRAM FOR DIFFICULTY AT THE BEGINNING	屯	zhūn zhun1
U+4DC3		HEXAGRAM FOR YOUTHFUL FOLLY	蒙	méng meng2
U+4DC4		HEXAGRAM FOR WAITING	需	xū xu1
U+4DC5		HEXAGRAM FOR CONFLICT	訟	sòng song4
U+4DC6		HEXAGRAM FOR THE ARMY	師	shī shi1
U+4DC7		HEXAGRAM FOR HOLDING TOGETHER	比	bǐ bi3
U+4DC8		HEXAGRAM FOR SMALL TAMING	小畜	xiǎochù xiao3chu4
U+4DC9		HEXAGRAM FOR TREADING	履	lǚ lu3
U+4DCA		HEXAGRAM FOR PEACE	泰	tài tai4
U+4DCB		HEXAGRAM FOR STANDSTILL	否	pǐ pi3
U+4DCC		HEXAGRAM FOR FELLOWSHIP	同人	tóngrén tong2ren2
U+4DCD		HEXAGRAM FOR GREAT POSSESSION	大有	dàyǒu da4you3

Proposal to add monogram, digram and hexagram characters to the UCS

U+4DCE		HEXAGRAM FOR MODESTY	謙	qiān qian1
U+4DCF		HEXAGRAM FOR ENTHUSIASM	豫	yù yu4
U+4DD0		HEXAGRAM FOR FOLLOWING	隨	suí sui2
U+4DD1		HEXAGRAM FOR WORK ON THE DECAYED	蠱	gǔ gu3
U+4DD2		HEXAGRAM FOR APPROACH	臨	lín lin2
U+4DD3		HEXAGRAM FOR CONTEMPLATION	觀	guān guan1
U+4DD4		HEXAGRAM FOR BITING THROUGH	噬嗑	shìhé shi4he2
U+4DD5		HEXAGRAM FOR GRACE	賁	bì bi4
U+4DD6		HEXAGRAM FOR SPLITTING APART	剝	bō bo1
U+4DD7		HEXAGRAM FOR RETURN	復	fù fu4
U+4DD8		HEXAGRAM FOR INNOCENCE	无妄	wúwàng wu2wang4
U+4DD9		HEXAGRAM FOR GREAT TAMING	大畜	dàchù da4chu4
U+4DDA		HEXAGRAM FOR MOUTH CORNERS	頤	yí yi2
U+4ddb		HEXAGRAM FOR GREAT PREPONDERANCE	大過	dàguò da4guo4
U+4DDC		HEXAGRAM FOR THE ABYSMAL WATER	習坎	xíkǎn xi2kan3
U+4DDD		HEXAGRAM FOR THE CLINGING FIRE	離	lí li2
U+4DDE		HEXAGRAM FOR INFLUENCE	咸	xián xian2

































































Proposal to add monogram, digram and hexagram characters to the UCS

U+4DDF		HEXAGRAM FOR DURATION	恆	héng heng2
U+4DE0		HEXAGRAM FOR RETREAT	遯	dùn dun4
U+4DE1		HEXAGRAM FOR GREAT POWER	大壯	dàzhuàng da4zhuang4
U+4DE2		HEXAGRAM FOR PROGRESS	晉	jìn jin4
U+4DE3		HEXAGRAM FOR DARKENING OF THE LIGHT	明夷	míngyí ming2yi2
U+4DE4		HEXAGRAM FOR THE FAMILY	家人	jiārén jia1ren2
U+4DE5		HEXAGRAM FOR OPPOSITION	睽	kuí kui2
U+4DE6		HEXAGRAM FOR OBSTRUCTION	蹇	jiǎn jian3
U+4DE7		HEXAGRAM FOR DELIVERANCE	解	jiě jie3
U+4DE8		HEXAGRAM FOR DECREASE	損	sǔn sun3
U+4DE9		HEXAGRAM FOR INCREASE	益	yì yi4
U+4DEA		HEXAGRAM FOR BREAKTHROUGH	夬	guài guai4
U+4DEB		HEXAGRAM FOR COMING TO MEET	姤	gòu gou4
U+4DEC		HEXAGRAM FOR GATHERING TOGETHER	萃	cùi cui4
U+4DED		HEXAGRAM FOR PUSHING UPWARD	升	shēng sheng1
U+4DEE		HEXAGRAM FOR OPPRESSION	困	kùn kun4
U+4DEF		HEXAGRAM FOR THE WELL	井	jǐng jing3

Proposal to add monogram, digram and hexagram characters to the UCS

U+4DF0		HEXAGRAM FOR REVOLUTION	革	gé ge2
U+4DF1		HEXAGRAM FOR THE CAULDRON	鼎	dǐng ding3
U+4DF2		HEXAGRAM FOR THE AROUSING THUNDER	震	zhèn zhen4
U+4DF3		HEXAGRAM FOR THE KEEPING STILL MOUNTAIN	艮	gèn gen4
U+4DF4		HEXAGRAM FOR DEVELOPMENT	漸	jiàn jian4
U+4DF5		HEXAGRAM FOR THE MARRYING MAIDEN	歸妹	guīmèi gui1mei4
U+4DF6		HEXAGRAM FOR ABUNDANCE	豐	fēng feng1
U+4DF7		HEXAGRAM FOR THE WANDERER	旅	lǚ lu3
U+4DF8		HEXAGRAM FOR THE GENTLE WIND	巽	xùn xun4
U+4DF9		HEXAGRAM FOR THE JOYOUS LAKE	兌	duì dui4
U+4DFA		HEXAGRAM FOR DISPERSION	渙	huàn huan4
U+4DFB		HEXAGRAM FOR LIMITATION	節	jié jie2
U+4DFC		HEXAGRAM FOR INNER TRUTH	中孚	zhōngfú zhong1fu2
U+4DFD		HEXAGRAM FOR SMALL PREPONDERANCE	小過	xiǎoguò xiao3guo4
U+4DFE		HEXAGRAM FOR AFTER COMPLETION	既濟	jìjì ji4ji4
U+4DFE		HEXAGRAM FOR BEFORE COMPLETION	未濟	wèijì wei4ji4

4DC 4DD 4DE 4DF

0	 4DC0	 4DD0	 4DE0	 4DF0
1	 4DC1	 4DD1	 4DE1	 4DF1
2	 4DC2	 4DD2	 4DE2	 4DF2
3	 4DC3	 4DD3	 4DE3	 4DF3
4	 4DC4	 4DD4	 4DE4	 4DF4
5	 4DC5	 4DD5	 4DE5	 4DF5
6	 4DC6	 4DD6	 4DE6	 4DF6
7	 4DC7	 4DD7	 4DE7	 4DF7
8	 4DC8	 4DD8	 4DE8	 4DF8
9	 4DC9	 4DD9	 4DE9	 4DF9
A	 4DCA	 4DDA	 4DEA	 4DFA
B	 4DCB	 4ddb	 4DEB	 4DFB
C	 4DCC	 4DDC	 4DEC	 4DFC
D	 4DCD	 4DDD	 4DED	 4DFD
E	 4DCE	 4DDE	 4DEE	 4DFE
F	 4DCF	 4DDF	 4DEF	 4DFF

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F.0. Examples

The following pages contain scanned images of representative texts attesting usage.

F.1. HYDZD = 《漢語大字典》(1986:56) p.14

The example from HYDZD shows part of the entry for the character 乾 qián, which is the name of the first hexagram, ☰ “HEXAGRAM FOR THE CREATIVE HEAVEN”. This hexagram appears in subentry 2, as indicated by the arrow in the right-hand margin. In HYDZD, the entry for every hexagram name character (when the name is a single hanzi) uses the hexagram symbol in running text with Chinese characters.

F.2. LU Shaogang (1992:15-16) p.15

The example from LU Shaogang (1992:15-16) shows the monogram and digram characters in running text with Chinese characters. The lines on which these occur are indicated by arrows.

F.3. COOK (1995:153) p.16

This example shows hexagram 51 “HEXAGRAM FOR THE AROUSING THUNDER” in running text (both Latin and Chinese). There are numerous other examples of monogram, digram and hexagram characters in running text in this book’s endnotes.

F.4. WILHELM/BAYNES (1950) p.17

This example from WILHELM/BAYNES (1950) shows the monogram and digram characters in running Latin text. (As the hexagram names given in Section D.3 derive from this book, it was proposed that this text be cited in the *Unicode Standard* and in the ISO/IEC 10646 bibliographies.)

F.5. SHAUGHNESSY (1996:18) p.17

The example from SHAUGHNESSY (1996:18) shows hexagrams 41 “HEXAGRAM FOR DECREASE” and 42 “HEXAGRAM FOR INCREASE” in running Latin text. The Shaughnessy text has numerous similar examples.

F.6. LU Shaogang (1992:1063,1069) p.18

These two examples from LU Shaogang (1992:1063,1069) show: the hexagrams with traditional names in both square and circular binary arrangements (top); and the traditional names and sequences of the monograms and digrams (bottom). These are the names used in this proposal, Section D.2.

G.0. Acknowledgements

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10 乾 [干gān]



 說文·乙部
籀文



 說文繫傳·
乙部籀文


 說文·乙部


 睡虎地簡五
〇·九二


 五十二病方
二四七


 一號墓竹簡
二一四


 武威醫簡八
七甲


 熹·易·乾
文言

《說文》：“乾，上出也。从乙。乙，物之達也。軌聲。乾，籀文乾。”段玉裁注：“此乾字之本義也。自有文字以後，乃用為卦名，而孔子釋之曰：‘健也。’健之義生於上出。上出為乾，下注則為溼，故乾與溼相對。”

(一) qián 《廣韻》渠焉切，平仙羣。元部。

① 冒出。《說文·乙部》：“乾，上出也。”徐灝注箋：“乾之本義，謂艸木出土乾乾然強健也。”

② 八卦之一。卦形為☰。又為六十四卦之一。卦形為☰，乾下乾上。《易·說卦》：“乾為天，為圓，為君，為父，為玉，為金，為寒，為冰，為大赤，為良馬，為老馬，為瘠馬，為駁馬，為木果。”

③ 因乾卦象征天，故指天。《後漢書·郭太傳》：“吾夜觀乾象，晝察人事。”《舊唐書·禮儀志二》：“所以仰測乾圖，上符景宿，考編珠而紀度，觀列宿以迎時。”

④ 指君主。《三國志·吳志·薛綜傳附薛瑩》：“乾德博好，文雅是貴。”《文選·顏延之〈赭白馬賦〉》：“乾心降而微怡，都人仰而朋悅。”李善注：“乾，喻文帝也。”

⑤ 代表西北方。《易·說卦》：“乾，西北之卦也。”《漢書·禮樂志》：“至武帝定郊祀之禮，祠太一於甘泉，就乾位也。”顏師古注：“言在京師之西北也。”

⑥ 代表男性。如旧时婚姻中称男方为“乾造”，男家为“乾宅”。《易·繫辭上》：“乾道成男。”

四象 语出《系辞传上》，凡 2 见。其文曰：“易有大极，是生两仪，两仪生四象，四象生八卦。”“易有四象，所以示也。系辞焉，所以告也”。前一“四象”是阴阳两仪与八卦之间的中间环节，即老阳、少阳、老阴、少阴。阴--、阳一各分为二而成四象。一分而为二，即上面加上一、--，遂变为二（老阳）、二（少阴）。--分而为二，即上面加上--、一，遂变为二（老阴）、二（少阳）。此“四象”可以象春夏秋冬四时，但是在《易》中实无表达之意义，与两仪、八卦不同。两仪代表阴阳刚柔天地乾坤，是《易》中的基本概念。八卦代表万物的八种性质，又是重为六十四卦的构件，更为重要。“四象”却无如此重要的意义。后一“四象”所指为何物，古说各异，据孔颖达疏，庄氏谓六十四卦中的实象、假象、义象、用象为“四象”。何氏以为“四象”谓天生神物，天地变化，天垂象见吉凶，河出图洛出书。孔氏自认为此“四象”系指称七八九六。谁说为是，今未可遽定。

The text of the hexagram ䷗ is reproduced below, transcribed in comparison with the traditional text as these appear in “马王堆帛书《六十四卦》释文”，马王堆汉墓帛书整理小组。《文物》1984年3月，pp. 1-8. Parentheses (震) indicate the reading of the traditional text. Square brackets [言] indicate omissions in the silk book, while angle brackets <逐> indicate emendations of obvious textual errors. In the different orderings of the traditional and 马王堆 texts, the ䷗ hexagram is 51st and 25th, respectively.

䷗ 辰(震)亨。辰(震)來朔(虢)朔(虢)，笑(笑)言亞(啞)亞(啞)辰(震)敬(驚)百里，不亡(喪)鉞(匕)觴(鬯)。

初九，辰(震)來朔(虢)朔(虢)，後笑(笑)[言]啞啞，吉。

六二，辰(震)來厲，意(億)亡(喪)貝，齋(躋)于九陵，勿遂<逐>七日得。

六三，辰(震)疏(蘇)疏(蘇)，辰(震)行無(无)省(眚)。

九四，辰(震)遂泥。

六五，辰(震)往來厲，意(億)无亡(喪)，有事。

尚(上)六，辰(震)昔(索)昔(索)，視懼(矍)懼(矍)，正(征)凶。辰(震)不于其躬(躬)，于其鄰，往无咎。閩(婚)詬(媾)有言。

A preliminary attempt at a composite interpretation of both might be rendered thus:

䷗ The Spring Thunderbolt. Sacrificial offering. The Spring Thunderbolt comes (with the celebration of the appearance of the first sliver of the spring new moon), flashing in the dark, booming! fearful wonder and then laughter! The Spring Thunderbolt astonishes the people for hundreds of miles, but not so much that they leave off partaking of their festal spoons and cups.

1.) The strong bottom line of the hexagram changes to weak:
The Spring Thunderbolt comes (with the celebration of the appearance of the first sliver of the spring new moon), flashing in the dark, booming! fearful wonder and then laughter! A good omen.

2.) The weak second line changes to strong:
The Spring Thunderbolt comes dangerously close. This means loss of money— [and though you might] climb the nine hills, don't chase after it— on the seventh day you will get it back.

3.) The weak third line changes to strong:
The Spring Thunderbolt comes with purple perilla flowers (*Perilla frutescens*), freshness and quickening fecundity, the Spring Thunderbolt goes on without fading.

4.) The strong fourth line changes to weak:
The Spring Thunderbolt fallen, then running with mud.

5.) The weak fifth line changes to strong:
The Spring Thunderbolt repeatedly comes dangerously close. This means that though there is no loss, there is however a problem to be worked out.

6.) The weak line at the top changes to strong:
The Spring Thunderbolt booming descends like a coarse hangman's noose: a mistake has been made for which there will be punishment. Glancing about terrified at the prospect of death. It wasn't me, it was them! I should go free! If this is a marriage there will be words.

Wilhelm/Baynes (1950)

1. THE USE OF THE BOOK OF CHANGES

The Book of Oracles

At the outset, the Book of Changes was a collection of linear signs to be used as oracles.⁶ In antiquity, oracles were everywhere in use; the oldest among them confined themselves to the answers yes and no. This type of oracular pronouncement is likewise the basis of the Book of Changes. “Yes” was indicated by a simple unbroken line (—), and “No” by a broken line (— —). However, the need for greater differentiation seems to have been felt at an early date, and the single lines were combined in pairs:



To each of these combinations a third line was then added. In

5. We might mention here, because of its oddity, the grotesque and amateurish attempt on the part of Rev. Canon McClatchie, M.A., to apply the key of “comparative mythology” to the *I Ching*. His book was published in 1876 under the title, *A Translation of the Confucian Yi King or the Classic of Changes, with Notes and Appendix*.

6. From the discussion here presented, it will become self-evident that the Book of Changes was not a lexicon, as has been assumed in many quarters.

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Shaughnessy (1996:18)

- a) The sequence of the received text is in pairs of hexagrams sharing one hexagram picture (i.e., when the picture of the first hexagram is inverted, it becomes that of the next hexagram). Many of these pairs are linked both formally (i.e., by the use of similar terms) and conceptually. To give just one example, the fifth lines of both hexagram Sun ☰, “Decrease,” number 12 in the manuscript but 41 in the received sequence (indicated hereafter in this section as M12/R41), and Yi ☱, “Increase” (M64/R42), the names of which are doubtless related, contain the following identical line statement:

