Universal Multiple-Octet Coded Character Set
International Organization for Standardization
Organisation internationale de normalisation
Международная организация по стандартизации

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.
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D.0. Proposal

At present although the eight Yi Jing trigram symbols¹

$$\begin{align*}
&\begin{array}{l}
\text{U+2630, U+2631, U+2632, U+2633,} \\
\text{U+2634, U+2635, U+2636, U+2637}
\end{array}
\end{align*}$$

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 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: Yi Jing – I Ching – I ging; das Buch der Wandlungen – Yi king, le livre des transformations - Кнiга 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 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.

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¹ Yi Jing 八卦。
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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.

<table>
<thead>
<tr>
<th>Code</th>
<th>Symbol</th>
<th>Name</th>
<th>Pinyin</th>
</tr>
</thead>
<tbody>
<tr>
<td>U+2672</td>
<td>二</td>
<td>MONOGRAM FOR YANG</td>
<td>yang2yao2</td>
</tr>
<tr>
<td>U+2673</td>
<td>二二</td>
<td>MONOGRAM FOR YIN</td>
<td>yin1yao2</td>
</tr>
<tr>
<td>U+2674</td>
<td>二二</td>
<td>DIGRAM FOR GREATER YANG</td>
<td>tai4yang2</td>
</tr>
<tr>
<td>U+2675</td>
<td>二二</td>
<td>DIGRAM FOR LESSER YIN</td>
<td>shao4yin1</td>
</tr>
<tr>
<td>U+2676</td>
<td>二二</td>
<td>DIGRAM FOR LESSER YANG</td>
<td>shao4yang2</td>
</tr>
<tr>
<td>U+2677</td>
<td>二二</td>
<td>DIGRAM FOR GREATER YIN</td>
<td>tai4yin1</td>
</tr>
</tbody>
</table>
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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).

<table>
<thead>
<tr>
<th>Hexagram Code</th>
<th>Description</th>
<th>Chinese</th>
<th>Pinyin</th>
</tr>
</thead>
<tbody>
<tr>
<td>U+4DC0</td>
<td>HEXAGRAM FOR THE CREATIVE HEAVEN</td>
<td>乾坤</td>
<td>qián qian2</td>
</tr>
<tr>
<td>U+4DC1</td>
<td>HEXAGRAM FOR THE RECEPTIVE EARTH</td>
<td>坤</td>
<td>kūn kun1</td>
</tr>
<tr>
<td>U+4DC2</td>
<td>HEXAGRAM FOR DIFFICULTY AT THE BEGINNING</td>
<td>屯</td>
<td>zhūn zhūn1</td>
</tr>
<tr>
<td>U+4DC3</td>
<td>HEXAGRAM FOR YOUTHFUL FOLLY</td>
<td>蒙</td>
<td>méng meng2</td>
</tr>
<tr>
<td>U+4DC4</td>
<td>HEXAGRAM FOR WAITING</td>
<td>需</td>
<td>xū xu1</td>
</tr>
<tr>
<td>U+4DC5</td>
<td>HEXAGRAM FOR CONFLICT</td>
<td>訟</td>
<td>sòng song4</td>
</tr>
<tr>
<td>U+4DC6</td>
<td>HEXAGRAM FOR THE ARMY</td>
<td>师</td>
<td>shī shī1</td>
</tr>
<tr>
<td>U+4DC7</td>
<td>HEXAGRAM FOR HOLDING TOGETHER</td>
<td>比</td>
<td>bǐ bǐ3</td>
</tr>
<tr>
<td>U+4DC8</td>
<td>HEXAGRAM FOR SMALL TAMING</td>
<td>小畜</td>
<td>xiǎochù xiao3chu4</td>
</tr>
<tr>
<td>U+4DC9</td>
<td>HEXAGRAM FOR TREADING</td>
<td>履</td>
<td>lǚ lu3</td>
</tr>
<tr>
<td>U+4DCA</td>
<td>HEXAGRAM FOR PEACE</td>
<td>泰</td>
<td>tài tài4</td>
</tr>
<tr>
<td>U+4DCB</td>
<td>HEXAGRAM FOR STANDSTILL</td>
<td>否</td>
<td>pǐ pǐ3</td>
</tr>
<tr>
<td>U+4DCC</td>
<td>HEXAGRAM FOR FELLOWSHIP</td>
<td>同人</td>
<td>tóngrén tong2ren2</td>
</tr>
<tr>
<td>U+4DCD</td>
<td>HEXAGRAM FOR GREAT POSSESSION</td>
<td>大有</td>
<td>dàyǒu da4you3</td>
</tr>
</tbody>
</table>
Proposal to add monogram, digram and hexagram characters to the UCS

<table>
<thead>
<tr>
<th>Code</th>
<th>Hexagram</th>
<th>Chinese</th>
<th>Pinyin</th>
</tr>
</thead>
<tbody>
<tr>
<td>U+4DCE</td>
<td>👶🏻</td>
<td>謙</td>
<td>qiān1</td>
</tr>
<tr>
<td>U+4DCF</td>
<td>👶🏼</td>
<td>豫</td>
<td>yù yu4</td>
</tr>
<tr>
<td>U+4DD0</td>
<td>👶🏽</td>
<td>隨</td>
<td>suí sui2</td>
</tr>
<tr>
<td>U+4DD1</td>
<td>👶🏾</td>
<td>竄</td>
<td>gu gu3</td>
</tr>
<tr>
<td>U+4DD2</td>
<td>👶🏿</td>
<td>臨</td>
<td>lín lín2</td>
</tr>
<tr>
<td>U+4DD3</td>
<td>👶🏻</td>
<td>觀</td>
<td>guān guān1</td>
</tr>
<tr>
<td>U+4DD4</td>
<td>👶🏼</td>
<td>噬嗑</td>
<td>shì hé shì hé2</td>
</tr>
<tr>
<td>U+4DD5</td>
<td>👶🏽</td>
<td>貢</td>
<td>bì bì4</td>
</tr>
<tr>
<td>U+4DD6</td>
<td>👶🏾</td>
<td>剝</td>
<td>bō bō1</td>
</tr>
<tr>
<td>U+4DD7</td>
<td>👶🏿</td>
<td>復</td>
<td>fù fù</td>
</tr>
<tr>
<td>U+4DD8</td>
<td>👶🏻</td>
<td>无妄</td>
<td>wú wàng wú wàng4</td>
</tr>
<tr>
<td>U+4DD9</td>
<td>👶🏼</td>
<td>大畜</td>
<td>dà chú dà chú4</td>
</tr>
<tr>
<td>U+4DDA</td>
<td>👶🏽</td>
<td>頤</td>
<td>yí yí2</td>
</tr>
<tr>
<td>U+4DDB</td>
<td>👶🏾</td>
<td>大過</td>
<td>dà guò dà guò4</td>
</tr>
<tr>
<td>U+4DDC</td>
<td>👶🏿</td>
<td>習坎</td>
<td>xí kǎn xí kǎn3</td>
</tr>
<tr>
<td>U+4DDD</td>
<td>👶🏻</td>
<td>離</td>
<td>lì lì2</td>
</tr>
<tr>
<td>U+4DDE</td>
<td>👶🏼</td>
<td>咸</td>
<td>xián xian2</td>
</tr>
</tbody>
</table>
Proposal to add monogram, digram and hexagram characters to the UCS

| U+4DDF |  | HEXAGRAM FOR DURATION | 恒 | héng  heng2 |
| U+4DE0 |  | HEXAGRAM FOR RETREAT | 遨 | dùn  dun4 |
| U+4DE1 |  | HEXAGRAM FOR GREAT POWER | 大壮 | dàzhùang  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 | 賽 | 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 | 夫 | guài  guai4 |
| U+4DEB |  | HEXAGRAM FOR COMING TO MEET | 姥 | gòu  gou4 |
| U+4DEC |  | HEXAGRAM FOR GATHERING TOGETHER | 萃 | cuì  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

<table>
<thead>
<tr>
<th>Code</th>
<th>Characters</th>
<th>Meaning</th>
<th>Pinyin</th>
</tr>
</thead>
<tbody>
<tr>
<td>U+4DF0</td>
<td></td>
<td>HEXAGRAM FOR REVOLUTION</td>
<td>革</td>
</tr>
<tr>
<td>U+4DF1</td>
<td></td>
<td>HEXAGRAM FOR THE CAULDRON</td>
<td>鼎</td>
</tr>
<tr>
<td>U+4DF2</td>
<td></td>
<td>HEXAGRAM FOR THE AROUSING THUNDER</td>
<td>震</td>
</tr>
<tr>
<td>U+4DF3</td>
<td></td>
<td>HEXAGRAM FOR THE KEEPING STILL MOUNTAIN</td>
<td>艮</td>
</tr>
<tr>
<td>U+4DF4</td>
<td></td>
<td>HEXAGRAM FOR DEVELOPMENT</td>
<td>渐</td>
</tr>
<tr>
<td>U+4DF5</td>
<td></td>
<td>HEXAGRAM FOR THE MARRYING MAIDEN</td>
<td>姬妹</td>
</tr>
<tr>
<td>U+4DF6</td>
<td></td>
<td>HEXAGRAM FOR ABUNDANCE</td>
<td>豐</td>
</tr>
<tr>
<td>U+4DF7</td>
<td></td>
<td>HEXAGRAM FOR THE WANDERER</td>
<td>旅</td>
</tr>
<tr>
<td>U+4DF8</td>
<td></td>
<td>HEXAGRAM FOR THE GENTLE WIND</td>
<td>翼</td>
</tr>
<tr>
<td>U+4DF9</td>
<td></td>
<td>HEXAGRAM FOR THE JOYOUS LAKE</td>
<td>兑</td>
</tr>
<tr>
<td>U+4DFA</td>
<td></td>
<td>HEXAGRAM FOR DISPERSION</td>
<td>涣</td>
</tr>
<tr>
<td>U+4DFB</td>
<td></td>
<td>HEXAGRAM FOR LIMITATION</td>
<td>節</td>
</tr>
<tr>
<td>U+4DFC</td>
<td></td>
<td>HEXAGRAM FOR INNER TRUTH</td>
<td>中孚</td>
</tr>
<tr>
<td>U+4DFD</td>
<td></td>
<td>HEXAGRAM FOR SMALL PREPONDERANCE</td>
<td>小過</td>
</tr>
<tr>
<td>U+4DFE</td>
<td></td>
<td>HEXAGRAM FOR AFTER COMPLETION</td>
<td>既濟</td>
</tr>
<tr>
<td>U+4DFF</td>
<td></td>
<td>HEXAGRAM FOR BEFORE COMPLETION</td>
<td>未濟</td>
</tr>
</tbody>
</table>
E.0. Bibliographic References (Selected)

**COOK, Richard Sterling** 曲理察 (1962-)

**GARDNER, Martin** (1914-)

**KUNST, Richard Alan**
1985 *The Original “Yijing”: A Text, Phonetic Transcription, Translation, and Indexes, With Sample Glosses*. Dissertation submitted in partial satisfaction of the requirements for the Doctor of Philosophy in Oriental Languages, Graduate Division, University of California, Berkeley, 1985. [This text includes an extensive bibliography.]

**LEGGE, James** (1815-1897)
1899 *I ching: Book of changes*. Translated by James Legge. Edited with introduction and study guide by Ch’u Chai with Winberg Chai. New Hyde Park, N.Y., University Books, [c1964]; 448 p. illus. 25 cm. [“Except for the new material added by the editors, the text ... is that published in a second edition of 1899 ... as volume XVI of ‘The sacred books of the East’ and also designated as part II of the ‘The texts of Confucianism’.”]

**Lyu Shaogang** 吕紹綱

**LYNN, Richard John**

**Mawangdui Han Mu Boshu Zhengli Xiaozu**

**Ruan Yuan** 阮元
1849 《十三經注疏》 [清] 阮元校刻。北京：中華書局，1980. HY: 1107111.41d (2v.).

**Shaughnessy, Edward L.**

**Shchutsik, Iulian Konstantinovich** (1897-1937) Щуцкий, Юлиан Константинович

**Unicode Consortium** 統一碼團
Proposal to add monogram, digram and hexagram characters to the UCS

WILHELM, Hellmut (1905-1990).

WILHELM, Richard (1873-1930)

Xu Liyi (et al.) 許力以等（漢語大字典工作委員會）

Yu Haoliang 于豪亮

Yu Nae-wing (Yu Naiyong) 佘迺永

Xu Zihong 徐子宏

Zhu Xi 〔南宋〕朱熹 (1130-1200)
~1200 《周易·本義》Zhou Yi - Ben Yi {‘The Permutational Philosophy of the Zhou Dynasty - [With Notes on] The Original Meaning’}. Appearing in the collection 《五經》Wu Jing {‘The Five Classics’}, by [元] 陳滄著。成都:水利工程, 1989. ISBN:7-80523-059-5/k.22. [Zhu Xi was a Southern Song Dynasty Classicist; the original title of this work was (according to the publisher’s preface to this edition) 《易經·本義》.]
F.0. Examples

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

**F.1. HYDZD = 《漢語大字典》(1986:56)**

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)**

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.


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)**

This example shows hexagrams 41 “HEXAGRAM FOR DECREASE” and 42 “HEXAGRAM FOR INCREASE” 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.)


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.


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

This proposal was prepared by Richard S. COOK <rscook@socrates.berkeley.edu> of the STEDT Project, in association with Michael EVERSON <everson@indigo.ie> and John H. JENKINS <jenkins@apple.com>.

STEDT Project research, in the Department Linguistics at the University of California at Berkeley, is supported in part by grants from:

- The National Science Foundation (NSF), Division of Behavioral & Cognitive Sciences, Linguistics, Grant Nos. BNS-86-17726, BNS-90-11918, DBS-92 09481, FD-95-11034, SBR-9808952 and BCS-9904950;


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

Many thanks to Thomas E. Bishop <http://www.wenlin.com/> for his suggestions and proofing assistance, especially with regard to fef.
乾

《說文》：“乾，出也。从乙。乙，物之達也。齟聲。乾，籍文乾。”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。’ 健之義生於出上。出為乾，下注則為溼，故乾與溼相對。”

（一）qían《廣韻》渠焉切，平仙羣。元部。

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

2. 八卦之一。卦形為三。又為六十四卦之一。卦形為□，乾下乾上。《易·說卦》：“乾為天，為園，為君，為父，為玉，為金，為寒，為冰，為大赤，為良馬，為老馬，為駙馬，為木果。”

3. 因乾卦象征天，故指天。《後漢書·郭太傳》：“吾夜觀乾象，畫察人事。”《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·顔延之〈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。”顔師古注：“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，即老阴、少阴、老阳、少阳。阴--、阳--各分为二而成四象。一分为二，即上面加上一、--;遂变为二（老阳）、--;（少阴）。--分而为二，即上面加上--;一，遂变为--;（老阴）、--;（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。

LU Shaogang (1992:15-16)
The text of the hexagram is reproduced below, transcribed in comparison with the traditional text as these appear in 《王王堆帛书“六十四卦”释文》，马王堆汉墓帛书整理小组。《文物》1984年3，pp. 1-8. Parentheses (丶) indicate the reading of the traditional text. Square brackets [ ] indicate omissions in the silk book, while angle brackets ⟨⟩ indicate emendations of obvious textual errors. In the different orderings of the traditional and silk book texts, the hexagram is 51st and 25th, respectively.

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.¹ 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.

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:
图十一 伏羲六十四卦方位图

图三 八卦生成图