THE YIJING MODES
THE YIJING MODES

Greg Rosser
for my wife Anneke and our daughters, Femke and Susanna.
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Introduction

The *Yijing* 易經, also known as the *I Ching*, is an ancient Chinese text with a history reaching back more than 3,000 years. In China it has played a pivotal role in many important areas of cultural development, affording a grand coordinated vision of earth, man and heaven.

Contact between China and the West also has a very long history but translations of the Yi- jing into European languages have only been made in the last 200 years or so. Two of the best known are *The I Ching* by Richard Wilhelm/Cary Baynes/[Lao Naixuan] (1967) and *The Classic of Changes* by Richard John Lynn/[Wang Bi] (1994). The total number of translations is large and increasing every year.


At the core of the *Yijing* is a set of 64 hexagrams. A hexagram consists of a stack of six horizontal lines, each of which is either solid (yang) or broken (yin). Line 1, the lowest line in the stack, is either solid or broken. Line 2, the second lowest line in the hexagram, is either solid or broken, and so on for Line 3, Line 4, Line 5 and Line 6. Given that there are 2 possible states for each of the 6 lines there are therefore $2^6 = 64$ hexagrams altogether.

Now the central aim of this work is to present a modal interpretation of the 64 hexagrams, where each mode consists of 7 notes. How is it possible to convert a 6 line hexagram into a 7 note mode? Easily! In the first place, we need to understand that it is not necessary for the root note (tonic) of the mode to be explicitly notated in the hexagram, we can simply declare one. For the sake of simplicity we designate the note C as the root. Secondly, we interpret the solid hexagram lines, going in order from first to last, as a sequence of ascending fifths; the respective broken lines being flattened variations. Thirdly, we use the principle of octave equivalence to bring all the generated notes into a single octave and there you have it!

The so called ‘moving lines’ are interpreted either as raised notes, in the case of solid lines, or lowered notes in the case of broken lines. If we care to rename such altered notes enharmonically then we could say that ‘maximum yang changes into yin’ and ‘maximum yin changes into yang’. This transformation is consistent with the orthodox interpretation of moving lines.

Having found a way to interpret each hexagram as a mode we can then go on to extrapolate. Taking a single hexagram mode as a foundation we can expand the 7 notes into a $7 \times 7$ matrix. This renders a new set of 7 modes, including the original, each of which can be recast as a hexagram. The glimpse of a network of interdependent connections arising here is entirely compatible with one of the most fundamental themes in Chinese philosophy.

A conspicuous attribute of this modal system is that we are defining notes both as pitches and as functions. For example, the mode derived from hexagram 44 (Gou 姤) [C, D, E, F, G, A, B] has both an augmented fourth and a diminished fifth. In 12 tone equal temperament the notes F# and G have the same pitch. Nonetheless we can maintain that these two notes have different functions within the mode; the F# being the fourth degree of the mode and the the G the fifth. Furthermore, the harmonic extrapolation of this mode provides 7 distinct chords, not 6 as might be expected.

In early China music, cosmology and the human body were seen as related fields of knowledge. With a holistic vision of nature and man’s place in it, conceptions about music were seen in relation to astronomical cycles, political events and physiological processes. For further read-

**The Fu Xi and King Wen Sequences**

The 64 hexagrams presented in this work are ordered according to the prevailing ‘King Wen Sequence’, also known as the ‘Received Order’. While in virtually all extant versions of the *Yijing* the hexagrams are ordered in this way, there are other sequences. Outside of the King Wen sequence, the next most commonly referred to sequence is named after Fu Xi, one of the legendary founders of China. In fact, both the traditional naming and the geometric forms of these two sequences point directly to the possibility of their being related to one another.

Starting from the single yinyang lines and moving stepwise on through the digrams, the trigrams, and the hexagram sequences we can begin to discern a relationship. Using a simple 2-phase algorithm involving complementary and inverse hexagram pairs we can project both hexagram sequences onto a spine; with the Fu Xi sequence descending and the King Wen sequence ascending. Given the obvious logical structure of the Fu Xi sequence it is not surprising that the forms generated by this algorithm can be grouped according to their symmetrical properties. But as we mirror those same groups in the King Wen sequence there is no immediate reciprocation. Nonetheless, we press on in this investigation until all the pieces are put into place and we finally arrive at the image of King Wen as a stylized human figure. Now we can see that the Fu Xi sequence is the original source and inspiration, while the King Wen sequence is revealed to us in the form of a Daoist body map, complete with 12 meridians and 8 extraordinary vessels.

Searching through the enormous textual and visual resources of Daoism leads inexorably to *Neidan* 内丹; the esoteric doctrines of internal alchemy. The path of immortality begins with the human body as a cauldron (*Ding* 鼎), courses through multiple transformational processes, many of which appear paradoxical, and leads ultimately to the creation of an immortal embryo; *Shengtai* 聖胎.

Naturally, the *Shengtai* of King Wen is a veritable wonder. Superficially appearing as a graceful image of balance and proportion, further examination reveals a fabulous wealth of geometric, musical and astronomical gems nestled in amongst the vast array of combinatorial possibilities. Overwhelmed by this multifarious display we step back to view the embryo in the context of its heritage. Looking across the broader landscape of meridians and vessels of the Fu Xi and King Wen sequences, we can see the relationship that binds the three together; it is *Milü* 密率 (355/113 ≈ π), no less.

The idea of inversion, or reversal, crops up repeatedly in Daoism, *Neidan* and the *Yijing*. By creating an identical second Fu Xi sequence and then inverting it we can scan for positional correspondences between it and the original. If we offset the inverted figure vertically by one pair then the alignments are immediately obvious; from the largest meridian to the smallest there are 6 altogether. Using the same technique for the King Wen sequence, but now offsetting the original, we find a total of 4 alignments, 2 of which link meridians to vessels. Continuing along this path we can now position the Fu Xi and King Wen sequences correctly in relation to each other and so discover the striking alignments which confirm the notion that these two sequences are indeed correlated.

A vital theme in Daoism, and one which resonates clearly in the *Yijing*, is that of *Return* (*Fu* 復). On the basis of the recurring numerical ratio 23/15, and its corresponding partner 30/23, we can formulate a cyclical schema, cast in contemporary terminology, of a 60 tone equal temperament. This schema represents a holistic tonal conception which accords with the initial idea of interpreting the *Yijing* as a modal system.
昔黄帝令伶倫作為律。伶倫自大夏之西，乃之阮隃之陰，取竹於嶰谿之谷，以生空竅厚鈞者、斷兩節間、其長三寸九分而吹之，以為黃鐘之宮，吹曰：「舍少」。次制十二筒，以之阮隃之下，聽鳯皇之鳴，以別十二律。其雄鳴為六，雌鳴亦六，以比黃鐘之宮，適合。黃鐘之宮，皆可以生之，故曰黃鐘之宮，律呂之本。

In the past, the Yellow Sovereign commanded Ling Lun to create pitch-standards. Ling Lun, having passed through the western regions of Daxia, then went to the shady northern slopes of the Kunlun Mountains. He selected bamboo from the valley of Xiexi which had hollows and walls of uniform thickness. Cutting it between two nodes to a length of 3.9 inches, he blew on it and fixed its sound as the note gong for the Yellow Bell pitch-standard. The sound it made was stiyag-ryag. He then made the twelve bamboo rules, one after the other. Carrying these to the foot of the Kunlun Mountains he heard the calls of the male and female phoenixes, which he used to divide the twelve pitch standards; six corresponding to the calls of the male, and six to the female. These he harmonized with the fundamental note, gong of Yellow Bell. The note gong of Yellow Bell can be used to generate all the other notes. Hence, it is said that the note gong of Yellow Bell is the root of the male and female pitch standards.

6 ascending fifths

6 descending fifths

6 ascending fifths

6 descending fifths
6 moving lines (ascending)

6 moving lines (descending)

6 moving lines (ascending)

6 moving lines (descending)
In sum, in the minds of the Jiahu people [Wuyang in Henan, China, 8000 B.C.E.], music with independent significance did not exist. What was called music, was the pitch gamut (including the scales and modes) and astrological calendrics and their several correlates in mediumistic rites (including the solar terms, eight trigrams, eight winds, heaven and earth, yin 陰 and yang 陽.) Put another way, music was an embodiment in sound of the eight trigrams. In the Spring and Autumn Annals of Mr. Lü "Grand Music" (Dayue 大樂), it says, “All music is the harmonization of heaven and earth, the tuning of yin and yang.”

- Zhao Wu "The Origins of China’s Musical Culture"
- translation: Kenneth de Woskin and Scott Cook

One observes that changes in the world always take the form of one yin and one yang in a relation of reciprocity and resonance. This experience comes from observation of the brightness of light together with the darkness or shade which forms the background of the light. Hence the word yang originally means the bright side of a hill facing south whereas yin means the shaded side facing north. It is then generalized to mean a contrasting correlation between the light and the dark. The phenomenological observation also indicates that whenever there is yang there is yin and where there is yin there is yang. Besides, we could experience the yang as the visible and the yin as the invisible or the yang as the formed and the yin as the uniformed. Hence what is yin could be experienced as what is given as the invisible, pre-existing background of a thing, whereas what is yang is hence experienced as what is given as the visible thrust of the formation of a thing. In this sense yin and yang are to be understood phenomenologically in a dynamic context of alternation or correlation. The alternation of one yin and one yang as a process of dao no doubt contributes to our understanding of the dao as both the source-origin and the creative process of the yin and yang. For it implies that yin and yang are to emerge as a related pair of forces and states of becoming through the agency of the dao.

- Chung-ying Cheng “The Yi-Jing and Yin-Yang Way of Thinking”
Routledge History of Chinese Philosophy (2009)
Yinyang theory penetrates all aspects of music, including the selection of materials and design of the instruments themselves. We can take the guqin 古琴, a seven-stringed zither-like musical instrument, as an example. The guqin is amongst the oldest of musical instruments, according to legend originating at the time of the sage kings Yao and Shun. It was already very popular by the time of Confucius. The design of the guqin embodies yinyang principles. It is made of yang-type wood and yin-type wood. Because of the seasons and other natural influences, some parts of a tree will be hard and strong, and some parts soft and weak. Therefore, there is an art to picking the parts of the tree that make an instrument. One should select the yin portions that are soft and yielding to build the yin sections of the guqin, and one should select the hard/strong portions to construct the yang sections. The surface board is round and represents heaven, or yang. The bottom board is flat to represent the earth, or yin.

- Robin Wang “Yinyang” (2012)

So pitch, beat, and notation not only can be, but must be changed in Chinese traditional music. Indeed, the philosophical requirement of constant change and flux, being and non-being, balance and harmony form the very base of Chinese music theory. Within each pitch are the infinite changeable pitch variations; though there is rhythm, it is not always evenly pulsating. Everything is in flux, yet everything is in harmony. The only unchanging thing is that things change all the time.

In the scheme of things - according to the Taoist [Daoist] world view and traditions of China - music was an important factor in every phase of life. Ceremonies and other occasions were accompanied by music, since it was believed that music reflected in harmony with yin and yang, an actual link between people (organs, emotions), nature (directions of the compass, colors, animals), as well as the universe (planets), was able to achieve or echo harmony. Taoism [Daoism] and Confucianism taught that music can unite people and heaven.

The *Primordial* arrangement of the eight trigrams, also known as *Former Heaven*, is traditionally attributed to **Fu Xi** 伏義, one of the legendary founders of China.

Interpreting the four quadrants of the Fu Xi diagram using the King Wen correspondences gives four pairs of yin and yang trigrams: (yang, yin), (yin, yang), (yin, yang), (yang, yin). Furthermore all the diametric pairs are yinyang pairs according to both the Fu Xi and King Wen associations.
The Manifested arrangement, or Later Heaven, is traditionally attributed to King Wen 周文王, founder of the Zhou Dynasty.

Interpreting the four quadrants of the King Wen diagram using the Fu Xi correspondences gives four pairs of yin and yang trigrams: (yang, yin), (yin, yang), (yin, yang), (yin, yang).
See also Z.D. Sung “Symbols of Yi King” (1934) and Andreas Schöter “Flowers and Steps in the Boolean Lattice of Hexagrams” (Journal of Chinese Philosophy, Vol.31, No. 4, Dec 2004).
Yin trigrams  Yin=6  Yang=9  Yang trigrams

[ Stella Octangula ]

King Wen
According to tradition the **Fu Xi** hexagram sequence predates the **King Wen** sequence (opposite page) by many centuries. The numbering of the **Fu Xi** sequence given here is not standard but is consistent with the **yinyang** correlation:

odd numbers are **yang**, even numbers are **yin**.

[The **yinyang** polarity of each hexagram in the **Fu Xi** sequence is determined by its first (lowest) line.]

For comparison see **Shao Yong**’s “Chart of the numbers of the 64 hexagrams that rule the world”, as presented in Anne D. Birdwhistell’s “Transition to Neo-Confucianism - Shao Yung[ Yong] on Knowledge and Symbols of Reality” (1989).
The King Wen hexagram sequence, also known as ‘King Wen Order’ or ‘Received Order’, is dated to approximately 1000 B.C.E. This is the prevailing sequence of the hexagrams. See:
“The Yi King” James Legge (1882)
“The I Ching” Richard Wilhelm, Cary Baynes, [Lao Naixuan](1967)
32 Complementary pairs

[(1, 2), (3, 4), (5, 6)...(63, 64)]

For each complementary pair locate a second complementary pair which is the inverse of the first:
Inverse: \( \uparrow \)  
Complementary: \( \leftrightarrow \)

32 pairs

28 Inverse pairs and 4 Complementary pairs
[ 4 pairs are both inverse and complementary ]

For each inverse pair locate a second inverse pair which is complementary to the first:

inverse pair \( \leftrightarrow \) inverse pair

King Wen
Axis of symmetry = (33,34)

inverse pairs

next: transpose to a descending spine
next: transpose to an ascending spine

King Wen
inverse

31

7

FX[(3,4)(63,64)]

FX[(27,28)(39,40)]
Axis of symmetry = (33,34)

\[ \text{inverse pairs} \]

line 1 \( \neq \) line 6

\[ \text{next: transpose to a descending spine} \]

\[ \text{Fu Xi} \]
next: transpose to an ascending spine

King Wen
null
Axis of symmetry = (33,34)

\[ \text{line 1} \neq \text{line 6} \]

inverse pairs

next: transpose to a descending spine

\[ \text{Fu Xi} \]
next: transpose to an *ascending* spine

\[
\begin{align*}
&\text{King Wen} \\
\end{align*}
\]
Axis of symmetry = (31,32)  
line 1 = line 6

inverse pairs

next: transpose to a descending spine

Fu Xi
next: transpose to an ascending spine

King Wen

KW[(31,32)(41,42)]

KW[(7,8)(13,14)]
inverse

15

15

15

FX[(5,6)(33,34)]

FX[(29,30)(57,58)]

Fu Xi
complementary
King Wen

KW[(31,32)(41,42)]

KW[(7,8)(13,14)]
Axis of symmetry = (31,32)

line 1 = line 6

inverse pairs

next: transpose to a descending spine

Fu Xi
next: transpose to an ascending spine

King Wen
inverse

Fx[(9,10)(17,18)]

Fx[(45,46)(53,54)]

Fu Xi
King Wen

complementary

\(\text{KW}[(21,22)(47,48)]\)

\(\text{KW}[(9,10)(15,16)]\)
Axis of symmetry = (31,32)

line 1 = line 6

inverse pairs

next: transpose to a descending spine

Fu Xi
next: transpose to an **ascending** spine

King Wen
Fu Xi
King Wen
line 1 = line 6

line 1 ≠ line 6

Fu Xi
Axis of symmetry = (33,34)
line 1 ≠ line 6
inverse and complementary

next: transpose to a descending spine

Fu Xi
next: transpose to an ascending spine
Axis of symmetry = (31,32)
line 1 = line 6
complementary

next: transpose to a descending spine

Fu Xi
next: transpose to an ascending spine
8 vessels

King Wen

line 1 ≠ line 6

line 1 = line 6
6 meridians + 4 vessels

ONE HEXAGRAM = TWO TRIGRAMS
EXCHANGE ONE TRIGRAM WITH ITS COMPLEMENT

line 1 = line 6
6 meridians + 4 vessels

- **KW(19,20)(33,34)**
- **FX(7,8)(31,32)**

- **KW(5,6)(35,36)**
- **FX(11,12)(47,48)**

- **KW(23,24)(43,44)**
- **FX(3,4)(63,64)**

- **KW(11,12)**
- **FX(15,16)

- **KW(53,54)**
- **FX(23,24)

- **KW(63,64)**
- **FX(43,44)

- **KW(17,18)**
- **FX(51,52)

- **KW(55,56)(59,60)**
- **FX(27,28)(39,40)

- **KW(51,52)(57,58)**
- **FX(19,20)(55,56)

- **KW(3,4)(49,50)**
- **FX(35,36)(59,60)

**line 1 ≠ line 6**

**group transformation**

**AXIS OF SYMMETRY**
Fu Xi
Daoist body map
[ 12 meridians and 8 vessels ]

King Wen
Throughout the history of the Daoist tradition, Daoists have been expert and extraordinary cartographers. Whether through textual descriptions or visual representations, Daoists have sought to map the patterns and constituents of both internal and external worlds. They have charted the cosmos through star diagrams, including the forms of the five planets and the twenty-eight lunar mansions. They have mapped the layers of the heavens, the subtle realms of the universe, and the stellar abodes inhabited by the Perfected (zhenren 萬人). They have diagramed the mountain peaks of this terrestrial landscape and the hidden grotto-heavens (dongtian 洞天) branching out like veins through the earth. They have charted the geomantic contours and qualities of place. They have mapped the internal spirits associated with the various orbs [organ functions] and the process by which one realizes the givenness of cosmological situatedness. They have diagramed the alchemical process of self-transformation and the subtle physiology of human aliveness. In short, Daoists have mapped the universe which is simultaneously cosmos, world, landscape, community, and self.

- Louis Komjathy  
*Mapping the Daoist Body*  
Journal of Daoist Studies 1 (2008)

The basic methods employed in neidan 内丹 do not vary much among the different schools: most authors follow the division into three stages, which in turn correspond to the transformation of the three basic endowments that constitute a human being, namely, essence (lianjing huaqi 煉精化氣, "refining essence into pneuma"), pneuma (lianqi huashen 煉氣化神, "refining pneuma into spirit") and spirit (lianshen huanxu 煉神還虛, "refining spirit and reverting to Emptiness"). The successful practice results in the formation of the inner elixir (neidan 内丹), or Embryo of Sainthood (shengtai 聖胎), and the realization of the Dao. This is described as a "reversion to the origin" (huanyuan 還原) by which adepts transcend all modes of space and time. The ultimate transfiguration occurs when the adept discards his human body.

In more detail, the process can be described as consisting of the following steps: 1. installation of the metaphoric inner "laboratory" ("laying the foundations", zhuji 築基); 2. union of Yin and Yang; 3. gathering of the ingredients for the alchemical medicine (caiyao 採藥); 4. nourishment of the Embryo of Sainthood through fire phasing (huohou 火候); and 5. birth of the new self. This process involves first a cosmic homology that includes various psycho-physiological techniques to homologize the adept with cosmic rhythms and cycles, and to generate a new cosmos out of Chaos. This is followed by an inversion and regression that is expressed as "reversing" (diandao 頓倒) the cyclical order or "going against the current" (niliu 逆流). This stage is marked by a total withdrawal towards one’s center, whereby one reverses the process of decline and gradually reverts back to the Dao. The process is concluded by the dissolution of the cosmos and its reintegration into the Dao and the state of non-differentiation.

- Farzeen Baldrian-Hussein  
*Neidan*  
The least systemized description, the most disorganized, and yet the most authentic, is the one that I consider to be the most ancient. It is given in a text titled the Book of the Center, also known as the Jade Calendar. Divided into two parts and fifty-five paragraphs, this work appears to date from the second century A.D.

The point of departure of the description of the inner world is indeed purely mythological: the great sacred mountain; K’un-lun, pillar of the universe; the isles of the Immortals; the holy places, such as the altars to the Earth God; in short, the whole mythical geography as well as its corresponding pantheon. For instance, speaking about the Queen Mother of the West, the text states: “The human being also possesses her. She stays in the right eye. Her family name is Great Yin, her personal name, Jade Maiden of Obscure Brilliance.”

One obtains the inner vision by looking within, by turning the pupils to the inside and keeping the eyes half-closed to let in light from the outside. The eyes not only relay light from the sun and the moon, but also are considered to add their own luminous energy, so as to become themselves the sun and the moon of the inner universe. These sources of light are to be directed toward the center, in the head between the eyebrows. In the center, there is a third source of light, identified with the Pole Star (the third eye), which acts like a mirror and reflects the light of the eyes and directs it within.

What do we see there? The landscape of the head consists of a high mountain, or rather a series of peaks around a central lake. The lake lies midway between the back of the skull and the point between the eyebrows (the Pole Star and mirror). In the middle of the lake stands a palatial building, where there are eight rooms surrounding a ninth, central one. This is the Hall of Light (ming-t’ang), the house of the calendar of the kings of ancient China. In front of this palace and the lake around it, lies a valley (the nose). The entrance to the valley is guarded by two towers (the ears). Inside one, hangs a bell and inside the other, a stone chime. Whenever someone passes they are struck — something we perceive as the ringing of the ears. At the far end of the valley runs a stream bringing water from the big lake into a smaller one at the other end, where it rises like a fountain (the mouth and saliva). A bridge (the tongue) crosses over the smaller lake to a lower bank where there stands a twelve-storey tower (the trachea). It marks the border between the upper world and the middle region.

These regions have their own sun and moon (the breasts). The middle world is covered by the clouds (the lungs) which hide the central constellation of the Dipper. Below it is a large dwelling, colored bright red (the heart). In front of this Scarlet Palace lies a courtyard of yellow earth (the spleen); this is the Yellow Court, the body’s ritual area and the meeting place of it’s inhabitants. Opposite the court stands a simple structure called the Purple Chamber (the gallbladder), which is the palace of retreat, the silent room adjacent the ritual area. Farther on there is a tall building called the granary or warehouse (the stomach). Beyond the stomach, a forest indicates the location of the liver. In this area one also finds the altars of the God of the Earth and the God of the Harvests (the large and small intestines). Now we have reached the frontier of the middle region.

We now arrive in the watery lower world. Here again the sun and moon are found, this time in the kidneys. They cast their light on the great Ocean of Energies (ch’i-hai), which covers the whole of the lower body, and wherein a large turtle swims. In the middle of the ocean rises the K’un-lun, the sacred, inverted mountain with its narrow base widening towards the top, giving it the outline of a mushroom. The mountain has a hollow summit (the navel), which gives access to the deepest recesses of the ocean. There lies the Cinnabar Field, source of all life.

- Kristofer Schipper Taoist Body (1993)
The human vertebral column consists of 24 articulating vertebrae.
The various versions of the Xiuzhen tu are all associated with the Longmen tradition. The elements that distinguish this chart from the Neijing tu 内經圖 are mainly related to the Thunder Rites (leifa 雷法) — in particular, the spiral at the level of the kidneys, the nine “orifices of hell” at the base of the spine, and the three curls at the top of the head that represent the three primordial breaths according to the Tianxin zhengfa 天心正法 tradition.

ONE HEXAGRAM = TWO TRIGRAMS

EXCHANGE ONE TRIGRAM WITH ITS COMPLEMENT
In neidan 内丹, the term shengtai 聖胎 denotes the achievement of the elixir of immortality. Among its synonyms are Mysterious Pearl (xuanzhu 玄珠), Spiritual Pearl (shenzhu 神珠), Infant (ying’er 嬰兒), and Embryo of the Dao (daotai 道胎). This embryo represents a new life, true and eternal in its quality, generated by the inner alchemical practice.

\[
\frac{339}{113} = 3
\]

\[
\frac{226}{226} = 1
\]
King Wen

2 meridians
2 vessels

KW[(19,20)(33,34)]
  KW(11,12)

KW(17,18)
  KW[(5,6)(35,36)]

KW[(7,8)(13,14)]
  KW(27,28)

KW(29,30)
  KW[(9,10)(15,16)]

sum = 452

452 = 4 \times 113
\[
\begin{align*}
\text{sum} & = 198 \\
\frac{198 + 82}{198} & = \frac{280}{198} = \frac{140}{99} \approx \sqrt{2} \\
\text{sum} & = 140 \\
\frac{198 + 82}{198} & = \frac{280}{198} = \frac{140}{99} = 600.09\% \approx \sqrt{2} \\
\frac{82}{58} & = \frac{41}{29} \approx \sqrt{2} \\
\text{sum} & = 355 \\
\frac{355}{113} & \approx \pi \\
\text{sum} & = 113 \\
\frac{355}{339} & \approx \frac{\pi}{3} \\
\text{milù 密率} & \\
\text{sum} & = 220 \\
\frac{220}{198} & = \frac{10}{9} \approx \frac{\pi}{3} \sqrt{2} \\
\text{sum} & = 198 \\
\end{align*}
\]
\[
\frac{220}{140} = \frac{11}{7} \approx \frac{\pi}{2}
\]

\[
\frac{355}{226} \approx \frac{\pi}{2}
\]

\[
\frac{355}{452} \approx \frac{\pi}{4}
\]

\[
\frac{198}{252} = \frac{11}{14} \approx \frac{\pi}{4}
\]
\[
\frac{222}{148} = \frac{3}{2}
\]
[ just fifth ]

\[
\frac{370}{222} = \frac{5}{3}
\]
[ just sixth ]

\[
\frac{252}{200} = \frac{63}{50} = 400.11\, \text{¢} \approx 2\frac{1}{4}
\]
[ 400¢ = equal tempered third ]
\[ \frac{220}{196} = \frac{55}{49} = 199.98 \text{¢} \approx 2^{\frac{1}{2}} \]

\[ 200 \text{¢} = \text{equal tempered major second} \]

\[ \frac{370}{220} = \frac{37}{22} = 900.03 \text{¢} \approx 2^{\frac{3}{2}} \]

\[ 900 \text{¢} = \text{equal tempered sixth} \]

\[ \frac{370}{196} = \frac{185}{98} = 1100.01 \text{¢} \approx 2^{\frac{11}{2}} \]

\[ 1100 \text{¢} = \text{equal tempered major seventh} \]
\[
\frac{184}{120} = \frac{23}{15} \approx 2^{\frac{37}{60}} \quad 2^{37} \approx (\frac{23}{15})^{60} \Rightarrow 60 \text{ tet} \Leftarrow (\frac{30}{23})^{60} \approx 2^{23} \quad \frac{120}{92} = \frac{30}{23} \approx 2^{\frac{23}{60}}
\]

\[
\begin{align*}
\left(\frac{23}{15}\right)^a & \approx 2^{\frac{b}{60}} \\
[\text{octave equivalence}] \\
a \in \mathbb{N} \mid 0 \leq a < 60 \\
\left(\frac{30}{23}\right)^{60-a} & \approx 2^{\frac{60-b}{60}} \\
[\text{octave equivalence}] \\
b & \equiv 37a \pmod{60}
\end{align*}
\]

\[60 \times 20\circ = 12 \times 100\circ \quad 60 \text{ tone equal temperament} \quad \frac{23}{15} \times \frac{30}{23} = 2\]
\[
\frac{132}{92} = \frac{33}{23} \approx 2^{\frac{25}{48}} \quad \text{and} \quad 2^{25} \approx \left(\frac{33}{23}\right)^{48} \Rightarrow 48 \text{ tet} \Leftarrow \left(\frac{46}{33}\right)^{48} \approx 2^{23} \quad \frac{184}{132} = \frac{46}{33} \approx 2^{\frac{23}{48}}
\]
夫易、廣矣大矣；以言乎遠，則言乎邇；以言乎天地之間，則備矣。夫乾其靜也專，其動也直，是以大生焉。夫坤其靜也翕，其動也闢，是以廣生焉。廣大配天地，變通配四時，陰陽之義配日月，易簡之善配至德。

Yi is vast, is great;
   as to distance, it has no limit;
   as to proximity, it is quiet and true;
   as to what is between heaven and earth, it orders all.

As for Qian:
   in repose it is concentrated,
   in action it moves straight forward,
   and so its products are great.

As for Kun:
   in repose it is folded together,
   in action it opens out,
   and so its products are vast.
   This vastness and greatness
   compare with heaven and earth;
   alternation and development
   compare with the four seasons.
   In meaning, yin and yang
   compare with the sun and moon;
   in worth, spontaneity and simplicity
   compare with transcendent power.

Earth’s energy rises up, and Heaven’s energy descends. Yin and yang rub against each other, and Heaven and Earth shake each other. The 10,000 things are drummed up with thunder and lightning, aroused forth with wind and rain, set in motion by the four seasons, warmed by the sun and the moon, and the hundred transformations arise therein. In this way, then, is Music the harmony of Heaven and Earth.

upper meridians + 2 vessels

15 FX[(5,6)(33,34)] 78 KW[(7,8)(13,14)] 4

5 FX[(9,10)(17,18)] 54 KW[(9,10)(15,16)] 4

1 FX(1,2) KW(1,2) 1

1 FX(25,26) KW(61,62) 1

1 FX(37,38) KW(29,30) 1

1 FX(61,62) KW(27,28) 1

line 1 = line 6
upper meridians + 2 vessels

line 1 ≠ line 6
upper meridians + 4 vessels

2 meridians
2 vessels

\[ 2 \text{ vessels} \]
\[ 2 \text{ meridians} \]

\[ \text{sum} = 660 \]

330 + 330 + 206 + 206 = 310 + 226 + 350 + 246

jing-wei
[warp and weft]

Fu Xi
embryo
聖胎 shengtai

2 meridians
2 vessels

KW[(19,20)(33,34)]
KW(11,12)

KW(17,18)
KW[(5,6)(35,36)]

KW[(7,8)(13,14)]
KW(27,28)

KW(29,30)
KW[(9,10)(15,16)]

2 vessels
2 meridians

246

sum = 452

226

330 + 246 = 350 + 226

330 + 226 = 330 + 226

King Wen

jing-wei
[warp and weft]
central meridians

line 1 = line 6
central meridians

87
central meridians

2 meridians

FX[(21, 22)(41, 42)]

260

FX[(3, 4)(63, 64)]

2 meridians

FX[(13, 14)(49, 50)]

260

FX[(27, 28)(39, 40)]

252 + 296 = 260 + 288

252

sum = 520

268

Fu Xi
heart-mind
心 xin

2 meridians
KW[(23,24)(43,44)]
KW[(55,56)(59,60)]

2 meridians
KW[(37,38)(39,40)]
KW[(25,26)(45,46)]

268 + 364 = 260 + 372

King Wen
lower meridians + 2 vessels
lower meridians + 2 vessels

line 1 ≠ line 6
lower meridians + 4 vessels

2 meridians
2 vessels

FX[(29,30)(57,58)]
FX(1,2)
FX(25,26)
FX[(45,46)(53,54)]
FX(43,44)
FX(23,24)
FX[(19,20)(59,60)]

426 + 410 = 454 + 382
426 + 586 = 454 + 558

経緯
jing-wei
[warp and weft]

2 vessels
2 meridians

Fu Xi

sum = 900

474
body

2 meridians
2 vessels

\[ \begin{align*}
\text{sum} &= 968 \\
474 + 558 &= 446 + 586 \\
474 + 382 &= 446 + 410 \\
\end{align*} \]

King Wen

經緯
\textit{jing-wei} [warp and weft]
lower + 4  

\[ \begin{align*} 
900 + 4 & = 904 \\
520 + 4 & = 524 \\
660 + 4 & = 664 \\
2080 & = 2080 \\
\end{align*} \]

central

\[ \begin{align*} 
900 + 520 & = 1420 \\
452 & = 452 \\
520 + 452 & = 972 \\
\end{align*} \]

upper + 4

\[ \begin{align*} 
900 + 660 + 660 & = 2220 \\
1320 & = 1320 \\
\end{align*} \]

\[ \begin{align*} 
\frac{520 + 660 + 660}{660 + 660} & = \frac{1840}{1320} = \frac{46}{33} = 575.00\text{g} \\
\frac{900 + 660}{520} & = \frac{1560}{520} = 3 \\
\frac{900 + 520}{452} & = \frac{1420}{452} = \frac{355}{113} \approx \pi \\
\frac{900 + 520}{968 + 452} & = \frac{1420}{1420} = 1 \\
\frac{900 + 660 + 660}{660 + 660} & = \frac{2220}{1320} = \frac{37}{22} = 900.03\text{g} \\
\frac{2080 + 520}{900 + 660} & = \frac{2600}{1560} = \frac{5}{3} \\
\end{align*} \]

milü 密率

Fu Xi
embryo
聖胎 shengtai

heart-mind
心 xin

body
身體 shenti

\[\begin{align*}
\text{embryo} & \quad \text{heart-mind} & \quad \text{body} \\
452 & \quad 660 & \quad 968 \\
\text{2080} & \quad \text{ming} & \quad \text{milü 密率} \\
\frac{452+660}{968} & = \frac{139}{121} = 240.09\approx 2\\n\frac{452+660}{968} & = \frac{139}{121} = 240.09\approx 2\\n\frac{660}{660} & = 1 \\
\frac{968+660}{968} & = \frac{1628}{968} = \frac{37}{22} = 900.03\approx 900.03\\
\end{align*}\]
Fuxi inverse alignment [2d]

Fuxi (FX) \(\Rightarrow\) Fuxi inverse (FXi) [vertical offset = \(-1\)]

\[
\begin{align*}
\text{FX}[3,4)(63,64)] & \quad \Leftrightarrow \quad \text{FXi}[3,4)(63,64)] \\
\text{FX}[27,28)(39,40)] & \quad \Leftrightarrow \quad \text{FXi}[27,28)(39,40)]
\end{align*}
\]
Fuxi inverse alignment [3d]
Fuxi inverse alignment [2d]
Fuxi inverse alignment [3d]
Fuxi inverse alignment [2d]

Fuxi (FX)

\[
\begin{align*}
\text{FX}[(7,8)(31,32)] & \iff \text{FXi}[(35,36)(59,60)] \\
\text{FX}[(35,36)(59,60)] & \iff \text{FXi}[(7,8)(31,32)] \\
\text{FX}(15,16) & \iff \text{FXi}(51,52) \\
\text{FX}(51,52) & \iff \text{FXi}(15,16) \\
\text{FX}(23,24) & \iff \text{FXi}(43,44) \\
\text{FX}(43,44) & \iff \text{FXi}(23,24)
\end{align*}
\]

Fuxi inverse (FXi)

[vertical offset = −1]
Fuxi inverse alignment [3d]
King Wen inverse alignment [2d]

King Wen (KW)
[vertical offset = -1]

- KW[(51,52)(57,58)] ↔ KW[(9,10)(15,16)]
- KW[(23,24)(43,44)] ↔ KW[(23,24)(43,44)]
- KW[(9,10)(15,16)] ↔ KW[(51,52)(57,58)]

King Wen inverse (KWi)
King Wen inverse alignment [3d]
King Wen inverse alignment [2d]

King Wen (KW) [vertical offset = −1]

King Wen inverse (KWi)

KW(17,18)  KW(63,64) ⇔ KWi[(3,4)(49,50)]
KW[(37,38)(39,40)] ⇔ KWi(27,28)  KWi(29,30)
KW(27,28)  KW(29,30) ⇔ KWi[(37,38)(39,40)]
KW[(3,4)(49,50)] ⇔ KWi(17,18)  KWi(63,64)
King Wen inverse alignment [3d]
The reversal concerns the perspective of departure. At first there is the appearance, the immediate intuition of the visible things, the self-identity of beings: pure Yin and pure Yang (Qian and Kun), each placed at one of the two poles. Then a shift occurs that reverses the first intuitive, "naive" apprehension, and deconstructs the principal of self-identity: the object is no more identical to itself ("pure"), but contains its opposite (Li and Kan at the two poles); and since this contrary element enclosed within counts as its true identity, the object is identified by its contrary. Something similar to a change in algebraic sign occurs, and the values are reversed: the Yang principle is represented by a young girl, the Yin principle by a young boy.

This change in algebraic sign (positive-negative) presides over a deconstruction that prepares a reconstruction (the Elixir, immortality). With a displacement of identities, things are dislodged from their immediate definition, from their identity to themselves, in favor of a displacement to the other, its opposite, through a structure of multiple and multidimensional perspectives. This raises the issue of meaning which is established through exchange operations and reciprocal interactions that are determined by the formal articulations needed for any distribution system. Returning to oneself from the other, returning to the world after leaving it: Water generates Metal that generates Water.

Moreover, the alchemists tie both approaches to one another. The Yang values are represented by a series of concepts, symbols, and images that are traditionally placed on the Yang side: summer, the trigram Qian, the hun soul (i.e., the Yang soul), and the heart, which is related to fire; among them, however, they also place the ming (vital force), which the same author has explicitly ranged on the Yin side. The same applies to items classified as Yin. When the authors express themselves more concisely, they resort to formulations that are utterly paradoxical and contradictory: the Dragon (Yang) is both the xing (true nature, Yang) and the kidneys (Yin). Furthermore, by superimposing the pattern "prior to the world," that of the noumenon, to the the pattern "posterior to the world," that of the phenomena, they state in their own way the same truth as the Buddhists, when they say that samsāra is nirvāṇa, and vice versa.

From the perspective of immortality, to which the Taoists adhere, they reverse space and time and make both of them circular and reversible: the flow of things is nothing but the process of continuos cosmic emanation. The Taoists reverse this flow in a double-sided process: they reverse the "negative" values of life, seen as a loss of energy, a dissolution, a dispersal, and give them the positive value of a continuos emanation that creates the world, where beginning and end meet.

However, as we have seen, Yin contains the True Yang, which in turn contains the Yin. In a cycle of endless encasings, even reversal is performed in reverse.

- Isabelle Robinet The World Upside Down (1992) 
- translation Fabrizio Pregadio
King Wen inverse alignment [3d]
FX:KW alignment

Fuxi

King Wen
[vertical offset = −1]

FX(23,24)  FX(43,44)  ⇔  KW[(23,24)(43,44)]

FX[(3,4)(63,64)]  KW[(23,24)(43,44)]

FX(1,2)  KW(1,2)
\[ FX:KW = FXi:KWi \]
FX:KW alignment

```
Fuxi
FX[(13,14)(49,50)] ⇔ KW[(25,26)(45,46)]
```

```
King Wen
[vertical offset = −1]
FX[(13,14)(49,50)] ⇔ KW[(25,26)(45,46)]
```
FX:KW = FXi:KW_i
FX:KW alignment

Fuxi

King Wen
[vertical offset = −1]

FX[(27,28)(39,40)] ⇔ KW[(37,38)(39,40)]

FX(37,38) ⇔ KW(29,30)
\[ \text{FX:KW} = \text{FXi:KW} \]
FX:KW alignment

Fuxi

King Wen
[vertical offset = −1]

FX(37,38) ↔ KW(29,30)

FX(37,38)
Li  Kan

FX(1,2)
Qian  Kun

KW(29,30)

KW(1,2)
周易参同契

上篇

【第一節】
乾坤者易之門戶，衆卦之父母，坎離匡郭，運轂正軸，牝牡四卦，以為橐籥。

【第二節】
覆冒陰陽之道，猶工御者，準繩墨，執銜轡，正規矩，隨軌轍，處中以制外，數在律曆紀。

Zhouyi Cantong qi

Book 1

Qian and Kun, Kan and Li

“Qian and Kun are the door and the gate of change,”
the father and the mother of all hexagrams.
Kan and Li are the inner and the outer walls,
they spin the hub and align the axle.
Female and male, these four hexagrams
function as a bellows and its nozzles.

The artisan and the charioteer

Enfolding and encompassing the way of Yin and Yang
is like being an artisan and a charioteer
who level the marking-cord and the plumb-line,
hold the bit and the bridle,
align the compass and the square,
and follow the tracks and the ruts.

Abide in the Center to control the outside:
the numbers are found in the system of the pitch-pipes and the calendar.

- translation Fabrizio Pregadio The Seal of the Unity of the Three (2011)
FX:KW alignment

KW 61 中孚 Zhong Fu [Inner Truth, Central Return, Centering Accord]

\[
\frac{15 + 8}{15} = \frac{23}{15} \approx \frac{23}{15} \approx 2^{\frac{37}{60}} \quad \text{and} \quad 2^{\frac{37}{60}} \approx \left(\frac{23}{15}\right)^{60} \Rightarrow 60\text{tet} \leftarrow \left(\frac{30}{23}\right)^{60} \approx 2^{\frac{23}{60}}
\]

60 tone equal temperament
\[ FX:KW = FXi:KWi \]
FX:KW alignment

Fuxi

\[
\begin{align*}
\text{FX}[(5,6)(33,34)] & \quad \text{78} \\
\text{FX}[(7,8)(31,32)] & \quad \text{78} \\
\end{align*}
\]

\[
\frac{78+106}{78+42} = \frac{23}{15} \approx 2.13
\]

\[
2^{37} \approx \left(\frac{23}{15}\right)^{60} \Rightarrow 60\text{tet} \leftarrow \left(\frac{30}{23}\right)^{60} \approx 2^{23}
\]

King Wen

[vertical offset = -1]

\[
\begin{align*}
\text{KW}[(7,8)(13,14)] & \quad \text{42} \\
\text{KW}[(19,20)(33,34)] & \quad \text{106} \\
\end{align*}
\]

\[
\frac{78+42+78+42}{78+106} = \frac{30}{23} \approx 2^{0.37}
\]

60 tone equal temperament
\[ \text{FX:KW} = \text{FXi:KWi} \]
\[
\frac{40 + 30 + 20 + 25}{30 + 20 + 25} = \frac{115}{75} = \frac{23}{15} \approx 2 \frac{37}{60}
\]
The situation described by this hexagram is characterised by clearly expressing boundaries and connections, correctly partitioning a whole while acknowledging its essential unity.

- Rudolf Ritsema, Shantena Sabbadini *The Original I Ching Oracle* (2005)
King Wen
SUM: $KW(63,64)$ $= 127$
SUM: $KW[(51,52)(57,58)] = 218$

SUM: $KW[(55,56)(59,60)] = 230$
SUM: $KW(53,54) + KW(61,62) = 230$

SUM: $KW[(37,38)(39,40)] = 154$
SUM: $KW[(31,32)(41,42)] = 146$
SUM: $KW(27,28) + KW(29,30) = 114$

SUM: $KW[(23,24)(43,44)] = 134$
SUM: $KW[(25,26)(45,46)] = 142$

SUM: $KW[(21,22)(47,48)] = 138$

SUM: $KW[(9,10)(15,16)] = 50$
SUM: $KW[(7,8)(13,14)] = 42$

SUM: $KW(11,12) = 23$
SUM: KW[(37,38)(39,40)] = 154
SUM: KW(27,28) + KW(29,30) = 114
SUM: KW[(51,52)(57,58)] = 218
SUM: KW[(9,10)(15,16)] = 50
SUM: KW[(31,32)(41,42)] = 146
SUM: KW(61,62) = 123
SUM: KW(11,12) = 23

\[ \frac{268 + 146}{540} = \frac{828}{540} = \frac{23}{15} \approx 2^{\frac{37}{24}} \]

\[ 2^{37} \approx \left( \frac{23}{15} \right)^{60} \Rightarrow 60tet \left( \frac{30}{23} \right)^{60} \approx 2^{23} \]

King Wen
King Wen

60 tone equal temperament

\[
\frac{540}{414} = \frac{30}{23} \approx 2^{\frac{23}{60}}
\]

146 + 142 = 288

142 + 272 = 414
SUM: $KW[(19,20)(33,34)] = 106$
SUM: $KW[(3,4)(49,50)] = 106$

King Wen
SUM: \( KW[(5,6)(35,36)] \) = 82
SUM: \( KW(1,2) + KW(63,64) \) = 130

King Wen
King Wen
3 meridians  
3 vessels  

1040

3 meridians  
1 vessel

King Wen
1. Qian

[ The Creative, Heaven, Initiation ]
2. Kun

[ The Receptive, Earth, Responding ]
The Yijing Modes

C 2.01

\[ \text{Diagram of Yijing Modes} \]
3. Zhun

[ Difficulty at the Beginning, Difficulty, Beginning ]
C 3.01 The Yijing Modes
The Yijing Modes
Fu Xi

King Wen

FX[(35,36)(59,60)]

KW[(3,4)(49,50)]
4. Meng

[ Youthful Folly, Childhood, Darkness ]
C 4.01 The Yijing Modes

\[ \text{Diagram of Yijing Modes} \]

\[ \text{Musical notation} \]

154
C 4.01 The Yijing Modes

The diagram illustrates the relationships between different musical modes with symbols and numbers indicating specific positions. The musical notation at the bottom represents a sequence of notes.

1

2

3

4

5

6

7

⇑
5. Xu

[ Waiting, Nourishment, Needing ]
C 5.01 The Yijing Modes

The diagram illustrates the Yijing modes, with characters A, B, C, D, E, F, and G arranged in a spiral pattern. The modes are numbered from 1 to 7, with each mode connecting to the next in a specific order. The musical notation at the bottom of the page indicates a sequence of notes that corresponds to one of the modes.
Fu Xi

King Wen

FX[(11,12)(47,48)]

KW[(5,6)(35,36)]
6. Song

[ Conflict, Contention ]
C 6.01 The Yijing Modes

A♭ 14.23

D 32.07

G♭ 1.46

⇑

⇑

⇑

⇑

⇑
7. Shi

[ The Army, Multitude ]
8. Bi

[ Holding Together, Union, Accord, Closeness ]
9. Xiao Xu

[ The Taming Power of the Small, Nurturance by the Small, Little Accumulation ]
C 9.01 The Yijing Modes

The Yijing Modes

Diagram of musical scales and modes.
The Yijing Modes

C 9.01

[Diagram of musical modes with notes and keys indicated]

186
履

10. Lü

[Treading, Conduct]
The Yijing Modes

C 10.01

190
Fu Xi  

King Wen

FX(15,16)  

KW(11,12)
11. Tai

[ Peace, Advance, Tranquility ]
C 11.01 The Yijing Modes

The Yijing Modes diagram is shown with the modes A, B, C, D, E, and F arranged in a circular pattern. Each mode is represented by a circle with a letter inside, and arrows indicate the transition from one mode to another. The diagram also includes a musical notation at the bottom.
9, 11, 13

Cm7

9, 11, 13
F7

9, 11, 13
B♭Δ7

9, 11, 13
EbΔ7

b9, 11, b13
Am7♭5
The Yijing Modes
12. Pi

[ Standstill, Stagnation, Obstruction, Hindrance ]
C 12.01 The Yijing Modes

\[ \begin{array}{c}
A\# & 34.23 \\
E & 19.26 \\
E & \# & 2.24 \\
G & \# & 1.25 \\
B & 43.24 \\
B & \# & 24.25 \\
\end{array} \]
The Yijing Modes
13. Tong Ren

[ Fellowship with Men, Seeking Harmony, Sameness with People ]
Fu Xi

King Wen

FX[(5,6)(33,34)]

KW[(7,8)(13,14)]
14. Da You
[Possession in Great Measure, Great Harvest, Great Holdings]
The Yijing Modes
15. Qian
[ Modesty, Humility ]
Fu Xi

King Wen

FX[(9,10)(17,18)]

KW[(9,10)(15,16)]
16. Yu

[ Enthusiasm, Contentment, Delight ]
The Yijing Modes

[Diagram of musical modes with symbols for C, G, E, A, D, F, B, Eb, Gb, Db, and Ab]

228
17. Sui
[ Following ]
The Yijing Modes
18. Gu
[ Work on what has been spoiled, Decay, Remedying, Degeneration ]
19. Lin

[ Approach, Approaching, Overseeing ]
The Yijing Modes
The Yijing Modes
20. Guan
[ Contemplation, Observing, Watching ]
The Yijing Modes
21. Shi He

[ Biting Through, Eradicating ]
The Yijing Modes
Fu Xi

King Wen

FX[(45,46)(53,54)]

KW[(21,22)(47,48)]
22. Bi

[ Grace, Adornment, Elegance ]
The Yijing Modes

C 22.01

D 2.29

G 15.07

E 29.01

A 17.17

F 5.02

⇑

B♭ 14.03

G 29.01

D♭ 1.17

B♭ 5.02

⇑

B♭ E♭ A D♭ G C # F♭ E♭ A D♭ G C # F♭ E♭ A D♭ G C # F♭ E♭ A D♭ G C # F♭ E♭ A D♭ G C # F♭ E♭ A D♭ G C # F♭ E♭ A D♭ G C # F♭ E♭ A D♭ G C # F♭ E♭ A D♭ G C # F♭ E♭ A D♭ G C #
The Yijing Modes
Fu Xi  
King Wen 

FX[(3,4)(63,64)]  

KW[(23,24)(43,44)]
23. Bo

[ Splitting Apart, Stripping Away, Falling Away, Peeling ]
The image contains a musical diagram with various chord symbols and their corresponding notes. The chords and notes are represented in a circular format, typical of a chord spelling wheel or circle of fifths. The chords included are:

- Cm7♯5
- B♭m7♯5
- E♭m7
- Ab7
- G♭♯7
- D♭♯♯7

The numbers 9, 11, and 13 are mentioned, indicating specific chord spellings or resolutions within the music piece. The diagram is likely used for understanding chord progressions or theoretical music analysis.
The Yijing Modes
復

24. Fu

[ Return, The Turning Point, Turning Back ]
The Yijing Modes
25. Wu Wang

[ Innocence, Fidelity, No Errancy, Without Falsehood ]
C 25.01 The Yijing Modes

The Yijing Modes
The Yijing Modes
26. Da Xu
[ The Taming Power of the Great, Nurturance of the Great ]
The Yijing Modes
27. Yi

[ The Corners of the Mouth, Lower Jaw, Nourishment ]

\[ \text{Diagram of Yi} \]
The Yijing Modes

C 27.01

\[ \begin{array}{c}
\text{C}\text{G}\text{D}\text{Z}\text{A}\text{Z}\text{E}\text{Z}\text{F}\text{Z}
\end{array} \]
The Yijing Modes

Diagram showing the modes of the Yijing, with notes and their relationships in a spiral pattern.
28. Da Guo
[ Preponderance of the Great, Excess of the Great ]
The Yijing Modes

C 28.01

300
29. Kan

[ The Abysmal, water, Darkness, Mastering Pitfalls ]
Cm\textsuperscript{b5A7}

9, 11, b13

Dm\textsuperscript{b5}

B\textsuperscript{b7}

E\textsuperscript{bm}\textsuperscript{b5A7}

E\textsuperscript{bm}\textsuperscript{b5A7}

Ab7

Fm7

G\textsuperscript{#11, 13}

9, 11, b13

9, #11, 13

9, #11, 13

9, #11, 13

9, 11, 13

9, 11, 13
The Yijing Modes
Fu Xi

King Wen

FX(37,38)  KW(29,30)
30. Li

[ Fire, The Clinging, Cohesion ]
31. Xian

[ Influence, Sensitivity, Reciprocity ]

 Pikachu Pokémon

![Musical notation image]
32. Heng

[ Duration, Constancy, Perserverence ]
The Yijing Modes
Fu Xi

King Wen

FX[(7,8)(31,32)]

KW[(19,20)(33,34)]
33. Dun

[ Retreat, Withdrawal ]
34. Da Zhuang

[ The Power of the Great, Great Power, Great Strength ]
The Yijing Modes

Diagram of music modes with notes A, B, C, D, E, F, and G arranged in a spiral pattern.

Musical notation example:

Music notation of a series of notes.
Fu Xi  

King Wen

FX[(11,12)(47,48)]

KW[(5,6)(35,36)]
35. Jin

[ Progress, Advance, Proceeding Forward ]
36. Ming Yi

[ Darkening of the Light, Suppression of the Light, Concealment of Illumination ]
The Yijing Modes
Fu Xi

King Wen

FX[(21,22)(41,42)]  E E E E  KW[(37,38)(39,40)]
37. Jia Ren

[ The Family, The Clan, People in the Home, Household ]
The Yijing Modes
Fu Xi

King Wen

FX[(21,22)(41,42)]  KW[(37,38)(39,40)]
38. Kui

[ Opposition, Disharmony, Contraienty, Diversity ]
The Yijing Modes
Fu Xi  

King Wen  

FX[(21,22)(41,42)]  

KW[(37,38)(39,40)]
39. Jian

[ Obstruction, Halting, Trouble, Adversity, Hardship ]
40. Xie

[ Deliverance, Liberation, Solution, Release, Relief ]
The Yijing Modes

370
The Yijing Modes

C 40.01

372
Fu Xi

King Wen

FX[(29,30)(57,58)]

KW[(31,32)(41,42)]
41. Sun
[Decrease, Reduction, Diminution, Decreasing]
C 41.01 The Yijing Modes

D 16.01

G 3.01

A♯ 1.04

G♯ 2.26

F♯ 3.02

C 41.01

E♭ 43.03

B♭ 34.02

⇑

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C 41.01 The Yijing Modes

The diagram illustrates the Yijing Modes with notes C, D, E, F, G, A, and B. Each mode is represented by a circle, and the modes are connected in a spiral pattern. The modes are labeled as 1, 2, 3, 4, 5, 6, and 7.
Fu Xi

King Wen

FX[(29,30)(57,58)]

KW[(31,32)(41,42)]
42. Yi

[ Increase, Benefit, Enrichment ]
The Yijing Modes
The Yijing Modes
43. Guai

[ Break-through, Resoluteness, Resolution, Eliminating ]
44. Gou

[ Coming to Meet, Meeting, Encounter, Encountering ]
45. Cui

[ Gathering Together, Massing, Gathering, Bringing Together ]
C 45.01 The Yijing Modes
C 45.01 The Yijing Modes
Fu Xi

King Wen

FX[(13,14)(49,50)]

KW[(25,26)(45,46)]
46. Sheng

[ Pushing Upward, Rising, Climbing, Growing Upward ]
The Yijing Modes
47. Kun

[ Oppression, Exhaustion, Adversity ]
The Yijing Modes
Fu Xi

King Wen

FX[(45,46)(53,54)]

KW[(21,22)(47,48)]
48. Jing

[ The Well, Replenishing ]
革

49. Ge

[ Revolution, Molting, Abolishing the Old, Change ]
Fu Xi

King Wen

FX[(35,36)(59,60)]

KW[(3,4)(49,50)]
50. Ding

[ The Cauldron, Establishing the New ]
The Yijing Modes
The Yijing Modes
Fu Xi

King Wen

FX[(19,20)(55,56)]

KW[(51,52)(57,58)]
51. Zhen

[ The Arousing, Shock, Taking Action ]
52. Gen
[ Keeping Still, Mountain ]
C 52.01 The Yijing Modes
The Yijing Modes
53. Jian

[ Development, Gradual Progress ]
The Yijing Modes
The Yijing Modes
54. Gui Mei

[ The Marrying Maiden, Young Woman Marries ]
The Yijing Modes

C 54.01

D 7.01  Bb 14.01

C 54.01

G 36.01

F 5.01

A# 1.02

E 2.07

⇑

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The Yijing Modes

C 54.01

\[ \text{Musical notation here} \]
55. Feng

[ Abundance, Richness ]
旅

56. Lü

[ The Wanderer, Traveling ]
C 56.01 The Yijing Modes
$C_{#5}$

$\flat 9, \#11, 13$

$F\#m7_{#5}$

$\#9, \#11, \#13$

$G_{#5}$

$9, \#11, \flat 13$

$B_{b}m_{5, \triangle 7}$

$9, 11, \flat 13$

$E_{b}b_{3}b_{3}b_{7}$

$\flat 9, \flat 11, \flat 13$

$A_{b}m_{b7}$
57. Xun

[ The Gentle, Wind, Proceeding Humbly ]
The Yijing Modes
58. Dui

[ The Joyous, Joyful, Joy ]
The Yijing Modes
59. Huan

[ Dispersion, Dissolution ]
The Yijing Modes
60. Jie

[ Limitation, Restricting, Discipline ]
The Yijing Modes

Diagram of modal relationships with notes labeled.

Musical notation at the bottom of the page.
61. Zhong Fu

[ Inner Truth, Innermost Sincerity, Faithfulness in the Centre ]
The Yijing Modes

C 61.01

⇑

D 62.01

B 24.12

A\# 1.09

\# 2.11

G 17.01

E\# 43.08

G 496
Fu Xi

King Wen

FX(25,26)  KW(61,62)
62. Xiao Guo

[ Preponderance of the Small, Little Exceeding, The Small Get By ]
C 62.01 The Yijing Modes

A 24.12
E 2.11

F 17.01
G 1.09

D♭ 43.08
B♭ 61.01

⇑

502
The Yijing Modes
既濟

63. Ji Ji

[ After Completion, Already Fulfilled, Already Across ]
C 63.01 The Yijing Modes
64. Wei Ji
[ Before Completion, Not Yet Fulfilled ]
The Yijing Modes