

Lingshu 58: Damaging winds

Huangdi said: [You], master, have said that damaging winds and evil qi harming people causes people illness. Now there are those that don't leave screen barriers, don't emerge from inside rooms [and] lairs, [yet] suddenly become ill; [this] isn't not leaving damaging winds and evil qi, what is the reason? Qibo said: These all have once had some harm from damp qi, stored in the blood channels, and the spaces of the flesh divisions, staying a long time and not leaving. Or having some fall [or] tumble, malign blood is in the interior and doesn't leave. [Or] sudden unregulated joy or anger, drinking and eating not appropriate, cold and warm not timely, the couli closed and not connecting. [When] they open and encounter wind [and] cold, then blood and qi congeal and knot, with the [new and] old evil attacking each other, then becoming cold bi. Those where there is heat, then sweat emerges; sweat emerges then sustains wind. Even though not encountering damaging wind and evil qi, there must be a cause added to, then issuing.

Huangdi said: What [you] master have said just now, are all what the ill person him/herself knows. Those that don't encounter evil qi, and also don't have emotions of fear and anxiety, and are suddenly ill, what is the reason? Can it only be a matter of ghosts and spirits? Qibo said: This also, there is an old evil, staying and not yet issued; then because the emotions have some badness, and there is some envy, blood and qi are disordered internally, the two qis combine with each other. Where it comes from is subtle, look and it's not seen, listen and it's not heard, so it seems like ghosts or spirits. Huangdi said: Those that incant and stop, what is the reason? Qibo said: The old shamans, because [they] knew the overcomings of the hundred illnesses, [they] first knew where the illness was born from, [so they] could incant and stop [it].

Damaging winds: Zei2 "to ruin, destroy, harm; to steal, thief"; in English this is generally translated as "stealing winds", but I don't think there's anything to indicate that that's the intended idea, rather than the simpler and more direct "damaging, harmful".

There are those that don't leave screen barriers, don't emerge from inside rooms [and] lairs, [yet] suddenly become ill: The question raised here has been seen previously, in Lingshu 47, using almost the same language: "There are those who don't leave screen barriers [or] inside rooms, and also are without apprehensive fear, yet [they] don't escape illness, why?" The answer given in that chapter is based on the intrinsic disposition of or weaknesses in the zang of different types of people; a different answer is given here. In Lingshu 47 "screen barriers" and "inside rooms" are placed side by side, here they're separated into different clauses. For "inside rooms", Lingshu 47 has shi4 nei4 "rooms inside/inner"; there are two versions of the equivalent term in this chapter; in both, nei4 "inside, inner" is replaced by xue2 "hole, lair, den"; some editions retain shi4 "room", others instead have kong1 "hollow"; Jiayi has shi4 xue2 (as the version of this chapter adopted here); Taisu has shi4 nei4 (as Lingshu 47). Neither the "room hole/lair" or the "hollow hole/lair" version makes obvious sense; they're typically explained as being expressions related the fact that ancient peoples' "rooms" or "houses" were rude holes in the ground, caves in hillsides etc, a sentiment akin to the idea expressed in Suwen 13 (which has other strong associations with the current chapter, as discussed below), that "the ancient people lived among the birds and beasts"; however, the key idea here is

precisely the opposite of this, the entire avoidance of the unsheltered outside world, so I think the use of these characters, even as a vestigial expression, is highly unlikely, and kong1 and/or xue2 are much more likely errors for the Lingshu 47 (and Taisu) shi4 nei4. [This] is not not leaving damaging winds and evil qi: li2 "to leave, depart, be apart from" is the same character used a little earlier, in "those that don't leave screen barriers"; the typical reading here (as proposed by eg Yang) is that it's meant in a different (standard) sense, "to undergo, experience; to suffer, sustain (injury/illness etc)", ie "[this] is not [due to] encountering/suffering damaging winds and evil qi" (with the consecutive negatives fei1 bu4 at the beginning of the clause apparently interpreted as a strong or emphatic negative, "definitely not"); I tend to think the use of li2 in this different sense in such close proximity to the previous is a little unlikely, and I'm also influenced by the use of the character in Lingshu 47, not long after its use in the "don't leave screen barriers" clause, to refer to people whose "five zang are all weak ... not departing from (li2, that is, not being free from, never being rid of) illness"; so I've rendered fei1 bu4 as a double rather than single negative, meaning that the illnesses of these people "are not [due to] not leaving (avoiding, evading) damaging winds and evil qi", that is, they aren't due to encountering or constantly being exposed to winds and evil qis. Taisu instead of bu4, the second of the negatives, has bi4 "must, should", which can arguably be adapted to either reading of li2 ("this is not necessarily due to suffering [li2] wind etc", or "this is not a matter of having to avoid [li2] wind etc"). Modern translations are generally phrased in such a way as to avoid a direct answer to this question; it is in any case a rather academic point, the meaning is the same either way.

Having some fall [or] tumble: Duo4 zhui4, both meaning "to fall, drop", the same term seen earlier in Lingshu 21 "there is a fall, the four limbs sluggish".

The couli closed and not connecting: This is at the end of a list of ways in which illness or injury can be incurred, and the text then goes on to talk about the couli later opening, encountering wind and cold etc; whether this continuation relates to all the preceding conditions or only the last of them is debateable, and likewise whether the "couli closing" clause is one of the list of injury causes or a result ensuing from any or all of them, is debateable (different texts adopt different views). The answer to the latter question seems to me unclear, but in relation to the former, my view is that it's fairly clear that the ensuing "couli opening" phase applies to all the previously listed ways in which an original cause or evil can be introduced to the body, the opening of the couli introducing a second factor that then compounds and activates the original. That second factor can be either cold or heat, each in its own way leading to illness. Since this is a discussion of people becoming ill "even though not encountering damaging wind and evil qi", it would seem to only make sense if the second-phase cold and heat are considered to be basically normal climatic factors or conditions, not inherently perverse or evil ones, a normal climatic factor activating a previously sustained but dormant malign one; however that view is significantly contradicted by the text itself, which indicates these secondary factors of themselves lead to "blood and qi congealing and knotting", hardly a normal reaction to a normal climate; all of which rather throws the inherent logic of the argument in significant doubt. The degree to which it doesn't really answer the original question presumably underlies to some degree Huangdi's ensuing question, in which he points out that these situations "are all what the ill person him/herself knows", that is, all involve some sort of

influence or effect from the outside that is clearly felt; so he then asks once again, what if there's no external factor, nor an internal emotional factor?

There must be a cause added to, then issuing: That is, there is an initial or original cause or factor, which is "added to" by the second factor, then illness issues.

Can it only be a matter of ghosts and spirits: In restating the question, Huangdi adds this new element; if there really is no obvious or tangible cause, can it be, as the ancients used to think, that illness can be caused by supernatural factors, spirits and ghosts? Qibo's answer is that the causes are in fact tangible or ordinary, the same as all illness, but they aren't readily apparent. It appears to me that this lack of patency is explained in two ways; for an externally contracted evil, the connection between it and the eventual illness is obscured by the passage of time, because it enters the body but initially remains dormant; for the internal emotion, "envy" is in my view nominated here because it's an emotion that often works in an unseen fashion, not involving the open displays of emotions such as grief, anger, joy (Taisu before mu4 "to admire, envy" adds meng4 "dream", another "unseen" psychological factor); the combination of these two "unseen" causes then appears to be the work of spirits and ghosts.

The two qis combine with each other: That is, the old and new evils combine. Instead of tuan2 "to collect, gather, come together, assemble", some editions have the graphically very similar bo2 "to beat, pulse; to fight, contend", giving the also plausible "the two qis tussle with each other"; Jiayi and Taisu have that alternate form with the "water" instead of "hand" radical, bo2 "slight, thin, weak", which doesn't readily give a plausible reading.

Those that incant and stop: Yi3 "to stop, already" is here used to mean "to stop an illness, to heal, cure", a standard usage in Neijing. Zhu4 means a person who presides over ceremonies at a sacrifice, or by extension "to pray, imprecate, incant, invoke"; it can also mean "to take an oath", the link between this and the earlier meaning being clearly demonstrated by an instance of the character in Lingshu 48, where the taking of an oath involves a ritual recitation or incantation: "Huangdi himself incanted (zhu4), saying: Today at true yang, blood is smeared on the mouth, and the art/method is transmitted; those there are that dare to go against these words instead will receive calamity." The question of precisely what zhu4 means here is a much debated one, focused more strongly on an instance in Suwen 13 than the current passage. In the Suwen instance, zhu4 is part of a compound term, the second character of which is you2 "from, cause, reason", a (subsequently) standard term meaning the treatment of illness by the recitation of charms and spells by sorcerers or witchdoctors; Suwen is the only Qin-Han text in which it appears (although Jiayi also adds you2 after zhu2 in the final clause of the present chapter, giving "[so they] could incant the cause and stop [it]"). Although Lingshu doesn't use you2, the idea that zhu4 is intimately connected to the "cause, reason" of the illness, or where the illness is "from", is central to Qibo's explanation of it. An influential opinion in relation to this term and what it represents is that of Wu Tang (Jutong), author of Wenbing Tiaobian "Itemised Differentiation of Warm Illness" (Qing 1798), the source of the also influential system of "identification of patterns according to the three burners" (Maciocia). He says that zhu4 here means "to tell" (which as far as I can see is not a standard meaning), and that "telling the cause" refers to the entirely plausible and in fact recommended practice of discussing with a patient any factors that may be contributing to his/her illness, particularly emotional or psychological ones. Unschuld's notes to Suwen 13 list a number of modern sources taking the view, along these same lines, that zhu4 you2 was some

ancient form of psychotherapy; and another refuting this and contending instead that it was a fully shamanistic practice which the authors of Neijing considered invalid (I've seen none of these articles). In the present passage, it's quite clear, firstly, that the author is looking to find or provide a naturalistic explanation of the practice in question; secondly, that explanation is that the practice rested on an understanding of "the overcomings of the hundred illnesses" (whatever precisely that might mean, commonly taken to be that they knew how to heal any kind of illness, an odd statement from someone espousing an entirely different healing system) and consequently a knowledge of "where illnesses are born from"; given the preceding text of the chapter, and the content of Neijing generally, there's no plausible view other than that this last statement means an understanding of the Neijing concepts of the cause and mechanism of illness. The text then says that from this basis the "former shamans" (xian1 "first, previous, former" wu1 "sorcerer, shaman, witchdoctor") "could incant and stop [illness]", without shedding any light on precisely what the process of "incanting, invoking, praying" involved, nor how it related to the cause of the illness, nor how it could lead to healing. Regardless of this gap in the information presented, the admissions in the text – that the practice had a sound naturalist basis, and that it could be effective – don't appear to me to be readily reconcilable with the view or perception (or at least the willingness to express the view) that this was entirely a shamanistic therapy; and while the author may have felt that it wasn't a desirable or valid therapy for his time, he clearly didn't consider (or again, at least wasn't prepared to directly express the view) that it was of itself entirely invalid or ineffective. On the other hand, if the author's perception was that zhu4 was really an ordinary process of "telling", an advising or counselling of some kind, it seems unlikely that such a key naturalist point would be left uncommented on, unexplained and ambiguous; it's highly possible that knowledge of the practice at the time was sufficient to patently refute any such suggestion as to its mundaneness. Another issue that I don't have sufficient knowledge to do other than speculate on is whether this question of the effectiveness of shamans incanting or praying to heal illness was one the author felt a need to deal with because of actual contemporary instances or claims (such as are still seen in modern times, in abundance, in faith healing), or only because of its reputation as a legend (as suggested by referring to the "former shamans").

End of Lingshu 58

Lingshu 59: Wei qi loses normality

Huangdi said: Wei qi stays in the abdomen, storing, gathering, not moving, gathering, accumulating, not getting [its] normal place, causing fullness in a person's limbs, flanks, stomach, gasping exhaling, counterflow breathing; how is it removed? Bogao said: Qi gathering in the chest, treat it above; qi gathering in the abdomen, treat it below; above and below both full, side treat it. Huangdi said: How is it treated? Bogao replied saying: Gathering in the upper [region], drain Renying (St9), Tiantu (Rn22), the centre of the throat. Gathering in the lower [region], drain Sanli (Zusanli St36) and Qijie (Qichong St30). Above and below both full, treat it above and below, and below the last flanks one cun; severe, chicken foot treat it. [In] diagnosing, [if you] observe the channel (pulse) big and stringy,

tense/acute, and cut off not arriving, and the abdomen skin very tense, [you are] not able to needle. Huangdi said: Good.

Wei qi loses normality: Chang2 "standard, normal, constant", here meaning the normal or standard function, behaviour or placement of wei qi. There are three major topics in the chapter, only quite loosely or laterally related, and wei qi only features in the first of those. Why the dysfunctions or illnesses discussed are considered to be caused by wei qi only, rather than qi generally (even if that causation is limited to the first section only), is unclear.

Wei qi stays in the abdomen: Jiayi has the graphically similar mai4 "channel" instead of fu4 "abdomen"; on the basis of the ensuing text, fu4 appears to be clearly correct, and mai4 an error. In fact it's commonly thought that "chest" has probably been mistakenly omitted from before "abdomen", since the following treatment indications provide for gathering or accumulating in either the chest or the abdomen.

Storing, gathering, not moving: The first character of this clause, chu4, means "(of a muscle/sinew) to twitch, spasm"; Jiayi has that character with the "grain" instead of "hand" radical, xu4 "to store, collect, accumulate", which is universally considered correct.

Causing fullness in a person's limbs, flanks, stomach: "Limbs" is a direct translation of the character used, zhi1; but it's generally thought that it's an error for that character with the "flesh" radical removed, zhi1 "branch; to support, sustain", which in combination with xie2 "flanks, ribs" refers to the condition known as "propping the flanks" or "propping fullness" or the like; one edition of the text has zhi1 "support" instead of zhi1 "limb"; Jiayi similarly has a variant form of zhi1 "to prop, bear up", and omits "stomach", thereby giving the "propping flank fullness" reading explicitly (see the note to "propping fullness of the chest and ribs" in the pericardium network/luo channel in Lingshu 10).

Side treat it: Opinions differ on exactly what this means; some apparently take pang2/bang4 "side, slant" etc to mean "everywhere" (not strictly speaking a standard meaning, although it can mean "to expand, spread), meaning that both the above and below needlings should be applied; others instead take it to mean that nearby acupoints, or acupoints on the nearby main channels, should be treated (without being clear on just what these should be "beside, near"); some combine both readings (that reading is corroborated by the later "above and below both full, treat it above and below"); another suggestion is that it means acupoints on the side of the body (which is consistent with the later "and below the last flanks one cun"); although the context tends not to favour this, it should also be noted that this is the name of one of the needling techniques listed in Lingshu 7, as is another term seen a little later in the current chapter, "chicken foot" needling.

Drain Renying (St9), Tiantu (Rn22), the centre of the throat: One edition instead of ren2 has da4 (basically the same character with a single horizontal stroke added), giving the name of a different acupoint on the same channel in the same region, Daying St5; it's generally considered that version is an error; one source points out that the indications for Renying given in the Song dynasty acumoxa work Tongren include respiratory conditions (as here), those for Daying do not; that is in fact so for the indications in Jiayi as well. The "centre of the throat" is typically taken to mean Lianquan Rn23.

Below the last flanks one cun: Generally taken to indicate Zhangmen Lr13; Jiayi adds shen1 "deep" before "one", making it explicitly a needling depth rather than location description.

Some consider that the immediately ensuing "severe" is misplaced, and should be before rather than after this clause, giving a unique location or acupoint that should be needled in severe cases, rather than simply a different needling technique.

Chicken foot treat it: "Chicken foot" is the name of one of the needling techniques listed in Lingshu 7, in which a central insertion is made, then insertions to left and right (see the notes in that chapter for further detail); a number of sources say that the term here doesn't mean that, that it instead refers to the three different regions in which needling is done, matching the three claws of a chicken's foot (upper Renying etc, middle Zhangmen, lower Zusanli Qichong).

The channel (pulse) big and stringy, tense/acute, and cut off: Jiayi instead of xian2 "string" has the graphically somewhat similar qiang2 "strong, forceful, vigorous". Although technically not a standard meaning, the context suggests the conjunction used in this set of clauses, ji2 "and", might really mean "and/or", and some texts translate it that way.

Huangdi asked Bogao saying: How are illnesses of the skin and flesh, qi and blood, sinews and bones known? Bogao said: Colour arising [at] the two eyebrows, thin and moist/glossy, the illness is in the skin. The lips colour green/blue, yellow, red, white, black, the illness is in the muscles and flesh. Ying qi moist-like, the illness is in the blood and qi. The eyes colour green/blue, yellow, red, white, black, the illness is in the sinews. The ears withered, containing dirt and filth, the illness is in the bones. Huangdi said: What are the illness forms like, how are they treated? Bogao said: The hundred illnesses change and transform, [in] insuperable numbers; so, the skin has regions, the flesh has pillars, the blood and qi have transporters, the bones have joins. Huangdi said: I wish to hear their reasons. Bogao said: The skin has regions, the transporters on the four tips. The flesh has pillars, on the arm and shin, all the spaces of the yang flesh divisions, and the foot shaoyin dividing spaces. The blood and qi have transporters, the transporters on all the networks; qi and blood stay and reside, then flourish and rise. The sinews regions are neither yin nor yang, neither left nor right; examine where the illness is located. The joins of the bones are where the bone hollows receive benefit and benefit the brain and marrow. Huangdi said: How are they treated? Bogao said: The changes and transformations of illness, floating, sinking, deep, shallow, unable to be overcome or exhausted, each located in its place. The illness light, shallow [needle] it; severe, deep [needle] it; light, little it; severe, crowd it. Following the transformations and regulating qi, so called 'the superior workman'.

Colour arising [at] the two eyebrows, thin and moist/glossy: Compare the "examine the middle of the gatetower" section in Lingshu 49 (where the same characters as the last two here are used, bo2 "thin, slight, weak" ze2 "moist, glossy, lustrous"). The five different regions named here are based (incompletely) around five goes relationships; the lips symptomize muscles and flesh, both of these correspond to earth and pancreas-spleen; the eyes and sinews correspond to wood, liver; the ears and bones correspond to water, kidney. The equivalent relationship for metal, the lungs, is the nose, which the eyebrows, or perhaps the space between the eyebrows at the root of the nose, apparently represents here. The equivalent for fire, the heart, is the tongue, which here is uncharacteristically replaced by a moving and essentially internal entity, "ying qi", rather than a fixed external anatomical feature or location. The character used to describe the diagnostic condition of ying qi is ru2 "moist". Regarding the obviously problematic question of how ying qi can not

only be moist but also be externally assessed to be so, Ma Shi says that of itself it has no physical shape, but if there's copious sweat emerging then it shows ying qi is disordered, and so there's an illness in the blood and qi; the majority of texts adopt this idea and directly present a paraphrase of it as their translation, without noting what's actually in the original text, eg "if the whole body is soaked with sweat, the illness is in the qi and blood". One text proposes that ru2 is an equivalent for that character with the "water" radical removed, which in turn is equivalent to that with the "heart" radical added, nuo4 "cowardly, timid; soft, weak", so if ying qi is "weak" then blood and qi are disordered. Instead of "blood and qi", Qianyi has "blood channels". None of these various approaches presents an at all convincing explanation of the issues or difficulties involved here.

The ears withered, containing dirt and filth: Opinions differ on whether this means actually having filth and grime of some kind in the ear, an excess of earwax perhaps, or the colour or appearance of the ears is such that it gives that impression, the skin is dull and dark as though soiled; those adopting the latter view says that shou4 "to receive, contain, hold" is here meant in the sense "flourishing", hence "much, very".

The hundred illnesses change and transform [in] insuperable numbers: Jiayi and Qianyi omit this entire clause. Another instance of bu4 ke3 sheng4 shu4 "cannot overcome numbers" is seen in Lingshu 46 "[these] strange evils wantonly overflowing [in] insuperable numbers".

The skin has regions: Four different things are here said to have corresponding characteristics or features. The applicability of "regions" to the skin is obvious. For the bones, shu3/zhu3 is probably meant in the sense "join", meaning simply one of the body's joints, a bone joint (as seen for example in "the bone joins bend and stretch" in Lingshu 30; Tamba Genkan endorses this view). For the flesh, zhu4 "post, pillar, column" is typically (and I think plausibly) taken to refer the arrangement of the muscles in prominent bands, strips, or "pillars, columns", the major muscles. For the blood and qi, shu1 "to transport", the character used to refer to the body's acupoints, either generally or in some specific sets, is commonly regarded as instead meaning either the function or action of the blood and qi "transporting, moving" in the channels, or the channels themselves, the "transporters, movers" of qi and blood (according to some sources, shu1 is likewise used to refer to channels rather than acupoints in Lingshu 66); how plausibly this matches the use of the same character in the "acupoint" sense a little later is debatable; Qianyi instead of shu1 has the graphically similar lun4 "wheel, cycle", which could plausibly be read in much the same way, referring to the "cycling, circulation" of blood and qi in the channels. Qianyi after the "blood" clause adds in a clause absent in other versions, "the sinews have ties", which some consider is probably a legitimate part of the original text, completing a full five goes set, skin, flesh, blood, bones, sinews, and matching the later discussion of "the sinews regions, neither yin nor yang" etc.

Qi and blood stay and reside, then flourish and rise: The final clause of this is typically taken to mean that the stagnated channels become full and bulge or protrude.

Where the bone hollows receive benefit and benefit the brain and marrow: Jiayi instead says "where the bone hollows receive fluid (ye4) [which] then overflows [to] the brain and marrow".

The illness light, shallow [needle] it: Jian1 "space, interval" is here used to mean a "light" or "superficial" illness, as seen also in Lingshu 44 "the illness sometimes light (jian1), sometimes severe".

Light, little it; severe, crowd it: That is, for a light illness use a small number of needles (with shallow needling); for a severe illness use a lot of needles (with deep needling).

Huangdi asked Bogao saying: A person's fat and thin, big and small, cold and warm, being old, in the prime, young [or] small, how are they differentiated? Bogao replied saying: A person aged fifty years and above is old, twenty and above is in the prime, eighteen and above is young, six and above is small. Huangdi said: How do [you] measure and know their fat and thin? Bogao said: [In] people there are fatty, there are greasy, there are fleshy. Huangdi said: How are they differentiated? Bogao said: The back of the knee flesh firm, the skin full, fatty. The back of the knee flesh not firm, the skin slack, greasy. The skin and flesh not apart from each other, fleshy. Huangdi said: What are the cold and warm of the body like? Bogao said: The greasy, their flesh is boggy; and those with coarse grain, the body is cold; those with fine grain, the body is hot. The fatty, their flesh is firm; those with fine grain are hot, those with coarse grain are cold. Huangdi said: What are fat and thin, big and small like? Bogao said: The greasy [have] much qi, and the skin limp and slack, so the abdomen can be limp, hanging down potbelly. The fleshy, the body broad and big. The fatty, the body gathered/contracted and small. Huangdi said: What is the much and less of the qi and blood of the three like? Bogao said: Greasy, much qi; much qi, hot; hot, able to endure cold. Fleshy, much blood, then [it] fills the form; [it] fills the form, then [there's] balance. Fatty, the blood clear, qi smooth and less, so not able to be big. These are different to the multitude of people. Huangdi said: What are the multitude of people like? Bogao said: The multitude of people, [their] skin, flesh, fat and grease are not able to exceed each other, [their] blood and qi are not able to be more than each other, so their forms are not small, not big, each of itself matching the body; [these] are called 'the multitude of people'. Huangdi said: What is being good at treating it like? Bogao said: [You] must first differentiate the three forms, the much and less of blood, the clear and muddy of qi, then afterwards regulate them, treating without losing the regular principles. So, greasy people, limp abdomen hanging down potbelly; fleshy people, above and below broad and big; fatty people, though fat, cannot be big.

Being old, in the prime, young [or] small: The first of these four ages or stages of life is the relatively straightforward lao3 "old". The last is xiao3 "small"; the third is shao3 "less, lesser, little"; both of these can also mean "young, childhood" (the second is pronounced shao4 for this meaning), in both cases a rather broad and vague term with no clear delimiting points, and no defined difference between the meaning of the two, contrary to the usage here, where the context indicates that xiao3 refers to early childhood, infancy, while shao4 means later childhood, adolescence. The second stage is a somewhat uncharacteristic use of zhuang4 "strong, young"; Dacidian cites a passage from Hanshu and a commentary to Guoyu that both state it refers to a person prior to the age of twenty years, the stage of life that is instead represented here by shao4 (Dacidian cites another commentary that gives zhuang4 and shao4 as synonyms); "prime" as a translation is fairly apt, firstly in the sense that, like zhuang4, its use as an age descriptor derives from an underlying meaning of peak or fullness of health, strength, capability; secondly, there's an ambiguity to the age represented by "prime" that matches the dichotomy between the meaning of zhuang4 here and its more normal usage; in modern use, "prime" almost always refers to the post-adolescent pre-old-age stage of life

(typically over about the age of thirty in fact), but Oxford records that in earlier use it could refer to either this or the adolescent stage, with the clarifying compounds "prime of age" (or "middle age") and "prime of youth" sometimes being used to distinguish between the two meanings.

Twenty and above is in the prime, eighteen and above is young: The two-year period assigned to "young" seems implausibly small; Qianjin extends it a little by having "sixteen" instead of "eighteen"; but more significantly, both Jiayi and Qianjin have "thirty" instead of "twenty", which gives a more even and likely distribution of ages.

[In] people there are fatty, there are greasy, there are fleshy: The last of these is the standard rou4 "flesh, meat". The second is gao1 "grease, paste, fat, oil". The first is fei2 "corpulent, fat; fatty meat, fat, oil"; there are four other instances of it in the chapter (all in this section); in three of those instances it is used as one part of a two-way comparison between "fat and thin", in each case contrasted with shou4 "thin", a typical use of fei2 ("fat" in physical size, shape or appearance) and typical combination. In the present instance, and again in the next sentence ("the skin full, fatty"), it's instead used as part of a three-way division, referring to "fat" as a substance rather than form or shape, a standard but less typical use. Following this, there are five other instances of "fat, fatty" in the three-way division or physical substance/tissue meaning ("the fatty, their flesh is firm" etc) which instead use zhi1 "fat, fatty, greasy", a more typical usage for it. In both the "atypical" instances of fei2, Jiayi instead has the more expected zhi1, on which basis it's commonly considered that fei2 is in both cases an error. In terms of translation, the issue is relatively academic; in the context, either character is likely to be rendered by the same or a similar word. A less academic question is what the intended difference is between the "fatty" and "oily, greasy" type, a question to which I have no good answer; the closeness of meaning between the characters involved is shown by the fact that some translations use "fat" for gao1 rather than for fei2/zhi1, or don't use "fat" at all, rendering the two types as "oily" and "greasy", a differentiation that in English is arguably almost meaningless.

The back of the knee flesh firm: For guo2 "the back of the knee", one edition of the text, and Jiayi also, have the graphically similar jun4 "the large muscles", which is generally considered correct. Instead of rou4 "flesh", some editions instead have the graphically similar nei4 "inner, inside" (likewise in the next two sentences), which is generally considered an error.

The skin and flesh not apart from each other: Typically taken to mean that there's a good adhesion or sound cohesion between the skin and the underlying flesh.

The greasy, their flesh is boggy: Nao4 "mud, mire"; refer to the note to "slimy moisture flows to the bones" in Lingshu 30; here typically taken to mean that the flesh is soft, or soft and moist.

Those with coarse grain: Li3, the second half of the term "couli", which is what's meant here, the body's "grain", the gaps, spaces, striations or pores in the skin and flesh.

The body broad and big: Rong "to hold, contain" is presumed to here be used in the relatively uncommon sense of "broad, wide"; it's matched in the ensuing clause by shou4 "to gather, harvest", routinely used in Neijing to refer to, for example, the "gathering" of the muscles, that is, their ability to contract, flex.

[It] fills the form, then [there's] balance: Ping2 "peaceful, even, balanced"; opinions differ on whether this refers to the condition of the body's qi and blood, or a balanced or moderate body shape.

The multitude of people: Zhong4 "crowd, mass, multitude, many", the ordinary or common people, most people; the implication in this, and the ensuing text, is that the fleshy, fatty and oily types are all unusual or abnormal types, people in whom one type of body component or tissue predominates.

[Their] skin, flesh, fat and grease are not able to exceed each other: Jia1 "to add to, increase", here taken to mean that in ordinary people one type of tissue or body component isn't able to predominate over the others; some editions omit neng2 "can, are able to", meaning they simply "don't exceed each other".

So their forms are not small, not big, each of itself matching the body: Xing2 "form, shape, body" here apparently refers to the three types or categories of tissues within a body, each of which properly "matches" (cheng4 "to weigh, balance", or chen1 "suit, fit, match, balance") the body it's a part of, making up neither more nor less of the body than it should; compare this to "differentiate the three forms" soon afterward, where a more typical use of xing2 seems to be involved.

[You] must first differentiate the three forms: Jiayi instead has "five".

Treating without losing the regular principles: "Principles" is jing1, in Neijing more commonly meaning the "main channels"; some consider that it's meant in some such sense here, that is, in treating, the physician has to be sure not to allow qi, or wei qi specifically, to lose or deviate from its normal path.

End of Lingshu 59

Lingshu 60: Jade tablets

Huangdi said: I took the small needle to be a tiny thing; [you] master then say that above it meets with heaven, below it meets with earth, in the middle it meets with man; I consider [this] exceeds the significance of the needle, I wish to hear the reasons. Qibo said: What thing is as big as heaven? As big as the needle, only the five weapons. The five weapons [are] equipment of death, not tools of life. Now, man is the jadestone of heaven and earth, he cannot be not considered; treating the people, it is also only the needle; so, the needle and the five weapons, which is small?

What thing is as big as heaven: Taisu has "what thing is as big as the needle".

The five weapons: There are various versions of these five; Dacidian for example cites three different versions, from Zhouli, Hanshu and Guliang, involving the sword, spear, bow etc, a significant number of them having no European equivalent, so that finding a translation is problematic. The question is in any case of no practical significance, the point of the passage is simply the author's contention that the needle, while it might seem small and insignificant, is in reality as great as the weapons of war, "the needle is as mighty as the sword". The proposition isn't a light or insignificant one, in light of the fact that medicine was traditionally regarded as a lesser activity, not having the status of scholars or officials involved in the business of government administration of military affairs, not entirely worthy of the attention of a gentleman.

The jadestone of heaven and earth: Zhen4, more typically meaning "to press, push down on; guard, garrison", or in later use "town", also means "to value, respect; important", or also a type of valuable or precious object, a large jade piece; to the best of my knowledge there isn't a common English word for this type of object; "treasure" can refer to a collection of any kind of valuable object or objects, not necessarily involving precious metals or gems; "jewel" tends to imply something worn as an ornament, in turn implying something relatively small, which this is not; "gemstone" tends to the same, although technically it's not limited to it; "jadestone" here serves as my best effort at an equivalence.

He cannot be not considered: Can1 can mean (among other things) "to meet, join with; to participate in", or also "to examine, inspect, test, consider"; both these ideas are adopted here in various sources, that man, being the treasure of the universe, must naturally be "taken into consideration" when considering any question, or that he must naturally "meet with", be patterned after or made in the image of heaven and earth, like or similar to them.

Huangdi said: At the time an illness is born, there is joy [or] anger not measured, drinking and eating not regulated, yin qi insufficient, yang qi having excess, ying qi not moving, then issuing to become abscesses; yin and yang not connected, two heats combining with each other, then transforming to becoming purulence; can the small needle treat this? Qibo said: The sage man can't cause [it] to transform; to do it, the evil cannot stay. So, two armies meeting each other, flags and banners facing each other, white blades arrayed in the wild, this is not one day's planning. To be able to cause the people to act [when] ordered, to stop [when] forbidden, soldiers to be without the hardships of white blades, is not the teaching of one day, the achievement of a moment. To come to cause the body to suffer the illness of abscesses, the gathering of pus and blood, is this not also departing far from the way? The birth of abscesses, the completion of pus and blood, doesn't descend from heaven, doesn't emerge from earth, it is the accumulation of the small that gives birth to it. So the sage man treats/governs himself at what does not yet have shape, the fool encounters what is already complete. Huangdi said: Those already having shape [but] not encountered, purulence already complete [but] not seen, how are they dealt with? Qibo said: Purulence already complete, ten die, one lives. So the sage man doesn't cause [them] to become complete, and brightly applies good prescriptions, writing them [on] bamboo and silk, causing the able to inherit and pass them on to later ages, having no end time, to make them not encountered. Huangdi said: Those already having blood and pus and afterwards encountered, can they not be guided using the small needle to treat [them]? Qibo said: Using the small to treat the small, the effect is small; using the big to treat the big, much harm; so those already having completed blood and pus, it's only the bian stone, the sword-needle and sharp-sided-needle that treat them.

Two heats combining with each other: It's not clear what the "two heats" involved are; typical readings are yin insufficiency empty heat and yang excess full heat, or alternatively yang excess heat with stagnant ying and wei heat evil; Jiayi instead of liang3 "two, both" has the graphically similar er2 "and", but the idea of two heats persists in any case through xiang1 "each other, mutual". Different editions adopt either tuan2 "to join, combine" or bo2 "to beat; to contend, vie, struggle", as discussed in relation to "examine

scattering and coming together" in Lingshu 49 or "the great qi that collects and doesn't move" in Lingshu 56; the difference in this context is essentially insignificant.

The sage man can't cause [it] to transform; to do it, the evil cannot stay: An awkward and somewhat cryptic section, generally taken to mean that once illnesses such as abscesses have formed it's too late to dispel or disperse them; the key is instead to not let them form, to eliminate illness before it has time to accumulate and take shape.

To act [when] ordered, to stop [when] forbidden: That is, to obey the law.

Soldiers to be without the hardships of white blades: Opinions differ on whether "white" in this idiom mean the weapons they are "sharp", or "bared, exposed", or "bright, shining, glinting". There are also different readings of the overall clause, some taking it to mean creating a situation without the perils of warfare, others, training troops to advance regardless of the dangers.

Is this not also departing far from the way: That is, this illness is also the result of a long process of accumulation, not a single or momentary deviation from the prudent principles of life nourishing.

It is the accumulation of the small that gives birth to it: Wei1 "small, subtle; profound, abstruse", possibly chosen here instead of, for example, xiao3 "small", to convey the idea that the accumulation of the illness evil is not only in small steps or quantities, but also happens in a hidden unseen manner.

Those already having shape [but] not encountered: Between bu4 "no, not" and zao1 "meet, encounter" the text has yu3 "to give, consider", also yu2 "I, me", and various other meanings; likewise between bu4 and jian4 "to see" in the next clause, and also between bu4 and zao1 again in "to make them not encountered" at the end of the "pass on to later ages" section. There's much debate and disagreement about what yu3/yu2 means here. One view is that it means "I, me", the illness has occurred but I've not yet seen it, it's not yet visible (I don't think this is reconcilable with the last instance). Taisu instead of yu3 has the graphically similar zi3 "person, master", and some adopt that version in the sense "master", meaning the illness has occurred, but no good physician has yet seen or diagnosed it; some appear to simultaneously incorporate an element of the "give" meaning into this basic idea, that a proper diagnosis has not yet been "given, offered". Yang's own notes in Taisu say zi3 means "the hundred names", the common people (on what basis I don't know, I've not seen any such definition elsewhere), and readings of that run along similar lines to the renditions given to this point (again sometimes with what appears to be a certain amount of "double rendering"), that the "people" haven't yet seen or encountered the condition, or that a proper diagnosis of it hasn't yet been given. Some readings also appear to incorporate some element of the idea that yu3 is a substitute or equivalent for that character with the "head" radical ye4 added, "to know beforehand, to predict", that is "to diagnose". Jiayi omits the relevant characters entirely in both the current clauses, giving just "those already having shape, purulence already complete", and doesn't include the "pass on to later ages" section at all. I don't consider any of the explanations offered convincing. In the present translation I've treated yu3 as an equivalent for the connective or possessive particle zhi1 (a standard meaning) as a way of justifying essentially ignoring it in the translation, an approach no more convincing than any of the others offered.

Can they not be guided using the small needle: A standard sense of dao3 "to guide, lead" is "to dredge, clear, remove obstructions", and it's typically thought that a good deal of that idea is intended here.

Using the big to treat the big, much harm: Instead of "much harm", Jiayi has "the effect is great", which some (eg Tamba Genkan) consider makes more sense than the Lingshu version, meaning that for a large disorder such as an abscess, a large needle or bian stone needs to be used (as stated in the ensuing text). The preceding indication that "using the small to treat the small, the effect is small" seems rather contrary to the original assertions of the importance of the small needle, and also to the idea expressed immediately prior to this, that the way to properly deal with the situation is to disperse it continually while still unformed, not allowing it to accumulate, a task for which the small needle would seem ideal; however I've not seen any comment made on the issue. After its variant version, Jiayi also adds an entire extra clause, "using the small to treat the big, much great harm".

Huangdi said: Much harm, can it not be healed? Qibo said: It's in the contrary and following. Huangdi said: I wish to hear about contrary and following. Qibo said: Having been harmed, the white eyes blue/green [or] black, the eyes small, this is the first contrary. Intaking medicines and vomiting, this is the second contrary. Abdominal pain, severe thirst, this is the third contrary. Unease in the shoulders and nape, this is the fourth contrary. The voice mute, colour cast off, this is the fifth contrary. Other than these five is following. Huangdi said: All illnesses all have contrary and following, could I get to hear of it? Qibo said: Abdominal distension, the body hot, the channel (pulse) big, this is the first contrary. Abdominal noise and fullness, the four limbs cold, draining, the channel (pulse) big, this is the second contrary. Nosebleed and not stopping, the channel (pulse) big, this is the third contrary. Coughing and urinating blood, the shape cast off, the channel (pulse) small [but] vigorous, this is the fourth contrary. Coughing, the shape cast off, the body hot, the channel (pulse) small and fast, this is called the fifth contrary. Like this, not beyond fifteen days, then death. The abdomen greatly distended, the four limbs cold, the shape cast off, severe draining, this is the first contrary. Abdominal distension, bloody relief, the channel (pulse) big, at times cut off, this is the second contrary. Cough, bloody urine, shape and flesh cast off, the channel (pulse) beating, this is the third contrary. Vomiting blood, chest fullness, drawing at the back, the channel (pulse) small and fast, this is the fourth contrary. Cough, vomiting, abdominal distension with supper draining, the channel (pulse) cut off, this is the fifth contrary. Like this, not reaching one period, then death. [If] the workman doesn't observe these and needles them, this is called 'contrary treating'.

The white eyes: That is, the whites of the eyes.

Abdominal distension, the body hot, the channel (pulse) big, this is the first contrary: Jiayi has a note saying that one edition has "small" instead of "big", which some consider is more suitable (that is, a big pulse is expected or "following" for the symptoms described, a small pulse is contrary or counterflow).

The channel (pulse) big, at times cut off: That is, stopping intermittently.

Cough, bloody urine, shape and flesh cast off, the channel (pulse) beating, this is the third contrary: Some editions of the text instead of rou4 "flesh" have the graphically similar nei4 "inside, internal", "the shape cast off internally", internal wasting. Bo2 "to beat" often

refers to the beating of the channel or pulse without reference to or implication of the precise nature or quality of that beating or pulsation, but it's here generally taken to mean the beating is notable, strong, vigorous; instead of "the channel beating" Jiayi has "gasping/panting".

Not reaching one period, then death: Yi1 "one" shi2 "time, period, season" has numerous possible meanings; the context here suggests the intended meaning is a period shorter than the previous "fifteen days"; the standard meanings of yi1 shi2 that fall inside this include "quickly, shortly, immediately", which seems unlikely; or one of the two-hour time periods that the day is divided into, a reading adopted by some; or "one day", the generally adopted meaning.

Huangdi said: [You] master say the needle is extremely big, matching heaven and earth, above numbering heaven's markings, below measuring the ropes of the earth, internally separating the five zang, externally ordering the six fu, the main channels' twenty-eight meetings, fully having circulation principles; [it] can kill a living person, [it] cannot raise the dead; can [you] master reverse this? Qibo said: [It] can kill a living person, [it] cannot raise the dead. Huangdi said: I have heard this, then [it] is not benevolent, so I wish to hear of this way, [and] not apply [it] to people. Qibo said: This clear way, it must be so; like the blade of a sword it can kill a person; like drinking liquor [it] can make a person drunk; even without examining, still it can be known. Huangdi said: I wish to hear about it in detail. Qibo said: What a person receives qi from [is] grains, where grains flow to [is] the stomach; the stomach [is] the sea of water and grains, qi and blood. Where the sea moves cloud qi [is] below heaven. Where the stomach emerges qi and blood [is] the main channel tunnels. The main channel tunnels [are] the great networks of the five zang and six fu; meet and contend with them and [they] stop. Huangdi said: Above and below, are there numbers? Qibo said: Meet Wuli (Cn13) in the middle of the path and halt [it], five arrivals and [it] stops, five goings and the qi of the zang is exhausted; so five fives twenty-five, and exhaust their transporting; this is what is called 'contending with heaven's qi'; [it] cannot cut off his/her life or topple his/her longlife. Huangdi said: I wish to hear about it in detail. Qibo said: Peep through the door and needle it, death in the home; enter the door and needle it, death in the hall. Huangdi said: Excellent prescription! So bright a way! Permit me to write it on jade tablets, to take [it] to be an important treasure, to be passed on to later ages, to take [it] to be the needling prohibitions, [and] decree that the people not dare transgress [it].

Above numbering heaven's markings, below measuring the ropes of the earth: Wen2 means "a mark, pattern, diagram", by extension of which it means a written character, and by extension of this, writing or literature, or culture and refinement generally; in combination with tian1 "heaven" it refers to the heavenly bodies, sun moon stars etc (according to Dacidian the term also encompasses climatic phenomena, wind, rain, snow, mist etc); I've used a literal or pedantic translation here rather than just "heavenly bodies" on the basis of the fact that the early commentaries (eg Gao You, Lu Deming) say that wen2 in this usage is based on the idea that these are the "markings, images" of the heavens. The equivalent character for di4 "earth" is ji4, meaning "a thread, skein", or numerous extended or other meanings, "principle, record", various calendrical periods etc; di4 ji4 can mean the ropes that tie the earth to the pillars of the universe (used that way in eg Zhuangzi); but here its meaning is apparently somewhat different, the threads, ropes,

lines or markings of the earth, the defining features of the landscape, rivers, mountains etc, the terrestrial equivalent of the heavenly bodies, the defining features of the sky; Dacidian doesn't record this as a standard meaning of the term; some sources suggest that ji4 is used here as an equivalent for li3 "grain, lines, texture" in the standard term di4 li3, meaning what's just been discussed, the lines of the earth, geographical features.

The main channels' twenty-eight meetings: Exactly what the "meetings" (hui4) are isn't clear; I haven't seen it commented on. The twenty-eight channels are presumed to mean those seen in Lingshu 17 and 15, the twelve main channels bilaterally, plus the du and ren, and the qiao channel; some sources say "yin and yang qiao", but technically the reckoning used in those chapters is the bilateral qiao channels, the yangqiao only in men, the yinqiao only in women.

Fully having circulation principles: A somewhat oddly worded and placed clause, interrupting a sequence of clauses that primarily refer to the capabilities of the needle, which this primarily doesn't; "principles" is ji4, discussed above in relation to the "ropes of the earth".

Can [you] master reverse this: Fan3 "to go contrary to or against, to do the opposite or reverse of".

This clear way: Ming2 "bright, clear; intelligent" is typically regarded as meaning that the logic or reasoning of the "way" under discussion is clear and plain, as corroborated by the ensuing "it must be so".

Even without examining, still it can be known: Zhen3 is typically translated as "diagnose", referring to assessing the state of a patient, but it appears here to be used in a more general sense, meaning the logic of the proposition under discussion is evident without the need for close examination or deep analysis.

Where the sea moves cloud qi [is] below heaven: Likening the movement of qi from the stomach into the channels to the movement of clouds off the sea and across the land. Jiayi instead of "qi" has "rain".

The main channel tunnels: A term also seen in the same chapter from which the "twenty-eight channels" are derived, Lingshu 17, "these are the great main tunnels of qi".

Meet and contend with them and [they] stop: The first part of this is taken from the "small needle" passage of Lingshu 1, "[If you] meet and contend with it, how [can you] not get emptiness"; Jiayi instead of ying2 "meet" has ni4 "contrary, counterflow". Yi3 "already, done; to finish, stop", often used in Neijing to refer to the "stopping" or healing of an illness, here appears to mean cutting of the proper flow of the channels, stopping the circulation.

Above and below, are there numbers?: Shu3/shu4 "number" is typically regarded here as being used in the sense "technique, method, skill" (as discussed in relation to "not losing the needle numbers" in Lingshu 35, and "pass on the great numbers" in Lingshu 48. "Above and below" is considered to mean "on the arm and leg channels", although the answer restricts itself to discussing an acupoint on the arm.

Meet Wuli (Cn13) in the middle of the path and halt [it]: In keeping with the current text, Jiayi indicates that Wuli, located 3 cun above the elbow, is forbidden to needle, although moxa is permitted. Dao4 "path, road, way" here seems to be used to emphasise or give a graphic quality to the idea of meeting something headlong and stopping its progress along a route or path. The standard interpretation of this section is that applying the wrong or counterflow needling to Wuli five times will stop or exhaust the qi of one of the zang, doing this five times, twenty-five needlings in all, will exhaust all five zang. Two

different characters meaning "stop" are used in the course of this, the first, zhi3 "to halt, stop" (translated here as "halt"), apparently used to refer to the effect of a single needling, stopping the flow of qi on that particular occasion, in one instance or temporarily; yi3, discussed in relation to "meet and contend" earlier, meaning stopping or cutting off entirely or permanently the qi of a channel or zang.

Exhaust their transporting: Shu1, the character used (in the pronunciation shu4) to refer to the "transporters", meaning the acupoints (in various specific and general senses), is here instead regarded as having its basic sense of "to move, transport", referring to that function of the channels, the moving or transporting of blood and qi through the body.

[It] cannot cut off his/her life or topple his/her longlife: Jue2 "to cut off, exhaust" is the same character used a couple of times earlier in the chapter to refer to the channel or pulse being "cut off", interrupted, intermittent; it's a common character in this meaning in Neijing; not as common in this sense is qing1 "to collapse, topple, (eg of a country or state) to fall". Ming4 "life, fate"; shou4 "longlife, longevity"; there's no substantial difference in meaning between the two halves of the clause. This is a curious statement, giving the preceding and ensuing discussion; it's typically taken to mean that the needle can't kill someone if it's used properly, or can only kill if it's used quite specifically and deliberately to do so, not just as the result of ordinary carelessness or ignorance; I don't know that this really addresses the difficulty or contradiction it presents.

Peep through the door and needle it: Kui1 means to look at something through a crack or hole, to peep, spy (with various senses derived from that, such as "to look" generally, "to show" etc). The generally agreed meaning of these clauses is that if the wrong needling is applied superficially then the person will take some time to suffer from its ill effects, so he/she will "die in the home", having had time to return there from the physician's clinic; but if the wrong needling is applied deeply, then he/she will die almost immediately, in the physician's clinic, "in the hall". The ideas of "peeping through" or "entering" the door as metaphors for shallow or deep needling respectively seem to me entirely appropriate, but some sources (eg Sun Dingyi) instead contend (why I don't know) that kui1 is an error for the graphically similar kai1 "to open", "open the door and needle it, death in the home".

End of Lingshu 60

Lingshu 61: Five forbiddens

Huangdi asked Qibo saying: I've heard that needling has five forbiddens, what's meant by 'five forbiddens'? Qibo said: Forbidden, it cannot be needled. Huangdi said: I've heard that needling has five deprivings. Qibo said: Don't drain what cannot be deprived. Huangdi said: I've heard that needling has five excesses. Qibo said: Supplementing or draining, don't exceed the measure. Huangdi said: I've heard that needling has five contraries. Qibo said: The illness and channel (pulse) contrary to each other is called 'the five contraries'. Huangdi said: I've heard that needling has nine suitables. Qibo said: Clearly knowing the theory of the nine needles, this is called 'the nine suitables'.

Five forbiddens: Jin4 "to forbid, prohibit, proscribe, interdict"; this serves as the chapter name, firstly because it's the first of the different categories in the text, and secondly

because all those categories involve situations in which needling, or some aspect of it, is prohibited, contraindicated.

Five deprivings: Duo2 "to take by force, wrest away; to overcome; to take away, cut away, deprive, lose" (translated as "contend with" in Lingshu 1, "if you meet and contend with it", in which "deprive" is arguably as good or better); as the listing later in the chapter shows, these all involve situations where the body has been decreased or weakened by having something taken away, deprived, lost (flesh, blood, sweat etc), and subsequent draining needling is therefore forbidden. One source contends that duo2 is an error for tuo1 "to strip away, cast off", but I think duo2 is in any case meant in much the same sense.

Five excesses: Guo4 "to pass, cross, go beyond; fault, error". There is no later discussion of the "five excesses", nor the "nine suitables", on which basis some contend there are passages missing from the chapter. On the other hand, it's notable that the thumbnail descriptions of both categories given in the opening section are reasonably adequate; firstly that the "excesses" involve "exceeding the measure", going too far, when supplementing or draining; secondly that the "suitables" involve "knowing the theory of the nine needles", which of the nine needles is suitable for what situation or usage; as opposed to this, the other three categories, "forbiddens", "deprivings", and "contraries" aren't at all clear from their thumbnail descriptions, they all need more explicit explanation, which is given. The title and text of Suwen 77 involve the same term used here, wu3 guo4, but the text demonstrates that guo4 is there not used to mean "excess, going too far, doing too much", but is intended in the broader extended (and standard) sense of "fault, error".

Five contraries: A given illness should be accompanied by a particular type of pulse; if the pulse and condition don't correspond, it is a "contrary" condition; accordingly, all but one of the conditions listed later in the more detailed discussion have a description of both the physical symptoms or condition, and the pulse.

The nine suitables: Yi2 "suitable, appropriate, apt, right"; see the note to "the five excesses" above.

Huangdi said: What's meant by 'the five forbiddens'? I wish to hear about the times that can't be needled. Qibo said: [When] the jia and yi days seat themselves, don't needle the head, don't 'issue blindness' in the ear. [When] the bing and ding days seat themselves, don't 'shake the dust' at the shoulders, throat [and] Lianquan (Rn23). [When] the wu and ji days seat themselves [and] the four last months, don't needle the abdomen [using] 'remove the claw' to drain water. [When] the geng and xin days seat themselves, don't needle the joints at the thigh and knee. [When] the ren and gui days seat themselves, don't needle the foot and shin. These are called 'the five forbiddens'.

The times that can't be needled: The detailed description of this category makes it clear that a very particular set or theory of "forbiddens" or prohibitions is involved, one in which particular parts of the body are contraindicated for needling on days corresponding to certain of the tiangan, the ten "heavenly stems".

[When] the jia and yi days seat themselves: The basic meanings of cheng2 are "to drive, control (a carriage, vehicle); to ride, seat oneself (in a carriage or vehicle)", with a large number of attendant meanings. The combination of characters used here, zi4 "self, of

itself, natural" cheng2, is used in mathematics to mean "multiply", seen that way in early mathematical treatises (Jiuzhang Suan, Jiubi Suan), and also, notably, in a discussion of the "yellow bell" in Hanshu (History of the Han Dynasty); that meaning makes no obvious sense here; there is a suggestion (eg Sun Dingyi) that it refers to the tiangan or stems "combining with, adding to" the dizhi or earthly branches, but the system here only involves the stems, not the branches (with one exception, discussed below), so I don't find that convincing. Houhanshu uses the combination zi4 cheng2 on three different occasions in a quite different fashion, describing people "seating themselves" or "riding" in a carriage or on a horse, and I think that's a more likely meaning here, referring to the stems in turn taking their position "in the driver's seat", the use of cheng2 probably conveying (as does that modern English idiom) the ideas of both "seating themselves", the stems taking their place or position, and also "driving, controlling", being the governing factor of that period of time. Regardless of the mechanics of the linguistics, it's generally agreed that the idea is that the stems take up their place or post in regular order. The sequence of the stems involved here, including the starting point, is entirely regular (jia, yi, bing, ding, wu, ji, geng, xin, ren, gui).

Don't 'issue blindness' in the ear: "Issue blindness" is one of three different needling techniques or procedures mentioned in this section, along with "shake the dust" and "remove the claw", all described in Lingshu 75.

The shoulders, throat [and] Lianquan (Rn23): Lianquan is the only specific acupoint name used in the chapter, on which basis some consider it's a comment or annotation that's been mistakenly incorporated into the text proper.

The four last months: Ji4 means the last month of a season, that is, the third, sixth, ninth and twelfth months of the year; these all correspond to earth (in some systems), as do the two stems involved here, wu and ji; it's commonly extrapolated from that that what's actually meant here is the dizhi or earthly branches that correspond to earth, those being chen, wei, xu and chou, those thereby adding to the days on which the indicated needling can't be done. Since this is the only one of the five steps that involves such an addition, some consider that it (as with "Lianquan" previously) is an interpolation, perhaps a mistakenly incorporated annotation.

Huangdi said: What's meant by 'the five deprivings'? Qibo said: The shape and flesh already deprived, this is the first depriving. After a great depriving of blood, this is the second depriving. After great sweat emerges, this is the third depriving. After great draining, this is the fourth depriving. Recently given birth or after great bleeding, this is the fifth depriving. All these cannot be drained.

Recently given birth or after great bleeding: The list already has "a great depriving of blood"; I've not seen this possibility discussed elsewhere, but this suggests to me that the previous indication refers to blood loss generally, from eg a wound, an illness; and this instance, like the associated childbirth, is a specifically female condition, menstrual bleeding, heavy or excessive menstruation.

Huangdi said: What's meant by 'the five contraries'? Qibo said: Hot illness, the channel (pulse) still/quiet, sweat already emerged, the channel (pulse) full [and] agitated, this is the first contrary. Draining illness, the channel (pulse) flooding and big, this is the second

contrary. Adhering bi not moving, the large muscles' flesh broken, the body hot, the channel (pulse) one side cut off, this is the third contrary. Wanton and depriving the shape, the body hot, the colour/complexion death-like, white, and clotted blood descending behind, the blood clotting critically severe, this is called 'the fourth contrary'. Cold and hot depriving the shape, the channel (pulse) firm [and] beating, this is called 'the fifth contrary'.

Wanton and depriving the shape: Yin2 "wanton, licentious, immoral" is routinely used in Neijing as a description of a physical condition, a disordered or disease state, rather than a moral or behavioural term; opinions differ on precisely what it means here; some consider it refers to loss of fluid from any and varied means, such as diarrhea, seminal emission, sweating etc; others take it to refer to seminal emission or loss of sexual essence specifically, or to actually be a behavioural term, meaning moral wantonness, licentiousness, sexual excess, with the attendant overexertion, loss of sexual essence etc; since diarrhea and sweating are included elsewhere in the listing, I'm more inclined to agree with some form of the sexual interpretation.

Clotted blood descending behind: That is, clotted blood in the stools.

End of Lingshu 61

Lingshu 62: Moving [and] transporting

Huangdi said: The main channels, twelve, yet the hand taiyin, foot shaoyin [and] yangming alone move without stopping, why? Qibo said: This is the bright stomach channel. The stomach is the sea of the five zang and six fu; its clear qi ascends, flowing to the lungs; lung qi moves from the taiyin; its movement uses the breath to come and go. So a person, one exhalation, the channel (pulse) moves twice; one inhalation, the channel again moves twice; exhaling and inhaling don't stop, so [the channel] moves and doesn't stop.

Moving and transporting: Shu1 "to move, transport", also shu4 "transporter, acupoint", is here interpreted in the first of these senses, in keeping with its use in "the meetings of mutual transporting" in the final passage of the chapter. Ma Shi (for example) disagrees, taking this to be a reference to the topic discussed in the opening passages of the chapter, the locations ("transporters, acupoints") where certain channels always "move", display a pulse.

The hand taiyin, foot shaoyin [and] yangming alone move without stopping: That is, these are the only channels on which a beating pulse can always be found; the indicated locations are the cunkou pulse on the lung hand taiyin channel at the wrist, the renying pulse on the foot yangming stomach channel on the neck, and the pulse behind the inner ankle on the foot shaoyin channel at Taixi Kd3.

This is the bright stomach channel: It's commonly considered that shi4 "this" is here an error for the graphically similar zu2 "foot", and it's also presumed that the character yang2 has been erroneously omitted after it, giving, instead of "this is the bright stomach channel", the more obviously plausible "the foot yangming channel", which is what's seen in Jiayi, Taisu, Qianjin and Pujifang. In my view this may be so, but I don't think it can be said to be indisputably so; as the ensuing text shows, both the movement of the cunkou and renying

pulses is tied to qi coming from the stomach, so the idea that something along these lines is intended here is worth consideration.

Its movement uses the breath to come and go: Or "its movement comes and goes with the breath".

Huangdi said: Qi passing at the cunkou, above ten how does it grow? Below eight how does it subside? What path does it return from? I don't understand it thoroughly. Qibo said: Qi leaving the zang is sudden, like the issuing of a bow [or] crossbow, like water descending a riverbank; ascending to the fish and turning around [it] declines; the remaining qi declines, scatters and counterflows upwards, so its movement is small.

Above ten how does it grow, below eight how does it subside: This makes no obvious sense. It's unclear whether shang4 and xia4 here mean "above" and "below" in terms of vertical location in the body, eg the head/arms or thorax/legs; or "ascend, descend" in terms of going deeper or becoming more superficial in the body, or some part or aspect of the body, eg the channel/pulse; fu2 likewise could mean "subside" in the sense of either "decrease in strength" or "go deeper in the body"; xi1, the same character used just previously to mean "breath" ("uses the breath to come and go"), might here instead mean "to stop, rest", or something rather the opposite, "to grow, develop" (the former seeming relatively unlikely and the latter more likely in terms of the combination with shang4 "up" and contrast to fu2 "subside, decrease"). Jiayi and Taisu have different variants of the text, neither of them including shi2 "ten" and ba1 "eight"; Jiayi has chu1 "emerge, come out" instead of both "ten" and "eight": "above, where does it emerge and grow (or, where does it emerge with the breath), below where does it emerge and subside"; Taisu simply omits both "ten" and "eight": "above where does it breathe/stop/grow, below where does it subside". The classical commentators offer explanations of the Lingshu version of the text; broadly thumbnailing, Ma Shi says it means ten parts move in the upper region with the breath, eight parts subside and are stored in the lower region in the zang; Zhang Jiebin says as the channel/pulse advances, the qi flourishes, where does this increasing come from; as the channel/pulse retreats/returns, its qi diminishes, where does this subsiding come from; Zhang Zhicong says the essence qi of the stomach goes to the cunkou in correspondence with the breath; the rong qi of the stomach flows internally and subsides into the womb; of these, only Ma's explanation clearly involves rather than sidesteps "ten" and "eight"; Tamba Genkan says he can't see a clearly correct opinion in them, although Jiebin's is somewhat more plausible than the others, but the Jiayi version presents an even more obviously plausible option. Some sources cite the early modern classics scholar Liao Ping saying "eight" should be the graphically similar ru4 "enter", giving "entering below, where/how does it subside"; but no corresponding explanation is offered for "ten". The translation given here is virtually arbitrary, meant simply to provide representation of the characters in the translation, without any suggestion that it's in any way a preferred reading.

I don't understand it thoroughly: The final character in this is ji2 "extreme, limit", generally presumed to be used in the sense of "know/understand completely/thoroughly", which I haven't seen given directly as a definition, although "to investigate/study thoroughly" is; there are suggestions that it means "principle, theory" or something of the kind, although I don't think the evidence advanced for this is convincing; one source points to Guangya

equating ji2 with a character that could be interpreted as "so, thus", "I don't understand why it is so"; considering the question doesn't describe a condition or situation that "so, thus" could refer to, this seems only marginally more plausible.

Like water descending a riverbank: An4 technically means the steep bank of a river, which water typically doesn't descend; a number of texts relate its use here to the compound term di1 an4 "dam, levee, embankment", although that appears to originate at a later date; Taisu has the graphically similar ya2 "cliff, precipice", which is much more likely the intended meaning, "waterfall, cataract".

Ascending to the fish and turning around: The "fish" means the thumbpad, the thenar eminence, the region immediately after the lung channel passes through the cunkou or maikou, the pulse at the wrist. Fan3 could refer to the force of the channel declining "instead" of having its original force, but I think it's more likely to mean the flow "turning round, reversing" to flow in the opposite direction, up towards the body, ni4 "contrary, counterflow" in this case also referring simply to that reverse direction of flow, not implying an incorrect or diseased flow as it typically does.

Huangdi said: The foot yangming, what's the reason for [its] movement? Qibo said: Stomach qi ascends, flows to the lung; its fierce qi ascends, rushes to the head, goes along the throat, ascends going to the hollow openings, goes along the eye threads, enters to link to the brain, emerges [on] the jaw, descends [through] Kezhuren, goes along the tooth carriage, meets the yangming, together descending [to] Renying; this is stomach qi separately going to the yangming. So yin and yang, upper and lower, their movement is as one. So, yang illness and the yang channel (pulse) small is contrary, yin illness and the yin channel big is contrary. So yin and yang are both still [or] both moving; if the rope is pulled [and they] deviate from each other, [then there's] illness.

Its fierce qi ascends: Han4 "bold, fierce" has been used on a few occasions previously in combination with piao4, referring to the "swift and fierce" nature of a particular type of qi (wei qi in Lingshu 18, qi from the upper burner in Lingshu 32, the qi of alcohol in Lingshu 50); han4 is used alone here, but the idea of "fierce, swift" nevertheless seems quite apt, matching the description of this qi "rushing, dashing" to the head, and also matching the descriptions of the initially swift nature of the qi going to the cunkou in the taiyin channel. However the renowned late Qing / Republican period classics scholar Liao Ping instead says that here han4 means the same as gan1 "trunk, stem", referring to this being the passage of the main stomach channel rather than a branch; this idea is presumably prompted by the description of the pathway meeting with "the yangming", presumably meaning another branch of the channel, just before going through Renying; some sources adopt this reading, I'm rather underwhelmed by it.

Going to the hollow openings: The orifices of the sense organs, eyes, nose, ears, mouth.

Emerges [on] the jaw: The relatively obscure character han4 (there are six instances in Neijing) is generally considered an equivalent of another of the same pronunciation (which is what both Jiayi and Taisu have here) meaning the cheek, jaw or chin region (exact definitions vary; translated as "jowls" on a number of occasions in Lingshu 10, 11, 13). The Ming 16th century physician Lou Ying expresses the opinion that the Lingshu character is an error for the graphically similar e2 "forehead", presumably prompted by the consideration that from this point the channel descends through Kezhuren (the Lingshu

name for Shangguan Gb3, in front of the ear and above the zygomatic arch, that is, above the region indicated by the standard definition of han4). Zhang Jiebin, prompted by the same reasoning, says that han4 refers to the region of the temples, the general vicinity of the extra acupoint Taiyang; that same opinion is given by Liao Ping (although his statement on the subject is in fact taken almost verbatim from Jiebin).

Goes along the tooth carriage: See Lingshu 47 and 49 regarding the "tooth carriage", and also "jaw carriage" in the stomach channel pathway in Lingshu 10.

Meets the yangming: Lingshu 10 describes what could appear in a graphic representation to be separate paths of the stomach foot yangming channel, one along the side of the nose and lips, and another along the temples, the front of the ear and the line of the jaw, with a single line then descending from the meeting point of the two, Daying St5 (roughly midway between the chin and the bend of the jaw), to Renying St9 on the side of the neck; however, as described in Lingshu 10, there aren't two separate paths descending the inner and outer face, but a single path descending alongside the nose and lips that continues backward along the jaw then upwards in front of the ears through the temples to the forehead, the same line but opposite direction to that described here; a separate rather than combined branch then goes from Daying to Renying; the current passage appears to be written from the "apparent" view of the channel, rather than the actual Lingshu 10 description.

This is stomach qi separately going to the yangming: Most translations are noncommittal or vague about what's meant here by bie2 "to separate, other"; others say it relates in some way to the different branches of the stomach channel just discussed going on separate or different paths. But from this point the text then discusses the correspondence between "yin and yang, upper and lower" pulses, the cunkou and renying ("their movement is as one"); and since the passage of qi to both those pulses has been described as originating in the stomach, I think it's considerably more likely that what's meant is that there's one pathway by which stomach qi goes to the cunkou pulse on the taiyin channel, and a separate pathway by which qi from the same source goes to the renying pulse on the yangming channel.

Yin and yang, upper and lower: Yin and lower refer to the cunkou pulse (on a yin channel, on the lower arm), yang and upper refer to the renying pulse (on a yang channel, on the neck).

Yin and yang are both still [or] both moving: Jiayi for jing4 "quiet, still" has sheng4 "flourishing, full".

If the rope is pulled: Opinions differ on whether this clause refers to the normal state of balance that unites the cunkou and renying pulses, staying connected and even "as though pulling on a string; as balanced as a piece of pulled rope; as if controlled by a (single) wire" etc (this is the most common reading, although how "pulling" on a piece of string or rope creates or symbolizes a state of balance isn't readily apparent to me); or to the creation of a state of imbalance, the two deviating from each other (qing1 "to lean, slant, deflect, skew, deviate"), one becoming more or stronger, the other lesser or weaker, by pulling on one end of the rope or string (which seems more plausible to me); the conjunction involved, ruo4, doesn't clarify the question, it could mean either "as if, like" or "if".

Huangdi said: The foot shaoyin, what's the reason for [its] movement? Qibo said: The chong channel, the sea of the twelve main channels, with the great network of the shaoyin arises below the kidney, emerges at Qijie (Qichong St30), goes along the inner edge of the yin thigh, slants to enter the middle of the back of the knee, goes along the inner edge of the shin bone, combines with the shaoyin main channel, descends to enter behind the inner ankle, enters below the foot. Its branch slants to enter the ankle, emerges above the instep link, enters the space of the big toe, flows into all the networks, to warm the foot and shin; this channel always moves.

The chong channel ... arises below the kidney: This is one of three descriptions of the pathway of the chong channel in Lingshu, the others are in chapters 38 and 65; of those, only chapter 38 involves this lower branch; there are few significant differences between it and the current passage; Lingshu 38 says the lower branch of the channel "flows into the great network of the shaoyin" (an entity also involved here, whose precise identity or meaning is unclear) but doesn't say where this process begins, and doesn't mention the kidney; Lingshu 38 involves the idea of a "link" at the ankle as well as the instep, this chapter does not; where this chapter says the channel "enters below the foot", Lingshu 38 instead says it "seeps into the three yin", and makes no mention of "below the foot" at any point. In this initial step, xia4 "down, below" is universally taken to mean that the channel arises "below" the kidney, but it could equally be read as meaning that the channel arises in or at the kidney, then "descends" to emerge at Qichong; as just discussed, the Lingshu 38 version of the text provides no indication on the subject. Some texts specify that "below the kidney" means at Huiyin Rn1, in the perineum; this is one of the acupoints that Jiayi says connects with the chong channel, but to equate this location with the description "below the kidney" seems rather stretched; it's also below the location of Qichong St30 (which is level with the pubic symphysis), which is not consistent with the downward direction of the channel generally.

Emerges above the instep link: Refer to Lingshu 14 and 38 for a discussion of the term "instep link"; the characters used here, zhu3 fu1, are the reverse of those used in those chapters, but the parallels between the current passage and Lingshu 38 make it clear that the same thing is intended.

Enters the space of the big toe: The 17th century Qing dynasty Neijing commentator Wang Ang contends that "big toe" should say "little toe", presumably since the Lingshu 10 description of the pathway of the kidney channel says its "arises below the little toe"; however, both this chapter and Lingshu 38 have "big toe".

Huangdi said: The movement of ying and wei, above and below [they] pass through each other, like a ring without an end. Now there are those who suddenly meet with evil qi, or meet with great cold, the hands and feet sluggish and slack, the channels, the yin and yang pathways, the meetings of mutual transporting, the movements lose each other, what does the qi return through? Qibo said: The yin and yang meetings of the four tips, these are the great networks of qi. The four streets [are] the paths and roads of qi. So [when] the networks are cut off, then the paths connect; [when] the four tips release, then qi is following and harmonious, mutually transporting like a ring. Huangdi said: Excellent! This is what is meant by 'like a ring without an end, no one knows its end, ending and returning to the beginning', this is its meaning.

The movement of ying and wei: Jiayi instead of "ying and wei" has "wei qi".

The meetings of mutual transporting: The places where channels meet and the transporting or circulating of qi passes from one to another; shu1 is generally considered to be used here (at least primarily) in the sense of the "moving, transporting" action of the channels, rather than the "transporters", the acupoints. The question posed here is, if these points of intersection and transfer become blocked or deranged, if "the movements lose each other", then how does qi continue to circulate, to complete the return part or leg of the circulation. In "the movements lose each other", some contend that xing2 "go, move, travel" is used as an equivalent for jiang1, indicating imminent or future action (a standard but not at all typical meaning), "the meetings of mutual transporting will lose each other"; the basic meaning is unaffected.

The four tips/ends: That is, the four extremities, the limbs.

The four streets: Refer to the discussion of the four "qi streets" in Lingshu 52.

[When] the networks are cut off, then the paths connect: Even if the network channels lose proper interconnection or communication, the "four streets" do not, so qi always has a path through which it can continue its circulation. "[When] the four tips release" (jie3 "to untie, release" typically taken to mean the evil is dispelled from the limbs, although it could also be considered to mean that the blockages or irregularities in the channels "untie" or "release", the meaning is effectively the same) then qi returns to its normal state of smooth circulation, "following and harmonious".

Like a ring without an end: The text cited here is taken almost verbatim from Lingshu 17, indicating this passage is intended as an explanation of that earlier text.

End of Lingshu 62

Lingshu 63: Five flavours treatise

Huangdi asked Shaoyu saying: The five flavours enter into the mouth, each has where it goes, each has its illness. Sour goes to the sinews, eating a lot of it causes a person 'long'. Salt goes to the blood, eating a lot of it causes a person thirst. Pungent goes to the qi, eating a lot of it causes a person rushing heart. Bitter goes to the bones, eating a lot of it causes a person transformed vomiting. Sweet goes to the flesh, eating a lot of it causes a person oppressed heart. I know it is so, I don't know what causes it, I wish to hear the reasons.

Each has its illness: Perhaps more literally "each has that which is [its] illness"; that is, there is a characteristic illness/es associated with each of the flavours.

'Long': Urinary disorder; refer to the notes to the illnesses of the liver channel in Lingshu 10.

Rushing heart: There's considerable divergence of opinion on the intended meaning of dong4, the character translated here as "rushing"; it has various standard meanings, including "to flow swiftly; quick; to reach, connect; to pass through, penetrate; to understand; to inspect, observe"; probably its most characteristic common meaning in modern usage is "cave, cavern, hole"; Lingshu 69 has an instance of dong4 in this last sense, referring to the nostrils, nasal cavities. Lingshu 4 has instances of its use apparently in the "flow swiftly" sense; it's used alone as the name of the illness associated with the "slightly slow" pulse of the kidneys, "rapid-flow", followed by a brief description of what's meant by that,

"rapid-flow [means] food doesn't transform, [when it] goes down the throat [it] returns [and] emerges"; in the same section, the illness of the "very small" pulse of the kidney is "rapid-flow draining"; the use of xie4 "to drain, diarrhea" in that illness name leads translations to generally adopt a bob-each-way interpretation of the earlier instance of dong4, that when food is eaten it's immediately either vomited or defecated, in either case being expelled without being properly digested (as the description just cited shows, the obvious indication is vomiting, with nothing to clearly suggest diarrhea); vomiting or diarrhea are both obviously appropriate to the idea of "rapid-flow". Suwen 2 has an instance of dong4 with a significant similarity to the present passage, in that each describes a disorder associated with the heart: "[If you] go counter to summer qi then the taiyang doesn't grow, [and] heart qi is hollow (dong4) internally". The translation used in that sentence, "hollow", represents the definition given in Wang Bing's commentary to that passage; it's a plausible extrapolation of the "hole" sense, and is consistent with the context, a deficiency or lacking caused by "the taiyang not growing/developing". There are instances of dong4 in Han or earlier texts (eg Chuci, Shiji) used an equivalent for that character with the "heart" instead of the "water" radical, pronounced the same, meaning "fear, apprehension, unease"; which some (eg Sun Dingyi) suggest in the Suwen 2 instance is intended in a more common sense of that character, "pain, to moan in pain" (in which meaning it's pronounced tong1). Some arrive at this last meaning by different routes; the modern Neijing scholar Guo Aichun suggests dong4 could be used as an equivalent for a character of the same pronunciation, meaning "to move", itself a plausible meaning for the present passage or Suwen 2, then cites an instance from Shenghui in which that character is used in the uncharacteristic sense of "pain". The later 19th century Japanese Neijing commentator Mori Risshi proposes an equivalence between dong4 and chong1 "to dash, rush" (as used in the name of the chong channel) or another character that's used as an equivalence for chong1, then proposes they in turn are used in the (again uncharacteristic) sense of "pain" (or perhaps "rushing pain"), or alternatively "to rush, dash; vexation, turmoil, unease" etc. In short, the similarity of the present passage and Suwen 2 leads some to conclude that the condition referred to is the same in both, with opinions differing as to whether it means an "emptiness, hollowness, deficiency" of the heart (some add "cold" to this), or "pain" in the heart, or a state of "fear, apprehension; turmoil, unease" in the heart, or the heart "moving" (presumably meaning an abnormal or quickened beating of the heart, or a racing or rushing sensation of unease in the heart, an idea not far removed from that of "fear, turmoil" etc). While the association with the heart obviously suggests that the "draining" (diarrhea) idea of Lingshu 4 isn't applicable in these instances (it's not adopted by any source for either), it's notable that the last two meanings suggested ("unease, moving") are directly reconcilable with the idea of "rapid-flow" as seen in Lingshu 4; the idea that the strongly pungent qis of foods such as garlic or onions might cause the heart to "flow rapidly, rush, race" in some way also seems quite plausible. A number of sources don't consider that this passage and Suwen 2 refer to the same condition; in the present passage, Jiayi has a note after dong4 saying that one edition has a quite different character, yun4 "to press with hot metal, to iron", or also yun1 "dense smoke" (this character is used once in Lingshu 6, in which it's generally presumed the latter meaning is intended, "place the liquor into horse manure smoke"); the "smoke" meaning is clearly appropriate to the context of the passage, since "the qi of ginger and garlic chives fumigates" (xun1 "fragrance; to smoke, fumigate") the upper

burner; based on this concordance, a number of sources consider the Jiayi alternative version correct here, "so the heart is smoked" (some add the idea of associated "heat" to this). Qianjin uses the Jiayi character with the "heart" instead of "fire" radical, yun4 "angry, hateful" or yun3 "stagnant, pent up"; either of these meanings is plausible in the context, but despite this the Qianjin character is generally considered a mistranscription of the Jiayi character; since a quite different character is adopted in this reading, this passage is thereby considered to no longer represent the same condition or idea referred to in Suwen 2.

Transformed vomiting: The meaning or purpose of bian4 "to change, transform" here is unclear; little comment is made on it, and it's typically simply ignored in translation. One suggestion is that it refers to the "transformations" caused by the entry of bitter into the stomach, the manifestation of those changes or transformations being vomiting; this is consistent with the routine use of the idea of "transformation, change" to refer to the progress or effect of an illness (an idiom that has no ready equivalent in English and is consequently often difficult or awkward to represent in translation), but if this is the intended idea, the phrasing used to express it is a peculiar one. Another proposal is since bian4 shares the meaning "change, transform" with the character yi4 (as in the title of Yijing), it can be extrapolated to another meaning of yi4 (one it isn't normally considered to share), "simple, easy", that is, "prone to vomiting". Tamba Genkan instead suggests an equivalence with a Buddhist construction, whose meaning I don't understand, and can't find a definition for; this view isn't commonly cited, and as far as I can tell isn't adopted elsewhere. Sun Dingyi contends these proposals are incorrect, and comparison to the other paragraphs in the series indicates the character is simply an interpolation. The version of this text in Wuxing Dayi (a Sui dynasty c 6th century work devoted to the five goes) has luan3 "spasms, convulsions" instead of "transformed vomiting".

Shaoyu replied saying: Sour enters into the stomach, its qi is rough and gathered/constricted, ascends to the two burners, not able to exit or enter, not emerging, so [it] stays in the middle of the stomach, the middle of the stomach harmonious and warm, then [it] descends flowing to the bladder, the sac of the bladder is thin and weak, gets bitter then shrinks and bends, restricts and doesn't connect, the water pathways don't move, so [there's] 'long'. Yin, [is] where the accumulated sinews end. So sour enters and goes to the sinews.

Its qi is rough and gathered/constricted, ascends to the two burners: Jiayi omits all of this after "rough".

The sac of the bladder is thin and weak: Taisu instead of nuo4 "weak" has that character with the "water" instead of "heart" radical, ru2 "moist", which can also be ruan3 "soft, weak"; Jiayi has an archaic form of a separate character pronounced ruan3, also meaning "soft, weak". Pao1, the character translated here as "sac", is composed of the "flesh" radical plus bao1 "to wrap, enclose"; its various standard meanings reflect that construction, things in or on the body where "wrapping, enclosing" is involved; pronounced bao1, the placenta, the womb/uterus (the latter meaning apparently particular to Neijing); pao1 the urinary bladder (seen in Jinkui Yaolue); pao4 a blister or similar swelling or "bubble" on the skin enclosing a fluid; one usage in Neijing is commonly considered to refer to the pericardium (some disagree with this interpretation). Yang's commentary here suggests

instead that it means the "skin" of the bladder, an idea that's consistent with the context, but not with the typical meanings of the character; despite this anomaly, that is the meaning generally adopted. Some disagree with this view, and propose instead that what's intended is the "bag" or "sac" (Oxford: "any natural bag-like cavity with its membranous covering in an animal or vegetable organism") that physically constitutes the organ; one source suggests that Yang's mention of "skin" in his annotation is meant to explain or clarify what's meant, but isn't necessarily meant to imply that pao1 per se means or is equivalent to "skin", a reasonable suggestion. The differentiation between the bladder and the "sac" that comprises it might seem a little odd or academic in English, because the word "bladder" itself is also a general word for such a bag or sac (that is, the text here could be rendered in English as "the bladder of the bladder"); however that's not the case in the original text, where the two characters used to name the bladder, pang2 guang1, are purely and only names for this organ of the body, always used in combination with each other, and with no independent meanings or connotations (pang2 can also be bang3 "wing" [of a bird etc], but that is a later meaning), so adding a character that does emphasise or specify the "sac, bag, bladder" nature of the organ is entirely plausible. Despite all this, Yang's contention that what's referred to is the "skin" of the bladder, or more loosely translated its "wall" or "membrane", is in my view effectively correct, and is in any case implied in the "sac" translation.

Shrinks and bends: Instead of quan3 "to bend, crooked", Taisu and Qianjin have that character with the "silk" radical omitted, juan3/juan4 "roll, volume; to roll/curl up".

Yin [is] where the accumulated sinews end: Zhang Jiebin says that "yin" here refers to yin qi generally; Yang instead contends it means the "yin instruments", the genital organs and regions, which is the view generally adopted; the question is related to the association of the genitals with the "ancestral sinew/s" (zong1 jin1), as seen in Lingshu 65. Jiayi and Qianjin after "end" add ju4 "to gather", "yin [is] where the accumulated sinews finally gather"; precisely what's meant by zhong1 "finish, end" (in either version of the text) isn't clear.

Huangdi said: Salt goes to the blood, eating a lot of it causes a person thirst, why? Shaoyu said: Salt enters into the stomach, its qi ascends, going to the middle burner, flows into the channels, then blood and qi go [with] it, blood and salt get each other then congeal, congeal, then the juice in the stomach flows to it, flows to it, then in the stomach is exhausted, exhausted, then the throat road is parched, so the tongue root is dry and prone to thirst. The blood channels, [are] the paths of the middle burner, so salt enters and goes to the blood.

Then blood and qi go [with] it: Jiayi and Qianjin instead say "the channels are where blood goes/moves".

Blood and salt get each other then congeal: That is, when blood and salt meet or connect it results in congealing or coagulation. Instead of ning2 "to coagulate, congeal", Jiayi and Taisu both have si4 "water's edge; edge, boundary, limit", which makes no obvious sense. The juice in the stomach: Instead of "congeal, then the juice in the stomach flows to it; flows to it, then in the stomach is exhausted", Jiayi has simply "congeal, then the stomach is exhausted"; but a citation of Jiayi in Qianjin has the full version of the text as in Lingshu.

Huangdi said: Pungent goes to the qi, eating a lot of it causes a person rushing heart, why? Shaoyu said: Pungent enters into the stomach, its qi goes to the upper burner, the upper burner, receives qi and nourishes all the yang, the qi of ginger and garlic chives fumigate it, ying and wei qi receive it untimely, [and] stay a long time below the heart, so [there's] rushing heart. Pungent and qi travel together, so pungent enters and emerges together with the sweat.

The qi of ginger and garlic chives fumigate it: Jiayi and Qianjin have "ginger and garlic chives reach ying and wei qi [and] fumigate them".

Ying and wei qi receive it untimely: Bu4 shi2, literally "no/not time/season", can mean, as the construction tends to suggest at face value, "untimely, not at the right or appropriate time" (which doesn't seem particularly appropriate here). It also has a number of more idiomatic meanings not obviously indicated by the literal meaning, such as "often, frequently, constantly" (which is the meaning universally adopted in this instance); or "when desired or necessary, from time to time", or "not good, poor, bad" (either of which is quite plausible here, but neither is adopted anywhere); or also "not in time, too late" (which doesn't seem applicable in this instance).

Huangdi said: Bitter goes to the bones, eating a lot of it causes a person transformed vomiting, why? Shaoyu said: Bitter enters into the stomach, all the qis of the five grains cannot overcome bitter, bitter enters the lower stomach cavity, the paths of the three burners all seal and don't connect, so [there's] transformed vomiting. The teeth, are where the bones end, so bitter enters and goes to the bones, so [when it] enters and returns to emerge, [you] know it goes to the bones.

Bitter enters the lower stomach cavity: After this, Jiayi and Qianjin add "the lower tube/pipe".

So [when it] enters and returns to emerge, [you] know it goes to the bones: What this means is unclear, particularly what's meant by "returns to emerge" or "returns and emerges". One view is that it means that, since the teeth are the end of the bones, after bitter has gone to the bones it finally returns and emerges in the teeth; I personally don't think this makes sense of the use of "return". Other translations say simply that bitter "returns to the mouth", or even less explicitly "returns and emerges" (as the translation here, which is all the text in fact says) without further explication. Jiayi adds in three characters after "emerge", giving "so [when it] enters and returns to emerge, [the teeth] must blacken [and] loosen, [so you] know it goes to the bones" (Qianjin has the same, but states "the teeth" explicitly), which provides a more concrete basis for and explanation of the "know" clause. Some interpret this as meaning that when the teeth show the condition described it's the result of their receiving bitter, and thereby evidence of the fact that bitter goes to the bones; again, I don't find this convincing; if the bones are the place that bitter normally and properly goes to, I don't see why poor condition of the teeth should be regarded as evidence of this normal function; it would make more sense to imagine this was someone's explanation of an observation that people with bitter taste in the mouth also have poor teeth; that is, the bitter taste in the mouth shows that bitter has entered the stomach but instead of being absorbed and going to the bones has "returned and emerged", and the resulting lack is then shown in the poor condition of the teeth; this is of

course highly speculative, but there is at least some logic to it, which I don't think is the case with any of the other suggestions.

Huangdi said: Sweet goes to the flesh, eating a lot of it causes a person oppressed heart, why? Shaoyu said: Sweet enters into the stomach, its qi weak and small, [it] cannot ascend to arrive at the upper burner, but stays with the grains in the middle of the stomach, making the person soft and moist, the stomach soft then [it] slows, slows, then the worms move, the worms moving then causes a person oppressed heart. Its qi externally connects to the flesh, so sweet goes to the flesh.

Sweet enters into the stomach: Jiayi instead of "stomach" has "pancreas-spleen". Slows, then the worms move: Refer to the "stomach slows" and "worms move" passage in Lingshu 28, and "worms move up and down" in Lingshu 36. Its qi externally connects to the flesh: Jiayi has "skin" instead of "flesh".

End of Lingshu 63

Lingshu 64: Yinyang twenty-five people

Huangdi said: I've heard of yin and yang people, what is this like? Bogao says [that] the space of heaven and earth, inside the six meetings, doesn't depart from five; people also correspond to this. So, five fives, the administration of the twenty-five people, and the yinyang person is not among them. The five, their states also don't accord with the multitude. I already know this. I wish to hear of the shapes of the twenty-five people, what blood and qi give birth to, [are] differentiated and used to symptomize, from the outside to know the inside, what is this like? Qibo said: Such a complete/knowledgeable question! This is the secret of the former teachers, even Bogao is also not able to understand it. Huangdi left his seat retiringly and stepped back, saying: I've heard that to get the man [and] not teach [him] is called 'a great error'; to get and divulge it, heaven will deplore this. I wish to get and clearly understand it, store it [in] a gold cabinet, [and] not dare to spread it. Qibo said: First establish the five shapes, metal wood water fire earth, separate the five colours, differentiate the five shapes of people, and the twenty-five people are complete. Huangdi said: I wish to hear about it in detail. Qibo said: Carefully, carefully, permit your subject to discuss it.

Bogao said: The first sentences here are almost verbatim from the opening of Lingshu 72: "Huangdi asked Shaoshi saying: I once heard that [in] people there are yin and yang; what's meant by a 'yin person', what's meant by a 'yang person'? Shaoshi said: The space of heaven and earth, inside the six meetings, doesn't depart from five; people also correspond to this." That chapter then discusses a categorisation of five types of people, taiyin, shaoyin, taiyang, shaoyang, and "yin and yang harmonious and balanced". By contrast, the current chapter instead discusses a categorisation involving five main types, wood fire earth metal water, each subdivided into five, giving a total of twenty-five types, "and the yinyang person is not among them", that last statement meaning that this chapter's system is not the same as that in Lingshu 72, all twenty-five of this chapter's types having a partiality or preponderance of some sort, none of them representing a

"yinyang balanced" type. Lingshu 72 itself likewise mentions (but doesn't elaborate on) this chapter's twenty-five type categorisation, and says that its own five type categorisation is different to it, and in fact the five types in its own system don't apply to or encompass the common people, the masses or multitude: "Five fives, the twenty-five people, and the five states of people are not among them; the five states of people also don't accord with the multitude"; that idea is what's referred to by the next clause in the current paragraph, "the five, their states also don't accord with the multitude" ("five" is actually placed rather unusually at the end of this statement, not the beginning). This is why the opening section here includes "Bogao said/says", then a little later it's instead Qibo who replies; that is, Huangdi is telling Qibo what he's been told by Bogao, and asking for clarification or expansion on the topic not discussed in detail in Lingshu 72, the twenty-five types of people. There is a discrepancy in this interplay, which is that, as seen in the Lingshu 72 translation given above, that chapter involves Shaoshi, not Bogao; in agreement with that, the Jiayi version of the beginning of this chapter also has Shaoshi, not Bogao.

Inside the six meetings: The "six meetings" are the four directions, plus up and down, defining the axes of three-dimensional space.

The administration of the twenty-five people: Zheng4 "government, administration" here appears to be an error for xing2 "shape, form, body", the character used in Jiayi, and also in the immediately ensuing question in this chapter, "I wish to hear of the shapes of the twenty-five people".

What blood and qi give birth to: This could also be read as "where [there] blood and qi are born", but this seems less likely, the given translation referring to the different characteristics that the different qi and blood of the twenty-five types produce.

This is the secret of the former teachers: Whether this is a broad reference to the wisdom of the ancients, or a specific reference to a specific teacher who Qibo has directly received this teaching from isn't entirely clear; given the ensuing discussion of "getting the man and teaching him", the latter may be more likely.

Huangdi left his seat retiringly: Bi4 "to avoid, evade, leave"; xi2 means "a mat" upon which one sits, hence "seat" in the sense of "the place where a person is seated" rather than "a chair", sitting in chairs not being the practice of the time; "to leave the seat" is a standard term, meaning to rise from your seat on the floor to a standing position, as a mark of respect (the term has other entailed meanings, a number of them from later times, such as simply "to leave your seat", or "to resign, step down", which are not intended here). Zun1 "to follow; to obey, respect" with xun2 "to follow" can mean simply "to obey, comply", or here "to hold back, act modestly or reservedly, retiringly", again as a mark of respect.

To get the man [and] not teach [him]: That is, if a teacher finds the right person to adopt as a pupil and teach and doesn't do so, it is a great mistake or fault; conversely, the same is the case if a student carelessly or indiscriminately divulges or "spreads" (yang2 "to lift, raise; make known, divulge, spread") what he is taught.

Carefully, carefully: Shen4 "careful, cautious, circumspect, prudent"; that is, this is an important subject that needs to be approached carefully and responsibly, not rashly.

The wood shape of person is comparable to upper jue (shangjue), is like unto the Green Emperor (Cangdi). He/she is a person of green colour, small head, long face, big shoulders

and back, straight body, small hands and feet, has a great deal of ability, heart toils, little strength, greatly troubled toiling at affairs. Can bear spring and summer, can't bear autumn and winter, is affected and illness is born, the foot jueyin. Dignified and self-possessed. The big jue (dajue) person, is comparable to the left foot shaoyang, the upper shaoyang, calm and unflustered. The left jue (zuo jue) person, is comparable to the left foot shaoyang, the lower shaoyang, accordant. The fether jue (dijue) person, is comparable to the right foot shaoyang, the upper shaoyang, pushing, advancing. The split jue (panjue) person, is comparable to the foot shaoyang, the lower foot shaoyang, straight and upright.

The wood shape of person is comparable to upper jue (shangjue): Refer to the discussion at the end of this paragraph's notes.

Like unto the Green Emperor (Cangdi): The question of the varying and evolving identities of the "five emperors" is a complex one; the listing given here simply names them according to the colours of the five goes; the same five are seen in a chapter of Shiji (1st century BC), and in the 2nd century AD Eastern Han dynasty commentator Zheng Xuan's notes to Zhouli. Jiayi in all five cases omits this "emperor" related clause.

Big shoulders and back: Jiayi has "big shoulders, level/even back".

Heart toils: Lao3 "to work, toil", xin1 "heart"; opinions differ on whether this means "worried, troubled", or "given to thinking actively and deeply, using/working the mind", both standard meanings of the term. Lao3 is used again shortly afterwards, in this case with you1 "worry, anxiety", in "greatly troubled toiling at affairs", the combination of those two also being a standard term, "careworn and hardworking, troubled by the toil of life".

Can't bear autumn and winter, is affected and illness is born: Wood and fire in this chapter are categorised as yang, able to bear spring and summer, not able to bear autumn and winter; earth metal and water are yin, able to bear autumn and winter, not able to bear spring and summer. For the four goes other than wood, the text repeats the "not able to bear" seasons before "is affected", making it clear that each type is most susceptible to illness in the opposing half of the year, and suggesting that in this case a repetition of "autumn and winter" has been omitted before "is affected".

The foot jueyin, dignified and self-possessed: The channel nominated is that associated with this note and type; it could be argued that the suggestion is that the illness just referred to arises in that channel, but given the larger context of the chapter I have misgivings about how plausible that is, notably in relation to the left, right, upper and lower division of the yang channels; no source adopts that reading explicitly. For "dignified and self-possessed", refer to the discussion of "double-ran2" constructions at the end of this set of notes.

The big jue (dajue) person is comparable to the left foot shaoyang, the upper shaoyang: Jiayi has a note saying one edition of the text has left/zuo jue instead. Regarding the "left" and "upper" channels, refer to the discussion at the end of this set of notes.

The left jue (zuo jue) person: A note in the text and in Jiayi says that one edition instead has lesser/shao jue; the main text in Jiayi has right/you jue, which agrees with the list of notes in Lingshu 65.

Accordant: Agreeing or concurring in mind, agreeable (Oxford).

The fether jue (dijue) person: A note in the text and in Jiayi says that one edition instead has right/you jue.

This chapter outlines a system of twenty-five types of people, corresponding firstly to the five goes, each of which is then divided into five subsections, each subsection corresponding to a particular musical note. The notes involved are variations of the standard notes of the five-note or pentatonic scale, jue zhi gong shang yu; these are the notes seen in eg Lingshu 44, where they correspond to wood fire earth metal and water respectively, and are presented in that order, the five goes sheng or generating cycle; those notes, associations, and order are precisely the same in this chapter.

Here, each of those is then given five variations or subdivisions. In each case, the first one presented is prefixed with shang4 "upper, above", and corresponds to the yin channel associated with that go; foot jueyin liver for jue, hand shaoyin heart for zhi, foot taiyin pancreas-spleen for gong, hand taiyin lung for shang, foot shaoyin kidney for yu.

The remaining four note subdivisions or variations all correspond to the yang channel associated with that go, foot shaoyang gallbladder for jue, hand taiyang small intestine for zhi, foot yangming stomach for gong, hand yangming large intestine for shang, foot taiyang bladder for yu.

Each of the four yang variations is associated with either the left or right channel, and the upper or lower of that channel; the first of these categorisations is straightforward, the indicated channel on the left or right hand or leg. What's meant by the second aspect isn't as immediately apparent, a division between the upper and lower parts of the same channel not being a standard aspect of channel theory; the later diagnostic indicators or regions make it clear that the "upper" channel means the section of the channel on the head and neck, the "lower" channel is the section of the channel below that, including the chest and abdomen, and the arms and legs.

In the order they're presented in the text, the first and third of the yang variations are in all five cases "upper", with only one exception, the third in water; and the second and fourth in all five cases are lower, with one exception again, the fourth in water; this obviously suggests that the third and fourth in water are incorrectly interchanged; the third should be upper, the fourth lower, giving a completely regular pattern across the grid, upper lower upper lower.

In terms of right and left, the first are all left, with the exception of water (right); and the third are all right. The first two of the second are right (wood, fire), the last three are left (earth, metal, water). The first two and the last of the fourth are left (wood, fire, water), the other two are right (earth, metal). The near-uniformity of the first and third suggests that the second and fourth should probably also be uniform, not mixed, but the lack of a strong majority in both cases makes it impossible to tell what pattern that uniformity should take; should there be an alternation from left to right, as there is with upper and lower (in which case the second are all right, the fourth all left, giving an upper left, lower right, upper right, lower left sequence); or should upper and lower of the same side be given first, then upper and lower of the other side (in which case the second are all left, the fourth all right, giving an upper left, lower left, upper right, lower right sequence). The latter seems more obviously logical and likely, but there's nothing objective to substantiate that contention.

There are twelve different characters used to name the yang subdivisions: da4 "big", tai4 "great", xiao3 "small", shao3 "lesser", zuo3 "left", you4 "right", jia1 "add", pan4 "split", zhi4 "simple", di4 "fetter", zhong4 "multitude", and zhi4 "shackle". The variants recorded in different sources differ from place to place regarding which of these is involved, but

don't add any new characters to the list. These agree with the listing of notes in Lingshu 65, except that it doesn't have tai4 "great" or xiao3 "small"; refer to the comments to what I've referred to as list D in that chapter for a further discussion of these terms.

The translations and commentaries tend to say simply that all these are the divisions or variations of the principal notes involved. While that's true as far as it goes, it obscures an important detail that's generally not mentioned, that this is by no means a standard musical system; on the contrary, this system of subdivision of the five notes, and the names used for those subdivisions, appears to exist in only two places, this chapter of Lingshu, and the next. From the relatively small amount of material I've seen on the subject, where the system comes from, if and how it corresponds to an actual musical system, and precisely what the names mean and indicate, all appear to be questions that have baffled commentators through history, and continue to do so. The matter is complicated by the fact that the associations between the various notes and the channels given in this chapter differ to those in the next, an issue I won't go into here.

For each of the five goes, the text goes into relative detail describing the first of the five variations, the shang or upper note that corresponds to the associated yin channel and zang. The sequence of the description is the same in all five cases; the corresponding colour and emperor (more on this below) are given, then a description of the person's physical type of makeup, presented in a semi-regular sequence involving elements such as head, face, shoulders and back, hands and feet etc. After this, the text departs notably from the core Neijing notion of relatively objective or material appraisal of the physical nature and state of the body, moving into a less characteristic (more in the nature of a divining or fortune telling system) type of categorisation and assessment of psychological nature or personality. That's followed by noting which of the seasons this category is either strong or vulnerable in, a simple yinyang opposition, with wood and fire being weak in autumn and winter, earth metal and water being weak in spring and summer. The associated channel is given, and the description then finishes with a double-ran2 construction (a repetition of a character, followed by the demonstrative or emphatic ran2 "so, thus, like, -ish" etc). For the four yang variations, only two things are given; firstly, the associated channel, which includes indications of left or right and upper or lower (neither of which is involved for the single yin variation); and then a double-ran2 construction. The presence of these double-ran2 constructions is invariable; they are given in all twenty-five instances, in each case as the final characters relating to that category or variation; the only partial exception to this is the last of the fire variations, which has two different doubled-characters, not just one (that is, a total of four rather than two characters), before ran2.

All the double-ran2 constructions are taken to be descriptions of the psychological nature or personality of that category of person, not a physical attribute. Roughly half of them are standard terms (that is, they are documented elsewhere, seen outside Neijing), half not. In some, the meaning of the doubled character can be fairly clearly related to a standard meaning of the single character, in others there's no such clear relationship. In some cases there's a fairly clear and plausible meaning or range of meanings, in other cases not. Consequently, many of the translations given here are necessarily rather loose or paraphrased.

Wood double-ran2 terms:

1. *Dignified and self-possessed*: This character can be pronounced tuo1, tuo2, tuo4 or yi2, with meanings including "other; to carry; to add; winding, curved"; Erya defines the duplicated character as "fine, beautiful", an idea not obviously related to any of the individual meanings, apparently adopted in some translations in the sense "mild-mannered, amiable"; a commentary in Shijing instead defines it as "dignified and self-possessed" (whether or to what degree this last element is intended in a negative sense of "conceited, self-satisfied, complacent" or a more positive "at ease with oneself, poised" isn't entirely clear); translations incorporating elements of the ideas of both definitions are common, such as "dignified and amiable", "a calm and amiable disposition".
2. *Calm and unflustered*: Yi2 "to lose, forget, leave behind", or wei4 "give, send; winding", or sui2 "modest, accommodating"; doubled, this is defined as "winding, curved" or "calm, unhurried, unperturbed"; modern translations tend to give synonymous or practically identical renderings to the previous.
3. *Accordant*: Sui2 "to follow"; there's no standard definition for the duplicated character; the typically adopted meaning is in keeping with the principal meaning of the character, "accommodating, amiable, accordant, meek".
4. *Pushing, advancing*: Tui1 "to push"; doubled, this is defined as "full, flourishing", but this idea isn't adopted anywhere for this passage, the interpretation instead being taken from the root meaning of the character, "forward going, moving forward, forging on". Jiayi instead has jiu1 "turtledove" or also "stable, quiet, settled", for which there is no doubled definition, the latter meaning instead being adopted.
5. *Straight and upright*: Kuo4 the name of a tree, or tian3 "a walking stick, rod"; other sources give gua1, gua2 or tian1 as the pronunciation; there is no standard definition for the doubled character; the standard reading is presumably extrapolated from the latter definition, extended to a personal characteristic, "upright, honest, fair".

The fire shape of person is comparable to upper zhi (shangzhi), is like unto the Red Emperor (Chidi). He/she is a person of red colour, broad spinal flesh, sharp/pointed face, small head, good shoulders, back, hips, abdomen, small hands and feet, walks steadily on the ground, swift heart, [when] walking shakes/rocks, shoulders and back flesh full, has qi, slight wealth, not trusting, thinks a lot, sees things clearly, good face, restless/tense heart, not longlived, dying suddenly/violently. Can bear spring and summer, can't bear autumn and winter, [in] autumn and winter is affected and illness is born, the hand shaoyin. True and real. The simple zhi (zhizhi) person is comparable to the left hand taiyang, the upper taiyang, muscular. The lesser zhi (shaozhi) person, is comparable to the right hand taiyang, the lower taiyang, happy and joyful. The right zhi (youzhi) person is comparable to the right hand taiyang, the upper taiyang, sharklike. The simple split (zhipan) person is comparable to the left hand taiyang, the lower taiyang, propping and nourishing.

Broad spinal flesh: Yin3 "the flesh around the spine, the paravertebral muscles" (also zhen4 "scar" etc, which is obviously not applicable here). One edition instead has that character with the "arrow" instead of the "flesh" radical, shen3 "the gums of the teeth", which some consider correct, one factor in that assessment being its placement in the list, still in the face and head region.

Sharp/pointed face: Instead of rui4 "sharp, pointed", most editions of the text have that character with the "flesh" instead of the "metal" radical, tuo1 "to strip, shed; leave"; a

small number of editions instead have rui4, and its adoption is universal in the modern texts.

Walks steadily on the ground: On the basis of the ensuing "[when] walking rocks" (yao2 "shake, rock, toss, sway" etc), some contend that this should say the opposite, "walks unsteadily on the ground".

Swift heart: Opinions differ on whether this means "quick tempered, irascible" or "quick witted, clever". Qianjin omits "heart", linking "swift" to the next clause, giving "walks (un)steadily on the ground, [when] quickly walking rocks/shakes" (some move the first character of the next clause to the end of this, "[when] walking quickly rocks/shakes the shoulders"), which some consider more plausible, particularly since the personal indication "swift heart" is out of sequence in the middle of the physical characteristics.

Has qi: Has spirit, boldness, vigour; one translation takes it to mean "quick tempered" (qi4 is commonly involved in idioms denoting anger; however, from what I can tell this usage doesn't date from the Neijing period).

Not trusting: Opinions differ on whether this means the person is untrusting, suspicious of others; or, untrustworthy, not credible or reliable; or, lacking in self-confidence.

Sees things clearly: The placement of this indication implies this is meant figuratively rather than literally; that is, it's not an indication of good eyesight, but of quick or sound observation and comprehension.

Good face: There are different readings of this, "good facial colour, complexion", "likes beauty", "good looking"; yan2 could mean the face, or the facial colour, or specifically the forehead; notably, this is in the personal rather than physical section of the passage.

The simple zhi (zhizhi) person: The text has a note saying one edition of the text omits the name of the note (giving "the simple person"), another edition has "the big/dazhi person", Jiayi has "the great/taizhi person.

The simple split (zhipan) person: This has two qualifying names, without the actual name of the note, zhi; a note in the text says that one edition instead says "simple zhi" (zhizhi); Jiayi has "split zhi" (panzhi), which agrees with the list of notes in Lingshu 65.

Fire double-ran2 terms:

- 1. True and honest: He2 "kernel, husk, core; true, real"; there is no standard definition for the doubled character; some adopt the latter meaning to a personal characteristic, "honest, true, sincere". Jiayi instead has qiao4 "opening, orifice", for which there's also no standard doubled definition; some prefer this, extending the notion of "hollow, empty" to a personal characteristic, "modest, unassuming". Qiao4 also occurs in some compounds as an equivalent for qiao3 "skill, art, knack", and translations using this idea are seen, but it appears to be anachronistic, a usage not arising until the Ming dynasty.*
- 2. Muscular: Ji1 "muscle"; there is no standard definition for the doubled character, nor any meaning of the character of a personal or psychological kind; the location of the body's major muscles appears to prompt the definition "superficial, shallow", which is adopted in different ways, "shallow in character; superficial in knowledge". A number of sources contend that ji1 is an error for a graphically similar character, tiao3 "the moon in the west", which by extension means "plain and open", which by further extension means "aboveboard, honourable and just". Even though it presumably can't be the correct idea, because it represents a physical rather than personal characteristic, I've used "muscular"*

as the translation here on the basis that I can't see sufficient justification to adopt any of the other suggested meanings, they are all quite speculative and uncorroborated.

3. *Happy and joyful: Tao1 "happy; to hide, conceal; doubt, mistrust; greedy, corrupt"; the doubled character is defined as "a long time" or "disordered, ceaselessly chaotic", but these are everywhere eschewed in favour of one of the meanings of the single character, some adopting "happy, pleasant, having a pleasing disposition", others "suspicious, doubting".*
4. *Sharklike: Jiao1 means a type of fish, the shark, or also a legendary dragon or similar creature that can summon up storms and floods; there's no standard definition for the doubled character; Ma Shi defines it as "active, energetic, eager", on what basis I don't know, but some variation of this is commonly adopted, "active, aggressive, not content to lag behind". Some editions of the text and also Jiayi have a note saying that one edition instead has xiong2, which doubled means "burning, blazing" or also "strong, vigorous" (which agrees with Ma's definition of doubled jiao1). The translation given here is again adopted as a pis aller in the absence of a sufficiently justified alternative.*
5. *Propping and nourishing: There are two doubled characters here, zhi1 "branch; to prop up, support, sustain", and yi2 "chin, cheek, jaw" (refer to the discussion of this character in "the rear lower ridge of the chin" in the pathway of the stomach channel in Lingshu 10) or also "to nourish, nurture, take care of"; there's no (contemporary) meaning for zhi1 doubled; yi2 doubled means only "having the appearance of someone eating, chewing". Jiayi instead of yi2 has xi1 "bright, shining; flourishing, prosperous; harmonious and happy"; when doubled, this can mean similar meanings; Zhang Jiebin says that the Lingshu text means "carefree and unworried"; I presume this is in fact based on the "happy" meaning of the Jiayi version; some variation of that idea is generally adopted. Zhang Zhicong instead proposes that the combination means the upper and lower parts of the body match or are balanced to each other (I don't know what he bases this on). Again, the translation adopted here is in the absence of any more reliably documented meaning of the direct text.*

The earth shape of person is comparable to upper gong (shanggong), is like unto the far ancient Yellow Emperor (Huangdi). He/she is a person of yellow colour, round face, big head, beautiful shoulders and back, big abdomen, beautiful thighs and shins, small hands and feet, much flesh, above and below matching each other, walks steadily on the ground, lifting the feet, floating, peaceful heart, likes to benefit people, doesn't enjoy authority and power, good at being close to people. Can bear autumn and winter, can't bear spring and summer, [in] spring and summer is affected and illness is born, the foot taiyin. Honest and solid. The great gong (taigong) person is comparable to the left foot yangming, the upper yangming, mild and agreeable. The added gong (jiagong) person is comparable to the left foot yangming, the lower yangming, happy. The lesser gong (shaogong) person is comparable to the left foot yangming, the upper yangming, pivoting. The left gong (zuogong) person is comparable to the right foot yangming, the lower yangming, unsettled.

The far ancient Yellow Emperor (Huangdi): As a mark of respect for his particular significance or stature, Huangdi is described as "far ancient", the only one of the five emperors to be given any such addition or qualification.

Beautiful shoulders and back: Mei3 "beautiful" is used on a number of occasions in the chapter, principally meaning something well-formed, properly shaped, healthy, rather than "beautiful" in a cosmetic or glamour sense; I don't know of a word in English to better convey this nuance.

Small hands and feet: Since the preceding text includes "round face, big head ... big abdomen", and the ensuing text has "much flesh" and in particular "above and below matching each other", some consider "small" here should be "big".

Lifting the feet, floating: That is, moving lightly, not plodding heavily. Some contend that fu2 "floating, superficial" is an error for that character with the "water" radical omitted, fu2 "sincere, honest, trustworthy", that ju3 "to lift, raise" here means "actions, behaviour", and zu2 "foot" is intended in its other common sense, "sufficient, enough", meaning the person's actions or behaviour are sufficient or adequate to make others trust him/her, to consider him/her reliable.

The added gong (jiagong) person: The text includes a note saying one edition has "the multitude of people", or alternatively "the multitude/zhong (type of) person".

The left gong (zuogong) person: The original text includes a note saying that one edition has "the multitude of people" (see the previous note), and for the associated channel has upper instead of lower yangming.

Earth double-ran2 terms:

1. *Honest and solid:* Dun1 "thick, heavy", by extension "honest, sincere"; there are various definitions for the doubled character (in various pronunciations, dun1, dui1, tuan2) such as "diligent" (probably a later meaning), "solitary", "collect, gather", none of which are adopted here, the meaning of the single character instead being universally adopted, "honest, sincere".
2. *Mild and agreeable:* Wan3 "mild, gentle, docile, meek, accordant"; the doubled character has the same or similar meaning, and that idea is adopted everywhere.
3. *Happy:* Kan3 "pit, hole"; doubled, this can be onomatopoeic, signifying the sound of drumming, or also "happy, joyful", which is generally adopted. Jiayi instead has kai4 "fiery, blazing; vigorous, exuberant".
4. *Pivoting:* Shu1 "pivot, axis, juncture" (as in the name of this text, Lingshu); there is no standard definition for the doubled character, nor does the single character have any meaning relating to a personal or psychological attribute; various suggestions are made, "tactful, prudent, changeable" etc, none of which are corroborated.
5. *Unsettled:* Wu4 "high, tall; standing alone; ignorant; static, not moving; to shake, rock" etc; there are various meanings for the doubled character, "tall; alone; to shake, sway; diligent" etc, all of which appear to originate from a later date. "Independent" and "diligent" are adopted by some, but the most commonly adopted idea is "good-hearted, good-natured" or something of the kind; this is based on the contention that wu4 is an error for that character with an added horizontal stroke at the top, yuan2 "original", which when doubled can mean "good" etc. "Unsettled" is chosen rather arbitrarily here as an adaptation of the "shake, rock" sense of the single character, in the absence of a better documented alternative.

The metal shape of person is comparable to upper shang (shangshang), is like unto the White Emperor (Baidi). He/she is a person of square face, white colour, small head, small

shoulders and back, small abdomen, small hands and feet, like a bone issuing outside the heel, the bones light, the body clean and honest, restless/tense heart, quiet [but] swift, good at being an official. Can bear autumn and winter, can't bear spring and summer, [in] spring and summer is affected and illness is born, the hand shaoyin. Honest and solid. The fetter shang (dishang) person is comparable to the hand yangming, the upper yangming, righteous and restrained. The right shang (youshang) person is comparable to the left hand yangming, the lower yangming, relaxed and leisurely. The left shang (zuoshang) person is comparable to the right hand yangming, the upper yangming, observant and perceptive. The lesser shang (shaoshang) person is comparable to the right hand yangming, the lower yangming, dignified and solemn.

Like a bone issuing outside the heel: It's not clear what's meant by this. For this and the ensuing "the bones light, the body clean and honest", the last clause of which is also unusual, Qianjin instead has "sets off moving, the body light, essence lean"; the last clause of this again requires some explanation, but some nevertheless prefer this version.

The fetter shang (dishang) person: Jiayi instead has "the great/taishang person".

The left shang (zuoshang) person: Some editions have "the right/youshang person", others have "the big/dashang person".

Metal double-ran2 terms:

1. *Honest and solid: This is dun1, the same character seen in the first of the double-ran2 constructions in earth. Zhang Jiebin asserts that the meaning in the two different cases isn't entirely the same, that this instance means "firm, strong, solid", and that approach is seen in translations such as "firm and resolute" or "strict, harsh"; personally, I have difficulty with the contention that the same distinctive term in precisely the same setting or context in a single relatively short piece of writing, with no concrete indicator of differentiation however subtle, has two different meanings.*
2. *Righteous and restrained: Lian2 "edge, side, ridge; narrow, small", or "upright, righteous, straightforward, open; restrained, thrifty, frugal"; the doubled character is defined as "thin and delicate", a meaning rejected here in favour of the various combinations of the personal meanings of the single character.*
3. *Relaxed and leisurely: Tuo1 "to skin, strip; leave; cast off"; doubled (pronounced tui4), this means "slack, relaxed, calm, unhurried"; some version of that idea is adopted everywhere.*
4. *Observant and perceptive: When doubled, jian1 "to inspect, supervise" is considered to be used as an equivalent for jian4 "mirror", meaning "to reflect, bright; observant, perceptive", here commonly translated as "able to distinguish right and wrong, perceiving good and bad".*
5. *Dignified and solemn: Yan2 or yan3 "dignified, solemn, serious"; doubled, this has the same meaning.*

The water shape of person is comparable to upper yu (shangyu), is like unto the Black Emperor (Heidi). He/she is a person of black colour, the face not even, big head, narrow/angular jaw, small shoulders, big abdomen, moving hands and feet, sets off walking, shaking the body, the lower sacrum long, the back longish, no respect [or] fear, prone to cheating people, is killed [and] dies. Can bear autumn and winter, can't bear spring and summer, [in] spring and summer is affected and illness is born, the foot shaoyin. Base and

venal. The big yu (dayu) person is comparable to the right foot taiyang, the upper taiyang, cheerful and carefree. The small yu (xiaoyu) person is comparable to the left foot taiyang, the lower taiyang, winding and roundabout. The 'multitude' (zhong) is a person comparable to the right foot taiyang, the lower taiyang, clean and unsullied. The 'shackle' (zhi) is a person comparable to the left foot taiyang, the upper taiyang, peaceful and contented. So the five shapes of people, the twenty-five transformations, why the multitude cheat/bully each other, this [is it].

Heidi: Despite the spelling or homographic equivalence, this is pronounced to rhyme with "lady", not "tidy", and has no relation to blonde braided alpen girls.

The face not even: Jiayi has a note saying that one edition for this has "crooked face".

Narrow/angular jaw: Jiayi and Qianjin instead have "broad jaw".

Moving hands and feet: Typically taken to mean the hands and feet are active. Another point of view is that all the previous paragraphs have given a description of the size of the hands and feet, not their nature or activity, so the version seen in Jiayi and Qianjin, "small hands and feet", is more likely correct; Jiayi adds a note saying that one version instead says "big".

The lower sacrum long, the back longish: "Longish" is a double-ran2 construction, the doubled character being yan2 "long, to extend, prolong", having the same meaning when doubled. Kao1 can refer to the rump, buttocks, or the coccyx or the general region of the sacrum and coccyx; some here say it means the coccyx is notably long, or the whole sacral region is so, others that the distance from the waist (yao) to the rump or bottom of the spine is long.

Are killed [and] die: The first of these two characters is a relatively unusual one, lu4 "to kill, slaughter"; presumably meaning this kind of person's tendency to deal wrongly with people makes him/her more liable to violent death.

The 'multitude' (zhong) is a person: This and the next, "the 'shackle' (zhi) is a person", the final two in the whole series, differ to all the others in their phrasing, notably omitting the name of the associated note, yu2; the listing of notes in Lingshu 65 instead has these same names in the expected form, "multitude yu (zhongyu)" and "shackle yu (zhiyu)". Some instead say that this sentence refers to the right/youyu person, the next to the left/zuoyu person, on what basis I don't know. A note in the original text says that one version here instead says "the added/jia person".

Why the multitude cheat/bully each other: Some (eg Zhang Jiebin) say that qi1 "to cheat, deceive, bully" here means that the different types of people account for the fact that some dominate over others, the strong overcome the weak; another view is that it means ordinary people are "fooled" by the appearances of the twenty-five types, that the theory is not readily understood. The more common thought is that qi1 is simply an error, and the text merely intends to say that the "twenty-five transformations" are the reason why people are all different to each other; this is quite plausible and logical, although there's no variant anywhere to corroborate it.

Water double-ran2 terms:

1. *Base and venal: Wu2 is an older form of a character meaning "dirty, filthy, unclean, stained; low, base, mean, poor; corrupt" and other similar extended meanings; there is no standard definition for the doubled character; some variation of the idea of "base, mean,*

abject" is generally adopted. Most editions of the text in fact have the graphically very similar han4 "sweat", which doubled can mean "a broad expanse of water"; however, this variant is everywhere rejected in favour of wu2; Jiayi and Qianjin have the more common modern variant of wu2.

2. *Cheerful and carefree: Jia2 means "the jaw, sides of the jaw" (see the discussion of this character in relation to "passes through the jaw" in the pathways of the hand yangming large intestine channel in Lingshu 10; note the similar use of yi2 "chin, cheek" etc in "propping and nourishing", the last of the double-ran2 terms in the fire section above; there seems no obvious significance to the use of these facial-feature characters in this context); there are instances of jia2 used as an equivalent for qie4 "happy, carefree, satisfied, content"; this character doubled can mean "narrow" (in either the physical or personality sense, "narrow-minded"), but that meaning is everywhere rejected in favour of the meaning of the single character; a number of translations state or imply a more negative aspect of this sort of idea, complacent, self-satisfied, conceited.*
3. *Indirect and roundabout: Yu1 "bent, crooked, winding"; there's no standard meaning for the double character; the typical reading is a personalisation of the main sense, "not candid and direct, evasive". There is an opinion that it is used (eg in a Chuci passage) to mean "despondent, mentally oppressed", and that meaning is adopted by some.*
4. *Clean and unsullied: Jie2 "clean, pure"; there is no standard meaning for the doubled character. The meaning of the character is personalised in different ways, some taking it to mean "leading a clean and honest life, not corrupt", others in an adapted sense of the idea of "clear still water", "quiet, calm, placid".*
5. *Peaceful and contented: An1 "quiet, peace, tranquil"; doubled this can mean "temperate, mild, moderate; slow, unhurried", and some such idea is typically adopted; one source takes a more negative view, relating it to the "shackle" name of the associated name, saying it means "fixed, confined, unable to act spontaneously or at will".*

Huangdi said: Get the shape, not get the colour, what is this like? Qibo said: Shape overcomes colour, colour overcomes shape; reaching an overcoming time [in] the year adding, [if the person] is affected then illness moves; [if there's] error, then worry. [If] shape and colour get each other, then [there's] wealth and rank, great happiness. Huangdi said: When the shape and colour overcome each other, can the years adding be known? Qibo said: All the banned years, [for] people below and above, the great bans normally add on; seven years, sixteen years, twenty-five years, thirty-four years, forty-three years, fifty-two years, sixty-one years, are all the great bans of people. [They] cannot not calm themselves. [If a person] is affected then illness moves; [if there's] error, then worry. At these times, don't do improper things, these are called the year bans.

Get the shape, not get the colour: That is, if a given physical type doesn't have the colour or complexion that should theoretically accompany it.

Shape overcomes colour, colour overcomes shape: For example, if a person has a fire type of physique and a white complexion, that is a "shape overcomes colour" situation; if a person has a red complexion and a metal type of physique, that is a "colour overcomes shape" situation.

Reaching an overcoming time [in] the year adding: That is, if a shape overcoming colour or colour overcoming shape condition is present during one of the "banned, forbidden" years

listed subsequently, then the likelihood and consequences of contracting illness are magnified, "[if the person] is affected then illness moves" (xing2 "to move, go, walk", that is, illness is present and active, prevails, circulates). If this happens, and then "[there's] error, then worry" (shi1 "error, loss"; you1 "worry, anxiety, concern; suffering, misery, misfortune, calamity"); that is, if this situation isn't handled correctly, either by the ill person him/herself or the physician treating it, then the condition can become cause for genuine concern, a serious, critical or life-threatening situation. If the shape colour overcoming condition isn't present, then even in the "ban years" this dire outcome isn't likely, there's "wealth and rank, great happiness".

Can the years adding be known: These banned or critical years are apparently referred to by the term nian2 jia1 "year add" because, as the text says, "the great bans normally add on", beginning at the age of seven and advancing in nine year additions or steps; there's no clear reason for this pattern.

[For] people below and above: Presumably meaning people of any kind or class, noble or common, rich or poor; instead of "all the banned years, [for] people below and above, the great bans normally add on; seven years (etc)", Jiayi has a much simpler construction that also specifically states the nine year intervals, "people's ban years normally add on nine years; seven years (etc)".

[They] cannot not calm themselves: An1 "peaceful, calm, quiet, settled; to live quietly"; in the banned years, a person's actions need to be particularly circumspect, he/she mustn't "do improper things".

Huangdi said: [You] master say, the above and below of the channels, the signs of the qi and blood, are used to know shape and qi, how is that? Qibo said: The upper foot yangming, if blood and qi flourish then the side-whiskers are beautiful and long. Less blood, much qi, then the side-whiskers are short. So less qi, much blood, then the side-whiskers are less. Blood and qi both less, then without side-whiskers, a lot of marks (lines, wrinkles) on both sides of the mouth. The lower foot yangming, if blood and qi flourish, then the lower hair is beautiful and long, reaching to the chest. Much blood, less qi, then the lower hair is beautiful and short, reaching to the navel; walking, then prone to lifting the feet high, the toes of the foot [have] little flesh, the feet prone to cold. Less blood, much qi, then fleshy and prone to chilblains. Blood and qi both less, then without hair, if there is [hair] then [it is] thin and withered, prone to limp jue, foot bi.

The side-whiskers are beautiful and long: This section uses three different characters referring to facial hair, ran2, xu1, and zi1. As with many facial terms, the definitions of these are somewhat fuzzy (pun not intended but happily accepted), but xu1 is typically defined as the beard generally; zi1 is the moustache, the hair above the upper lip; ran2 is the side sections of the beard, from the temples down to the angle of the jaw, for which there's no ready English equivalent, "sideburns, side-whiskers" and the like typically meaning the hair in this region only if the chin is cleanshaven, or there's a shaven break between the hair in the two places. In one channel (the upper foot shaoyang), ran2 is qualified with tong1 "to connect", "the connecting side-whiskers", which is generally taken to mean the upper section of the side-whiskers, the part around or connecting to the temples; that specification in turn implies that ran2 when unqualified (in the upper foot yangming) means only the lower section of this region, from around the middle or bottom

of the ears down; it should be noted however that the next chapter has "the connecting side-whiskers reaching the beard", which tends to imply the opposite, that the "side-whiskers" are the upper section, the "connecting side-whiskers" the bridging or intermediate section between the temples and beard. The contradistinction of xu1 with zi1 "moustache" and ran2 "side-whiskers" implies that here it doesn't mean the whole beard, but the beard around the chin, below the mouth; I've nevertheless translated it as simply "beard". The prominence of these facial hair regions as diagnostic indicators obviously suggests this author's principal or typical subjects of diagnosis and treatment were men, not women; this issue is addressed to some extent in the next chapter. For this channel (the upper foot yangming) Jiayi has "beard" instead of "side-whiskers", and some consider that correct, since it agrees with the following chapter, Lingshu 65.

Less blood, much qi, then the side-whiskers are short: Jiayi here has "much blood, less qi", and "much qi, less blood" in the next clause.

Lower hair: The hair on the body, the chest and abdomen.

The toes of the foot [have] little flesh: Jiayi has "the foot big toe [has] little flesh".

The upper foot shaoyang, if qi and blood flourish, then the connecting side-whiskers are beautiful and long. Much blood, less qi, then the connecting side-whiskers are beautiful and short. Less blood, much qi, then less side-whiskers. Blood and qi both less, then without beard; affected by cold [and] damp then prone to bi, bone pain, the nails withered. The lower foot shaoyang, if blood and qi flourish, then the shin hair is beautiful and long, the outer ankle fat. Much blood, less qi, then the shin qi is beautiful and short, the outer ankle skin is firm and thick. Less blood, much qi, then less calf hair, the outer ankle skin thin and soft. Blood and qi both less, then without hair, the outer ankle skinny, without flesh.

Connecting side-whiskers: See the note in the previous paragraph.

Blood and qi both less, then without beard: Jiayi here has "side-whiskers", in agreement with the previous three sentences.

The upper foot taiyang, if blood and qi flourish, then beautiful eyebrows, the eyebrows have long hairs. Much blood, less qi, then bad eyebrows, the face [has] many small lines. Less blood, much qi, then the face [has] much flesh. Blood and qi harmonious, then beautiful colour. The lower foot taiyang, if blood and qi flourish, then the heel flesh is full, the heel firm. Less qi, much blood, then skinny, the heel hollow. Blood and qi both less, then often turning sinews, pain below the heel.

The face [has] many small lines: Comparison to the foot yangming paragraph suggests this refers to parts of the face other than the region around the mouth.

The lower foot taiyang: Most editions of the text here have "taiyin", clearly an error.

The heel flesh is full, the heel firm: "Heel" in the first clause is gen1, in the second zhong3; this is the standard meaning of both characters, and I've not seen anything suggesting a differentiation between them.

The heel hollow: Kong1 "hollow, empty", generally taken to mean the heels are skinny, have little flesh.

Turning sinew: A muscular cramp or spasm, as seen for example in Lingshu 13.

The upper hand yangming, if blood and qi flourish, then the moustache is beautiful. Less blood much qi, then the moustache is bad. Blood and qi both less, then without a moustache. The lower hand yangming, if blood and qi flourish, then the hair below the armpit is beautiful, the hand fish fleshy and warm. Qi and blood both less, then the hand is skinny and cold.

Blood and qi both less, then without a moustache: Jiayi after "then" adds "prone to turning sinews".

Hand fish: The pad of flesh at the base of the thumb, thenar eminence.

The upper hand shaoyang, if blood and qi flourish, then the eyebrows are beautiful and long, the ear colour beautiful. Blood and qi both less, then the ears are withered, bad colour. The lower hand shaoyang, if blood and qi flourish, then the hand fists [have] much flesh and are warm. Blood and qi both less, then cold and skinny. Less qi, much blood, then skinny and many channels.

Hand fists: The text here has juan3 "to roll, curl up", which can also be an equivalent for quan2 "fist", which is what Jiayi explicitly says; see the discussion following the notes to the hand taiyang channel paragraph (below).

Skinny and many channels: Generally taken to mean that because there's little flesh there are many superficially visible network channels.

The upper hand taiyang, if blood and qi flourish, then there is much beard, the face [has] much flesh and is even. Blood and qi both less, then the face is skinny, bad colour. The lower hand taiyang, if blood and qi flourish, the flesh of the palm is ample and full. Blood and qi both less, then the palm is skinny and cold.

If blood and qi flourish, then there is much beard: Jiayi instead of "beard" has "side-whiskers".

The face is skinny, bad colour: Jiayi has "black" instead of "bad".

Huangdi said: The twenty-five people, are there essentials for needling them? Qibo said: Beautiful eyebrows, the foot taiyang channel [has] much qi and blood. Poor eyebrows, little qi and blood. Those that are fat and moist/glossy, blood and qi are surplus. Fat and not moist/glossy, qi is surplus, blood insufficient. Skinny and without moisture/gloss, qi and blood all insufficient. Carefully inspect the shape and qi, being surplus, insufficient, and regulate them, [you] can know contrary [and] following.

Are there essentials for needling them: See the note to "needling has great essentials" in Lingshu 55 regarding the character used here, yue1.

Huangdi said: Needling all the yin and yang, how is that? Qibo said: Press the cunkou and renying, to regulate yin and yang. Palpate along the congealed and rough of the main and network channels; those that are knotted and not connecting, these in the body are all painful bi; if severe then [they] don't move, so [they're] congealed and rough; those that are congealed and rough, send qi to warm them, [when] the blood harmonises then stop. The

knotted networks, the channels knot, blood doesn't travel, dredge it, then [it] travels. So it's said: Qi surplus in the upper [region], guide and descend it. Qi insufficient in the upper [region], push and rest it. Those that delay, stay and don't arrive, so then, meet them. [You] must be clear on the main channel tunnels, then [you] can grasp it. Cold and hot contending, guide and move it. Those with stored old/stale blood [but] not knotted, so then, provide it. [You] must first clearly know the twenty-five people, then where blood and qi are at, left, right, above, below; the needling essentials end [there].

These in the body are all painful bi: Instead of jie1 "all", Jiayi has the graphically semi-similar bei4 "back", "these in the body and back are painful bi".

If severe then [they] don't move: That is, in a severe condition or instance blood and qi don't move or circulate properly, there movement is "rough", impeded, not smooth, ending in stagnation, congealing.

The channels knot, blood doesn't travel: Instead of xing2 "move, travel", some editions have he2 "harmonious"; Jiayi has xing2.

Dredge it, then [it] travels: "Dredge" here is jue2 "to dig, dredge"; refer to the notes to "breach the water" and "breach the rushing" in Lingshu 38.

Guide and descend it: Needle to draw or guide the qi from the surplus upper region in to the lower body; some say this necessarily implies using acupoints in the lower region to draw the qi down.

Push and rest it: Xiu1 "stay, stop, rest". Some consider this means the needle should be left in for some time after insertion, not withdrawn immediately. Others consider xiu1 an error, pointing to a virtually identical sentence in Lingshu 73: "upper qi insufficient, push and lift/spread it" (yang2 "to life, raise; spread", the same character commented on, in a quite different context, in relation to "to get the man [and] not teach [him]" earlier in this chapter); that is, if qi is lacking in the upper region, it has to be "pushed, propelled" and "raised, spread" into that region. There are differing opinions on precisely what this means; some say it involves selecting acupoints in the upper region, others indicate pushing or rubbing the flesh at the acupoint, or along the channel, perhaps in an upward direction; it might also be argued (an idea I haven't seen expressed) that if "guiding" implies using acupoints in the lower region to "draw" qi down, then "pushing" implies using acupoints in the upper region to "push" qi from that region into the lower; Jiayi instead of xiu1 has wang3 "to leave, go away, away from", which agrees with this last proposal.

Those that delay ... meet them: This suggests that those conditions that don't respond to the directives just given need to be treated more actively, directly, but precisely what's meant isn't clear; some suggest it means the point of stagnation needs to be needled directly, rather than needling at a distal point and trying to "draw" or distally induce qi to move from the stagnant point.

[You] must be clear on the main channel tunnels: A proper knowledge of the channel pathways is essential to all the procedures discussed.

Those with stored old/stale blood [but] not knotted ... provide it: Other instances of yu3 "to give, provide" as a needling indication are seen in Lingshu 19 "needle the taiyin to provide it", in which case it's generally taken to mean "give" in the sense of supplementing rather than draining needling; and Lingshu 52 "needle and provide it", in which case some consider it instead means that the required treatment, whether supplementing or

draining, should be "provided, given"; the latter reading agrees with the Jiayi version of the present passage, which instead of yu3 has qu3 "to select, take, treat", "then treat it". Some consider that bu4 "no, not" is an erroneous interpolation here, and this consequently means that places with "stored old/stale knotted blood" should be treated directly to remove the blood and clear the channel.

End of Lingshu 64

Lingshu 65: Five notes, five flavours

Right zhi (youzhi) and lesser zhi (shaozhi) regulate the right hand taiyang upper. Left shang (zuoshang) and left zhi (zuozhi) regulate the left hand yangming upper. Lesser zhi (shaozhi) and big gong (dagong) regulate the left hand yangming upper. Right jue (youjue) and big jue (dajue) regulate the right foot shaoyang lower. Big zhi (dazhi) and lesser zhi (shaozhi) regulate the left hand taiyang upper. Multitude yu (zhongyu) and lesser yu (shaoyu) regulate the right foot taiyang lower. Lesser shang (shaoshang) and right shang (youshang) regulate the right hand taiyang lower. Shackle yu (zhiyu) and multitude yu (zhongyu) regulate the right foot taiyang lower. Lesser gong (shaogong) and big gong (dagong) regulate the right foot yangming lower. Split jue (panjue) and lesser jue (shaojue) regulate the right foot shaoyang lower. Fetter shang (dishang) and upper shang (shangshang) regulate the right foot yangming lower. Fetter shang (dishang) and upper jue (shangjue) regulate the left foot taiyang lower.

This chapter is an obvious continuation of the previous, involving the same unique (that is, nonexistent elsewhere) musical note subdivision system. The first four sections of the chapter (referred to below as lists A to D) all directly involve that system; they are followed by a discussion of the absence of hair in women and eunuchs, involving the chong and ren channels, which is related to the facial hair diagnostic markers given in the previous chapter; and finally a listing of the normal relative quantities of qi and blood in the different channels, a highly contentious issue in Chinese medicine, due to the different versions of the list in different chapters of Neijing.

The last of the four initial sections (list D) is a straight listing of the note names, with no correlation or correspondence involved; it corresponds almost entirely to the system used in Lingshu 64. The second section (list B) involves the shang "upper" (the subnote which in Lingshu 64 corresponds to the yin channel), plus only one of the yang-channel related subnotes, either shao3 "lesser" or da4 "big" (all of them notes that are present in Lingshu 64 and list D in this chapter), followed by a set of five goes correspondences, suggesting that the shang and lesser/shao or big/da notes in this case are meant only to represent the yin and yang of each of the five goes.

Lists A and C are more problematic. Both relate two separate notes (or more precisely, subnotes) to one of the yang channel sections. List A says that the two notes involved "regulate" or "are regulated by" (tiao2 "to regulate, adjust", in Neijing meaning "to treat") the related channel section; list C says the notes are "alike" or "the same as" (tong2 "like, same, as") the channel (the same wording used for the correspondences in list B); but the broad idea and the pattern of notes and channels involved suggest that, despite the difference in wording, and the separation by the intervening list B, these are part of a

single passage, not two, and there's no significant or actual difference inherent or intended in the use of tiao2 and tong2. The obvious and general reading of list A (and by implication list C) is that the notes given refer to that type of person, as discussed in Lingshu 64, and those types of people can be treated by the indicated or related channels. There are 24 possible yang channel sections (taiyang shaoyang yangming, hand and foot, left and right, upper and lower); the two lists together have only 21 sentences, in which a number of channel sections are duplicated, in all naming 15 different channel sections (5 hand, 10 foot), omitting 9 (7 hand, 2 foot; hand taiyang are all present; hand shaoyang none present; hand yangming only left upper, of which there are three instances; foot taiyang, all present except left upper, there are three instances of right lower; foot shaoyang all present, there are two instances of right lower; foot yangming all present except left lower, there are two instances of right lower). List A's 12 sentences involve 8 channel sections (4 hand and 4 foot) with 4 duplications (hand yangming left upper, and the right lower of all three foot channels), list C's 9 sentences involve 9 channel sections (2 hand and 7 foot) with no duplications, 2 of them being sections also seen in list A (both already duplicated in list A in fact, hand yangming left upper, and foot taiyang right lower).

A number of notes are repeated: big/dagong 6 instances (2 in list A, 4 in C); big/dajue 4 instances (all in C); lesser/shaozhi 3 instances (all in A); fetter/dishang (both in A), multitude/zhongyu (both in A), big/dayu (both in C) all 2 instances; as this demonstrates, list C has a notable preponderance of da4/big notes (10 of the 18 notes, big/dagong and big/dajue both 4 instances, big/dayu 2). All of these repeated notes are names that are present in both Lingshu 64 and list D.

Two of the notes in list A are not present in Lingshu 64 or this chapter's list D, big/dazhi and lesser/shaojue. Both list A and C have left/zuojué, which is a point of variance between Lingshu 64 (which has it) and list D (which does not). List C also has "simple split" zhipan, both characters of which are qualifying names, not note names; the same name is seen in Lingshu 64, in which it appears to be an error for split/panzhi, which is what list D has.

Of the 20 names used in Lingshu 64 and list D, only 3 are not present in either list A or C: simple/zhizhi, left/zuogong, and right/youjue (refer to the note above regarding the last of these).

Of the 21 sentences, 14 involve two subnotes of the same note (9 in list A, 5 in C), 7 involve "mixed" notes (eg lesser/shaozhi and big/dagong; 3 in list A, 4 in C; one of these involves "simple split" zhipan, which for the purpose of this discussion is presumed to mean split/panzhi, as discussed above).

Of the 42 notes in the 21 sentences, 7 are zhi (6 in A, 1 in C), 8 gong (3, 5), 8 shang (6, 2), 7 yu (4, 3), 12 jue (5, 7).

Lingshu 64 associates each note to its five goes related yang channel, the foot shaoyang gallbladder for jue, hand taiyang small intestine for zhi, foot yangming stomach for gong, hand yangming large intestine for shang, foot taiyang bladder for yu. In lists A and C, those correspondences are substantially but not wholly adhered to; of the 14 sentences having subnotes of the same note, 10 are associated with the expected channel (7 of the 10 in list A, 3 of the 5 in C); of the 7 sentences having mixed notes, in 5 cases one of the two notes accords with the channel (1 in list A, 4 in C); neither note corresponds to the channel in 6 of the 21 cases (4 in A, 2 in C). These irregularities are widely regarded as a difficult and unsatisfactorily understood and explained issue, but there are nevertheless

two basic proposals regarding it; firstly, that the broad orthodoxy of the arrangement suggests that the deviations from the expected pattern are errors, rather than an intentional part of the system; or secondly, that the deviations are correct and intended, and individual explanations can be presented for them. For example, "big gong (dagong) and upper jue (shangjue) alike, the right foot yangming upper" (the first sentence in list C); gong corresponds to earth, so has a direct relationship to the foot yangming stomach; jue corresponds to wood, which can be affected by treating the foot yangming stomach, since it's the sea of water and grains, which nourish wood. On a brief appraisal, I tend to find the individual explanations offered relatively unconvincing; whether this perceived lack does or doesn't favour the view that the deviations are errors, that there is an intended orthodox homogeneity, is debatable. It should be noted in this regard that if the passage is meant to be consistent throughout, it seems a rather roundabout way of simply saying "for any type of person, treat the five-goes associated yang channel". Also, if list D is taken to be correct (as I contend in the notes for that paragraph that it is), why then should there be so much disarray in these two lists? Also, there are remarkably few variants in the different versions of the text for all four lists, which is hardly suggestive of the degree of copyist error that the homogeneous view presumes.

Upper zhi (shangzhi) and right zhi (youzhi) alike, grain wheat/barley, livestock sheep/goat, fruit apricot; hand shaoyin, zang heart, colour red, flavour bitter, season summer. Upper yu (shangyu) and big yu (dayu) alike, grain big beans, livestock pig, fruit chestnut; foot shaoyin, zang kidney, colour black, flavour salty, season winter. Upper gong (shanggong) and big gong (dagong) alike, grain millet, livestock cow, fruit jujube; foot taiyin, zang pancreas-spleen, colour yellow, flavour sweet, season late summer. Upper shang (shangshang) and right shang (youshang) alike, grain millet, livestock chicken, fruit peach; hand taiyin, zang lung, colour white, flavour pungent, season autumn. Upper jue (shangjue) and big jue (dajue) alike, grain hemp, livestock dog, fruit plum; foot jueyin, zang liver, colour green/blue, flavour sour, season spring.

Hand shaoyin, zang heart: A number of editions here have "yang" instead of "yin", universally considered an error, as the rest of the passage obviously indicates.

The concordances here for grains, livestock and fruits agree almost exactly with those in Lingshu 56 (which also lists five vegetables, this chapter does not). The character used here for "pig" is zhi4, in Lingshu 56 it is zhu1 (there's no meaningful difference between the two). The basic character for the grain for metal is the same in both cases (shu3 "millet"), in Lingshu 56 it is prefixed with "yellow", here it's not; as discussed in the notes to Lingshu 56, the significance of that omission is debatable. The grain for earth in Lingshu 56 is jing1 mi3 "japonica rice"; here instead the text has ji4, which can mean grain generally, or specifically millet, or even more specifically non-glutinous millet; Li Shizhen for example says that shu3 (the metal grain both here and in Lingshu 56) is glutinous millet, ji4 is non-glutinous. This alteration means that there is no rice in the present list, and two types of millet; this is not altogether implausible, since millet was the most important grain of the time; on the other hand, rice was still more important than wheat, beans, or hemp, so its absence from the current list is notable (see the note on this in Lingshu 56).

Big gong (dagong) and upper jue (shangjue) alike, the right foot yangming upper. Left jue (zuojué) and big jue (dajue) alike, the left foot yangming upper. Lesser yu (shaoyu) and big yu (dayu) alike, the right foot taiyang lower. Left shang (zuoshang) and right shang (youshang) alike, the left hand yangming upper. Added gong (jiagong) and big gong (dagong) alike, the left foot shaoyang upper. Simple split (zhipan) and big gong (dagong) alike, the left hand taiyang lower. Split jue (panjue) and big jue (dajue) alike, the left foot shaoyang lower. Big yu (dayu) and big jue (dajue) alike, the right foot taiyang upper. Big jue (dajue) and big gong (dagong) alike, the right foot shaoyang upper.

Refer to the notes for the first paragraph of this chapter.

Right zhi (youzhi), lesser zhi (shaozhi), simple zhi (zhizhi), upper zhi (shangzhi), split zhi (panzhi). Right jue (youjue), fetter jue (dijue), upper jue (shangjue), big jue (dajue), split jue (panjue). Right shang (youshang), lesser shang (shaoshang), fetter shang (dishang), upper shang (shangshang), left shang (zuoshang). Lesser gong (shaogong), upper gong (shanggong), big gong (dagong), added gong (jiagong), left juegong (zuojuégong). Multitude yu (zhongyu), shackle yu (zhiyu), upper yu (shangyu), big yu (dayu), lesser yu (shaoyu).

As stated in the earlier comments, the note names in this paragraph correspond almost exactly to those used in Lingshu 64. There are four points of variance; firstly, where Lingshu 64 has zhipan "simple split", this passage has split/panzhi; since the former is composed of two qualifying names and no note name, it appears to be an error for the latter. Secondly, this passage has left/zuojuégong, in which there are two note names instead of one, jue and gong; since it's at the end of the listing of gong notes and distant to the jue listing, jue is clearly an erroneous interpolation, and is universally accepted as such. Thirdly, where Lingshu 64 has great/taigong and small/xiaoyu, using tai4 "great, big" and xiao3 "small", this passage instead has big/dagong and lesser/shaoyu, using the graphically and semantically very similar da4 "big" and shao3 "lesser"; I've presumed that these are effective equivalents. Fourthly, where Lingshu 64 has left/zuojue, this passage instead has right/youjue.

Some personal (and perhaps slightly peculiar) observations regarding this system of note names: Leaving aside upper/shang, the name associated with the yin channel, and confining the discussion to those related to the yang channels, and also identifying tai4 and xiao3 from Lingshu 64 as da4 and shao3 as just discussed, there are a total of ten names: shao3 lesser, da4 big, you4 right, zuo3 left, pan4 split, jia1 added, di4 fetter, zhi4 shackle, zhong4 multitude, zhi4 simple. Of these, one is applied to four notes (lesser/shao), two are applied to three notes (big/da, right/you), three are applied to two notes (left/zuo, split/pan, fetter/di) and four are applied to one note (added/jia, shackle/zhi, multitude/zhong, simple/zhi); that is, there is a regularly counter-tapering pattern of 1X4, 2X3, 3X2, 4X1. Beginning with zhi/fire (which is where the list does begin) the first two goes in sheng cycle order, fire and earth, involve names from 4 of these frequency categories; the next two goes, metal and water, have names from 3 of the frequency categories; the final go, wood, has names from 2 of the frequency categories.

A number of the names form obvious pairs, lesser/shao and big/da, left/zuo and right/you, fetter/di and shackle/zhi; in each case, the two components of the pairs are in adjacent frequency categories (lesser/shao 4, big/da 3; right/you 3, zuo/left 2; fetter/di 2,

shackle/zhi 1). If the presumption or possibility of pairing is applied to the remaining four names, added/jia and split/pan can quite readily be seen as such; they are again in adjacent frequency categories. A pairing relationship between simple/zhi and multitude/zhong is perhaps less obvious, but again an opposition is mootable (zhong4 "many; to gather, increase; crowd, multitude"; zhi4 "hostage; nature, quality; simple, plain"; Dacidian also cites an instance from Liji of zhi4 used to mean the more obviously appropriate "lessen, simplify"); these two are in the same frequency category, arguably unavoidable since zero is not a practical option (although it's also arguable that a zero element is in fact present, in the form of the notable absence to the obvious pairing to the yin name upper/shang, ie lower/xia).

A quite separate point: in each of the five sets, upper/shang is placed in a different position in the sequence of five; beginning with fire, in sheng cycle order, its placement is 42433; if these are placed in a "square" five goes arrangement with earth in the middle, it gives two axes adding to nine. For some such outcome to occur (with any number as the sum) there's really only one requisite condition, which is that any two pairs of adjacent goes must have shared numbers; there are only two such possibilities, either the arrangement as used with fire/metal and water/wood having shared numbers, or alternatively wood/fire and metal/water having shared numbers; eg wood and fire 2, metal and water 1 would achieve the same, regardless of what number is assigned to earth. This might therefore seem a rather unexceptional and somewhat strained point; however, it's equally worth noting that that essential condition is in fact met, and also that earth plays its part in a unique manner, being the only unpaired number (whereas an unpaired number for any of the other goes would nullify the arrangement); it's also arguably significant that the number reached is in fact the numerologically important nine.

To what degree these perceptions of the patterning of the names indicate an inherent purpose or arranging, or contrarily to what degree some such pattern will be inevitably discernible in any arrangement of such a limited number and arrangement of variables, is a question that would have to be addressed by someone with considerably better mathematical knowledge than me. But from my amateur viewpoint these factors seem sufficiently significant and their combination sufficiently beyond chance or randomness to (at least provisionally) incline me to the view, firstly that the system as given in this passage is correct and contains no significant errors (implying that right/youjue is correct, left/zuojue is incorrect, despite the fact it's seen on three different occasions, in Lingshu 64 and lists A and C); and secondly that the system of pairs I've proposed is also correct, and the different names involved should be interpreted and translated in light of that (although in fact the translations used here, as I originally rendered them before conducting the study that led to these conclusions, satisfies this view reasonably well without alteration).

Huangdi said: Women have no beards, is there no blood and qi? Qibo said: The chong channel, the ren channel, both rise in the womb, ascend going along inside the back; [they] are the sea of the main and network channels. Those that are floating/superficial and external go along the right abdomen, travel up to meet with the throat, separate and link to the lips and mouth. If blood and qi flourish then [they] fill the skin [and] heat the flesh. If blood alone flourishes then [it] swells/surges, seeping into the skin to give birth to fine hairs. Now the life of a woman has a surplus of qi [and] insufficiency of blood, since they

frequently cast off blood, the chong and ren channels don't nourish the mouth and lips, so the beard isn't born there. Huangdi said: Gentlemen harmed in the yin, yin qi is cut off and doesn't arise, the yin doesn't function, yet the beard doesn't leave, what's the reason? Why does [it] only leave in eunuchs? I wish to hear the reasons. Qibo said: Eunuchs remove their ancestral sinew, harming the chong channel, blood drains [and] doesn't return, the skin is knotted internally, the lips and mouth aren't nourished, so the beard isn't born. Huangdi said: There are heavenly eunuchs, who have never been harmed, [and] don't cast off blood, yet their beard isn't born, what's the reason? Qibo said: This is an insufficiency of heaven; their ren and chong channels don't flourish, the ancestral sinew isn't completed, [they] have qi [but] are without blood, the lips and mouth aren't nourished, so the beard isn't born. Huangdi said: How excellent! The sage man connects to the ten thousand things, like the light and shadow of sun and moon, note sound [and] drum noise, hear the sound and know the shape. If not [you] master, who could clearly know the essence of the ten thousand things?

Ascend going along inside the back: Instead of bei4 "back", Jiayi and Taisu have ji3 "spine". Go along the right abdomen: Jiayi and Taisu omit you4 "right"; Wang Bing citing Zhenjing (ie Lingshu) on three separate occasions instead has the graphically similar ge4 "each; separate"; on the basis of these, and the somewhat unusual or unlikely nature of the indication, "right" is widely considered incorrect.

If blood and qi flourish then [they] fill the skin [and] heat the flesh: Wang Bing at the end instead has "... then the skin is hot"; the early 20th century commentator Liao Ping contends that "blood" is interpolated.

If blood alone flourishes then [it] swells/surges, seeping into the skin: Dan4 "thin, light, weak; the rising and falling, surging/swelling of waves", or also shan4 "to satisfy, provide"; the adoption of the "wave" sense in the translation here ("swells/surges") is prompted by the use of the same character in Lingshu 71 to describe the pulsing nature or action of the lung channel at the wrist ("reaches to behind the root joint, Dayuan (Taiyuan Lu9), rising and falling" [dan4]). Yang says in the present instance it means "gather", a definition I can't find corroborated; some translations have "abundant", possibly on the basis of Yang's reading, which is less directly justifiable but essentially the same as the translation used here; instead of "[it] swells, seeping ...", Wang Bing has "[it] seeps [and] pours/irrigates ...", which is commonly considered correct.

Since they frequently cast off blood: Jiayi for this has "since their monthly waters descend, frequently casting off blood, the ren [and] chong are both harmed, therefore ...".

Gentlemen harmed in the yin, yin qi is cut off and doesn't arise: Shi4 "scholar, knight, gentleman", followed by ren2 "person"; Jiayi omits shi4. "Yin" here means the genitals; Ma Shi contends that "qi" is an error for qi4 "instrument", the "yin instrument/tool" being the penis, which is obviously apt to the conclusion of the clause.

Eunuchs remove their ancestral sinew: Zong1 jin1 "ancestral/gathering sinew"; the context makes it clear that this means the genitals, the penis and/or testicles; the two instances of the term here are the only ones in Lingshu; it also occurs in Suwen 44 (six times) and 45 (once).

Heavenly eunuchs: Tian1 "heaven" here signifying "natural", meaning someone whose genitals are congenitally impaired, naturally deficient or defective, rather than being

removed surgically as is normally the case for a eunuch; this isn't a standard term, it's unique to Lingshu.

Note sound [and] drum noise: This and the following clause means that when you hear the note of a drum you can tell what sort or shape of drum it comes from without having to actually see the drum, "hear the sound and know the shape".

So the sage man examines the face colour; yellow, much hot qi; green/blue [or] white, less hot qi; black colour, much blood [and] less qi; beautiful eyebrows, the taiyang [has] much blood; the connecting side-whiskers reaching the beard, the shaoyang [has] much blood; beautiful beard, the yangming [has] much blood; these are their regulars. The normal numbers of people, taiyang normally [has] much blood [and] less qi, shaoyang normally [has] much qi [and] less blood, yangming normally [has] much blood [and] much qi, jueyin normally [has] much qi [and] less blood, shaoyin normally [has] much blood [and] less qi, taiyin normally [has] much blood [and] less qi; these are the normal numbers of heaven.

The sage man examines the face colour: Yan2 can mean the face generally or the forehead specifically; coupled with se4 "colour" it's a standard term meaning the facial colour, the complexion of the skin. Instead of yan2, Taisu has zhen1 "true", "examine the true colour". Yellow, much hot qi: It's commonly suspected that re4 "hot, heat" here and in the next clause is an error for xue4 "blood", giving "yellow, much blood and qi; green/blue [or] white, less hot qi; black colour, much blood [and] less qi".

The connecting side-whiskers reaching the beard: Refer to the notes in Lingshu 64 regarding ran2 "side-whiskers" and xu1 "beard"; Taisu instead of these has "temples" and "hair" respectively.

These are their regulars: Shi2 "time, season" is apparently used here in the sense "frequent, regular, normal".

Jueyin normally [has] much qi [and] less blood: Lingshu 78, Suwen 24 and Taisu have "much blood, less qi". One edition has "should" instead of "normally" throughout this passage; Taisu omits it.

Shaoyin normally [has] much blood [and] less qi: One edition of the text (and also Ma Shi and Zhang Jiebin's annotated editions) have the opposite, "much qi [and] less blood"; Suwen 24 and Taisu have the same in reverse order, "less blood, much qi".

Taiyin normally [has] much blood [and] less qi: Taisu omits "less", giving "much blood [and] qi".

End of Lingshu 65

Lingshu 66: The hundred illnesses beginning life

Huangdi asked Qibo saying: The hundred illnesses beginning life, all begin in wind, rain, cold, summerheat, cool [and] damp, joy [and] anger. If joy [and] anger are not regulated then [they] harm the zang; wind [and] rain then harm the upper [region], cool [and] damp then harm the lower [region]. The qis of the three regions that are harmed are different kinds, I wish to hear of their meetings. Qibo said: The qis of the three regions are all not the same, either arising in yin, or arising in yang; permit me to discuss this method/art. Joy and anger not regulated, then the zang are harmed; the zang harmed, then illness arises in the yin. If

cool and damp attack emptiness, then illness arises in the lower [region]. If wind and rain attack emptiness, then illness arises in the upper [region]. This is what's meant by 'the three regions', coming to wantonly overflow, [in] insuperable numbers. Huangdi said: I certainly am not able to count [them], so I ask the prior teacher, I wish to fully hear its way. Qibo said: [If] wind, rain, cold [and] hot don't attain an emptiness, the evil alone can't harm a person. Suddenly encountering swift wind [and] violent rain and not becoming ill, it's because there is no emptiness, so the evil can't alone harm the person, this must be because the empty evil wind, and the body, the two emptinesses get each other, then guest [in] the body. Two fullnesses encounter each other, the multitude of people [have] solid flesh. Those struck by empty evil, due to the heavenly season, joining with the body to empty the fullness, great illness is then created. Qis have a fixed residence, [and] are named on the basis of the emptiness, above, below, middle, outer, divided to be three vicinities.

Cold, summerheat, cool [and] damp: Qing1 "clear" is here used in another of its standard senses and pronunciations, qing4 "cool", for which it can also be written with the "ice" instead of "water" radical; precisely what difference is intended between it and han2 "cold" isn't clear.

I wish to hear of their meetings: One reading of hui4 "meeting" is that it refers to the various different perverse or evil qis meeting or gathering in the body to form accumulations, as discussed in the ensuing text; hui4 can also mean "understand, comprehend", and some contend that some such sense is intended here, "principles, essentials" (although as far as I can tell that precise nuance isn't standard).

Coming to wantonly overflow [in] insuperable numbers: The opening characters, zhi4 yu2 "arriving at, reaching/coming to", could be seen as referring to the eventual extent reached by the previously discussed illnesses, emptinesses etc; zhi4 yu2 can also signify a change of topic, "with regard to, as to, as for", signifying these are a different category or class of illness or evil than those previously discussed, not the same ones, "as for those that wantonly overflow (or, are wantonly dissolute), [they are] in insuperable numbers"; as I see it, neither suggestion is entirely satisfactory; these clauses don't connect easily or logically to the preceding text, nor do they readily stand alone. As discussed in relation to "wanton and depriving the shape" in Lingshu 61, yin2 "wanton, licentious, immoral" is routinely used in Neijing to mean a state of physical disorder; here it's partnered by a similar but less common character used in the same way, yi4 "unrestrained, dissolute, licentiousness, dissipation", which can also be used as an equivalent for a homonym, yi4 "to overflow, spill over"; there are seven instances of the present form of yi4 in Neijing, all in Lingshu (two in this chapter, two in chapter 9, one each in chapters 8, 71 and 74), all but one in the combination used here, yin2 yi4 "wanton overflowing/dissoluteness"; the exception is the Lingshu 74 instance, where yi4 is generally considered to have the "overflow" meaning.

I certainly am not able to count [them]: Opinions differ on whether gu4 "firm, solid, secure" here means "surely, certainly, definitely", or is used in the sense of its homonym gu4 "therefore", by extension meaning "why, the reason why".

So I ask the prior teacher: Since Huangdi here seems to be referring to the person present, Qibo, not discussing something that's happened at some other time and place, xian1 "first, original, former" is presumably not intended in the sense "former, previous, past, of old", but instead "elder, of the previous generation", hence "esteemed, senior" (a

standard use); the English word "prior", like xian1, can mean "preceding" in either time or rank, the latter seen notably in the title of a senior person or elder in a religious order or organization.

Suddenly encountering swift wind ... the evil can't alone harm the person: One edition of the text omits this section entirely.

This must be because the empty evil wind: "This" here means the original situation referred to, a person becoming ill from exposure to an external evil, as opposed to the differing condition discussed subsequently, people not becoming ill even when exposed to an external evil.

Then guest [in] the body: Ke4 "guest" appears to be used as a verb here, "to stay/reside as a guest".

Two fullnesses encounter each other ... great illness is then created: The precise meaning of this section isn't clear, and numerous various renderings are given. The "two fullnesses" and "solid flesh" clauses are generally taken to mean that if the climate is proper and a person's body is healthy then no illness occurs; some instead say that in fact "the muscles/flesh of most people are strengthened" by this process or condition. For "those struck by empty evil" through to "great illness", a number give basically a rephrasing of the initial idea, saying illness relies on two emptinesses, even though both "emptiness" and "fullness" are indicated; some explain these, not entirely implausibly, as meaning and "emptiness" of proper qi and a "fullness" of evil qi; some say that a combination of fullness and emptiness leads to serious illness, which does represent the face value state of the text, but is conceptually problematic. The "heavenly season/time" is taken to refer to an irregular or improper seasonal evil or climate. Instead of zhong4 "crowd, multitude, masses", Jiayi has zhong4 "hit, strike", and instead of jian1 "hard, firm, solid" has the homonym "space, interval", giving "two fullnesses encounter each other, striking a person's flesh space/region", which is more consistent with the language of the passage generally and consequently less directly peculiar, but still conceptually problematic. In all, none of the options or approaches adopted for this whole section is satisfying.

Qis have a fixed residence: This section is generally taken to mean that different types of evil qi settle in characteristic locations in the body, and the resulting illness is named depending on what type of evil lodges in what place.

Three vicinities: Yuan2 "surrounds, vicinity", or a numbering character for people, or specifically officials; in later and modern use this came to directly mean "official, member", so its use here seems odd to the modern eye, but in the ancient sense it's a quite plausible synonym for the previously used bu4 "region, area". One edition has zhen1 "loyal, steadfast, honest", as does Taisu, Jiayi has zhen1 "true, real", and some consider these correct, referring to the different "true/proper" or "constant" qis that exist in the different regions of the body.

So, an empty evil striking a person begins in the skin, the skin slackens then the couli open, [when they] open then the evil enters from the body hair, enters then reaches deeper, deeper, then the body hairs stand up, the body hairs stand up then [there's] cold-shivering, so the skin is painful. [If it] stays and doesn't depart, then [it] passes on to take residence in the network channels; when in the network channels, [there's] pain in the muscles and flesh, pain that sometimes ceases; the large main channels then take the place. [If it] stays and doesn't depart, [then it] passes on to take residence in the main channels; when in the main

channels, cold-shivering, often startled. [If it] stays and doesn't depart, [then it] passes on to take residence in the transporters; when in the transporters, the six channels don't connect, the four limbs then [have] limb [and] joint pain, the yao/lumbar spine is then stiff. [If it] stays and doesn't depart, [then it] passes on to take residence in the hidden chong channel; when in the hidden chong channel, the limbs heavy, the body painful. [If it] stays and doesn't depart, [then it] passes on to take residence in the intestines and stomach; when in the intestines and stomach, drumming sounds, abdomen distended; [if there's] much cold, then intestinal noises, supper draining, the food not transformed; much heat then slurry emerging gruel. [If it] stays and doesn't depart, [then it] passes on to take residence outside the intestines and stomach, in the space of the membrane plain, staying [and] attaching to the channels, remaining, staying and not departing, growing and becoming accumulations. Whether attached to the grandchild channels, or attached to the network channels, or attached to the main channels, or attached to the transporter channel/s, or attached to the hidden chong channel, or attached to the spinal sinews, or attached to the membrane plain of the intestines and stomach, above connecting to the slack sinews, evil qi wanton and dissolute, unable to be fully described.

The body hairs stand up then [there's] cold-shivering: Xi1 originally means "washed rice; to rinse, wash rice"; it's used in Neijing in an extended or adapted sense that's apparently idiosyncratic to it, to refer to some sort of cold condition; in the various situations and combinations in which it occurs (such as with the emphatic or demonstrative ran2 as here, or doubled as in Lingshu 26, or with sa3/xian3 "to sprinkle" as in Lingshu 4 and also later in this paragraph, "cold-shivering, often startled") opinions differ as to whether it refers to a state of feeling or being cold, or shivering or trembling with cold, or being averse or abnormally sensitive to cold (the difference between these being in any case relatively slight); here, presumably the "hair standing on end" indication leads to it generally being read as "shivering with cold".

Pain in the muscles and flesh: Instead of tong4 "pain", Jiayi has tong1 "connect", "when in the network channels, [it] connects (to) the muscles and flesh".

Pain that sometimes ceases, the large main channels then take the place: Dai4 "to take the place of, replace, substitute, represent, inherit, succeed, adopt, follow on"; although not specifically stated, the typical and most plausible reading here is that when the characteristic network-stage pain in the muscles and flesh stops, it means the illness evil has passed on from the network/luo channels to the next stage, the jing/main channels, which have "replaced, taken the place of" the networks, or "inherited" the evil from the networks; the translation here represents the wording of the original, with the thing "replaced, taken the place of" not actually stated, resulting in the rather un-English "take the place". There is an alternative reading of these clauses, that the occasional or periodic stopping of the pain is a standard or characteristic part of this stage of the illness, not one that only happens when the illness evil has moved on to the main channels; and conversely, the main channels "taking the place" simply refers to the next step in the overall process, it's not an associated or dependent factor of the previous clause, the pain ceasing; I personally think the wording of these clauses and the larger context of the passage favours the more common reading. The use of da4 "big, large, great" before jing1 "main channel" here is generally regarded as making no essential difference to the

meaning, merely emphasising that these are the body's large channels, as opposed to the previous stages, the small grandchild/sun and network/luo channels.

To take residence in the transporters: Shu1 "to transport", is one of the three versions of shu4 "acupoint, transporter" used in Neijing; some translations render it as such here ("take residence in the acupoints"); but the later text of the paragraph adds mai4 "channel" after it (the only instance of this term, "the transporter channel", in Neijing), suggesting that here shu1/shu4 is the name of a channel or channels. A common reading of this is that proposed by Yang, who says the "transporter channel" is the foot taiyang channel, which governs or manages the "transporting/transporters" of the five zang and six fu, apparently meaning that it's the channel the beishu are on, the set of acupoints on the bladder channel on the back that relate or connect directly to the zangfu. This chapter later says that "[if] qi counterflows upward then the six transporters don't connect"; some take "the six transporters" to mean the transporters, or acupoints, or specifically the beishu, of the "six channels", meaning all the channels; others instead consider that the "six transporters" means the "six channels" themselves, all the main channels, rather than the acupoints or some of the acupoints on those channels; and that same reading is applied to the "transporters" and "transporter channel/s" in this earlier section, that they refer to the main channels generally, the structures that are responsible for the "transportation" of the body's qi, blood, and nourishment.

The yao/lumbar spine is then stiff: The context suggests that qiang2 "strong" is here meant in another of its standard senses, "stiff, unbending" (pronounced jiang4).

The hidden chong channel: Fu2 "supine, facing down, lying down; hidden, concealed". Zhang Zhicong suggests this refers to the pathway of the chong channel deep in the abdomen; Zhang Jiebin instead says it means the section or passage of the chong channel along or inside the spine; this is presumably prompted by the only occurrence of this term other than the three in this chapter, in Lingshu 79, where it's involved in a description of the regular descent of an illness evil downward through the spine.

The limbs heavy, the body painful: Ti3 and shen1 can both mean the body generally (in which case this could be "the body heavy, the body painful"); or ti3 can refer specifically to the limbs, shen1 the trunk, which seems more likely in this instance given the opposition or juxtapositioning of the two.

Drumming sounds, abdomen distended: There are multiple possible meanings (and pronunciations, ben1 fen2 fen4 bi4 etc) of the first character in this sequence; different sources in different places in Neijing consider it means "rushing; bulging; a drum, a drumlike noise; the diaphragm", all standard or legitimate possible meanings; the combination with "abdomen distended" here (precisely the same combination is also seen in Lingshu 10) leads to the "drum" reading being generally favoured, meaning abdominal noises, borborygmus. Some instead adopt Yang's reading, an "empty rising" (apparently some version of the "bulging" reading, the precise intent not clear to me).

Much heat then slurry emerging gruel: That is, slushy diarrhea of unformed faeces; see the discussions of tang2 in relation to "slurry draining" in Lingshu 10, mi2 in relation to "emerging yellow like gruel" in Lingshu 29, and the Jiayi Taisu variant of mi2 in relation to "emerging smashed" in Lingshu 48 (the version of mi2 used here is in fact a variant of the last two of these, both having the "rice" radical, the first with lin2 "forest" as the phonetic, this instead using lu4 "deer"; the equivalence is standard). Tamba Genkan contends that "slurry gruel", meaning sloppy faeces, is no different to the immediately preceding "supper

draining, food not transformed", so says that this by contrast means faeces with both or alternately red and white colouring (denoting the presence of blood and chyme); I don't know what he bases this specific interpretation on. The placement of chu1 "emerge, come out" between tang2 and mi2 here is unusual.

In the space of the membrane plain: Mu4 "to gather, recruit, levy" is here considered an equivalent for that character with either the "flesh" radical (mo2 "membrane") or the "cloth" radical (mu4 "curtain", by extension having a similar meaning to mo2, a sheet or layer of flesh or membrane in the body); this together with yuan2 "original" is generally taken to refer to the flat expanse of membrane and/or flesh at the front of the abdomen, variously described or translated as the peritoneum, omentum, mesentery etc. The term occurs three times in this chapter, once each in Lingshu 79 and Suwen 35. Yuan2 could be considered to refer to a yuan or original acupoint, in the same manner as the gao and huang yuan acupoints listed in Lingshu; however, that's not the interpretation typically applied; usually, in fact, no comment is made on what it means or precisely what part it pays in this combination, but the "abdominal membrane" reading is nevertheless adopted; without going into what's a rather complex question that I haven't examined fully, yuan2 can also mean "plain, flat expanse", which is what I suspect it means in this situation, referring to the "flat expanse" of the peritoneum etc.

Remaining, staying and not departing, growing and becoming accumulations: The character translated here as "growing" is xi1 "breath; to rest, stop, stay", which is used in the latter sense in the only other occurrence in this chapter, "pain that sometimes ceases (xi1)"; it can also mean "to grow, develop"; which is actually intended here is debateable.

Above connecting to the slack sinews: Huan3 "slow, relaxed, slack". Yang says this means the sinews of the foot yangming stomach channel; Zhang Zhicong says it means the sinews inside the abdomen; some point out that there's significant concordance between these two, since the stomach channel passes across the abdomen. Tamba says that it means the "ancestral sinew", that is, the penis, genitals (refer to the previous chapter, Lingshu 65).

Huangdi said: I wish to fully hear why it is so. Qibo said: Those that attach to the grandchild channels and become accumulations, the accumulations go and come, ascending and descending, [in] the arm and hand, residing in the grandchild networks, [which are] floating and slack, not able to catch the accumulations and stop them, so [they] go and come, moving and travelling in the space of the intestines and stomach, water/fluid gathers, seeps, pours, irrigates, sloshing noisily; if there's cold, then swelling fullness, thunder, pulling, so sometimes [there's] cutting pain. Those that attach to the yangming main channel then flank the navel and take residence; when full of food then [they are] increasingly big, when hungry then [they are] increasingly small. Those that attach to the slack sinews are like the yangming accumulations; when full of food then [there is] pain, when hungry then calm. Those that attach to the membrane plain of the intestines and stomach are painful, and externally connect to the slack sinews; when full of food then calm, when hungry then pain. Those that attach to the hidden chong channel, grasp it, [it] responds to the hand and moves, release the hand then hot qi descends to both thighs, a state like hot water running. Those that attach to the spinal sinews behind the intestines, hungry then the accumulation is seen, full then the accumulation is not seen, press [and] not get it. Those that attach to the transporter channels [are] shut off, obstructed, not connecting, the jinye don't descend, the

hollow openings are dry and blocked. This is evil qi from outside entering the inside, from above descending.

[In] the arm and hand, residing in the grandchild networks: The involvement of the arm and hand here is puzzling. Instead of those, Jiayi has two graphically similar characters, bo4 "to split" and hu1, an interrogative or ejaculatory particle; bo4 "split" can exist without the "hand" radical, and that character in turn can (in a different pronunciation, pi4) mean "to assemble, gather, collect"; and hu1 can be an equivalent for the conjunction yu2 "to"; this then giving "gathering to reside in the grandchild networks", which is commonly considered the correct reading.

Sloshing noisily: Refer to the note regarding doubled zhuo2 "to wash, rinse" in Lingshu 35 (seen also in Lingshu 4).

Thunder, pulling: Noises (borborygmus) and a pulling or drawing pain or discomfort in the region of the intestines. The preceding "swelling" is a doubled character, chen 1 "distended, swollen"; Jiayi replaces the first of this doubled pair with fu4 "intestines" ("intestinal swelling and fullness"), Taisu replaces it with mai4 "channel" ("the channel/pulse swollen and full"); both these alternate characters are graphically similar to chen1; the Jiayi version ("intestines") is commonly considered correct.

When full of food then [they are] increasingly big: Instead of yi4 "to increase, more", Yang's comment has mai4 "channel" in this and the next clause, which by implication would give "when full of food then the channel/pulse is big, when hungry then the channel/pulse is small", which some consider correct here.

Press [and] not get it: That is, the accumulations can't be felt when pressure is applied with the hand.

Huangdi said: An accumulation, from beginning to be born, to it being already complete, what is this like? Qibo said: [When] an accumulation begins to be born, [if it] gets cold then [it] is born, [if there's] jue then [it] completes/becomes an accumulation. Huangdi said: How does it become an accumulation? Qibo said: Jue qi gives birth to foot oppression, oppression gives birth to shin cold, if the shins are cold then the blood channels are congealed and rough, the blood channels congealed and rough then cold qi ascends to enter into the intestines and stomach, [it] enters into the intestines and stomach then [there's] swelling distension, [if there's] swelling distension, then the frothy juice outside the intestines is forced to gather, not getting to scatter, daily becoming accumulations. Suddenly eating and drinking a lot, then the intestines are full. Rising and retiring not regulated, exerting effort beyond measure, then the network channels are harmed. If the yang networks are harmed then blood overflows externally; when blood overflows externally then [there's] nosebleed. If the yin networks are harmed then blood overflows internally; when blood overflows internally then [there's] behind blood. If the intestines and stomach networks are harmed, then blood overflows outside the intestines; outside the intestines there are cold frothy juice and blood contending/gathering with each other, then [they] combine and join, congeal and gather, not getting to scatter, and accumulations are created. Suddenly struck outside by cold, if [there's] internal harm from worry [or] anger, then qi counterflows upwards; [if] qi counterflows upward then the six transporters don't connect, warm qi doesn't travel, congealed blood stores inside and doesn't scatter, the jinye are rough and oozing, attaching and not departing, and accumulations are all created. Huangdi said: Those born in yin, how is

that? Qibo said: Worry [and] thought harm the heart; doubled/severe cold harms the lungs; rage and anger harm the liver; drunk and entering the side room, sweat emerging meeting wind, harms the pancreas-spleen; exerting effort beyond measure, or entering the side room, sweat emerging, bathing, then the kidneys are harmed. These are the illnesses that are born in the three regions internal and external. Huangdi said: Good. How are they treated? Qibo replied saying: Examine where there is pain, to know its correspondence, having surplus, insufficient; [what you] should supplement, then supplement, [what you] should drain, then drain; don't go contrary to heaven's seasons, this is called the ultimate treatment.

Jue qi gives birth to foot oppression: Men4 is the same character translated this same way in relation to conditions affecting the chest, or in conjunction with the heart specifically; refer to the notes to "drain it then [there's] oppression" in Lingshu 10; here it's generally seen as having a similar meaning, a general state of unease or impairment, but in relation to a different part of the body, a distressed sensation in the foot, or pain and impaired function of the foot, difficulty moving. Instead of men4, Jiayi has yi4 "overflow", which doesn't make any obvious sense; one source suggests it's meant as an equivalent for man3 "full", which with the "heart" radical added gives another character pronounced men4, with similar possible meanings to its previously discussed homonym.

Cold qi ascends to enter into the intestines and stomach: Jiayi says "cold and hot ascend and descend, entering into the intestines and stomach".

Daily becoming accumulations: That is, bit by bit, growing a little with each passing day.

The frothy juice outside the intestines: Refer to the use of mo4 "foam, froth" in Lingshu 27.

Eating and drinking a lot, then the intestines are full: Jiayi and Taisu both have mai4 "channel, pulse" instead of the graphically similar chang2 "intestines".

Behind blood: That is, blood in the faeces; instead of hou4 "behind, back, rear", Jiayi and Taisu have bian4 "relief", again meaning the faeces.

The six transporters don't connect: Refer to the "take residence in the transporters" discussion earlier in the chapter.

Congeaed blood stores inside and doesn't scatter: Instead of li3 "inside, inner", Jiayi has the graphically very similar guo3 "to bind, wrap; bundle", "stores/gathers, binds and doesn't scatter".

The jinye are rough and oozing: Jiayi instead has "congealed and rough".

Entering the side room: That is, having sexual intercourse; note the similarity between this and a section of Lingshu 4, the only other instances of this term in Lingshu.

End of Lingshu 66

Lingshu 67: Applying the needle

Huangdi asked Qibo saying: I've heard the nine needles from [you] master, and applied them to the hundred names. The blood and qi of the hundred names are all/each not the same form, either the spirit stirs and qi precedes applying the needle, or qi and the needle meet each other, or [when] the needle has already emerged [then] qi moves alone, or numerous needlings then aware/recovering, or the needle issues then qi counterflows, or numerous needlings [then] the illness is increasingly severe. All these six, are each not the same form, I

wish to hear this method/art. Qibo said: A heavy yang person, his/her spirit stirs easily, his/her qi comes easily. Huangdi said: What's meant by 'a heavy yang person'? Qibo said: A heavy yang person, blazing [and] high, words and speech able and quick, lifting the feet, able and high, the zang qi of the heart and lung are surplus, yang qi is smooth, flourishing and spreading/lifting, so the spirit stirs and qi moves first. Huangdi said: A heavy yang person, but the spirit doesn't move first, why is this? Qibo said: This person has considerable yin. Huangdi said: How do [you] know he/she has considerable yin? Qibo said: Much yang, much happiness; much yin, much anger; those that are often angry [but it's] easily dispelled therefore are said to have considerable yin; the parting and meeting of their yin and yang is difficult, so their spirit is not able to move first. Huangdi said: Those where qi and the needle meet each other, what is that like? Qibo said: Yin and yang harmonious and regulated, and blood and qi slimy and moist, smooth and free-flowing, so the needle enters and qi emerges quickly, and [qi and the needle] meet each other. Huangdi said: The needle already emerged and qi moves alone, what qi causes this? Qibo said: Much yin qi, and little/less yang qi, yin qi is deep, and yang qi is floating/superficial, [this person's qi is] stored internally, so the needle has already emerged, qi then follows behind it, so it moves alone. Huangdi said: Numerous needlings then aware/recovering, what qi causes this? Qibo said: These people [have] much yin and little/less yang, their qi is deep and the qi departs with difficulty, so numerous needlings, then aware/recovering. Huangdi said: The needle enters and qi counterflows, what qi causes this? Qibo said: Qi counterflowing, and numerous needlings increasing the severity of the illness, are not [a matter of] yin and yang qi, the state of floating/superficial and deep; these are all what the coarse have ruined, where the superior have erred, their shape/body qi is without excess/fault.

Applying the needle: Xing2 "to move, travel", here used in the standard sense of "apply, put into practice, use". The ensuing text uses this in this same sense ("applied them to the hundred names", "qi precedes applying the needle"), and also to mean the "movement" of qi ("qi moves alone", "qi moves first"). Another character, dong4, is used to refer to the "movement, stirring" of the spirit ("the spirit stirs"; "his/her spirit stirs easily"); dong4 is not applied to the movement of qi, but conversely xing2 is used for the movement of the spirit ("but the spirit doesn't move first") as well as for the movement of qi; to differentiate the two, I've rendered dong4 as "stir", xing2 as "move", a distinction that's not actually inherent in the two characters.

Either the spirit stirs and qi precedes applying the needle: "Qi" here and in the following clauses refers to the tangible or perceptible movement of qi that accompanies needling, typically known in modern terms as "needling sensation" or "getting qi". The first three situations described are variations in the timing of this phenomenon; in some people it can come even before the needle is inserted; the normal situation is for it to occur when the needle is inserted; in others it comes after the needle has been removed.

Qi moves alone: That is, qi responds and there's an attendant needling sensation, "getting qi", but the needle has in fact already been removed, so "qi moves alone".

Numerous needlings then aware/recovering: Zhi1 "to know, understand" is generally taken here to mean "awareness", meaning that after numerous needlings the patient begins to feel the arrival of qi, needling sensation, "getting qi". There is a minority opinion that it's instead used in the sense "recover, get better, heal" (as seen previously in Lingshu 9 "but the illness is healed", Lingshu 13 "take recovery to be the number", Lingshu 34 "[if it]

doesn't heal, treat the foot taiyang ying-stream"). The "needling sensation" reading is consistent with the previous topic of the list or chapter, the "heal, recover" reading is consistent with the later clauses (qi running counterflow, and the illness becoming more severe); either reading is consistent with the later description of the underlying cause of the situation, qi coming slowly from the internal regions of the body; that reasoning is the same as that offered for the preceding situation, needling sensation ("qi moving alone") coming after the needle has been taken out; all the previous discussion of needling sensation is in terms of qi "moving", not in terms of "knowing", "feeling" or being aware of it; the "heal" reading is certainly consistent with clinical experience, I don't personally know whether the other is also.

The needle issues, then qi counterflows: Fa1 "to issue, send out" here probably means insertion rather than removal of the needle, although the precise timing in this instance is possibly not a critical point, the key idea being that needling produces an adverse rather than beneficial result. Some consider that the well-known phenomenon of swooning or a feeling of giddiness after needling is among the things "qi counterflowing" refers to here. There is an opinion that ni4 "counterflow" here means "slow, delayed", which I think quite unlikely.

A heavy yang person: Zhong4 "heavy, weighty" or chong2 "double"; that is, a person with a preponderance of yang.

Blazing and high: This clause consists of two doubled characters. The second pair are the simple and common character gao1 "high"; the first pair are that character with the "fire" radical added, he4 "blazing hot, flaming". Jiayi has a different character for each, adding the "grass" radical to gao1 to give hao1, the name of a plant, or also "qi steaming, evaporating"; and using a different phonetic for he4 to give qiao1, which is used interchangeably with he4, or independently has the similar meaning of "aflame, burning"; Taisu has he4 hao1; he4 as a doubled character has a standard definition essentially the same as the single character, "blazing hot"; qiao1 doubled is defined by Guangya as "military, martial". The typical reading of these various possibilities is that "blazing heat" (whether "high" or "steaming out, emerging") is a metaphor for strong yang; some instead adopt a version of the "martial" reading, "bold, valiant, impressive"; one takes "heat" in a psychological sense, "emotionally warm". The issue is potentially complicated by the similarly uncertain use of gao1 in the next clause but one, "lifting the feet, able and high", but none of the sources draw or indicate the possibility of a connection between the two (eg that the "grass" radical may be wrongly omitted in the earlier clause by a confused association with the later).

Words and speech able and quick: The third and fourth of these four characters are shan4 "good" or also "prone to, frequent", and ji2 "quick", or also "illness"; the typical reading is that these qualify or apply to the preceding yan2 yu3, both meaning "words, speech, to say" etc, meaning quick, able or fluent in speech; but one source takes the first two characters alone to mean that, with the next pair then meaning "prone to illness, easily getting sick"; the first aspect of this is dubious both linguistically and contextually, the second is technically correct but I think unlikely.

Lifting the feet, able and high: This is typically taken at face value, walking confidently, striding strongly; however, there are instances in Zuozhuan and Zhanguoce of a very similar clause, "lifting the feet/toes high" (both omitting shan4 "good, able, prone to", Zuozhuan using zhi3 "toes" instead of zu2 "foot") used to mean "proud, haughty,

arrogant", and one source adopts that meaning here; arguably, some degree of both the direct or physical and metaphorical or personality senses is intended, referring to a person whose strong yang results in both a physically and personally strong and energetic manner.

The zang qi of the heart and lung are surplus: The heart and lung, above the diaphragm, are yang among the zang organs.

This person has considerable yin: Po2 "some, a certain amount, a considerable amount".

The parting and meeting of their yin and yang: Taisu omits li2 "parting, leaving".

Slimy and moist: See the notes to nao4 ze2 in "slimy moisture goes to the bones" in Lingshu 30, and "the flesh not strong but soggy" in Lingshu 46; as in the former, and as opposed to the latter, the term is here clearly regarded as a positive attribute, the qi and blood smooth, slippery, fast moving.

Where the superior have erred: Instead of shang4 "above, superior", Jiayi and Taisu have the graphically similar gong1 "workman", which some consider correct here, intended in the sense of an ordinary or inferior physician, someone more likely to make an error (although as seen elsewhere, gong1 also can refer to a good or superior physician, eg Lingshu 11 "where study begins, where the workman stops").

End of Lingshu 67

Lingshu 68: Upper blockage

Upper/lower blockage: The character ge2, with the "flesh" radical (the version used here) or without a radical (which Jiayi and Taisu have), is used in Neijing to mean "the diaphragm". There are a number of instances where context indicates it also or instead means "divided, separated; blocked", which is the meaning of the common homonym formed if the "mound" radical is used instead of "flesh". The general reading is that that's the sense in which the character is used in this chapter, joined with shang4 "above, upper" and xia4 "below, lower" to refer to blockages in the upper and lower body. I have some misgivings about accepting this definition or equivalence without qualification; while the "blockage" aspect of the meaning seems quite clear in the different contexts, in quite a number of them there are significant pointers to diaphragm involvement as well; for example, Lingshu 19 and Suwen 42 both refer to a "blockage, not connecting" condition that's associated with "food and drink not descending", a condition that could obviously be considered to involve the diaphragm, since food must pass through it to reach the stomach; the same applies in this chapter, both "upper" and "lower blockage" conditions involve the regurgitation of food. The chapter is titled "upper blockage", although in fact the opposite condition, "lower blockage" is the topic of the entire chapter, with Huangdi only mentioning briefly at the beginning that he's already heard of and understood "upper blockage"; this is generally regarded as merely an example of the common ancient practice of naming a piece of text, or a chapter of a work, on the basis of the opening words or characters in the text.

Huangdi said: Qi makes upper blockage, food and drink enter and return to emerge, I already know this. Worms (parasites) make lower blockage; lower blockage, eating, a period of time, then emerging, I have not got the meaning of this, I wish to hear about it in detail. Qibo said:

Joy and anger not appropriate, food and drink not regulated, cold and warm not seasonable, then cold juice flows in the intestines; flows in the intestines, then the worms are cold; the worms cold, then [they] accumulate, gather, [and] stay in the lower tube, then the intestines and stomach are full and swollen, wei qi doesn't circulate, evil qi takes residence. A person eats, then the worms ascend to eat; the worms ascend to eat, then the lower tube is empty; the lower tube empty then evil qi overcomes, accumulating, gathering and staying; stays, then abscesses are created; abscesses created, then the lower tube is restricted. Abscesses situated inside the tube, then the pain is deep. Abscesses situated outside, then the abscesses are outside and the pain is superficial; above the abscesses the skin is hot. Huangdi said: How are they needled? Qibo said: Press the abscess slightly, observe where the qi travels; firstly shallow needle to the side, in a little, increasingly deep, return and needle it, don't go beyond three applications; examine the deep and superficial, to do deep and shallow. Having already needled, [you] must hot-press, make the heat enter the middle; daily cause heat to enter, the evil qi declines increasingly, the large abscesses then burst. Five and three the bans, to dispel the inside. Calm [and] tranquil, not doing, then [you] can move qi. Afterwards use salty and bitter, transformed grains then descend.

Qi makes upper blockage: Precisely how wei2/wei4 "to do, make" etc is intended here, and in the following "worms make lower blockage" isn't clear.

Food and drink enter and return to emerge: That is, are immediately regurgitated, vomited.

A period of time then emerging: A Song dynasty addition to Shuowen defines zui4 as "a year's cycle" (that is, a full year); this appears to be an early instance of a similar meaning, a full period of time, perhaps specifically a full day; this is the typical reading adopted here, that vomiting occurs some time after eating, perhaps a full day, with the food vomited being untransformed, undigested.

Cold juice flows in the intestines: Instead of liu2 "flow", Jiayi has the homonym liu2 "to stay, remain, stop".

The lower tube: Guan3 "tube, pipe". This term has been seen previously, in Lingshu 47, "the lower tube is restricted"; there it's typically taken to mean the lower end of the stomach, the pylorus, or the "tube" leading off from that, the intestines. Here it's instead generally thought to be an error or equivalent for the character used throughout the Jiayi version of the text, wan3 "the stomach cavity". Note that the same character is used here to describe the eventual state of this "tube" as is used in Lingshu 47, yue1 "to tie, restrict".

The intestines and stomach are full and swollen, wei qi doesn't circulate: Instead of "intestines and stomach", Taisu has "the lower tube". Instead of "wei (qi)", Jiayi has the homonym wei4 "stomach"; Zhang Jiebin maintains (apparently independently of this variation) that "wei qi" in any case refers to pancreas-spleen qi, on what basis I don't know. Various readings are made of ying2, "to circulate", "to flourish" (standard meanings), "to warm and connect" (I don't know what the basis of this reading is).

Return and needle it: That is, bring the needle back out and insert it again; Yang maintains that huan2 "return, turn back" here means simply "again, repeatedly", and that's the reading generally followed, "needle again/repeatedly".

Having already needled, [you] must hot-press: Refer to the end of Lingshu 6 regarding the procedure of "pressing, hot-pressing" or "medicinal pressing" (yun4/wei4). This is the first of a series of treatments indicated here over and above the initial needling; "calm [and]

tranquil, not doing, then [you] can move qi" refers to qi drawing and guiding, qigong-style practices; "salty and bitter" means medicines or herbs of those flavours.

Five and three the bans: Wu3 (discussed below), followed by yi3 "to take, use; so as to; and" etc, then can1 (discussed below), then jin4 "prohibition, ban". Wu3 is composed of the "person" radical with the number wu3 "five", that composition representing its original meaning, a "troop, squad, band of five people"; from this are derived meanings such as "troops, army", or "companion, associate; to accompany", or "to be/put in formation, arrange, align". Can1 "to join, participate; to examine, test, verify", like wu3, is also closely associated with a number, being used as an equivalent for san1 "three" (in which case it has that pronunciation). The two are used together in a number of ancient texts (eg Yijing, Xunzi, Hanfeizi, Shiji, Hanshu) to refer, firstly, to things that are "mixed, jumbled, various, confused"; and secondly, to gathering things of this kind, putting mixed or assorted things together, in order to examine or assess them (refer to the examples and interpretation given by Duan Yucai in the entry for wu3); there doesn't appear to be a clear consensus on whether the use of can1 and wu3 in this term roots in their "three" and "five" meanings (Duan suggests it does), or some other set of meanings, "to examine", "to accompany" or the like; in the current translation and present discussion I've used the numerical readings throughout, but as a relatively arbitrary or convenient representation or choice. There are only five instances of wu3 in Neijing; in Suwen 36 it's used independently of can1, with the meaning "five", numbering or locating a group of acupoints; in all four other instances it's accompanied by can1; three of those are in Suwen, all in the more common or standard form or arrangement of the pairing, can1 wu3; the current passage (the only instance of wu3 in Lingshu) instead has them in the reverse order, and interrupted by yi3; the Taisu version of the current passage instead has those characters rearranged to the standard form, yi3 can1 wu3; notably, one of the instances cited by Duan, from Xunzi, uses the same form used in Lingshu, wu3 yi3 can1. In the Suwen 20 instance, can1 wu3 appears to refer simply to the presence or existence of a mixed condition, a state of things being mismatched, in disarray or disorder: "[If] shape/body and qi get each other, [then] life; [if] three and five, not regulated, [then] illness" (effectively, a not dissimilar usage to the English "at sixes and sevens", although the underlying meaning or etymology of that idiom is quite different, probably originally a gambling term). In the other two instances, "three and five" carries a clear element of assessment, determination, not just the presence of disarray; Suwen 17, after discussing principles for examining the zangfu etc, says: "Use these three [and] five to determine the division of life and death"; Suwen 26 has: "Take the cold and warm of the day/sun, the empty and full of the moon/month, the floating/superficial and deep of the four seasons' qi, three [and] five meeting together, and regulate/assess them." Given this clear pattern to the use of these two characters, I think there has to be a significant likelihood or at least possibility that the present passage is also intended in one or the other of these same senses, presumably the second; that is, as in the Suwen 26 passage just quoted, "five and three the bans" means you should assess the various disparate elements of the situation, the time of year, the state of the weather etc, and observe the various prohibitions indicated or required by that situation or assessment. While the general meaning adopted in the various translations is broadly the same, the precise idea or reasoning is not. The most common idea adopted is that the needling treatments just outlined should be accompanied by proper observance of the appropriate prohibitions (and also attention to nourishing or guarding the body; what

basis this positive rather than negative element is added in on, I don't know); reading between the lines, this suggests wu3 is taken in the sense "accompany", and can1 in the sense "participate", "accompany [this treatment] with participation in (ie observance of) the bans/prohibitions"; this reading is arguably consistent with the Jiayi version of the text, which instead of wu3 has hu1 "each other, mutual", broadly equivalent to the "accompany, associate" sense of wu3; others suggest that can1 conveys the idea of "examining, assessing" the situation (a standard meaning of the character), or that that same idea is inherent in wu3 (not a standard meaning, although Wang Bing's similar suggestion, that it means "to categorise", is consistent with its "align, arrange" sense). Sun Dingyi instead contends that the "five and three prohibitions" (with wu3 and can1 intended merely as numbers) must have been the name of a set of known principles whose meaning has now been lost; while there's no direct evidence to corroborate this, it's consistent with the use of similar terms elsewhere in Neijing (eg "the seven decreases/harms [and] eight increases" in Suwen 5). The details of all this aside, the various readings all arrive at the same broad conclusion, that the appropriate bans or prohibitions should be observed.

To dispel the inside: To remove or dispel potential or already-existing harms or evil or disease-causing factors from the body.

Calm [and] tranquil, not doing: The first of these compound terms is tian2 dan4, the second wu2 wei2. These are trademark Daoist or Huanglao terms and ideas, a calm quiet life, not interfering with the dao or way; other instances of the same are seen, for example, in Suwen 1: "Calm [and] tranquil, empty [and] without, true qi following, essence [and] shen guarded internally, where [could] illness come from?"; and Suwen 5: "The sage man does the things of not doing".

Use salty and bitter, transformed grains then descend: The use of the medicines referred to promotes proper digestion and the formation of regular stools. Jiayi and Taisu have "sour" instead of "salty". Jiayi adds ge2 "diaphragm, blockage" after xia4 "descend, below", giving "transformed grains, then lower blockage", which seems clearly erroneous.

End of Lingshu 68

Lingshu 69: Worry and hatred, without voice

Huangdi asked Shaoshi saying: A person who is suddenly worried [or] hateful and then speaks without voice, what pathway is blocked, what qi emerges [and] travels, causing the voice to not show, I wish to hear this method/art/principle. Shaoshi answered saying: The gullet/esophagus is the pathway of water and grains. The windpipe is what qi uses to ascend and descend. The meeting block is the doorway of the sound of the voice. The mouth and lips are the door-leaves of the sound of the voice. The tongue is the mechanism of the sound of the voice. The suspended block hanger is the barrier/pass of the sound of the voice. The pharynx is where divided qi drains. The transverse bone is what spirit qi controls, [it] governs issuing/moving the tongue. So, a person's nose holes (nostrils), snivel emerges [and] doesn't gather/restrain, the pharynx doesn't open, divided qi is lost. So then if the [meeting] block is small and quick [and] thin, then [it] issues qi quickly, its opening and closing are free-moving, it lets qi out easily. If the [meeting] block is big and thick, then opening and closing are difficult, qi emerges slowly, so [there are] doubled words. [When] a person is suddenly

without voice, cold qi guests in the [meeting] block, then the [meeting] block is not able to issue [qi], [or if it] issues then [it's] not able to descend, until its opening and closing don't implement, so [the person is] without voice. Huangdi said: How is it needed? Qibo said: The foot shaoyin ascends to tie to the tongue, links to the transverse bone, ends at the meeting block. Drain both/twice the blood channels, muddy qi is then dispelled. The channel of the meeting block ascends to link to the ren channel, treat Tiantu (Rn22), the [meeting] block will then issue.

What qi emerges [and] travels: Instead of chu1 "to emerge, come out", Jiayi has bu4 "no, not", giving the more logical "what qi doesn't travel/move".

Causing the voice to not show: Zhang1 "clear, obvious, evident; to show, display, reveal".

The meeting block/stopper: The epiglottis; refer to Lingshu 31.

The door-leaves of the sound of the voice: Shan4, the body or leaf of a door, the "door" in the sense of the object that blocks the opening or "doorway", the latter being by implication what's implied in the previous sentence, "the doorway (hu4) of the sound of the voice".

The mechanism of the sound of the voice: Some suggest that ji1 "mechanism" is here meant in the specific sense of the trigger of a crossbow, a standard meaning, and apt to the situation; note the similar suggestion of an association of ji1 with the crossbow in Lingshu 1, "not knowing the way [of] the mechanism [is like] knocking/drawing [and] not issuing/releasing".

The suspended block hanger: The uvula; xuan2 "to suspend, hang"; chui4 "to hang down"; the applicability of both these to the structure in question is obvious; the middle of the three characters in this term is yong1 "harmonious, happy", also used as an equivalent for a homonym with the "earth" radical added, "to block, obstruct, stop up"; precisely how it's meant to be interpreted here is unclear; the homonym yong1 "abscess, ulcer" is used alternatively in later renditions of this term (which can optionally include or leave off chui4).

Pharynx: The term hang2 sang3 appears to be a Neijing neologism; there are six instances of it, all in Lingshu (two in this chapter, one each in chapters 10 16 38 and 52); there are no independent occurrences of hang2, two of sang3 (see below); there are no instances of either character in Suwen; I'm not aware of any other pre-Qin/Han instances of the combined term. Hang2 occurs in Shijing in what appears to be an entirely unrelated sense, the commentaries saying that it refers to some aspect of the flying motion or course of birds; Shuowen instead says it's an equivalent for the character with the "head/page" radical removed, meaning "the neck", for which meaning Dazidian gives gang1 as the pronunciation; Jiyun says it's an equivalent for the character with the "mouth" instead of "head/page" radical, "throat, esophagus", for which Dazidian gives the pronunciation hang4; Guangyun gives that same meaning, apparently with the pronunciation hang2; Dazidian gives hang2 as the only pronunciation for all these meanings, and that's the pronunciation adopted by all sources for the combined term hang2 sang3. Sang3 is defined by Shuowen as "the forehead", and some sources consider it has that meaning in the only two instances in Neijing in which it occurs outside the combination hang2 sang3, in the acupoint name Sangda, seen twice in Lingshu 5 (others consider it there means the same as hang2 sang3); Dazidian cites instances from the pre-Qin/Han works Kongzi Jiayu and Taixuan, for which commentators in the period immediately following the Eastern Han offer "the head" or "the jaw" as definitions; it also occurs in Gongyang with the

meaning "to bow the head to the ground, to kowtow". The contrasting meanings of "throat, neck" (hang2) and "forehead, head" (sang3) correspond to the perceived location of the indicated anatomical region, the pharynx, the region where the upper ends of the esophagus and trachea (the throat) meet the rear sections of the nasal and oral cavities (the head), suggesting this might be the basis of the term (although that is purely speculation on my part). Yang says that hang2 sang3 means the "double hole above the meeting block", that is, the combined oral and nasal passages above the epiglottis; and that opinion is generally adhered to.

Where divided qi drains: Or "what drains divided qi"; the pharynx receives the two separate ("divided") qis of the nose and mouth and "drains" or sends them to the epiglottis.

The transverse bone: The hyoid bone, which Oxford says is "the tongue-bone or os linguæ, situated between the chin and the thyroid cartilage ... a horseshoe-shaped or U-shaped bone (whence the name) imbedded horizontally in the root of the tongue"; the "whence the name" comment in this refers to the fact that the word "hyoid" in Greek means "U-shaped".

[It] governs issuing/moving the tongue: This is the first instance of fa1 "to issue, emit, send out" in the chapter; it's used four more times, all in relation to the "meeting block" (epiglottis), and appears to involve combined senses of "releasing, emitting" qi, and also of the "opening" or "movement" (both standard senses of the character) involved in that process.

The pharynx doesn't open, divided qi is lost: Jiayi has "close" instead of "open".

If the [meeting] block is small and quick [and] thin: Jiayi omits "quick", and it's generally considered that its presence in the Lingshu text is an error of confusion with the following "then [it] issues qi quickly"; if it's omitted then "small and thin" matches the ensuing opposite condition, "big and thick".

Doubled words: Stammering, stuttering.

[If it] issues then [it's] not able to descend, until its opening and closing don't implement: The point of xia4 "below, descend" is unclear, and the use of the final character zhi4 "to send, deliver, give", or also "to implement, apply" is unusual; some consider the first character in the final clause, zhi4, belongs at the end of the previous clause, "descends to reach" (similarly unexplained). The Jiayi version of the text is more explicit: "[If it] issues then [it's] not able to descend to reach the mechanism and door-leaves, the mechanism and door-leaves opening and closing isn't free-moving, so without voice"; while this is obviously more intelligible (notably the use of li4 "beneficial, sharp; free-flowing/moving" rather than zhi4 "to send, implement"), it still leaves the involvement of xia4 "down, below, descend" unexplained, since the "mechanism and door-leaves" (the lips and tongue) are above the "meeting block" (epiglottis), not below it; some take xia4 to mean "close" (not a standard meaning, but arguably an acceptable extension), which is plausible in the Lingshu text ("[it's] not able to close; once its opening and closing don't implement"), but not in the Jiayi version, for which there's no obvious reading other than that given, "descends to reach the mechanism" etc.

Qibo said: There are only two question/answer sections in the chapter; in both the questioner is Huangdi; the first reply comes from Shaoshi, the second from Qibo; no comment is made in any of the sources on this discrepancy.

Drain both/twice the blood channels: Opinions differ on whether liang3 "two, twice" means that two channels should be needled, the just-mentioned foot shaoyin kidney and the later-mentioned ren channel; or the foot shaoyin alone should be needled, but twice. Treat Tiantu: Before qu3 "take, select; treat", Jiayi has fu4 "again, repeat".

End of Lingshu 69

Lingshu 70: Cold and hot

The chapter title is again based simply on the opening words of the chapter; the actual topic of the chapter is instead scrofula or "rat fistulas".

Huangdi asked Qibo saying: Cold and hot scrofula located at the neck and armpit, what qi causes all [these] to be born? Qibo said: These are all rat fistulas, cold and hot poisonous qi staying in the channels and not departing. Huangdi said: How are they removed? Qibo said: The root of rat fistulas is all located in the zang; those that have not yet come up to emerge in the space of the neck and armpits, those floating in the channels, and not yet internally attached to the muscles and flesh, and/or externally becoming pus and blood, are easily removed. Huangdi said: How are they removed? Qibo said: Permit me [to answer]. From the root draw the tip, this will cause [them] to decline and depart and stop the cold and hot [symptoms]. Carefully press the pathway and provide it, slowly go, slowly come, so as to remove them; those small like wheat, one needling improves, three needlings and finished. Huangdi said: How are life and death determined? Qibo said: Turn over the eye [and] examine it; in it there are red channels, [from] above descending to pass through the pupil; [if you] see one channel, one year [then] death; [if you] see one and a half channels, one and a half years, death; [if you] see two channels, two years, death; [if you] see two and a half channels, two and a half years, death; [if you] see three channels, three years, then death; [if you] see red channels that don't descend to pass through the pupil, [the condition] can be treated.

Cold and hot scrofula located at the neck and armpit: Two separate names are given here for this illness condition; firstly Luo3 li4, commonly translated as "scrofula" (inflamed enlargement of the lymph nodes, typically in the neck and/or armpit); and shu3 lou4, the first character meaning simply "mouse, rat", the second commonly translated as "fistula" (a morbid and typically suppurating break or channel in the flesh). Tamba proposes that the text of this chapter suggests that Luo3 li4 is the name given to the condition before the purulent nodules (or lymph nodes) burst, and shu3 lou4 is the name applied afterwards; that differentiation is consistent with the modern medical understanding of "scrofula" and "fistulas"; by contrast, Shuowen defines lou4 as simply "neck swellings". The locations associated with the condition (here and in other chapters), the neck and armpit, are also consistent with the medical description or understanding of scrofula. This is the only instance of either Luo3 or li4 in Neijing, and there are no other pre-Qin/Han instances; basically, neither character has an independent meaning, or occurs independently. Zhang Jiebin relates the term to the characters resulting from removing the "illness" radical from each, lei3 "to gather, accumulate, heap, pile up; continuous, in succession, strung together", and li4 "to go/pass through, to traverse", meaning these are a connected line

or succession of nodules running from one point to another; he says the alternative name "rat fistula" refers to the fact that they're like rat holes or nests, not only in their shape, but also in the fact that if one is blocked up or healed then another is formed instead; he adds that one view is that those that are in the form of connected nodules use the name *luo3 li4*, while those that are like clams or mussels (meaning having the form of a sharp-edged linear break in the skin, like the edge of a mussel shell) are called *ma3 dao1* "horse knife"; that term is seen in *Lingshu* 10, associated with yet another character commonly translated or described as "scrofula" or "goitre", *ying3*, and notably in direct conjunction with "hot and cold" symptoms, "sweat emerging, trembling with cold"; none of the sources here mention any relationship between *luo3 li4* and *ying3*. The mid-18th century medical compendium *Yizong Jinjian* (Golden Mirror of the Medical Lineage) is the earliest source I've seen for the commonly quoted idea that *luo3* refers to those conditions that have small nodules (about the size of a jujube kernel or date pit, notably larger than the "wheat" description used in this chapter), *li4* to those that are big (the size of a plum, presumably again meaning a plum seed or kernel rather than the fruit itself). Two previous chapters have instances of *lou4* "fistula"; *Lingshu* 4, which has two instances, one of those also preceded by *shu3* "rat, mouse" and related to the neck and armpits; and *Lingshu* 13, where it's instead preceded by *jin1* "sinew", again related to the neck, and associated with symptoms of "cold and hot".

Staying in the channels and not departing: The final character in this is *qu4* "to leave, go, depart", the same character used in a transitive sense in Huangdi's immediately ensuing question, "how are they removed", and also later in "are easily removed" and the question following that.

From the root draw the tip: As the preceding text state, the "root", where the root cause of the illness lies, is the *zang*, the "tip" is the point of the illness, the place where it manifests; treatment is directed at the root cause in the *zangfu*, in order to dispel the external condition. *Qianjin* and *Waitai* reverse this clause, "from the tip draw the root".

Carefully press the pathway and provide it: Refer to the comments on the use of *yu3* "give, provide" to mean "treat, needle" in relation to "so then, provide it" in *Lingshu* 64. *An4* here is commonly considered to mean "according to, on the basis of" (a standard meaning) instead of "press, push", with *shen3* meaning "carefully examine" (also standard), "carefully examine [the condition], and provide/treat it on the basis of its pathway".

Slowly go, slowly come: Insert and remove the needle slowly.

One needling improves, three needlings and finished: After one treatment the condition improves, after three treatments it is fully healed. This is another instance of the *Neijing* use of *zhi1* "to know" to mean "heal"; the use of *yi3* "already, finished" for this same basic meaning is more standard; the context here shows the author perceived them as having different meanings, *zhi1* meaning the condition "recovers" or "improves", *yi3* meaning it "finishes, ends" entirely, is fully healed.

Turn over the eye [and] examine it: *Fan3* "to turn back, reverse" suggests rolling the eye in some way to facilitate the indicated examination, but it's typically translated as simply "open".

In it there are red channels: According to this section, someone with this condition should have "red channels" or thread veins passing right through the eyes from top to bottom; the number of those present indicates how long the patient is likely to live, with more bloody channels paradoxically indicating a longer life expectancy; if the red channels don't

pass fully through the pupil, then the condition can be treated and healed. Some sources comment that this method bears little or no relation to practical clinical experience.

End of Lingshu 70

Lingshu 71: Evil guest

The chapter title is once again based only on the opening words; there are in fact a number of unrelated topics covered in the chapter; the first two sections have Huangdi conversing with Bogao, for the remainder of the chapter it is instead Qibo.

Huangdi asked Bogao saying: Evil qi that guests [in] a person, sometimes causes a person's eyes to not close, to not lie down/sleep [and] stay, what qi causes this? Bogao said: The five grains enter into the stomach; their dregs, jinye [and] zong qi divide to be three tunnels. So zong qi accumulates in the chest, emerges in the windpipe, to pass through the heart channel, and move outbreath and inbreath. Ying qi filters the jinye, flows into the channels, transforms to become blood, to nourish the four tips, internally flowing to the five zang and six fu, to correspond to the number of marks. Wei qi puts forth its fierce and swift qi, and first travels to the four tips, the spaces of the flesh divisions [and] skin, and doesn't rest, in the day travelling in the yang, at night travelling in the yin, normally from the foot shaoyin section, travelling to the five zang and six fu. Now jue qi guests in the five zang and six fu, then wei qi only guards the outside, travelling in the yang, not getting to enter into the yin; travelling in the yang, then yang qi flourishes; yang qi flourishes then the yangqiao is sunken, not getting to enter into the yin; yin is empty, so the eyes don't close. Huangdi said: Good. How is it treated? Bogao said: Supplement what's insufficient, drain what's surplus, regulate empty and full, to connect the pathways, and remove the evil; drink one dose of banxia decoction; once yin and yang connect, lying down/sleep straightaway arrives. Huangdi said: Good. This is what is called dredging/breaching the drains' obstructions and blockages; the main and network channels (jingluo) greatly connected, yin and yang achieve harmony; I wish to hear the method/art. Bogao said: The decoction method: take eight sheng of water flowing a thousand li and beyond, lift/scatter it ten thousand times; take five sheng of the clear [water], boil it, cook using a reed fire; [once] boiling, put in one sheng of glutinous millet, five ge of processed banxia; cook slowly, make it dry up to become one and a half sheng; remove the dregs; drink one small cup of the juice, three daily, increasing slightly, take recovery to be the measure. So, a newly issued illness, upturn the cup, then sleep; sweat emerges, then [it] stops; a longstanding [illness], three drinks and [it] stops.

To not lie down/sleep, emerging: Chu1 "to come out, emerge" here makes no obvious sense; Dacidian does record instances of the character in the quite uncharacteristic sense of "to stop", or also "located, situated at", either of which could (with difficulty) be construed to suit the idea of "lying down, sleeping" ("to not lie down/sleep [and] stay"); Jiayi instead has the more directly plausible "the eyes don't get to sleep/close"; a modern commentator, Zhou Xuehai, instead says (on what basis I don't know, presumably related to the "sweat emerging" indication in the ensuing herbal prescription) that "not" is correct, but wo4 "to lie down, sleep" should be han4 "to sweat", giving "a person's eyes don't close, sweat not emerging".

Divide to be three tunnels: That is, these three things take different courses or paths.

To pass through the heart channel: Jiayi, Taisu and Waitai instead have "to pass through the heart [and] lungs".

Filters the jinye: Bi4/mi4 "to filter" can also mean "to secrete, seep, ooze"; the only previous occurrences of the character, two in Lingshu 18, favour the first of these senses.

To correspond to the number of marks: The marks on the clepsydra or water clock; refer to Lingshu 15 regarding the correspondence between the circulation of the channels and the passage of the day.

Wei qi only guards the outside: "Guards" is wei4, the name of the qi itself; Jiayi and Bingyuan instead have ying2, the name applied to wei qi's counterpart, ying or nutritive qi, in this context presumably instead meaning "circulates", "wei qi only circulates on the outside".

Yang qi flourishes then the yangqiao is sunken: Xian4 "sunken, fallen, depressed" doesn't make obvious sense here; Jiayi, Taisu and Bingyuan instead have man3 "full".

Banxia, literally "half summer", is *pinellia ternata*, a perennial ground plant native to China, now also occurring as an invasive weed in North America, a very common herb in Chinese medicine. The raw leaves are toxic (if consumed, reportedly making the stomach and digestive tract feel as though they're being pricked by a multitude of needles) and need to be processed before use (as indicated later in the Lingshu text); Wikipedia and other sources suggest the principal toxic ingredient is calcium oxylate, which is said to be readily removed or broken down, the various suggestions for ways to do so including cooking, drying, soaking in water, or an infusion of ginger, licorice root, or lime.

The decoction method: Tang1 means "soup", or sometimes simply "hot water", here meaning a herbal preparation, decoction, prescription.

Take eight sheng of water flowing a thousand li and beyond: That is, water from a river whose source is very distant, also known as "long flowing water". A sheng is a measure of volume, about 200 millilitres; a ge (seen a little later; normally he2 "to meet, join") is a tenth of a sheng (20 ml, approximately 1 tablespoonful).

Lift/scatter it ten thousand times: The first character in this clause, yang2, means "to lift, raise", or also "to fly up, flutter, scatter"; the final character, bian4, means "all round, everywhere", or also "times, occurrences"; something of both senses of both characters appears to be intended here, the idea apparently being that the water must be vigorously stirred, churned, whisked, perhaps actually thrown into the air to form a spray that then resettles in the containing vessel, apparently in a sort of fluid "winnowing", to encourage any sediment or impurity in it to settle or precipitate, following which five sheng of the clearest upper part of the water is separated off.

Glutinous millet: Some instead translate shu4 as "sorghum"; refer to the discussion in Lingshu 56 regarding the similarities of these plants and the difficulty of establishing precisely what plant is intended.

Processed banxia: Zhi4 typically means "govern, administer; treat, heal"; here it's taken to be used as an equivalent for a homonym, zhi4 "to make", in this context meaning "to decoct, to process medicines"; this interpretation is consistent with the nature of the herb involved, which is poisonous when raw, and consumable once processed (as discussed above).

Jie2 "dry up, exhaust, come to an end" is here used to mean that the initial amount of water is boiled down to a lesser quantity; there's another instance of the same in Lingshu 81.

Take recovery to be the measure: See the note regarding "take recovery to be the number" in Lingshu 13; as there, this clause uses zhi1 "to know" in the sense "heal, recover".

Upturn the cup, then sleep: As soon as the cup is upended and drained and the medicine is drunk, sleep comes; that is, if it's not a longstanding case, the decoction takes effect quickly.

Huangdi asked Bogao saying: I wish to hear about a person's limbs and joints corresponding to heaven and earth, what is it like? Bogao replied saying: Heaven is round, earth is square, a person's head is round [and] feet [are] square to correspond to this. Heaven has the sun and moon, a person has two eyes. Earth has the nine regions, a person has the nine openings. Heaven has wind and rain, a person has joy and anger. Heaven has thunder and lightning, a person has the sound of the voice. Heaven has four seasons, a person has four limbs. Heaven has the five notes, a person has the five zang. Heaven has the six pitchpipes, a person has the six fu. Heaven has winter and summer, a person has cold and hot. Heaven has the ten days, a person has the ten fingers of the hands. There are twelve chen, a person has the ten toes of the feet, the stalk [and] hanging to correspond to this; a woman is insufficient two sections in order to carry a person's body. Heaven has yin and yang, people have husband and wife. The year has three hundred and sixty-five days, a person has three hundred and sixty joints. The earth has high mountains, a person has the shoulders and knees. The earth has deep valleys, a person has the armpits and backs of the knees. The earth has twelve main rivers, a person has twelve main channels. The earth has spring channels, a person has wei qi. The earth has grasses and shrubs, a person has fine/body hairs. Heaven has day and night, a person has lying down/sleeping and rising. Heaven has the ranks of stars (constellations), a person has teeth. The earth has small mountains, a person has the small joints. The earth has mountain stones, a person has the high bones. The earth has forests and trees, a person has membranes and sinews. The earth has gatherings [and] towns, a person has the large muscles' flesh. The year has twelve months, a person has twelve joints. The earth has four seasons not giving birth to grasses, people have [those] without child. These are people and heaven and earth's correspondences with each other.

Nine regions: Zhou1 "area, region, prefecture". There are different senses of this term; firstly, ancient China was supposedly divided into nine regions (different texts carry different versions of what these were); by contrast, the Warring States advocate of yinyang and five goes theory, Zou Yan, considered that the earth was composed of nine great regions, of which China was only one; a version of this idea in Huainanzi specifically relates the regions to the nine directions (the four cardinal and ordinal directions, plus the centre), the same type of nine-grid theory seen in Lingshu 77.

The twelve chen: Chen2 refers to the occasions, twelve in each year, when the sun and moon align on the elliptic; seen previously in Lingshu 11.

The stalk [and] hanging: Penis and scrotum. Women don't have these, instead having a womb "to carry a person's body", and so not exactly corresponding to the numerology. A person has three hundred and sixty joints: Taisu says "three hundred and sixty-five", matching the previous number of days.

Spring channels: Quan2 "spring, fountain", mai4 "channel" (the character routinely used to refer to the body's channels); the combination of these two is a standard term referring to

underground rivers or water channels; the instances of this term I've seen cited all date from the post-Han period, and possibly derive from this original instance.

Grasses and shrubs: Cao3 refers to grasses, or herbaceous plants generally (that is, plants, typically relatively small, that don't develop wood in the stems and branches). Mi4 is typically defined as a type of shepherd's purse, which is a small shrub or weed, capsella bursa-pastoris; Chinese sources instead tend to equate it with the compound term xi1 mi4, which is identified as thlaspi arvense, common name field pennycress. The two plants are apparently quite similar, both belonging to the brassicaceae or mustard family, and having cruciferous flowers (four petals in a regular cross shape); according to Oxford, c. bursa-pastoris was in fact previously classified under the thlaspi genus. Both plants have medicinal uses, and although commonly regarded as weeds can also be used as foods, the shepherd's purse being notably used as such in parts of eastern China, as well as Korea and Japan. The precise identification is no doubt not particularly significant here, the character, like cao3, instead serving as a general representative of small plants, shrubs, bushes, herbs, weeds etc. It appears that both shepherd's purse and field pennycress have hairy stems, which may account for or contribute to the choice of this character for comparison with the body's fine or body hair.

Membranes and sinews: The first of these two characters is mu4 "to gather, recruit, levy", commented on in relation to "the space of the membrane plain" in Lingshu 66.

The earth has gatherings [and] towns: That is, places where people gather to form crowds, settlements, towns, cities.

Twelve joints: The three major joints on each limb, wrist elbow shoulder, ankle knee hip.

The earth has four seasons not giving birth to grasses: Although generally no comment is made on the point, this gives the impression that "four" is incorrectly interpolated, thereby instead of "has four seasons" giving "has times", that is, "sometimes"; that is, just as there are odd times and places where there are droughts and vegetation doesn't grow, so likewise there are some people who can't have children; Taisu does omit "four".

Huangdi asked Qibo saying: I wish to hear the numbers/art of holding the needle, the principles of inserting the needle, the idea of following and discarding, smoothing out the skin to open the couli, what is that like? The bends and turns of the channels, the emerging and entering places, where do [they] get to and emerge, where do [they] get to and stop, where do [they] get to and go slowly, where do [they] get to and go quickly, where do [they] get to and enter? The transporters of the six fu on the body, I wish to hear all about the lesser sequence, the places of separating and leaving, leaving and entering yin, separating and entering yang, [on] what pathways then do these follow and travel? I wish to hear all about this method/art. Qibo said: What the emperor asks, the way of the needle is complete. Huangdi said: I wish to hear it in detail. Qibo said: The hand taiyin channel, emerges on the end of the big finger (thumb), bends inwards [and] goes along the border of the white flesh, reaches to behind the root joint, Dayuan (Taiyuan Lu9), rising and falling, bends outwards, ascends to below the root joint, bends inwards, meets with all the yin networks at the fish border; a number of channels join together [and] flow, their qi smooth and free-flowing; [it] subsides to travel below the obstructed bone, bends outward to emerge at the cunkou, and travels upward to reach the inner ridge of the elbow, enters below the big sinew, bends inwards, travels upwards [on] the yin upperarm, enters below the armpit, bends inwards, goes to the lungs; these are the bends and turns of withflowing

travelling [and] counterflow numbers. The heart master channel emerges on the end of the middle finger, bends inwards, goes along the inner ridge of the middle finger, ascends to stay in the middle of the palm, subsides [and] travels in the space of the two bones, bends outwards to emerge in the space of the two sinews, the border of the bone flesh; its qi, smooth and free-flowing, ascends two cun, bends outwards to emerge [and] travel in the space of the two sinews, ascends to reach the inner ridge of the elbow, enters below the small sinew, stays [at] the meeting of the two bones, ascends to enter into the middle of the chest, internally links to the heart channel.

Following and discarding: These two characters are zong4 "to emit, release; relaxed, slack, slow; to permit, allow; vertical, upright; to follow, pursue", or also zong3 "to grasp, control, govern"; and she4 "to house, reside; to rest, stop", or she3 "to give up, abandon, discard, release, emit", or shi4 "to release"; or also an equivalent for the same character with the "hand" radical added, whose basic meaning is again "to abandon, discard" etc. The combination of the two is standard, with two different meanings; firstly, the opposing ideas of "to follow [or] to abandon"; or secondly, the doubled idea of "releasing", or by extension "relaxed; to permit, tolerate". From these various possibilities, two readings are adopted in the different translations; firstly (as proposed by Ma Shi), that "slow" (zong4) needling should be applied, or needling should be not done, or stopped, "abandoned" (she3); or secondly (as proposed by Zhang Zhicong), that "follow" (zong4) and "give up" (she3) are equivalent to "meeting and following" as seen in the "small needle" section of Lingshu 1 and elsewhere. I don't find either of these propositions immediately convincing, nor do I have an alternative to offer. There are three instances of the combination of these two characters in this chapter, none elsewhere in Neijing.

Smoothing out the skin: Han4 "to cover, protect, resist" is here used in the less common sense of gan3 "to roll out, smooth out, to spread out and press flat with the hand".

The bends and turns of the channels: Qu1 and zhe2 both mean "bend", the first typically as a description of the state of something, "bent, crooked", the second typically referring to the action of "bending, breaking" something; the combination of the two is still used to mean "bent". Zhe2 obviously performs a supporting synonym role in the term in this passage, since it's not used at all in the actual channel descriptions that ensue, whereas qu1 is used nine times (six in the hand taiyin lung, three in the hand shaoyin heart). This use of qu1 is rather uncharacteristic; it's seen only once, for example, in the entirety of the channel pathway descriptions in Lingshu 10, where the hand shaoyang three burners channel "bends to descend the cheek"; even that one instance, describing a change in the direction of the channel, is quite different to the usage here, where qu1 is in each case qualified by either nei4 "inner" or wai4 "outer", apparently referring to the channel bending or turning to go deeper into the body or become more superficial. The combination qu1 zhe2 is used three times in the chapter (there are no other instances in Neijing), each of them when referring to the pathways of the channels generally (as here), rather than describing a particular point in a specific channel.

Where do [they] get to and emerge: That is, at what points/places do they emerge, etc.

I wish to hear all about the lesser sequence: The last characters of this make no obvious sense, particularly shao3 "lesser, small", for which Taisu has instead qi2 "it, this", giving the more plausible "I wish to hear all about this sequence". Some consider that, even given this, the idea of "sequence" (xu4 "order, sequence; to arrange in order") isn't particularly

apt to the situation, so these two characters are instead moved to the beginning of the next clause, and xu4 taken to mean "next, also" ("also, [I wish to hear about] the places of separating" etc), which is an arguable extension of its meaning, but not a standard sense; contradicting this, some point out that having these characters at the end of the present clause rather than the beginning of the next exactly matches the pattern of the shortly ensuing "I wish to hear all about this method/art". Xu4 can also be an equivalent for a homonym meaning "tell, relate", so possibly giving "I wish to hear a full account of this", a translation not as convincing as the Taisu version, and not adopted or mentioned anywhere.

The way of the needle is complete: That is, Huangdi's question touches on or encompasses all the vital points of the art of acumoxa.

Dayuan (Taiyuan Lu9), rising and falling: As in Lingshu 1, da4 "big, large, great" is used here instead of the graphically and semantically almost identical tai4 in the name of Taiyuan Lu9. "Rising and falling" is a single character, dan4 "thin, weak; the rising and falling of waves" etc, a reference to the beating or pulsing of the lung channel at Taiyuan, the radial artery at the wrist; refer to the note regarding dan4 in "if blood alone flourishes then [it] swells/surges" in Lingshu 65.

Meets with all the yin networks: Taisu instead has "meets all the networks of the hand shaoyin [and] heart master".

The fish border: The edge of the "fish", the thumbpad, thenar eminence.

The obstructed bone: This is everywhere defined as the first metacarpal bone, the bone running beneath the thumbpad or thenar eminence; this conclusion is presumably arrived at through context, since no explanation is offered anywhere of the reason for the name, yong1 "to block, obstruct, cover; to gather, pile up"; the latter meaning may perhaps be intended, referring to the accumulation of flesh in the thumbpad.

Counterflow numbers: Shu4 "number; art" can also mean either "principle" or "sequence", some contending that the latter is the intended meaning here. Some consider that "counterflow" here doesn't mean a perverse or disordered phenomenon, but refers to the fact that the descriptions of the lung and pericardium channels go from the fingers to the body, the same as Lingshu 2, but the opposite of the standard direction of channel flow as seen in Lingshu 10.

The heart master channel: Zhu3 "to govern, control, master". This means the hand jueyin pericardium channel; a number of sources contend that the reason for the name is that this channel, while not that directly related or pertaining to the heart, is nevertheless "controlled, governed" by the heart.

Ascends two cun: Two cun above the wrist is the position of the pericardium luo acupoint, Neiguan Pc6, which is not one of the five transporters, on which basis all the Chinese translations maintain this should be three cun, which is what Taisu has, giving the position of Jianshi Pc5, the jing-throughpass acupoint.

Internally links to the heart channel: Instead of mai4 "channel", one edition of the text has fei4 "lungs", as does Taisu; Jiayi has bao1/pao1/pao4 "womb, bladder, sac, blister"; all three of these characters have the "flesh" radical on the left; their various right-side components aren't very similar, but the overall characters could be said to be graphically semi-similar.

Huangdi said: The hand shaoyin channel alone is without transporters, why? Qibo said: The shaoyin is the the heart channel; the heart is the great master of the five zang and six fu, where essence spirit is housed; this zang is firm and strong, evil cannot be taken in; if it's taken in then the heart is harmed; if the heart is harmed then the spirit departs; if the spirit departs, then death. So, all evils located in the heart, all are located in the heart wrapping network; the wrapping network is the heart master channel. So [the shaoyin/heart channel] alone is without transporters. Huangdi said: The shaoyin alone is without transporters, [does it have] no illness? Qibo said: The external main channel has illness and the zang is without illness, so only treat this main channel at the end of the sharp bone behind the palm. The emerging and entering, bending and turning of the other channels, the slow and quick of their travelling, are all as the travelling of the hand shaoyin [and] heart master. So, the root transporters, select/treat them all on the basis of the empty and full, quick and slow of their qi; this is called 'since [there's] rushing, then drain, since [there's] declining, then supplement'. Like this, evil qi gets to leave, true qi is firm and strong, this is called 'based on the sequence of heaven'.

The hand shaoyin channel alone is without transporters: Again a reference to Lingshu 2, where no transporters are listed for the hand shaoyin heart channel.

Evil cannot be taken in: Rong2 "to take in, accept, accommodate, hold, contain; to put up with, bear, tolerate, allow, permit"; Maijing and Taisu instead have ke4 "guest".

At the end of the sharp bone behind the palm: Taken to mean the position of Shenmen Ht7. The travelling of the hand shaoyin [and] heart master: Taisu has taiyin instead of shaoyin, more logically matching the two channels whose pathways are actually described in the previous paragraph.

The root transporters: Opinions differ on whether ben3 "root, origin" here indicates all the channels, or only the channel that's the subject of the preceding discussion, the hand shaoyin heart. None of the sources are forthcoming or explicit on what meaning of ben3 leads to whatever reading is adopted; it can (and in modern Chinese commonly does) mean "this, that", which would vindicate the shaoyin reading, but that usage appears to originate at a considerably later date. Lingshu 22 has an instance of this same term (using the "vehicle" radical form of shu4 "transporter" rather than the "flesh" radical version used here, a difference that's not significant), "moxa the dai channel three cun away from the yao [and] all the flesh divisions [and] root/basic transporters", in which instance the general reading is that "root transporters" means the transporters of all the channels, the acupoints in the region below the elbows and knees.

Since [there's] rushing, then drain, since [there's] declining, then supplement: Chong1 "to rush, dash" and shuai1 "to decline, weaken" are here used to mean "full" and "empty"; that is, drain fullness, supplement emptiness.

Huangdi said: Holding the needle, following [or] discarding, what is that like? Qibo said: [You] must first clearly understand the roots and tips of the twelve main channels, the cold and hot of the skin, the flourishing and declining, smooth and rough of the channels. The channel/pulse smooth and flourishing, the illness advances daily; empty and fine, [the illness is] longstanding and holding on; big and rough is painful bi; yin and yang as one, the illness is difficult to treat; the roots and tips still hot, the illness still exists; the heat already declined, the illness has also departed. Hold the chi, examine the firm and weak, small and big,

smooth and rough, dry and moist of the flesh. Look at the five colours of the eye, and thereby know the five zang and determine death and life. Look at the blood channels, examine the colour, to know cold, hot, painful bi. Huangdi said: Holding the needle, following [or] discarding, I've not yet got the idea of it. Qibo said: The way of holding the needle must be upright and proper, peaceful/calm and quiet/still. First understand empty and full, and move quickly [or] slowly. The left hand grips the bone, the right hand goes along it. Don't bind in the flesh. Draining must be upright and proper; supplementing, [you] must seal the skin. Assist the needle to guide qi, evil gets to wantonly overflow, true qi gets to reside. Huangdi said: Smoothing out the skin to open the couli, what is that like? Qibo said: According to the flesh divisions, the left separates the skin, enter slightly/subtly and slowly [with] it upright, then the spirit doesn't scatter, evil qi gets to depart.

Empty and fine: Xi4 can mean "small, very small", or specifically "fine, very slender, thin"; typically the latter nuance is adopted here.

Yin and yang as one: There are differing explanations of this indication; one is that yin and yang are interconfused, difficult to distinguish; another is that it refers to the condition called "barrier restriction", which Lingshu 17 says is caused by "yin and yang both flourishing", that is, as one; another is that it means a situation in which inside and outside, blood and qi are both damaged.

Hold the chi: Chi3 "foot, cubit", that is, hold the forearm, and feel and inspect the skin on its yin aspect.

To know cold, hot, painful bi: Opinions differ in the translations on whether cold and hot are different types or categories of painful bi, or separate conditions or states unrelated to painful bi; and also, whether "pain" and "bi" are a single condition, or two separate conditions or factors. All these readings are grammatically plausible; but since the preceding text of the chapter refers to cold and hot as separate diagnostic factors, not types of bi (eg "the cold and hot of the skin"), and has painful bi as a condition not related to either hot or cold ("big and rough is painful bi"), my feeling is that firstly, hot and cold don't refer to or qualify painful bi; and secondly, painful bi is a single condition, not two.

Must be upright and proper: This is typically taken to mean the practitioner must be seated upright in an alert and focused manner (but not stiffly or rigidly so, rather, "calm and still"); some translations instead say it means "serious, earnest", not specifying the element of physical or postural rectitude; it's notable that the same two characters (duan1 zheng4, both meaning, among other things, "upright" or "proper" in either a physical or moral sense) are repeated a little later, in "draining must be upright and proper", in which case they're universally taken to refer to the angle or aspect of the needle, perpendicular to the skin, not the practitioner, and there's no absolute reason (even given the ensuing "calm and still", which probably, although again not entirely necessarily, does refer to the practitioner) that the same could not apply here.

Move quickly [or] slowly: Depending on the state of fullness and emptiness, and consequently the application of filling or draining needling, use the appropriate slow or quick insertion and removal of the needle.

Don't bind in the flesh: That is, don't let the needle stick or be caught in the flesh.

Draining must be upright and proper: That is, the needle must be inserted perpendicularly.

Evil gets to wantonly overflow: Refer to the note on yin2 yi4 in relation to "coming to wantonly overflow [in] insuperable numbers" in Lingshu 66. Adopting the standard

reading of these characters, this clause makes no obvious sense, so some contend that "overflowing" here means the "wanton evil" gets to dissipate, scatter, release; I don't think this reading is plausible, particularly in light of the use of the term elsewhere in Lingshu (refer to the Lingshu 66 note); the Jiayi version of the text instead says "evil qi doesn't get to wantonly overflow", which a number of sources consider correct, as do I. According to the flesh divisions, the left separates the skin: At an appropriate point where the flesh grain or striations will part and allow the needle to enter easily, the left hand spreads the skin to accentuate or open out the hole for the needle.

Huangdi asked Qibo saying: A person has eight emptinesses, what are they all used to symptomize? Qibo answered saying: To symptomize the five zang. Huangdi said: How are they symptomized? Qibo said: [When] the lungs and heart have evil, the qi stays in both elbows. [When] the liver has evil, the qi stays in both armpits. [When] the pancreas-spleen has evil, the qi stays in both thighs. [When] the kidneys have evil, the qi stays in the backs of both knees. All these eight emptinesses, all are the rooms of the mechanism junctures, where true qi passes through, where the blood networks journey; evil qi and malign blood therefore don't get to remain and stay; [if they] remain and stay then [they] harm the sinew networks [and] bone joints, the mechanism junctures don't get to bend and stretch, so [there are] crookback spasms/convulsions.

Eight emptinesses: Xu1 "empty" appears to refer to the bends or "hollows" that are involved with these; that aspect is apparent enough in relation to the elbows armpits and knees. Bi4, the feature associated with the pancreas-spleen, can mean the thighs, the upper leg generally, or the joint on the outer upper end of the thighs, the hips, neither of which readily suggest an "emptiness" or hollow. In the case of the elbows for lung and heart, the ribs for liver, and the knees for kidneys, the indicated regions are also on the associated channel pathways (in the case of the liver, which does go to the ribs but not explicitly the liver, the connection is particularly through association with the gallbladder); there's a clear relationship between the pancreas-spleen and the thighs, not so the hips. This combination of factors suggests that bi4 is here intended to mean "thigh", not "hip" (although a number of translations adopt the latter); I think it also suggests that the associated "emptiness" is the inguinal groove at the top of the thigh, matching the nature of the bends of the elbows, backs of the knees, and armpits; one translation agrees with this suggestion, proposing that the place in question is Chongmen Sp12, which is 3.5 cun from the midline in the inguinal groove.

The rooms of the mechanism junctures: The combination of ji1 "mechanism, machine; key, crux, pivot" and guan1 "barrier, pass, juncture, pivot, key point" is a common modern word meaning "office, organisation; body joint" etc; but it's not a common term in ancient literature. Outside Neijing, the only significant instance I'm aware of in pre-Qin/Han texts is a discussion in Lunheng of the fabled craftsman Lu Ban, who was said to have made a flying bird from wood, and a mechanical horse and carriage, which carried his mother away and never returned; Lunheng uses ji1 guan1 to refer to the moving parts, the articulations of these machines. Although the context here is organic, not synthetic, the idea is the same, the moving parts or points of the human body, the major joints of the limbs. Aside from the two occurrences of the term here, there's one earlier instance, in Lingshu 1 (the big needle [is] as sharp as a bamboo sliver, its point [is] slightly round, to

drain water of the mechanism junctures), and one later, in Lingshu 78, in which the association with the joints (jie2, the same character used here in "bone joints") is again made specific, "flowing, not able to pass through the mechanism junctures, the large joints"; there's also one instance in Suwen 44, two in 45. Shi4 "room, back room" technically means the central room behind the front hall of a household; if there's a particular reason for its use here, I don't see it, it appears to simply mean "the place where something is located, resides".

Evil qi and malign blood therefore don't get to remain and stay: Considering that the text has just given a list of evils that stay in these locations when the various zang "have evil", the statement that "evil qi and malign blood ... don't get to remain and stay" seems unlikely; however, it's accepted at face value in all the translations, and not commented on; Jiayi has the more logical opposite, "evil qi and malign blood consequently get to stay".

The sinew networks [and] bone joints: Jiayi has just "sinews [and] bones".

Crookback spasms/convulsions: Ju1 (also pronounced gou1) means "a crooked/bent back, hunchback", luan2 "to bend, not straighten; spasm, convulsion". Instead of ju1, a number of editions have simply bing4 "illness", "so [there is] illness, convulsions"; some point out that the pronunciation glosses at the end of the chapter (brief commentaries on the pronunciation of some of the less common characters in the text, reputedly written by Shi Song, the Song dynasty 12th century donor of the copy of Lingshu that is the source of all surviving copies) have ju1, indicating it is correct, not bing4; this is the only occurrence of ju1 in Neijing. Jiayi instead has a version with the "hand" instead of the "illness" radical, also pronounced either ju1 "to stop, limit, restrain, detain, arrest", or (the pronunciation applicable to the relevant sense here) gou1 "bent, crooked", or more specifically "to bend and not be able to straighten", the same root meaning as the ensuing character luan2, the combination of the two meaning muscular spasms, convulsions, cramps. There is only one instance of this combination in Neijing, in Suwen 63, and it in fact involves the back: "Evil guest in the foot taiyang network channel causes a person spasms/convulsions (gou1 luan2), the back tense, drawing at the rib-flanks and painful"; however gou1 alone is used on other occasions without any relation to or involvement of the back, including one instance in Suwen 3 where the text itself offers a definition for the character, discussing a condition in which "the large sinews contract and shorten, the small sinews slacken and lengthen", following which those two states are given equivalent names, "contracting and shortening is spasm/cramp (gou1), slackening and lengthening is limpness/atrophy"; on this basis, and also similar evidence of the use of gou1 in Shanghanlun, the "illness" radical version of the character and consequently the involvement of or limitation to the back is rejected in all the modern translations, all saying simply "spasms, convulsions" or the like.

End of Lingshu 71

Lingshu 72: Connecting to heaven

Huangdi asked Shaoshi saying: I once heard that [in] people there are yin and yang; what's meant by a yin person, what's meant by a yang person? Shaoshi said: The space of heaven and earth, inside the six meetings, doesn't depart from five; people also correspond to this, not only one yin one yang and that's all. [I will] speak of this broadly, the mouth isn't able to

fully make it clear. Huangdi said: I wish to hear about its broad meaning; there are virtuous men [and] sage men, are [their] hearts able to possess and implement it? Shaoshi said: Now, there are taiyin people, shaoyin people, taiyang people, shaoyang people, yin and yang harmoniously balanced people. All five people, their state/condition is not the same, their sinews, bones, qi and blood are all not equal.

The six meetings: The four directions, east south west north, plus up and down, the defining points of three-dimensional space; seen previously in Lingshu 12 and 64.

There are virtuous men [and] sage men, are [their] hearts able to possess and implement it: As translated here, this seems to ask whether a virtuous or sage person is capable of understanding and implementing the theory or principles of the five states or types of people. However the generally agreed reading is quite different, that in fact it means for someone to be a sage or virtuous person he must be "furnished, provided with" (bei4 "to provide, furnish with; to have possess) a balanced measure of the yin and yang of the universe. Some suggest in this regard that xin1 "heart" is an error for that character with one added stroke, bi4 "must, have to, should"; and that xing2 "go, do" (here translated as "implement") should be that character with an added phonetic, heng2 "balance, measure"; that is, "to be a virtuous person [or] a sage person, [one] must be able to be provided with and balance these".

Huangdi said: Their unequalness, can I get to hear of it? Shaoshi said: The taiyin person [is] covetous and not benevolent, low, orderly, sunken deep, likes to take in and hates to give out, heart harmonious and not issuing, not working to/at the time/season, moving and behind, this is the taiyin person. The shaoyin person, small, covetous, and harmful heart, seeing a person having lost is always as though having gained [something], likes to injure, likes to harm, seeing a person having honour then on the contrary is hateful and angry, heart resentful and not kind, this is the shaoyin person. The taiyang person, staying place self-satisfied, likes to speak of great affairs, no ability, but empty talk, the will issuing to the four wilds, acts and does without regard for right and wrong, [in] doing things normally/habitually self-opinionated, even when things are ruined yet always without regret, this is the taiyang person. The shaoyang person, examines carefully, likes self-ennobling, having a small small official post then is highly self-suiting, likes conducting external intercourse and not internal attachments, this is the shaoyang person. The yin and yang harmoniously balanced person, staying place peaceful and still, without being fearful, without being happy/joyful, accordantly following things, both not contending with [people], [and] transforming and changing with the times/seasons, respected then modest, discussing and not governing, this is called 'the ultimate governing'. The ancients who were good at employing needle and moxa examined people's five states, then treated them, flourishing, draining them, empty, supplementing them.

None of the descriptions of the five different types or states of people given in this paragraph involve physical characteristics, they are all personality traits, types of behaviour; that situation is addressed to some degree in the final paragraph. Throughout the chapter, the language involved is often difficult, obtuse, and singular; there are five characters that occur only in this chapter, a further four that occur in only one other place, four doubled character expressions that occur only here, and one other that occurs in only one other

place (two of the five characters or expressions of which there is only one other instance are in Lingshu 64, further demonstrating the close relationship between the two chapters; the prevalence of these unique elements is particularly high in the final paragraph). In a high number of cases, what's actually intended is far from clear; I've generally given a reasonably *prima facie* or "naive" translation, resulting in some fairly ugly and incomprehensible English, relying on the notes to convey what sense can be made of the passage.

The taiyin person:

Low, orderly, sunken deep: This clause has xia4 "down, below", qi2 "in good order, proper; together, the same" etc, then a doubled character which (when not doubled) has numerous pronunciations and meanings, chen2 "sink, deep, sunken, concealed"; zhan4 "deep, thick; heavy dew; still water; slow; clear; to show, reveal"; dan1 "to enjoy; to indulge in, go to excess"; jian1 "soak, steep"; yin2 "heavy rain"; yin3 "dashing waves"; there are a few standard meanings of the doubled character, for all of which the indicated pronunciation in all sources is zhan4, "heavy dew; deep, thick; to gather, accumulate; clear, limpid". The most common reading of this is that the person affects a lowly, humble, modest demeanour (xia4), is well ordered, well behaved, acts in a right and proper manner (qi2), but at heart, deep down (zhan4 zhan4), is scheming, devious, deceitful (note that one of the standard meanings of the pronunciation chen2 "concealed, hidden" actually suits this meaning better than any of those of zhan4). One translation says instead that qi2 means "level, layer" (not a standard meaning, although a Hanshu commentary giving this definition is cited), zhan4 means "corrupt, venal, covetous" (again not a standard meaning; the "deep" sense is apparently construed to give this, although the dan1 "indulgent, excessive" sense arguably suits it better), the whole means a venal, covetous person of lower grade or quality. The combination xia4 qi2 is in fact an ancient idiom meaning a metal alloy having a high percentage of tin, an inferior alloy, which could presumably be construed to mean "lower grade material, a person of inferior character", but that suggestion isn't seen anywhere. Instead of qi2, Jiayi has that character with the "water" radical added, ji4 "to aid; add; complete; medicinal prescription" etc, an option that's not adopted anywhere.

Likes to take in and hates to give out: Likes to receive benefit or money, hates to have to give benefit or spend money.

Heart harmonious and not issuing: This is taken to mean the person is externally composed, inscrutable, poker-faced, not showing excitement or eagerness, not letting the feelings show or "issue"; instead of he2 "harmonious", Jiayi has yi4 "to press down, restrain, suppress", giving the more directly plausible "heart suppressed and not issuing". Xin1 "heart" here roughly corresponds to what we would regard as "the mind", likewise in two other instances in the paragraph.

Not working to/at the time/season, moving and behind: Wu4 "to devote oneself to, to work at, to strive for; affair, task". The second of these clauses is generally taken to mean that the person is not a leader or instigator, the one to act first, instead only acting after or in the train of others. A variety of different readings are adopted for the first clause, that the person doesn't pursue popular or vogueish things; that he doesn't have an understanding of the times, of current affairs; one translation cites Guangya giving shan4 "good" as an equivalent for shi2 "time, season", so, "doesn't seek to do good"; some apparently take

the two clauses together to mean that the person doesn't act "at the time", is slow to act, only acting after others have taken the lead; some add that this is done in order to take advantage of others, this presumably being an extrapolation or inference, I can't see a direct basis for it.

The shaoyin person:

Small, covetous, and harmful heart: The typical reading of the first two characters is that the person seeks small or petty advantages or profit; an alternative reading is that it means this type of person is "less covetous" than the preceding taiyin type. Zei2 "to ruin, destroy, harm; to steal, thief", the character used to describe external harmful or "damaging" winds in Lingshu 58.

Heart resentful and not kind: Ji2 "fast, quick; illness" also means "hateful, resentful, ill will; jealous, envious", in this last sense being equivalent to that character with the "woman" radical added (one of a number of Chinese characters in which "woman" signifies the presence of some less than laudatory character traits), which is what is used in the Jiayi text.

Staying place self-satisfied: Ju1 "to stay, reside", chu4 "place"; this can mean what it says literally, where a person resides, lives, the environment in which a person lives; alternatively it can mean the "normal state" of a person, a person's normal or characteristic actions, behaviour, nature, which is clearly what's intended here; the same term is used in this same sense again for the yinyang balanced person later in the paragraph. The preposition yu2 "at, in" etc when doubled can mean either "self-satisfied, complacent" or "difficult, complex, winding" (both are standard meanings; what root sense of yu2 leads to these meanings isn't clear); context suggests the first of these is intended here; that meaning is suggested by eg Zhang Jiebin, and is adopted in all sources.

The taiyang person:

The will issuing to the four wilds: Highly ambitious, looking to gain control or influence over as much of the world as possible; the "four wilds" means the far reaches or four corners of the earth.

Self-opinionated: Zi4 yong4, literally "self using/employing", a standard term meaning not listening or open to the views of others.

The shaoyang person:

Examines carefully: Shi4 and di4 both mean "to examine or think about carefully, in detail"; the combination is taken here to mean a person who considers his actions very carefully and cautiously, isn't prone to acting rashly or in haste. This is the only instance of shi4 in Neijing; there is one other instance of di4 in Lingshu 73.

Likes self-ennobling: Zi4 "self" gui4 "noble, valuable, esteemed"; opinions differ on whether this is a negative quality, having pretensions to greater worth than is justified, an inflated view of one's worth, self-aggrandising; or a positive quality, having healthy self-esteem, self-respect.

Highly self-suiting: Instead of yi2 "suitable, fit, appropriate", Jiayi has the graphically similar xuan1 "to announce, declare, proclaim", giving the more plausible "then proclaims himself highly", that is, exaggerates his importance; both the innate sense of this, and also the

ensuing opposite condition in the yinyang balanced person, "respected then modest", suggest that this version is correct, and it's generally adopted.

Likes conducting external intercourse: That is, prefers and is better at formal or professional relationships than personal or family ones.

The yinyang balanced person:

Accordantly following things: Wan3 "to follow, comply, accordant, mild"; that is, follows the natural course of things, doesn't struggle to shape life to his own desires or views. There is a doubled instance of this character in Lingshu 64, this is the only other instance in Neijing. Respected, then modest: That is, even if he has a high position he acts modestly, the opposite of the previous shaoyang person.

Discussing and not governing: Achieving things through discussion and persuasion, not through force and the arbitrary use of authority. This is "the ultimate governing", something of a Daoist style of statement, "the ultimate governing is not governing".

Huangdi said: Treating the five states of people, how is that? Shaoshi said: The taiyin person [has] much yin and is without yang, his yin blood is muddy, his wei qi is rough, yin and yang not harmonious, slack/relaxed sinews and thick skin; [if you] don't quickly drain this, [you] won't be able to move it. The shaoyin person [has] much yin [and] little yang, a small stomach and big intestines, the six fu not regulated, the yangming channel small and the taiyang channel large; [you] must examine [and] regulate them; his blood is easily stripped/cast off, his qi is easily ruined/defeated. The taiyang person [has] much yang and little yin; [you] must carefully regulate them; don't cast off/strip the yin, but drain the yang; [if] yang is heavily stripped/cast off, [he can] easily [become] mad; [if] yin and yang are both stripped/cast off, [there's] violent/sudden death, not recognizing people. The shaoyang person [has] much yang [and] little yin, the main channels are small and the network channels big, blood is situated in the middle and qi outside, full yin and empty yang; [if you] drain the network channels only, then [you] force qi to be stripped/cast off, then [there's] illness, qi in the centre is insufficient, the illness doesn't heal. The yin and yang harmoniously balanced person, his yin and yang qi is harmonious, the blood channels regulated; carefully diagnose his yin and yang, inspect his evil and proper, a peaceful bearing and appearance; inspect having surplus or insufficiency, flourishing then drain it, empty then supplement it, neither flourishing nor empty, use the main channels to treat it. This is what regulating yin and yang [and] separating the five states of people is.

His yin blood is muddy: I would typically use the gender neutral or inclusive "his/her" here (in such awkwardnesses do we pay for the sins of our culture's past; there's no such issue in the Chinese text, the pronoun qi2 is gender neutral), except that the very end of the chapter says the multitudes or masses consider the yin and yang harmoniously balanced person to be a "gentleman" (jun1 zi3, literally or originally "ruler, noble, aristocrat", extended to mean a person of breeding or worth, a gentleman), a term that's never, to the best of my knowledge, applied to women; on this basis, I've assumed that the author's preoccupation or presumption throughout was men; there's nothing specific in the text to indicate otherwise, and the descriptions used in fact suggest that categorisation could be further restricted to adult males.

Slack/relaxed sinews: Huan3 "slow; relaxed, loose, slack" is presumably meant in the more negative sense of "slack" rather than simply "relaxed, not tense".

[If you] don't quickly drain this: That is, for this type of person, successful treatment of any condition, "moving" an illness, depends on quickly draining the yin fullness or excess.

Small stomach and big intestines: Da4 "big" chang2 "intestine" typically means "the large intestine", but the context shows clearly that's not what's intended here; the ensuing "yangming channel small and taiyang channel large" in fact demonstrates the contrary, that the two organs involved are those corresponding to the foot yangming, the stomach, and the hand taiyang, the small intestine.

The taiyang person [has] much yang and little yin: This is the same description given for the next type, the shaoyang person, and in this case is clearly incorrect; it should say (as Jiayi does) "[has] much yang and is without yin", the matching opposite for the previous taiyin type.

Force qi to be stripped/cast off, then [there's] illness: The final character, ji2, also means "fast, quick", which might be construed here as "tense, tension"; in fact, all the translations here say that qi is "spread/dispersed to the outside", on what basis I don't know; no direct comment on the meaning of ji2 is made anywhere.

The illness doesn't heal: Qi3 "to begin, rise" is here used in the unusual but standard sense of "recover, heal", as seen previously in Lingshu 44.

A peaceful bearing and appearance: Rong2 and yi2 separately and together refer to a person's facial appearance and/or general bearing, manner. The context suggests that something other than, or at least as well as, an1 "peaceful, calm" should be seen here; the preceding and following clauses both begin with words indicating inspection, observation, and the context suggests this clause should include one as well; there's no standard meaning of the character that satisfies this; one source cites a commentary to Lvshi saying that it means "study", which is exactly appropriate, but uncorroborated and unadopted elsewhere; another suggestion is that an1 is correct, but another character is missing or implied, "calmly [examine] the appearance"; the issue is generally not commented on.

Huangdi said: The five states of people, having no past acquaintance with each other, all at once newly met, not knowing their movements/actions, how are they separated? Shaoshi answered saying: The categories of the multitude are not like the five states of people; so, five fives, the twenty-five people, and the five states of people are not among them. The five states of people also don't accord with the multitude. Huangdi said: Separating the five states of people, how is it done? Shaoshi said: The taiyin person, his state, dark mulberry like, black colour, thoughtful, thoughts low, looming over like, grown big, back of the knee like, not crookback, this is the taiyin person. The shaoyin person, his state, clean, stealing, firm and yin harming, stands and is restless, eccentric, walks and seems bent over, this is the shaoyin person. The taiyang person, his state, self-satisfied, puffed up, the body bent back, the backs of the knees bent, this is the taiyang person. The shaoyang person, his state, standing then likes to face upward, walking then likes to rock/sway, his two arms [and] two elbows then always emerge at the back, this is the shaoyang person. The yin and yang harmoniously balanced person, his state, dignified, following, mild, amiable, a genial look, measured, the multitude of people all call [him] a gentleman, this is the yin and yang harmoniously balanced person.

Having no past acquaintance with each other (etc): The types of traits outlined previously in the chapter can only be established or observed through some period of acquaintance; so, if the physician is presented with someone who he has never met, someone whose behaviour and personality he's not familiar with, and who he doesn't have the opportunity to observe over a period of time, how then does he know what type that person is? As the ensuing text shows, that question is only partially answered, with a considerable amount of this paragraph's descriptions also being personality or behaviour traits rather than physical ones.

The categories of the multitude are not like the five states of people: Refer to the opening note in Lingshu 64 regarding the comparison between the categorisation system used in that chapter and that used here. Instead of ru2 "like, as", one edition of the text (and also Ma Shi and Zhang Jiebin's versions of the text) has the graphically similar zhi1 "to know, understand", and some prefer this version, taking it to mean that the common person or people generally can't understand the theory of the five types of people; however the more general reading is as the translation here, and as discussed in the Lingshu 64 note just referred to, that the five types don't encompass most people; what exactly this means or implies is a question I haven't addressed in any detail.

The taiyin person:

Dark mulberry: A double-ran2 construction, the doubled character being shen4 "mulberry" or dan3 "black, dark, not bright" (these are the only instances of the character in Neijing); although no comment is made on it, the following hei1 se4 "black colour" very much gives the impression of being a later note on or explanation of the double-ran2 term. This is the first double-ran2 term in the chapter, one of eight in the paragraph, six of which are consecutive to each other in the yinyang balanced person sentence; there are five further instances in the paragraph of ran2 being used in this same adjectival or adverbial tail type of fashion, but following a single rather than doubled character; there's also one description (of the taiyang person) having two sets of doubled characters adjacent to each other without any use of ran2.

Thoughtful, thoughts low: Nian4 "to think, contemplate", followed by ran2 "so, thus" etc, xia4 "down, below, low", yi4 "thought, idea"; the last two form a standard term meaning "modest, reserved, submissive"; there are some variant views, but the typical view is that the intended idea of the clause is equivalent to that seen in the previous description of this type of person, "low, orderly, sunken deep", meaning having hidden thoughts behind an outward show of modesty or humility, privately scheming and devious.

Looming over like, grown big: Another double-ran2 construction, with lin2 "to look down on from above; approach, come near", the first of these senses apparently being used to mean "tall, big", as clarified in the final two characters, which again rather have the appearance of an added explanatory commentary.

Back of the knee like, not crookback: The first character is guo2 "back of the knee", a character commonly seen with that meaning in Neijing, and with no other standard meaning; the last is lv3 "bent, crooked; stooped, crookback, hunchback"; this is generally taken to mean that the person bends the back and knees to give a false display of being bent, stooped, thereby disguising his height, an extension of the idea of the pretence of humbleness or lowliness generally attributed to the preceding "thoughts low".

The shaoyin person:

Clean, stealing, firm and yin harming: Qing1 "clear, clean", including in the sense of "honest"; qie4 "to steal, rob", or also "private, secret; to harm, injure"; gu1 "firm, solid", or also various other meanings such as "therefore, basically, truly, surely", or an equivalent for that character with the "woman" radical added, gu4 "hateful, envious"; the final character is zei2 "to harm, injure; thief", also used in the earlier shaoyin type passage, "harmful heart". This clause is generally read as meaning that the person appears "clean, honest", but secretly or privately (which is what "yin" means here) he harbours hateful thoughts and does harmful things. I've translated gu1 "firm, solid" in its most apparent or common sense, but it's generally thought, and I think rightly, that some other sense is intended, although what that might be is unclear, perhaps a conjunction meaning "in fact, actually" or "therefore", perhaps "holds to, adheres to" (harmful actions) etc. Qie4 could be intended in any of the senses listed above, but can also mean "shallow, superficial", which some here take to be an adjunct to qing1, part of the description of the person's apparent persona or presentation, eg "clean and open", rather than part of his actual inner harmful or deceitful nature.

Stands and is restless, odd: Xian3, the final character, can mean "dangerous, difficult; treacherous; severe, stern; odd, eccentric"; the "dangerous" sense is taken by some to mean having a dangerous or menacing presence, or being "insecure, unsettled"; the "eccentric" sense could be taken to mean "moving oddly, making peculiar movements"; some consider it means not able to stand straight up, unsteady on the feet, agreeing with the ensuing "walks and seems bent over".

The taiyang person:

Self-satisfied, puffed up: Each of these ideas is represented by a doubled character, neither having ran2 attached; in both cases, these are the only occurrences of the character in Neijing. The first, xuan1, refers to a variety of physical objects, such as a carriage or chariot or part thereof, boards, railings, a corridor or room etc (also part of the personal name of Huangdi, Xuanyuan), none of which is applicable here; it can also mean "to lift, raise, fly up, open out", or (according to a note regarding a variant character in Zhuangzi "relaxed and happy"; when doubled (as here) it can mean "dancing, flying; to lift high; dignified; complacently self-important, haughty"; the typical reading here is along the lines of "arrogant and self-satisfied", some add an associated physical element to that, "holds the head high" (as a sign of pompous self-importance), some adopt the "relaxed and happy" reading. The second doubled character, chu3 "to store, keep, gather", can also mean "to exaggerate, to fraudulently overstate"; this might be considered an appropriate reading here, meaning that the person overstates his own worth or importance, is "puffed up", but the typical reading is instead along the lines of Zhang Jiebin's comment, that it means "contented, self-satisfied" (on what basis I don't know), usually taken in the negative sense of "complacently conceited" (basically matching and reinforcing the preceding xuan1 xuan1), but sometimes in the positive sense of "self-contented, self-possessed"; there are no standard meanings for chu3 doubled. These are the only instances of both xuan1 and chu3 in Neijing.

The body bent back, the backs of the knees bent: The first character of this is fan3 "to turn back /round /over /against", the third is zhe2 "to bend, fold, break"; the clause is generally taken to mean that the chest is thrust forward and upward and the knees bent.

The shaoyang person:

His two arms [and] two elbows then always emerge at the back: Folds the arms or clasps the hands behind the back; Zhang Zhicong cites the opinion of one of his contemporaries, that this is a sign of arrogance and disrespect, the opposite of the traditional gesture of respect, clasping the hands in front of the chest; some consider that the first three characters of this, "his two arms", in fact belong in the previous clause, "walking, then likes to sway/swing his two arms".

The yinyang balanced person:

Dignified: Wei3 "to follow; bend; entrust, appoint; to hang down" has a number of meanings when doubled, for all of which Dacidian cites sources significantly later than the Han dynasty, "to hang down; to bend; careful, cautious, afraid; dignified"; the typical reading is along the lines of the last of these, "dignified, composed, steady". There is in fact an instance of the doubled character in Shijing, which (coupled with another doubled character) is defined (Erya, Guangyun) as "fine, handsome, beautiful", a reading adopted by some here. Jiayi has this character with the "walk" radical added, wei1 "bent, crooked", for which there's no prior evidence of a doubled usage; it's defined by Dacidian as "composed, serene", on the basis of the Jiayi instance. A possibility not mentioned anywhere but which I think is worth considering is that the "bend" sense is intended here, the idea of "bending, complying" matching the ensuing "following", a combination of typically Daoist concepts.

Following: There are no standard definitions for sui2 "to follow" when doubled; it's typically taken to mean "following" in the sense of "accordant, not contrary, agreeable", matching the similar idea seen in the previous description of the yinyang balanced person, "accordantly following things"; this doubled character is also seen in Lingshu 64 (translated there as "accordant").

Mild: Yong2 "respectful; to respect, admire; to look fixedly, gaze at; to await, expect" has the same set of meanings when doubled; the doubled character is also defined in the Maoshi commentary to Shijing as "mild, moderate, temperate"; some combination of this and "respectful" is typically adopted. These are the only instances of the character in Neijing.

Amiable: When doubled, yu2 "happy, pleased" has a slightly different meaning, "pleasant, amiable, kind"; typically the latter is adopted here, some prefer the former; although a reasonably common character, there's only one other instance of yu2 in Neijing (in Suwen 1).

A genial look: Xuan2 is an obscure character (the doubled pair here are the only instances in Neijing); it can be an equivalent for that character with the "woman" instead of "eye" radical, xuan2 "good, fine"; with the "eye" radical it's also defined as "good eyes", which is taken here to mean having kind eyes, a genial look or expression.

Measured: Dou4 "bean, pea" doubled is here typically regarded as meaning "having ordered, measured, proper behaviour"; it's not clear what this is based on; the character also designates an ancient unit of volume measure, an idea that might perhaps be extrapolated to "measured, ordered"; one source suggests instead that what's intended is this character with shan1 "mountain" added above, giving qi3, an interrogative or rhetorical particle, which can in turn be an equivalent for that character with the "heart"

radical added, kai3 "happy, contended, harmonious" (an instance of this equivalence in Shijing is cited).

End of Lingshu 72

Lingshu 73: Managing abilities

Huangdi asked Qibo saying: I've heard of the nine needles from [you] master, a multitudinous amount, an insuperable number; I've reckoned/ordered and made a treatise of it, to make a single record/writing. I will attend to reciting it; [you] master, listen to these principles, [if they are] wrong, then tell me. Please correct this way, make [it] able to be passed on a long time, [so that] later ages will not suffer. [If you] get the person then pass [it] on, [if it's] not the person, don't speak. Qibo touched his head to the ground twice in obeisance and said: Permit [me] to listen to the sage king's way.

Managing abilities: See the note regarding this in the final paragraph of the chapter.

A multitudinous amount, an insuperable number: That is, a great amount of material, a great deal of acumoxa theory.

I've reckoned/ordered and made a treatise of it: Tui1 "to push" has a number of senses that could be applicable here, such as "to spread, popularize"; or "to examine, study" (the reading commonly adopted); or "to extend, infer, extrapolate, deduce" (meaning Huangdi has not only studied all the theory of acumoxa, but also considered its further possibilities and made further inferences or advances); or, to follow or succeed in regular order, hence "to order, arrange". Lun4 "theory, treatise" could likewise have other readings, "to discuss, debate; evaluate, assess, study"; but the context here suggests it means "write a thesis, record a dissertation". Likewise again, in the ensuing "to make a single record/writing", the final character, ji4, has various possible meanings, "law, regulation, principle; to arrange, order" etc, but appears to be used in the sense "to write down, record; a record, annal, chronicle"; the character also has various meanings related to periods of time, one of which is "twelve years", which is what some maintain it means here, that Huangdi has studied the many and various theories of acumoxa for a full twelve years; I prefer the "writing, record" reading, because it's corroborated by the nature of the chapter itself. That is, Huangdi says he's received a great deal of instruction and studied a great amount of "nine needles" (ie acumoxa) theory, and has ordered and summarised it, and written down that summary, which he will now read to Qibo for his assessment. The rest of the chapter (with the exception of the final paragraph) is consistent with this; it's a sequence of short statements or descriptions, many of whose meanings aren't readily apparent, but which mostly seem to be references to or pithy encapsulations of major themes or ideas in acumoxa theory, eg "know where shape [and] qi are located, left and right, above and below, yin and yang, outer and inner; ... a bright understanding of the four seas; ... thoroughly know their meetings; ... carefully examine root and tip, look at cold and hot" etc. For the most part, I haven't looked closely at these, to see exactly what they do refer to, or whether or not they are direct quotations from other chapters of Lingshu. Often these statements are so terse that it's far from clear what they refer to, or in fact which clauses belong with each other; generally speaking I've made the translation on the basis of the common understanding of the meaning, and made notes on that

interpretation as well. As would be expected from such a summary, Huangdi's treatise appears to embody little or no new theory, merely referring to already known theories and principles; the exception is the final paragraph, which gives a new and personal view on the principles of passing on the proper theory to the proper person.

Qibo touched his head to the ground twice in obeisance: Kowtowed twice as a sign of respect to Huangdi; precisely the same clause is seen in Lingshu 11.

Huangdi said: The principles of using the needle, [you] must know where shape [and] qi are located, left and right, above and below, yin and yang, outer and inner, blood and qi much and little, the counterflow and withflow of movement/travel, the meetings of emerging and entering, [then] plan to attack [what] has excess/error. Know [how to] untie knots, know supplementing emptiness and draining fullness, the qi gates/doors above and below, a bright understanding of the four seas. Carefully examine where it's located, cold and hot, rain and dew, and the transporters' different places. Pay careful attention to regulating qi. Bright at the main channel tunnels, left and right the limb network channels, thoroughly know their meetings. Cold and hot contending, [you] can join and regulate them. Empty and full alike, know how to determine and connect them. Left and right not regulated, grab and move it. Bright at counterflow/contrary and withflow/following, then knowing [what] can be treated. Yin and yang not differing, so knowing the time of improvement. Carefully examine root and tip, look at cold and hot, to get where the evil is located, [then] ten thousand needlings without danger. Know how to manage the nine needles. The needling way is finished.

[You] must know where shape [and] qi are located ... yin and yang, outer and inner:

Translations of this are typically no more specific than the text at face value; some specify that "where shape and qi are located" means knowing the locations of the zangfu, left and right above and below; some specify that "yin and yang, outer and inner" means knowing how to differentiate between diseases of these types or in these regions.

Blood and qi much and little: Generally taken to refer to the different quantities or proportions of blood and qi in the different channels, as listed in Lingshu 65 and Suwen 24.

The counterflow and withflow of movement/travel: Typically left relatively vague; some specify it means being able to differentiate or diagnose what is a withflow or counterflow condition, some say it refers to the normal travelling direction of the channels.

The meetings of emerging and entering: Typically taken to mean the acupoints generally; one source suggests it means acupoints that are specifically associated with emerging or entering in some part of Neijing, for example the listing of the yuan acupoints of the yin channels in Lingshu 1 specifically says that the channel or zang "emerges" (chu1) at the point, eg "the lung, its yuan emerges at Dayuan (Taiyuan Lu9)". Another view is that this refers to points (not necessarily corresponding to acupoints) where the channel either goes deep or emerges to flow superficially.

Plan to attack [what] has excess/error: Decide how to effectively treat to remove whatever is disordered, wherever there is an illness evil; fa2 "to strike at, attack, assault" etc, as seen in "wei qi assaults the inside" in Lingshu 9. Instead of mou2 "plan, scheme", Taisu has the graphically similar zhu1 "to blame, punish", which can also mean the same as fa2 "send an armed force to attack" etc.

Know [how to] untie knots: Jie2 "tie, knot" etc. That is, removing obstructions, blockages or coagulations, as referred to for example in Lingshu 1 "a knot, though longstanding, can still be untied"; Lingshu 5 "the pivot breaks, then the channels have knotted places and don't connect ... [for] having knots, treat all insufficiency"; Lingshu 7 "the third (of the nine needling methods) is called main channel needling ... needle the knotted network main channel regions of the great channels", etc.

The qi gates/doors above and below: Typically taken to mean the acupoints, although some sources are unspecific, leaving the translation at face value. Sun Dingyi contends that "qi gates/doors" is an error, and the clause should simply say "qi above and below".

A bright understanding of the four seas: Obviously enough, these are everywhere taken to be the four seas from Lingshu 33, of qi, blood, marrow, and water and grains. Ming2 "bright" here means "to clearly understand", tong1 "to connect" likewise means "to have a thorough knowledge or understanding of" (these are both standard and common meanings); ming2 is used several times in the chapter in this way, "bright at the main channel tunnels", "bright at counterflow/contrary and withflow/following", "bright at the five transporters", "bright at regulating qi", "[he] can be bright at his affairs"; all except the last of these (the only one from the final paragraph) use the construction ming2 yu2 "bright at", the same construction used here but with tong1 omitted.

Carefully examine where it's located: Qi2 "it, they" is generally considered to mean a person's illness or disorder; that is, determine and examine the site of the illness (or emptiness or fullness etc).

Cold and hot, rain and dew: See the discussion of "rain and dew" at the end of this set of notes.

And the transporters' different places: The locations of the five transporters of the different channels. Instead of yi3, translated here as "and", Taisu has ying2 "stream", the name of the second of the five transporters.

The main channel tunnels: This simply means the main channels, as seen in Lingshu 16 "the concentrated essence flows in the main channel tunnels", Lingshu 17 "the great main tunnels of qi", Lingshu 18 "[it] alone gets to travel in the main tunnels; its name is ying qi", Lingshu 60 "where the stomach emerges qi and blood [is] the main channel tunnels; the main channel tunnels [are] the great networks of the five zang and six fu", Lingshu 64 "[you] must be clear on the main channel tunnels, then [you] can grasp it".

Left and right the limb network channels: Instead of zhi1 "limb", Taisu has that character with the "flesh" radical omitted, zhi1 "branch", giving the more readily plausible "branch network channels", which is the reading generally adopted, contrasting with and complementing the preceding "main channel tunnels". Typically "left and right" is considered to refer simply to the location of these smaller network or capillary channels throughout the body, on both left and right, with their "meetings" being the places where left and right branches intersect (although there is no theory of specific intersections of this kind discussed anywhere in Neijing, or for that matter in Jiayi). Some consider instead, or as well, that "left and right" carries the implication of cross-needling, the idea that the left side should be needled for illness of the right, and vice versa.

Cold and hot contending, [you] can join and regulate them: He2 "to join, meet, gather" is generally taken to mean that, in a condition of this type, the physician needs to gather or assemble all the facts, to compare all the various symptoms, and then treat or regulate on that basis; some suggest instead that he2 is meant in the sense "harmonious", meaning

simply that the contending cold and hot need to be harmonised, regulated (this is a standard sense of he2, although this idea in this type of situation in Neijing is more typically conveyed by an unrelated homonym).

Empty and full alike: Lin2 "near, close to" can mean "like, similar to", which is generally taken to mean here that a physician must have an understanding of what is truly a full or empty symptom or condition, and what seems to be so but in reality is not. In the ensuing "know how to determine and connect them", "determine, decide, differentiate" is the reading generally applied to jue2, meaning that a clear determination of the true state of the condition must be made, and the situation then "connected" (tong1), taken to mean "harmonised, regulated, balanced". (Jue2 can also mean "to breach, burst", as for example in "breach the water" in Lingshu 38, which might be considered an appropriate combination with the idea of "connecting", but there's no obvious connection of this combination of ideas with the preceding clause, and that approach is nowhere adopted.)

Left and right not regulated, grab and move it: Ba3 "to grasp, hold, grab, take". Some editions here instead have the graphically similar fan4 "to violate, offend, go against", which is taken to mean cross-needling, needling the left to treat the right and vice versa; I haven't examined where this reading of fan4 originates; it is obviously appropriate to the context, although there are no instances elsewhere of fan4 used in this sense; whether on this basis or not, the cross-needling idea is adopted in most sources. Ba3 can also be a substitute for that character with the "claw" instead of "hand" radical, pa2, which means (among other things) "to scratch, dig"; there is a variant opinion that that is the intended sense here, meaning that some form of pushing or scattering action with the needle or fingers should be used when treating.

Bright at counterflow/contrary and withflow/following, then knowing [what] can be treated: Some here specify that withflow conditions are more easily treated and more likely to recover than counterflow conditions; an alternative reading might be that conditions "where the illness and the channel (pulse) are contrary to each other" should not be treated, as seen in Lingshu 55, or also Lingshu 61 "the illness and channel (pulse) contrary to each other is called 'the five contraries'"; another reading again might be that this refers to the listing of "contrary" conditions in Lingshu 60 that should not be treated, which is prefaced with "Huangdi said: Much harm, can it not be healed? Qibo said: It's in the contrary/counterflow and following/withflow".

Yin and yang not differing: Qi2 "odd, strange, abnormal", also ji1 "singular, unique; (of numbers) odd", is here generally taken to mean "differing, different", which isn't a standard definition, although it is arguably or construably consistent with the definitions offered by Shuowen; taken to mean that there's not a predominance or imbalance towards either yin or yang, yin and yang are in balance, in harmony; the presence or absence of such an imbalance or discrepancy indicates if and when the illness is improving, recovering.

Carefully examine root and tip: Typically taken to mean the roots and tips of the channels, as discussed in Lingshu 5 etc; a variant view is that "root and tip" are the primary or root and secondary or subsequent symptoms of the illness. These factors are examined along with the cold or hot states or symptoms of the condition to determine where the illness evil is located. Treatment can then be consistently applied without fear of an adverse outcome, "ten thousand needlings without danger".

Know how to manage the nine needles: The needles themselves are discussed in detail in Lingshu 1 and 78; the use of the needles is discussed in places such as Lingshu 7 "Managing the needles".

The needling way is finished: The next paragraph likewise ends with "the needle treatise is finished", and a further paragraph of precised concepts follows that; this perhaps indicates that these three paragraphs (the second to fourth of the chapter) were originally separate texts, different summaries from different authors, not parts of a single work, with the introductory paragraph possibly written to unify them, to point out their shared nature. It's notable that Suwen 26 comments only on the fourth paragraph, consistent with the proposition that that single paragraph was originally an independent entity. On the other hand, there's little or no significant duplication in the three paragraphs, which suggests the contrary, that the three paragraphs are a single work (or alternatively a cumulative compilation). Likewise, the consistent use of the constructions suo3 zai4 "where located" (see the notes to the third paragraph) and ming2 yu2 "bright at" (see the "four seas" note above) also suggests a single author.

Rain and dew: There's considerable difference of opinion about this two-character term, lin2 lu4.

Lin2 means "fast-flowing water in a mountain stream; continuous rain; to moisten, drench, irrigate"; it's also defined as a urinary disorder, urination frequent and painful, sometimes more specifically described as having a frequent and pressing urge to urinate, with the urination itself being painful and of little volume, or otherwise defined as "strangury", which Oxford says is "slow and painful urination". Dacidian and Dazidian both specify that in the illness sense the character is pronounced lin4 rather than the normal lin2, but all of the specialist medical sources instead specify lin2. I'm not clear on the origin of this use of the character to refer to this type of illness; there are no instances of it in this sense in pre-Qin/Han literature; there are only two instances in Lingshu (the other in Lingshu 77), both in the combination seen here, in which it's not at all clear or agreed that it does refer to this illness. There are no instances in Suwen proper, but three in one of the interpolated qidalun or "stems and branches" chapters, Suwen 71 (whose date is uncertain, but probably post-Han); in two of those the character occurs independently; in one of those instances there's no direct indication of the nature of the illness; in the other, when a condition of urine that's red and yellow (ie blood in the urine) becomes severe, then it's lin2; in the third instance, lin2 is adjacent to bi4 "closed, sealed, hidden", at the end of a long list of different symptoms, the last of which are "blood overflows, blood drains", which are consistent with the previous "red yellow urine"; some take bi4 "closed" in this situation to be unrelated to lin2, meaning constipation, others consider it's part of a joint term with lin2, referring to "closed" or difficult urination (one source contends that this instance of lin2 is in fact an error for long2 "urinary blockage/difficulty", as seen in Lingshu 36, or in the more exact equivalent, 'sealed long', in the disorders of the liver channel in Lingshu 10). As this demonstrates, if these instances are the basis for the "difficult urination" definition of lin2, that basis is far from robust. In more modern usage, the character is used to designate venereal disease, gonorrhea (an illness characterised by urinary or penile discharge difficulties similar to those mentioned above).

Lu4 means "dew; to moisten; to reveal, expose", or also "to ruin, destroy; exhausted, weak, frail". There are instances in Neijing where it's considered to mean external evils or climatic evils generally, as for instance in the title of Lingshu 79, "the year dew".

There are a number of different readings of the compound lin2 lu4 consequent upon these individual possibilities. Firstly, lin2 is taken in its basic sense of "rain", lu4 in its basic sense of "dew", or the extended sense of "climatic evil" ("rain and dew"), or perhaps even "expose", together meaning being exposed to damp, rain, wind, to external illness evils ("drenched and exposed"), consistent with the preceding "cold and hot" (the same direct association with the characters "cold and hot" is also seen in the Lingshu 77 instance).

Secondly, lu4 is taken in the sense "exhausted, weak"; lin2 is seen as an equivalent for long2 "urinary blockage/difficulty" (as discussed earlier), whose basic meaning is "old and decrepit, sick and weak"; the two together meaning "tired, fatigued, weak, feeble"; Tamba Genkan endorses the same basic idea from a different basis, saying lu4 is equivalent to li4 "to drip", which combined with lin2 may sound as though it refers to some sort of menstrual or urinary condition, but in fact (says Tamba) means an illness that continues for a long time without stopping, like continual rain (lin2) or dripping dew (li4/lu4); he cites instances of lin2 li4 from Zhouhou (Jin 4th century) and Yishuo (Song c1200), both of which emphasise that the illness has a vague, indefinable or hidden quality or aspect to it, and in both of which lin2 li4 is preceded by "cold and hot", just as lin2 lu4 is in the present passage and Lingshu 77; and a third instance from Waitai (Tang 8th century) in which lin2 li4 is directly defined as extreme fatigue.

Thirdly, as discussed by Tamba, the perceived equivalent term lin2 li4 is regarded in a number of herbal medical works as meaning menstrual disorder, excessive menstruation, menorrhagia, consistent with the "continous rain" notion of lin2 (Tamba's opinion is that this reading is incorrect).

Or fourthly, the combination has the same meaning as lin2 alone, difficult and painful urination (I'm not clear on what precise view of lu4 is adopted in this case).

The variety of opinions given in the various sources, a number of them giving relatively extended and informed explanations with supporting citations, shows that there's no agreed view on this question, and I see no significant indication of a preferred likelihood; the translation given here is a largely arbitrary adoption.

Bright at the five transporters, where slow and fast are located, bending and stretching, emerging and entering, all have conditions and principles. The theory of yin and yang, meeting with the five goes, the five zang and six fu, [they] also have that which [they] store. The four seasons and eight winds, all have yin and yang, each gets its place, meeting at the bright hall (mingtang), each place a colour region [of] the five zang and six fu. Examine where it's painful, left and right above and below; know its cold and warm, what main channel [it's] located in. Carefully inspect the cold and warm, smooth and rough of the skin, know where it's ailing. The diaphragm has above and below, know where the qi is located. First get the pathway, thin and sparse it, slightly deep and leave [it], so [you] can slowly enter it. Great heat located above, push and descend it; from below ascending, draw and depart it. See what's first painful, always/normally treat it first. Great cold located outside, stay and supplement it; [if it] enters into the middle, from the meeting drain it. What the needle doesn't do, is what's suitable to moxa. Upper qi insufficient, push and lift it; lower qi insufficient, gather and follow it; yin and yang both empty, fire naturally suits it. Jue and

severe cold, the bone ridges sunken low, cold passing through the knee, Xialing Sanli; that which passes through the yin network channels, getting to stay and stop, cold entering into the middle, push and move it; the main channels sunken low, fire then suits it; knotted networks, hard and tense/tight, fire is what treats this. Not knowing what suffers, below the two qiao; men yin, women yang, [this is] what is forbidden to the good workman. The needle treatise is finished.

Where slow and fast are located, bending and stretching, emerging and entering: "Slow and fast" is everywhere taken to refer to the use of slow and fast needling techniques for draining and supplementing, despite the fact this reading doesn't sit easily with the use of suo3 zai4 "where [they] are at/located" (more on this below); "bending and stretching" is generally considered to refer to the patient's body or limbs being placed in a bent or extended position when needling is applied; and "emerging and entering" is taken as a reference to the insertion or removal of the needle in treatment. I think these readings are all mistaken, and this section instead all references Lingshu 71: "The bends and turns of the channels, the emerging and entering places, where do [they] get to and emerge, where do [they] get to and stop, where do [they] get to and go slowly, where do [they] get to and go quickly, where do [they] get to and enter?" That passage involves five of the six key terms in the three concurrent clauses of the present passage, slow, fast, emerging, entering, and bending (all of these are the same characters used in the present passage, xu2 ji2 chu1 ru4 qu1); the anomaly is "stretching" (shen1) in this passage, for which Lingshu 71 instead has a synonym rather than antonym of qu1 "bend", zhe2 "to bend, turn, break" (refer to the Lingshu 71 notes regarding this uncharacteristic and distinctive use of qu1 and zhe2 in relation to the channels; I don't consider this anomaly sufficient to contradict this proposition); Lingshu 71 also makes sense of the use of the idea of "location, place" in relation to slow and fast, that is, the places where the channels move either slowly or quickly. In other words, all three of these clauses are references to the pathways of the channels; one translation does relate "bending and stretching, emerging and entering" to the pathways of the channels rather than the common interpretations, but doesn't do so for the preceding "slow and fast".

Where slow and fast are located (2): The use of suo3 zai4 "where located", here rather unusually associated with "slow and fast", is something of a characteristic of the chapter; there are in all eight instances, the others being: "[you] must know where shape [and] qi are located"; "carefully examine where it's located"; "look at cold and hot, to get where the evil is located"; "what main channel [it's] located in"; "the diaphragm has above and below, know where the qi is located"; "the workman using the needle knows where qi is located"; "where supplementing and draining are located"; three of these are in the second paragraph, three in the third, two in the fourth, none in the last. The usage is straightforward in every case except the last, in which the idea of supplementing and draining having a "place, location" is uncharacteristic, as in the present instance. In two other cases it's not entirely clear what it is that's "located" ("carefully examine where it's located", and "what main channel [it's] located in").

The four seasons and eight winds: The standard description of the eight winds is in Lingshu 77.

Meeting at the bright hall (mingtang), each place a colour region [of] the five zang and six fu: The system of facial colour or complexion diagnosis centred around the bright hall, the nose, as seen in Lingshu 37 and 49.

Examine where it is painful (etc): Opinions differ on whether this means examination of the illness's points of pain, hot and cold changes and so on should be used in conjunction with examining the facial colours in order to determine the nature and location of the illness, or whether examination of the face itself can determine the illness's likely points of pain, hot and cold nature etc.

Carefully inspect the cold and warm, smooth and rough of the skin: A number of translations leave this in its rather general face value state, others specify that the "skin" refers to diagnosis of the skin of the chi/cubit region of the forearm, as discussed for example in Lingshu 4 and 74; Taisu makes this reading explicit, replacing pi2 in the compound term pi2 fu1 "skin" with chi3, giving "the chi/forearm skin". "Ailing" is ku3 "bitter; suffering, hardship, pain".

The diaphragm has above and below: Two factors are mentioned here, that different zangfu are above (the lungs and heart) and below (everything else) the diaphragm; or, if there's an above-below blockage, you must know on which side of the diaphragm it's located.

First get the pathway: This is typically taken in a general sense, meaning that the principles and specifics of the channel pathways must be understood, then needling can be successfully applied; although it could plausibly be regarded in a more specific sense, that you need to establish where the illness is, what channel it's located on, then select acupoints appropriately (the specific is arguably implied in the general reading).

Thin and sparse it: Ma Shi's reading of this is reasonably in line with its face value interpretation, that the needles used should be few (xi1 "thin, not dense") and scattered, far apart (shu1 "sparse, scattered"). Xi1 is the same character seen in Lingshu 7 "slowly/slightly (xi1) emit (bring out) the needle, then deepen it", and also Lingshu 9 "slow (xi1) to press the needlehole", in which instances it's commonly taken to mean "slow" (not a standard meaning), which is the reading most commonly adopted here, with shu1 taken to mean "slack, relaxed" (which is a standard meaning); with those readings, this series of clauses then adds up to a description of supplementing needling, inserting the needle in a slow relaxed manner, to some depth, and leaving it for some time, so that qi is introduced into the channel ("qi" presumably then being the "it" of "so you can slowly enter it"); despite the lack of a documented basis for this reading of xi1, the overall reading is notably plausible. Lingshu 7's use of both xi1, and also the instruction to "deepen" the needle, as in the current passage, is notable, although the needling technique under discussion there, "transporting needling", used "to treat qi flourishing and hot", doesn't appear to be directly related to that described here.

Great heat located above, push and descend it; from below ascending, draw and depart it: If there's heat in the upper region it should be forced into the lower, if there's heat flaring up from the lower region it should be drawn back down and scattered, eliminated. The first of these situations is commonly related to a passage in one of Suwen's interpolated qidalu chapters, Suwen 69, "high, press it down" (the text there continues "below, raise it", which doesn't correspond to either of the current situations); little is said on specifically what this involves. One view is that, in the case of heat above, the needle should be applied in the upper region, the location of the disorder, and angled downwards to "push" the heat down, this thereby constituting a draining technique of sorts, since heat or qi is removed

from the area of needling. It might be thought that, by obvious comparison, the opposite situation could be considered a filling or supplementing technique of sorts, applying the needle in the lower region and pointing it downwards to draw heat down, to the point of needling; however, that classification isn't applied, since the text specifically says the heat or heat evil should not only be "drawn" but also "departed, removed", making this intrinsically a draining procedure. The directionally opposite situation to the first condition is seen a little later in the text, "upper qi insufficient, push and lift it". Refer to the discussion of needling techniques at the end of the notes to the fourth paragraph of this chapter.

See what's first painful, always/normally treat it first: If there's a series or sequence of disorders, the earliest disorder or symptom should normally be treated first, to attempt to address the root of the condition.

Great cold located outside (etc): If cold is in the external region, supplementing technique can be applied, with the needle left in, to assist yang to overcome the cold evil; if the cold enters into the middle, the yin region, this approach will no longer work, the cold must be eliminated, by needling the he-meeting transporters (presumably because these are the closest to the internal region). He2 "to meet" etc is generally considered here to mean the he-meeting acupoint; a variant opinion is that cong2 "from, following" combined with he2 merely means "accordingly, consequently, thereupon", and so no particular acupoint is indicated.

Upper qi insufficient, push and lift it: The directionally opposite of the previous "great heat located above, push and descend it"; "push" in this case presumably means the needle is applied in the lower region, where there's not an insufficiency of qi, and the qi "pushed" from there upwards.

Lower qi insufficient, gather and follow it: Typically taken to mean that supplementing or filling technique should be applied, with a longer needle retention; "follow" appears to be read in the sense used in the "small needle" section of Lingshu 1, where "meeting" is draining, "following" is supplementing.

Yin and yang both empty, fire naturally suits it: When both yin and yang are deficient, moxa is suitable, to supplement both.

Jue and severe cold (etc): These conditions are treated with Zusanli St36; Xialing "lower/below mound" is an alternative or adjunct name for Zusanli, seen previously in Lingshu 1 (with "Sanli", as here) and Lingshu 2 (independently, without "Sanli").

That which passes through the yin network channels: Cold invades the network channels, stays and stagnates there, eventually passing in to the middle or yin region; little comment is made on precisely what's meant by "push and move it", translations generally saying simply that needling should be applied to scatter and remove it; a variant opinion is that "push" here implies using massage techniques to break up and remove the cold.

The main channels sunken low, fire then suits it: If cold accumulates or stagnates to the point that, after passing through the network channels and the middle yin region, it eventually lodges and stagnates in the main channels, causing them to become "sunken", then moxa should be used to remove it. The same applies if the cold remains in the networks and they become "knotted, hard and tense/tight".

Not knowing what suffers (etc): If a person has an illness whose nature or location is vague, unable to be precisely determined or differentiated, then it should be treated "below the qiao"; this is universally taken to mean the two acupoints associated with the qiao

channels, Zhaohai Kd6 and Shenmai Bd62, below the inner and outer malleolus respectively. The text continues by saying "men yin, women yang"; Jiayi and Taisu both have the opposite of this, "men yang, women yin", giving the more directly plausible reading that in men the yangqiao is needled, in women the yinqiao. Typically however the ensuing clause "what is forbidden to the good workman" is considered not to be an independent indication, meaning that the physician should abide by all the prohibitions outlined in the texts, but instead is taken to relate specifically to the preceding clauses, meaning that it's forbidden to cross-needle the qiao channels, to needle the yinqiao for men or the yangqiao for women; doing so will not only not heal the illness, it will make it worse.

The business of using the needle must have laws and principles, above looking at the light of heaven, below observing the eight proper/principals, to avoid/eliminate strange evils, and show to the hundred names; carefully examine empty and full, don't be attacked by evil. This is getting the dew of heaven, encountering the emptiness of the year, aiding and not overcoming, instead enduring calamity. So it's said: [you] must know heaven's bans, then [you can] speak of the idea/meaning of the needle. Taking laws from the ancient past, verifying in the present, looking into the obscure darkness, connecting to the limitless, what the coarse does not see, what the good workman values, none knows its shape, as indistinct as the spirit. [When] evil qi strikes a person, shivering and trembling moves the shape/body. [When] proper evil strikes a person, [it's] small/subtle, first seen in the colour, not known/perceived in the body, as though [it] is, as though [it's] not, as though lost/perished, as though remaining, having shape, without shape, none knows its condition. So the superior workman treating qi, then aids it [in] the sprout. The inferior workman guards what is already complete, and so ruins/defeats the shape/body. So then, the workman using the needle knows where qi is located, and guards its gates and doors, is bright at regulating qi, where supplementing and draining are located, the idea/meaning of slow and quick, what places to select/treat. Draining must use round; press and turn it, the qi then moves; quick, then slowly emerge, evil qi then emerges; stretch and meet it, shake to enlarge the hole; [once the evil] qi has emerged, then quickly [remove the needle]. Supplementing must use square; externally draw the skin, to make the gate/door suitable; the left draws the pivot, the right pushes the skin; slightly/subtly rotate and slowly push it; [you/it] must be upright and proper, peaceful and still/quiet, a firm heart, not slacking; [you] should/must leave [it] slightly; qi descends then quickly bring it out; push the skin to cover the outer gate/door, true qi is then preserved. The essentials of using the needles, don't forget the spirit.

The business of using the needle: Suwen 26 consists almost entirely of explanations of various terms found in this paragraph, similar to (although considerably more expansive than) the Lingshu 3 commentaries on the Lingshu 1 "small needle" passage; there's further discussion of this in the "draining must use round" note at the end of this set of notes. I've not included discussion of the Suwen 26 readings in these notes.

Above looking at the light of heaven: Tian1 "heaven, sky" guang1 "light, brightness" is a standard term meaning the light of the sky, particularly daylight; here "light" is generally and more plausibly regarded as meaning specific "lights" rather than "light" generally, that is, the bright objects of the sky or heavens, the sun moon and stars.

Below observing the eight propers/principals: Zheng4 "proper, orthodox, upright; main, cardinal, principal"; this preceded by "eight" is a standard term meaning the winds of the eight directions (seen that way in eg Huainanzi); generally however a different sense is adopted here, the eight "seasonal dates", eight significant points in the seasons, those being the spring and autumn equinoxes, summer and winter solstices, and the beginnings of spring, summer, autumn and winter; that is, this clause means observing and adjusting properly to the climates of all the different seasons. Si1 "to manage, do" etc (as seen earlier in this chapter in "I will attend (si1) to reciting it") is here instead used as an equivalent for that character with the "person" radical added, si4 "to reconnoitre, observe, inspect".

To avoid/eliminate strange evils: Bi4/pi4 has numerous meanings, including "to remove, eliminate; to avoid, elude, hide from; prevent, guard against".

Show to the hundred names: That is, teach or demonstrate to the common people the proper way to avoid perverse evils, nourish life etc; the most apparent reading of this clause is "observe the hundred names", but guan1 "to look at, observe" is generally considered in this instance to mean "show, demonstrate" (a standard but relatively uncommon meaning).

Don't be attacked by evil: Fan4 "to attack, offend, violate" here appears to be used in a passive sense, "be attacked/violated by".

The dew of heaven: Lu4 "dew" appears to be used here to signify external climate evils generally; likewise for the ensuing "emptiness of the year", where xu1 "empty" seems to be used in the same way as lu4 in the title of Lingshu 79 "the year dew" (see the discussion of "rain and dew" in the notes to the previous paragraph).

Aiding and not overcoming, instead enduring calamity: If a physician attempts to address illness caused by climatic evils without properly understanding the necessary principles, he/she won't overcome or cure the condition, instead only succeeding in making the situation worse.

Verifying in the present: Yan4 "to verify, prove, test, evidence; effect, result"; that is, applying the laws of the past in present practice, using them and proving their effectiveness.

Looking into the obscure darkness: A common reading of this is that the "obscure darkness" means the directly unseeable inner state of the body.

[When] evil qi strikes a person: Instead of "evil qi", both Lingshu 4 and Suwen 26 have "empty evil". This section is based on Lingshu 4: "[When] empty evil strikes the body, shivering [and] trembling moves the body. [When] proper evil strikes a person, [it's] subtle, first seen in the colour, not perceived in the body, as if there is [and] as if there's not, as if lost [and] as if kept, having shape [and] without shape, [you] don't know its state." Refer to the notes for that passage regarding the differentiation between "empty evil" (corresponding to "evil qi" in the present passage) and "proper evil".

Shivering and trembling moves the shape/body: Refer to the parallel passage in Lingshu 4.

Aids it [in] the sprout: A good physician treats an illness when its first subtle signs are seen, a poor physician waits until those first subtle stages have coalesced to become an obvious and more serious condition.

Draining must use round: See the discussion at the end of this set of notes.

Press and turn it: Qie1 "to cut, slice" or qie4 "to touch, contact" is the standard character used modern Chinese medicine to refer to feeling or taking the pulse; it's been seen previously in situations where it's presumed to mean "feel, touch", for instance Lingshu 12

"can be measured, palpated (qie4), touched and attained"; some adopt that meaning here, that the point of needling should be touched or pressed before the needle is inserted; but the general reading is that it means the needle should be "pressed" or pushed straight on, inserted directly and firmly (a somewhat extended or adapted reading of the character).

Quick, then slowly emerge: Instead of er2 "and, then" etc, both Jiayi and Taisu have ru4 "enter", "quickly enter/insert, slowly emerge/take out".

Stretch and meet it: It's not clear what's meant by shen1 "to extend, stretch" here; it's typically glossed over in the translations; one suggests, quite plausibly, that it means the needle should be "extended, pushed out" to "meet" or confront the evil qi. "Meet" is obviously taken to be the draining "meeting" specified in the "small needle" passage of Lingshu 1; some translations in this case say specifically that it means facing the needle against the direction of the channel flow.

Shake to enlarge the hole: Manipulate the needle to enlarge the opening, to provide greater opportunity for qi to drain; this stands in contrast to the direction given for supplementing needling, to "cover the outer gate/door", that is, to push the skin to cover the needle-hole after the needle is removed, so the introduced qi can't drain.

To make the gate/door suitable: To give a smooth relaxed surface for the needle to penetrate; some apparently take dang1 "suitable, appropriate" etc to mean "at, placed, located", signifying instead that the position of the acupoint should be clearly and properly determined.

The left draws the pivot: It's not clear what's meant here by shu1 "hinge, pivot"; some take it to mean the body or shaft of the needle, others consider it's a movement applied to the needle, others say it means the skin in the region around the point needled.

Firm heart, not slacking: Jie3 "to separate, untie" is here used as an equivalent for that character with the "heart" radical added, xie4 "slack, loose, lax".

[You] should/must leave [it] slightly: Usually taken to mean the needle must be left in place a short while, this could also be taken to mean that the needling action should be subtle or light, not quick and strong, "[you] should/must be subtle/slight [and] leave [the needle]".

Qi descends then quickly bring it out: Xia4 "down, below" etc here presumably means that qi has "descended, gone down" the needle into the body, into the channels.

Push the skin to cover the outer gate/door: See the "shake to enlarge the hole" note just above.

Don't forget the spirit: Given the numerous and various aspects of acumoxa theory and practice mentioned beforehand, this added admonition suggests the author understood shen2 "spirit" not simply or only in the material "mechanism" sense discussed in Lingshu 1; the translations are either non-committal on the subject, or refer to "mentality, vitality" etc.

Draining must use round: Yuan2 "official, officer" is used here for that character with the "surround" radical added, yuan2 "round, circle" etc (a standard equivalence), as shown clearly by the later matching clause, "supplementing must use square". Yang says that "round" and "square" refer to compass and set-square, without expanding on precisely what that means or implies in relation to needling. Zhang Jiebin says that "round" means "free-moving, nimble, flexible", as opposed to "square", which means "upright and proper, still, quiet"; both those meanings are standard (a similar use of the two is seen for

example in the Eastern Han text *Yantielun*, "Kongzi could square [but] could not round", with "square" in that instance being used pejoratively, meaning Kongfuzi was able to adhere rigidly to principle, but was unable to be flexible and adaptable); these ideas are also readily construed to suit the context; when draining, the physician has to be nimble, active, quickly and flexibly adapting to and acting on the shifting state of qi, meeting and draining evil qi at the precise moment of its arrival (as discussed in the "small needle" section of *Lingshu* 1); by contrast, supplementing doesn't require that quick and nimble adaptation; instead, the physician should be set, stable, calm, quiet, slowly and steadily inserting and leaving the needle in order to introduce qi. These are the basic readings applied to these clauses in all the modern translations.

Greatly confounding the issue, *Suwen* 26 has precisely the opposite for these clauses, "draining must use square ... supplementing must use round"; *Jiayi* has the same, *Taisu* instead agrees with *Lingshu*. *Suwen* 26 supplies its own specific interpretations of what's meant by these clauses in this form. Firstly, *fang*1 "square" is intended in the sense "just when, just as, at the moment or time when" (a standard and common meaning), meaning that draining should only be applied when or as, at the time when, qi is flourishing; this reading is accompanied by a discussion of times or situations that are flourishing, as opposed to those that are empty, principally meaning when the heat of the sun is or isn't present, or when the moon is or isn't full; that rationale is then extended to the specifics of needling, which is done when the person is in a stable quiet situation (conducive to fullness instead of depletion or exhaustion of qi), the needle being inserted on the inbreath, being turned or manipulated also on an inbreath, then being slowly withdrawn on the outbreath. *Yuan*2 "round" is said to mean "to move, shift", which is again a standard meaning (if rather obscure, unlike the common use of *fang*1 just referred to; this meaning applies to the character in the form used in *Lingshu*, without the "surround" radical; in this usage it takes the pronunciation *yun*4; *Dacidian* cites an instance of this sense from *Mozi*, referring to a moving or rotating potter's wheel, in which some versions of the text instead explicitly have the common homonym *yun*4 "to move, transport, carry"); unlike *fang*1, for which the applicability of the character to the situation is repeatedly and specifically spelled out ("when"/*fang*1 the inbreath occurs etc), *Suwen* 26 doesn't clearly indicate exactly how this idea relates to the needling action or situation, but presumably the idea is that in supplementing, qi is "moved, shifted, transferred" into the channels and the body.

On the basis of the *Suwen* version of the text, *Ma Shi* considers that the *Lingshu* version is mistaken, that *yuan*2/round and *fang*1/square have been incorrectly interchanged in the present passage. The more common approach is to consider that the two passages are separate, and represent different ideas or theories, with *fang*1 and *yuan*2 having different meanings in the two different chapters, as just outlined. As the preceding discussion shows, this is conceptually entirely plausible; standard meanings of both characters can be applied in both situations to give perfectly reasonable and appropriate interpretations; however, how plausible this view actually is, is quite a different consideration. As mentioned previously, *Suwen* 26 is essentially a commentary on the present paragraph of this chapter of *Lingshu*. Roughly speaking, there are around 65 clauses in this paragraph (in the parsing of the Chinese text; English translation typically amalgamates a number of these); *Suwen* 26 includes about 20 of those clauses, or significant terms from them (with slight differences in places); that is, it reproduces almost a third of the text (roughly 90 of

288 characters), and provides commentaries on or explanations of those citations; furthermore, all the text cited by Suwen 26 is in the same order or sequence as the text of this paragraph (with one partial exception); the citing process begins at the very outset of Suwen 26, with "the business of using the needle must have laws and principles" (for which a rather long explanation is given), then continues through the entire chapter, with the exception of the final paragraph. The text cited includes "the business of using the needle must have laws and principles", "the eight proper/principals", "[you] must know heaven's bans", "taking laws from the ancient past, verifying in the present, looking into the obscure darkness, connecting to the limitless", "as indistinct as the spirit", "evil qi", "[when] proper evil strikes a person, [it's] small/subtle", "none knows its shape ... none knows its condition" (the first of these two actually comes before "as indistinct as the spirit" in Lingshu 73; this is the only out-of-sequence citation in Suwen 26, moved to accompany its later parallel clause), "the superior workman ... aids it [in] the sprout, the inferior workman guards what is already complete", "knows where qi is located, and guards its gates and doors", "draining must use round", "the qi then moves", "supplementing must use square". (These are the Lingshu 73 versions, the Suwen 26 equivalents are slightly different in places, eg the reversal of "round" and "square"; instead of "evil qi" Suwen 26 has "empty evil"; instead of "[you] must know heaven's bans" it has "heaven's bans cannot be not known" etc.) Given this, in my view, it's in no way possible that Suwen 26's draining and supplementing statements are entirely separate and unrelated to those in Lingshu 73; rather, the two are meant to represent the same idea from the same original source. The most obvious conclusion from that is that the text in Suwen 26 shows the state of the present Lingshu chapter at the time Suwen 26 was written, and at that time, in relation to "round" and "square", the text of Lingshu was the opposite of what it is now. Other possibilities may be proposed, such as, that the author of Suwen 26 was working from a version of the Lingshu text in which the two characters had been incorrectly reversed, an error that was later corrected; or that he himself reversed them to suit the theory given in his commentary; but I don't think the practical likelihood of these is at all good (the natural peer-review process presumably involved in the compilation of Suwen would surely mitigate heavily against these possibilities). In Lingshu 73, where neither fang1 or yuan2 is repeated at any point in the paragraph, a simple copyist's slip anywhere in time between Lingshu's original compilation and Taisu (7th century, which confirms the current Lingshu version) could result in the two characters being reversed; by contrast, there's no realistic possibility of the two being incorrectly reversed in Suwen 26, both because the text repeats them (fang1 in particular), and also because the sense of the commentary is destroyed if the characters are reversed (again, the "just, when" reading of fang1 in particular). So it would seem that at the time of the writing of Suwen 26 (and also the chronologically next version of the text, Jiayi, which agrees with Suwen 26), "round" and "square" in these two clauses of Lingshu 73 were the opposite of what they are in present version of the text; and given the proximity in time of the writing of Suwen 26 to the compilation of Lingshu, this means that the best evidence indicates that, as Ma Shi asserts, the reverse version is the proper version of the text. I hasten to add that this doesn't necessarily mean that Suwen 26's explanation of these terms is a correct representation of the intent of the Lingshu author. It does however strongly indicate that the proposition that Lingshu 73 and Suwen 26 represent two different views or theories, both valid, is quite incorrect.

Suwen 26 finishes its commentary on these terms by stating specifically that "therefore, round and square are not the needle"; that is, the text doesn't mean that draining and supplementing require needles that are round or square in shape. I haven't seen a suggestion of such a "needle shape" reading actually being adopted anywhere (not surprisingly, since this statement from the classic specifically contradicts it), but the comment does reinforce the point that, whatever the actual or oblique or hidden meaning behind these names or terms may be, the opposition of their obvious meanings, round and square, is a (or the) key element in the decision to use these specific characters to convey those meanings, rather than some other characters that might transmit the intent more directly and unambiguously, not allusively, metaphorically, or poetically; their obvious opposition is unavoidably apparent to any Chinese language reader of the text, and any translation that doesn't convey that obvious opposition of round and square, while it might be conceptually or even semantically correct, is nevertheless a significant stylistic omission.

A number of needling principles are stated or implied in the course of the chapter to this point, principally in the "draining must use round ... supplementing must use square" section, but also in the discussions of "great heat above", "cold entering into the middle" etc; if some arguable assumptions are made, these might be summarized as follows:

- 1. Quick and slow in inserting and removing the needle: Inserting quickly and removing slowly is draining, "draining must use round ... quick, then slowly emerge, evil qi then emerges"; inserting slowly, removing quickly is supplementing, "supplementing must use square ... slightly/subtly rotate and slowly push it ... qi descends then quickly bring it out".*
- 2. Turning the needle: For draining, turn frequently, strongly, with a high degree or angle of needle turning/rotation, "draining ... press and turn it" (one source suggests this is similar to the principle of using strong medicines for full conditions); for supplementing, turn infrequently, with a slight degree of needle rotation, "supplementing ... slightly/subtly rotate and slowly push it".*
- 3. Opening or closing the needle hole: In draining, shake the needle to enlarge the hole to allow evil qi to escape, "draining ... shake to enlarge the hole"; in supplementing, rub the needle hole after removing the needle, to keep qi in, "push the skin to cover the outer gate/door, true qi is then preserved".*
- 4. Meeting following (needle direction): In draining, insert contrary to the direction of channel flow, "draining ... stretch and meet it"; no equivalent supplementing procedure is stated anywhere in the chapter, but the corresponding "following" procedure from Lingshu 1 is implied, needle with the direction of channel flow.*
- 5. Pushing (and drawing): Needling at the place of the illness or fullness and angling the needle to "push" qi away is a removing method (which might be classed as a "draining" method of sorts), "great heat located above, push and descend it", "cold entering into the middle, push and move it"; needling outside a region of deficiency and angling the needle to "push" proper qi into an area of deficiency is an adding method (which might be classed as a "supplementing" or filling method of sorts, although perhaps more correctly a "redistributing" or "balancing" method), "upper qi insufficient, push and lift it". There is an inverse to this method, drawing, needling to draw or pull qi into the area needed; in the example cited in this chapter, this involves aspects of both supplementing (since qi is*

drawn towards the needle) and draining (since the aim of doing this is to scatter and eliminate an evil qi), "from below ascending, draw and depart it".

6. *Cross-needling: For illness on the left treat the right, and vice versa, "left and right not regulated, grab and move it", "left and right the limb network channels, thoroughly know their meetings" (whether or not either instance does represent this principle is debatable).*
7. *Moxa is indicated for conditions where both yin and yang are deficient, "yin and yang both empty, fire naturally suits it"; when the main channels are "sunken", deficient, "the main channels sunken low, fire then suits it"; for accumulations or obstructions in the network channels, "knotted networks, hard and tense/tight, fire is what treats this"; or for any condition where needling isn't effective, "what the needle doesn't do, is what's suitable to moxa".*

Leigong asked Huangdi saying: 'Needle Treatise' says: 'Get the person, then transmit [it]; [if] not the person, don't speak'; how do [you] know it can be transmitted? Huangdi said: Each gets its man, appointed to what he can do, so [he] can be bright at his affairs. Leigong said: I wish to hear about managing abilities, what is that like? Huangdi said: Those with bright eyes can be used to see colours. Those with sharp ears can be used to hear sounds. Those with agile and quick words and speech can be used to pass on theories. Those with slow speech and peaceful and quiet, skilled hands and careful attentive hearts, can be used to apply needle and moxa, to manage blood and qi and regulate all counterflow and withflow, to examine yin and yang, and also various prescriptions/methods. Those with slack/relaxed joints, soft/supple sinews and harmonious regulated hearts, can be used to guide and draw, to move qi. Those with hateful poisonous words and speech who slight people can be used to spit on abscesses [and] curse illnesses. Those with bitter nails and venomous hands, prone to harm [when] doing things, can be used to massage accumulations and press bi. Each gets his ability, [treatment] prescriptions then can be applied, his name/renown is then prominent. [If you] don't get the [right] person, results will not be achieved, the teacher will be without a name/renown. So it's said: Get the person then speak; don't get the person, don't pass [it] on; this is it's meaning. The venomous handed, [you] can use the test [of] pushing the tortoise; place the tortoise below a vessel and push on top of it, fifty days and [it] dies; the sweet handed, [it] returns to life as of old.

Leigong asked Huangdi: The rest of the chapter involves Qibo (as master); the introduction of Leigong here (as student) suggests a separate author, as does the fact that this, unlike the rest of the chapter, is not a precis of "the story so far", but a more detailed exposition of a novel theory.

'Needle Treatise' says: 'Get the person, then transmit [it]; [if] not the person, don't speak':

This same text occurs at the start of the chapter; given the previous note regarding the separate nature of this paragraph, it makes it possible that the "needle treatise" involved is the preceding part of the chapter; note that Suwen W11/Q26, which is almost entirely composed of commentaries to the previous paragraph, also has a reference to a previous "needle classic" (zhen1 jing1) which is typically taken to mean Lingshu generally. The end of the paragraph gives a version of this sentence with the positions of "transmit" and "speak/say" reversed: "Get the person then speak; don't get the person, don't pass [it] on". The text most closely approximating these statements is at the end of Suwen 4: "[If] not the [right] person, don't teach [him]; [if] not [this] truth, don't impart [it]"; Wang Bing,

commenting on this passage, cites his version of Lingshu having the same, not what's in the extant version of Lingshu; there's no indication in Suwen 4 of its statements being quoted from another text. Lingshu 64 also has a related passage whose introductory words suggest it does refer to a previous text: "I've heard that to get the man [and] not teach [him] is called 'a great error'; to get and divulge it, heaven will deplore this".

Managing abilities: These two characters, guan1 neng2, form the title of the chapter. Guan1 "post, office, responsibility; an official" can also mean "to carry out the business or responsibilities of a post or office, to conduct affairs, manage"; it's typically thought that this sort of meaning is intended here, although it could (to my mind less convincingly) be construed as a reference to the different "officials" who take on the different therapeutic tasks, as discussed in the ensuing text. Guan1 has been seen previously in the chapter in this "manage" sense, "know how to manage the nine needles"; also seen that way in the title of Lingshu 7 "Managing the needles".

Those with bright eyes can be used to see colours: The paragraph from here gives a "specialisation" view of medical practice, with people performing segmented parts of the diagnosis and treatment process according to their natural abilities, rather than a single person carrying out all or most of the key parts. Some such degree of separation or specialisation is of course involved in any large scale system, with, for example, different people practising different aspects or types of therapy (herbalism, acupuncture, massage, qigong etc), others performing functions not directly related to the application of treatment (such as the preparation of medicines etc; by contrast, in many smaller scale systems, a single person of necessity performs all or many of these duties); the system outlined here is not significantly different to this, the major possible exceptions being the initial separation of diagnostic duties, with keen eyed people being used for visual or colour diagnosis, and those with good hearing being used for diagnosing sounds; and subsequently the deliberate use of people with ordinarily less than commendable people skills to "spit and curse". The natural presumption is that the author applied this system in practice, and I don't see anything to intrinsically suggest that might not have been the case.

Harmonious regulated hearts: A mild and genial disposition.

Spit on abscesses [and] curse illnesses: Zhou4 "to pray, imprecate, curse". Praying, incanting or reciting spells to cure illness, in the style of the ancient Chinese shamans, is a standard idea, also seen in eg Suwen 13; "spitting on abscesses" is not a standard idea, it's not entirely clear what's meant by it, and I've seen no direct commentary on the issue.

Those with bitter nails and venomous hands: People with strong hands and typically lacking the ability to apply them subtly, consequently not suitable for normal massage, but good when damage is to be consciously inflicted, to break up accumulations, painful bi and the like; the obvious implication is that this brute disruption or dispersal approach was taken with these kinds of conditions.

His name/renown is then prominent: On the basis of the ensuing text, "his" is taken to mean that of the teacher, the master employing and supervising the various types of practitioners, not the individual practitioner him/herself.

Use the test [of] pushing the tortoise: In this quite singular test to determine whether a person has "venomous" (heavy, harmful) or "sweet" (light, healing) hands, a living turtle or tortoise is placed under some sort of object, which is then pressed down on (for an unspecified amount of time) for fifty days; if at the end of those fifty days the animal is still

living, the person has sweet hands; if it's dead, he/she has venomous hands. It's not clear what qi4 "utensil, implement, instrument" refers to here, whether a special instrument or implement of some kind, or a mundane object or utensil, something possibly as simple as a pot or plate.

End of Lingshu 73

Lingshu 74: Treatise on illnesses [and] diagnosing the chi

Huangdi asked Qibo saying: I wish not to look at the colour[or] grasp the channel/pulse, [but] only to evaluate the chi, to tell the illness, from the outer knowing the inner, how is this done? Qibo said: Carefully examine the slow and quick, small and large, smooth and rough of the chi, the firm and weak of the flesh, and the form of the illness is determined. Look at the person, above the eye burrow slightly abscessed, a state as though having recently lain down [then] risen, the neck channel moving, at times coughing, press above/on the hand [or] foot, sunken and not rising, [this is] wind water skin distension. The chi skin smooth/slippery or soggy, wind. The chi flesh weak, slack, likes to lie down, shedding flesh, cold and hot, not treatable. The chi skin smooth and glossy, fatty/oily, wind. The chi skin rough, wind bi. The chi skin coarse/rough like dried fish scales, water overflowing drink. The chi skin very hot, the channel/pulse flourishing [and] agitated, warm illness. The channel/pulse flourishing and smooth, the illness is about to emerge. The chi skin cold, the channel/pulse small, draining (diarrhea), little qi. The chi skin burning-like, first hot, afterwards cold, [this is] cold and hot [illness]. The chi skin first cold, a long time big then hot, [this is] also cold and hot [illness]. The elbow region alone hot, the yao and above hot. The hand region alone hot, the yao and below hot. In front of the elbow alone hot, the front of the breast hot. Behind the elbow alone hot, the shoulders and back hot. The middle of the arm alone hot, yao [and] abdomen hot. Behind the elbow coarse/rough, down three [to] four cun hot, there are worms in the intestines. The middle of the palm hot, the middle of the abdomen hot. The middle of the palm cold, the middle of the abdomen cold. On top of the 'fish', the white flesh has green/blue blood channels, the middle of the stomach has cold. The chi burning-like hot, the renying big, there must be depriving of blood. The chi firm and big, the channel/pulse very small, little qi, oppression, increasing, straight away death.

I wish not to look at the colour: That is, not to use the diagnostic methods of examining the complexion or taking the pulse, to make a diagnosis only from examination of the chi, the "foot" or cubit, that is, the condition of the skin and flesh on the anterior or yin section of the forearm, the region of the three arm yin channels between the wrist and elbow.

Maijing here has "I each time want to look at the colour, grasp the channel/pulse", which doesn't tally with the ensuing "only to evaluate the chi"; although, as is typically the case, the latter statement, and the accompanying chapter title, only applies to the opening section of the chapter, and the text does go on to discuss other diagnosis methods, including both pulse and colour diagnosis.

Only to evaluate the chi: Tiao2/diao4 "to regulate, harmonise" etc is here used with the uncharacteristic meaning "to evaluate, assess, examine" (most sources stipulate that its pronunciation in this sense is diao4), as seen previously in Lingshu 3 "knows [how to] investigate/evaluate (diao4) the chi [and] cun", and Lingshu 4 "evaluate the channels"

slow [and] quick, small [and] big, smooth [and] rough, then the illness transformations [are] determined"; the character can mean "to reckon, calculate, plan", which may be the basis of the "consider, assess, evaluate, examine" usage, a meaning that appears to be particular to Neijing. Note the high degree of similarity between the Lingshu 4 sentence just cited and the next sentence in this chapter, "carefully examine the slow and quick, smooth and rough of the chi, the firm and weak of the flesh, and the form of the illness is determined", which explicitly uses shen3 "carefully examine" in place of Lingshu 4's diao4 (the Maijing version of this sentence also adds "transformations", as in Lingshu4, after "form").

Above the eye burrow ... wind water skin distension: Lingshu 57 has an equivalent sentence to this; it contains the section from "above the eye burrow" to "at times coughing" almost verbatim, then a section not included here involving cold in the thigh, edema in the foot and shin region, and abdominal swelling; it then gives a variant version of the "pressing" section, in which the abdomen is pressed (in this chapter it is instead the hand and foot), then rises after pressure is released (the opposite of this chapter, where it doesn't rise); in Lingshu 57, this constitutes a general description of "water" or edematous swelling conditions when they first occur ("[when] water first arises"), here it's described as "wind water skin distension" (Maijing omits "skin distension"). Tamba Genkan points out that this sentence doesn't accord with the preceding and succeeding text, which is all related to chi diagnosis, which this is not (it not only doesn't involve the chi, it includes a directly contrary reference to the pulse in the neck), on which basis he suggests it's a mistaken interpolation. Refer to the notes in Lingshu 57 regarding ke1 "burrow" (generally taken to be an error for guo3 "to bind, wrap"), yong1 "abscess" (generally considered an error or equivalent for a character meaning "swollen"), and yao3 "deepset" (here translated as "sunken"; Maijing instead has the common character xian4 "sunken, depressed").

The chi skin smooth/slippery or soggy: Hua2 "smooth, slippery"; for the combination nao4 ze2, here translated as "soggy", see Lingshu 30 "slimy moisture flows to the bones", Lingshu 46 "the flesh not strong but soggy", Lingshu 67 "blood and qi slimy and moist".

The chi flesh weak, slack: Instead of rou4 "flesh", Maijing has the graphically similar nei4 "inside, internal". As in "a firm heart, not slacking" in Lingshu 73, jie3 "to separate, untie" is here used as an equivalent for that character with the "heart" radical added, xie4 "slack, loose, lax".

Shedding flesh, cold and hot, not treatable: Jiayi omits "not treatable".

The chi skin smooth and glossy, fatty/oily, wind: Jiayi and Maijing omit this entire sentence; some texts maintain that it does appear to be an interpolation, given how close it is to the preceding "the chi skin smooth/slippery or soggy, wind" (ze2 "glossy, moist" is included with nao4 in the term translated here as "soggy", so the similarity between the two sentences isn't as evident in this translation as it is in the original text, where the only difference is between nao4 "mire, slime" in the earlier sentence and zhi3 "fat, grease, oil" in the second).

Water overflowing drink: Refer to Lingshu 4 regarding the term "overflowing drink"; in that chapter, and in the only other occurrences of the term, in Suwen 17, the first of the two characters used is a common one, yi4 "to overflow" etc (using the "water" radical, with yi4 "benefit" as phonetic); here the character used is instead a less common homonym (also using the "water" radical, with shi1 "loss" as the phonetic), which can be used as an equivalent for the first; this is the only instance of the shi1 form of the character in Neijing

(or in fact Lingshu, it doesn't occur in Suwen) that's not in the combination yin2 yi4 "wantonly overflow/dissolute", as discussed in relation to "coming to wantonly overflow" in Lingshu 66. Instead of yi4, Maijing here has dan4 "thin, light, pale, bland", which can be used as an equivalent for that character with the "illness" instead of "water" radical, tan2 "phlegm"; as discussed in relation to "overflowing drink" in Lingshu 4, Jingui Yaolue includes an illness condition called "phlegm drink" (as well as one called "overflowing drink", using the common form of yi4), and (whether because of or by association with this or not, I don't know) some sources here consider that "phlegm" is the intended meaning; note that there are no instances of tan2 in Neijing, and only one instance of dan4 (in Lingshu 78) which clearly refers to a flavour ("bland, light"), not a bodily substance or fluid. The translations used here cover the possibilities just discussed, fluid fullness or retention, rheum (see the Lingshu 4 note), phlegm, and also (on what basis I don't know) "untransformed fluids". Yi4 "overflowing" is here preceded by shui3 "water", meaning fluid retention or swelling, as seen in Lingshu 57, and the associated "wind water skin distension" sentence earlier in this chapter.

Warm illness: Taisu instead has "damp illness"; the Lingshu text is actually in the reverse and uncharacteristic order, "illness warm"; there's an instance of the same reverse term in Suwen 20, in which warm illness is likewise indicated by a warm chi and agitated pulse, on which basis some maintain "warm" is correct, and Taisu's "damp" mistaken.

The illness is about to emerge: Qie3 "and, but" etc, in this clause is generally thought to be used in the sense "is going to, is about to" (a standard meaning), as in "sweat is yet/going to emerge" in Lingshu 23. Chu1 "emerge, come out" is typically taken to mean that the illness is recovering, improving, on the point of getting better. Instead of bing4 "illness, sickness", Jiayi Maijing and Taisu all have han4 "sweat", "sweat is about to emerge".

The chi skin cold, the channel/pulse small: Instead of qi2 "it" (before "channel", here untranslated), Jiayi Maijing and Taisu all have the graphically very similar shen4 "very, severe", giving "the chi skin very cold". Instead of xiao3 "small", Jiayi has ji2 "urgent, tense, rapid".

A long time big then hot: This doesn't make immediate sense; instead of da4 "big", Jiayi Maijing and Taisu all have chi2 "to hold, grasp"; all the translations adopt this instead, meaning that if the chi is held (as it is in the normal course of diagnosis) for a long time then the cold sensation turns to hot.

The elbow region alone hot: Suo3 "that which" etc is here used in its also standard and common sense of "place, location", translated here as "region". This and the ensuing sentences extend the chi diagnosis system into the regions at either end of the chi, the hands and elbows. If the elbow "alone" is hot, the chi and hand are not, it indicates there's perverse or malignant heat somewhere in the region above the yao or waist; if only the hand is hot, it indicates perverse heat in the region below the yao. Instead of "yao and below" in the "hand region" sentence, Jiayi and Maijing have "above", the same as the "elbow region" sentence; on the basis of the simple opposition of hand and elbow, above and below, that repetition appears to be an error.

In front of the elbow alone hot: Yang contends that the region distal to the elbow, between the elbow and hand, constitutes "in front of the elbow"; while the region proximal to it, between the elbow and shoulder, constitutes "behind the elbow"; of itself this is entirely plausible, but it's problematic in that this definition of "in front of the elbow" describes the same region as the chi (although the same is basically true of the generally accepted

meaning of "middle of the arm", as discussed below). The reading generally applied (as proposed by eg Zhang Jiebin), which I think is more plausible, is that "in front" means the yin or anterior section of the elbow, the region of the cubital crease; "behind" means the yang or posterior section of the elbow, the point of the elbow, the olecranon of the ulna. This reading presents a consistent "body-image" rationale for this section; if the elbow represents above the yao/waist, it's logical that the back of it would then represent the back (and possibly also the shoulders, which the Taisu version of the text omits), the front would represent the breast.

The middle of the arm alone hot: Bi4 "arm" could refer to either the forearm, upper arm, or the entire arm; here it's generally considered to mean the forearm, meaning that this indicates the chi region; despite the questions this raises as to why a different term would be used to refer to the same region (the same objection raised to Yang's reading of "in front of/behind the chi" above), this reading seems credible; notably, in the "body-image" arrangement mentioned above, this positioning for the abdomen is consistent with the position of the breast at the inner elbow and below the waist at the hand; at the same time, how reliable that rationale is as an indicator is debatable, as discussed in relation to the palm sections below.

Behind the elbow coarse/rough: Instead of cu1 "coarse, rough", Jiayi has lian2 "edge, ridge", and a number of sources consider that correct; the question is complicated by the fact that Maijing and Taisu both omit "hot, heat", meaning that "coarse" is the only qualitative indicator included in those versions of the text. In the rationale applied to this point, this sentence would refer to a region extending 2 to 3 cun from the point of the elbow, the olecranon, along the back or yang side of the forearm towards the wrist, and that is the reading generally adopted; by contrast, Zhang Jiebin, despite previously endorsing the standard reading, says that on this occasion "back of the elbow" refers to the anterior or yin section of the arm. Some consider that "worms, parasites" here is an error, and should be the same as in all the previous sentences, "heat".

The middle of the palm hot: The matching of the palm to the abdomen doesn't fit the body-image rationale proposed to this point, since the hand should represent regions below the yao/waist.

On top of the 'fish': The thumbpad, thenar eminence; the "white flesh" means the medial aspect of this feature, as opposed to the "red flesh" on the lateral edge of the hand; instead of shang4 "above, on top of", Jiayi has ji4 "border", but the "white flesh" specification in any case limits the indicated area as just discussed.

Depriving of blood: Refer to the note on duo2 "to take by force" (here translated as "deprive") in "those with deprived blood" in Lingshu 18; seen also in Lingshu 61 "a great depriving of blood".

The chi firm and big, the channel/pulse very small: Maijing instead has "the chi tense, the renying channel/pulse very small", which some consider correct, matching the previous sentence, "the chi burning-like hot, the renying big"; even without this change, the unspecified mai4 "channel/pulse" might arguably be taken to mean the renying pulse by association with the preceding sentence.

Oppression, increasing: You3 jia1, literally "having increase", is either taken to mean that men4 "oppression" is a sign that the illness is increasing, becoming more severe; or is regarded as a conjunction of sorts, "and also, there is oppression"; it's nowhere taken to mean that the "oppression" symptom, rather than the basic illness, is increasing or

becoming worse, although it seems a plausible possibility to me. Instead of this, Maijing has "the colour/complexion white, increasing".

The eyes, red colour, illness in the heart; white, in the lungs; green/blue, in the liver; yellow, in the pancreas-spleen; black, in the kidneys. A yellow colour that can't be named, the illness is in the middle of the chest. Diagnosing eye pain, red channels from above descending, taiyang illness; from below ascending, yangming illness; from outside going inside, shaoyang illness. Diagnosing cold and hot, red channels [from] above descending to reach the pupil, [if you] see one channel, one year, death; [if you] see one and a half channels, one and a half years, death; [if you] see two channels, two years, death; [if you] see two and a half channels, two and a half years, death; [if you] see three channels, three years, death.

The eyes, red colour: This initial set of eye colour indications is entirely according to standard five goes associations, fire red, metal white etc.

A yellow colour that can't be named: A yellowish but not truly yellow colour, typically taken to mean (as proposed by Zhang Zhicong) yellow with a hard to define mix of other colours.

Diagnosing eye pain: Neither the diagnosed object or the indicated disorder involve "pain", so its involvement in this is curious; Maijing instead has "illness", which could be construed to give the obviously more appropriate "diagnosing illness [through] the eyes".

Diagnosing cold and hot ... [if you] see one channel, one year, death (etc): Whether jian4 is used here to mean "to see" ([if you] see one channel) or "to appear, show" ("[if] one channel appears/is visible"; in this sense pronounced xian4) is debatable and immaterial. This same system of a death period related to the blood or thread veins in the eyes is seen at the end of Lingshu 70, almost verbatim (Lingshu 70 has "pass through" instead of "reach", and has an added sentence at the end). Shang4 xia4 "above below" is typically taken to mean "from above, descending", some instead take it to mean less specifically "above and below", indicating only that the alignment of the channels is vertical rather than horizontal, without necessarily implying a direction of travel or progression; the general reading has two corroborating factors; firstly, the extra sentence in Lingshu 70 favours the "above to below" view, "[if you] see red channels that don't descend to pass through the pupil, [the condition] can be treated"; and secondly, Jiayi Maijing Taisu and Waitai all specifically add "from" after "channel", "from above descending". Maijing after "cold and hot" adds luo3 li4 "scrofula", which agrees with the earlier text of Lingshu 70; some consider this variation indicates that is the correct version of the present text, but it could arguably instead be an addition here on the basis of Lingshu 70.

Diagnosing decayed tooth pain, press the arriving of the yang, that which has excess/error is alone hot; located on the left, left heat; located on the right, right heat; located above, heat above; located below, heat below.

Press the arriving of the yang, that which has excess/error is alone hot: For the first rather cryptic clause, Jiayi has "press the arriving of the yangming"; Maijing and Taisu even more specifically add "channel", giving the most coherent version of the text, "press the yangming channel; that which arrives having excess/error alone has heat"; this forms the basis of the reading adopted in all texts. As is often the case, it's not entirely clear whether guo4 indicates an excess or overstrong pulse, or one that's in some unspecified way

wrong, having an error; each idea is represented to some degree through the various translations, with "excess" being the more common. Different views are taken on what the basic assessment process is meant to be. Some say the relationship is between where the decay is located, and where the excess or heat in the channel is located; one text states explicitly that if heat is felt in the channel then that indicates the location of the decay, others are ambiguous about which factor is the indicator, which the indicated. Others take the relationship to be between the excess or wrong pulse location (or alternatively the disturbed or ill channel) and the heat, with differing or ambiguous views again on which is the indicator, which the indicated. Most texts say that yangming pulses of both hand and foot are involved, but aren't specific on what this means; the renying pulse on the foot yangming stomach is well known, but what pulse location is intended for the hand yangming large intestine? An alternative reading might be that two different locations on the foot yangming stomach are indicated, the "upper" of those being the renying pulse, but again this leaves unanswered the question of the location of the other pulse. Some don't make the hand/foot distinction, simply saying the yangming pulse, the default reading of which is the renying pulse, which leaves unanswered the question of how "above" and "below" are reflected or assessed in this one pulse location. One text implies the root or basic condition is the decay, and depending on its location, it creates disturbances in the channels in corresponding parts of the facial region. As I see it, firstly, there seems little point in a pulse diagnosis system intended to establish where tooth decay is located; a person is usually fairly aware of the location of such pain, particularly if the description of that location is limited to four broad regions, upper or lower left or right; even if that's not the case, a physician has recourse to direct examination of the mouth in various ways to clarify the situation, in notable contrast to the normal purpose of pulse diagnosis, assessing a situation that can't be directly examined, the internal state of the body. There are two other key factors in the text, an "arrival", which on the basis of the variant texts presumably means a pulse, and heat; of these two, it seems more likely to me that the pulse is the indicator, the heat the indicated (there is a question regarding this, as discussed below). Viewed this way, the point of the system is that the tooth decay is the result of a heat evil in the channels, specifically one of the yangming channels if Taisu etc are to be believed; the presence of that decay-creating illness evil is reflected in and indicated by an excess or error in the channel; so, by feeling the pulse, the physician can establish the key piece of clinically useful information, whether the heat evil is in the upper or lower, left or right channel, and having established this can then treat the appropriate channel to eliminate the evil, and thereby reduce or eliminate presumably both the ongoing process of decay, and also the associated pain; in all of this, the significant factor is determining the location of the heat evil and hence the target of effective treatment, the location of the decay itself being entirely immaterial. This still leaves unanswered the question of just what channels or pulses indicate above and below, for which I have no suggestion. There is a contrary indicator to this proposition that the pulse is the indicator, the heat the indicated; in the earlier part of the chapter, du2 "alone, only" is used on a few occasions in relation to the indicator, not the indicated, eg "the elbow region alone hot (the indicator or symptom), the yao and above hot (the indicated condition)"; if that same principle is applied here, then "alone hot" would indicate the reverse of what I've proposed, meaning that the channels are felt to see which is hot, not which is excess, and the tangible presence of heat then indicates what channel contains

the illness evil; however, I think in this instance the "excess arriving" of the channel or pulse is a more compelling factor. Note that the hand and foot yangming are the channels whose pathways (as described in Lingshu 10) are most closely related to the mouth; the classic formula for the treatment of tooth pain, Hegu Cn4 and Neiting St44, reflects this. (A technical point: an4 "to press" can also mean "according to, on the basis of", and a reading of the Lingshu text as is could be adopted on the basis of that meaning, "according to the arriving of the yang, that which has excess/error is alone hot"; this seems considerably less likely than the specific readings offered by Taisu etc, its precise meaning would be even more uncertain than that of the standard reading, and it is nowhere adopted or even mentioned.)

Diagnosing the blood channels, much redness, much heat; much green/blue, much pain; much black is longtime bi; much red, much black, much green/blue all seen, cold and hot [illness].

Diagnosing the blood channels: In Suwen 56, a chapter related to the "skin regions" of the different channels, there is a parallel passage to this, which occurs inside the yangming section of the text ("the floating network channels that are in this region are all yangming network channels; the/their colours ..."; "floating network channels" in that passage can arguably be regarded as meaning the same as "blood channels" in the current chapter; in the current chapter there's nothing to indicate other than that these principles are general ones that apply to any part of the body, whether that's the intention in Suwen 56 is unclear; the yangming involvement in Suwen 56 is notable, in light of the same in the previous section of this chapter. The order of the Suwen 56 colours is different to that used here (Lingshu 74 red, green/blue, black, mixed; Suwen 56 green/blue, black, yellow/red, white, mixed), but the content is substantially the same. There are two significant differences, firstly the addition of a "white" clause, not seen here "much white then cold"; secondly, the "heat" clause includes both yellow and red, not just red as here, "yellow [and] red then heat" (Taisu has the same). Less significantly, in "much black is longtime bi", Suwen 56 omits "longtime" (Taisu also); in the "cold and hot" clause, the current chapter has "much red, much black, much green/blue all seen", Suwen 56 has "the five colours all seen".

The body painful and the colour/complexion slightly yellow, the teeth filthy yellow, the nails yellow on top, yellow dan. Likes lying down, small relief yellow red, the channel/pulse small and rough, not liking to eat.

The body painful: This is generally regarded as the beginning of a new sentence, but some consider it to be the end of the previous sentence, "cold and hot, the body painful"; having it as the beginning of the sentence is consistent with Suwen 56 (which ends the previous section with the preceding characters, "cold and hot"), and also suggested by the ensuing er2 "and"; however, instead of that character, Jiayi Maijing and Bingyuan all have the graphically similar mian4 "face", which unlike er2 is a plausible or standard clause or sentence starter, "cold and hot, the body painful; the face colour/complexion slightly yellow" etc.

Yellow dan: See Lingshu 10.

Likes lying down; Typically this is regarded as the beginning of a new illness condition, but some connect it to and carry it on from the preceding sentence, probably in part because the end of this sentence, "not liking to eat", sounds more like another in a list of symptoms than the name of an illness.

Small relief yellow red: Blood in the urine; Maijing omits "relief", making this instead a colour or complexion indication, "slightly yellow [and] red".

Not liking to eat: As stated earlier, this is an unconvincing end to a list of symptoms, placed where an obvious illness name or a treatment indication would normally be expected; one view is that it of itself does constitute an illness name or description, corresponding to what would now be classified as anorexia.

An ill person, the small and big (ie size) of the cunkou channel and the renying channel equal, and their superficial and deep equal, the illness is difficult to stop. A woman, the hand shaoyn channel/pulse moving severely, pregnant [with] child. An ill infant, the head hair all counterflow upwards, must die. In the space of the ear, green/blue channels arising, convulsion pain. Big relief [with] red seeds, supper draining, the channel/pulse small, hands and feet cold, difficult to stop. Supper draining, the channel/pulse small, hands and feet warm, the draining is easy to stop.

In the space of the ear: Jiayi before this adds "infant"; Maijing doesn't make this specific addition, but places the sentence in a block of text entirely and explicitly concerned with children's illnesses.

Convulsion pain: Jiayi has "convulsions, abdominal pain".

Big relief [with] red seeds: "Big relief", defecation, stools. Jiayi and Maijing instead of "red" have "green/blue", which is commonly considered correct. For the final character, a number of versions of the text have the common character ban4 "to do, manage", or the likewise common bian4 "to distinguish, differentiate" (the same character with the "knife", instead of the "strength" radical). One version instead uses the "melon" radical, giving a less common character which is almost everywhere considered correct, also pronounced ban4, originally meaning a melon seed, or an object of that sort of shape, or also a discreet segment or section of a fruit, bulb or suchlike, a clove, segment or carpel; this was later extended to mean a petal, which is the idea used in some translations, but is possibly an anachronism. Tamba relates it to the term "breast cloves", meaning curdled milk vomited by an infant, meaning in this case that the stools have greenish (this reading favouring that colour) segments of this kind in it; this term also doesn't appear to be one with an early use; I don't have sufficient information on it to say with any confidence how likely his proposition is; it is adopted in a number of texts. In the ensuing clause, "the channel/pulse small", Jiayi instead has "big".

The draining is easy to stop: The repetition of "draining" here is curious; one version of the text instead has "also", which is similarly curious, because two illnesses have previously been described as "difficult to stop", but none as "easy to stop"; Jiayi and Maijing omit the character altogether.

The transformations of the four seasons, the overcomings of cold and summer heat, heavy yin must yang, heavy yang must yin; so yin governs cold, yang governs heat; so severe cold, then heat, severe heat, then cold; so it's said: cold gives birth to heat, heat gives birth to

cold; these are the transformations of yin and yang. So it's said: Winter harm by cold, spring gives birth to dan heat; spring harm from cold, summer gives birth to draining behind, intestinal washing; summer harm from summerheat, autumn gives birth to jienve; autumn harm from damp, winter gives birth to cough; this is called the sequence of the four seasons.

Spring gives birth to dan heat: Refer to Lingshu 4 "slightly small is wasting dan"; this is not the same character or illness seen in "yellow dan" (above); instead of "dan heat", parallel passages in both Suwen 3 and 5 have "warm illness".

Draining behind, intestinal washing: Hou4 "behind" here means the backside, the anus, "draining behind" meaning the same as "draining" alone, diarrhea; Suwen 5 instead has "supper draining", Suwen 3 has "rapid-flow draining". See Lingshu 10 regarding "intestinal washing"; these two characters are omitted in Suwen 3, 5 and Jiayi.

Jienve: Nve4, seen previously in Lingshu 10, 19, and 26, means illnesses characterised by alternating stages of chills and fevers, such as malaria, which is the translation often used for it. The character preceding it, jie1, occurs only five times in Neijing, all of them in this combination (the other four all in Suwen, three of them in lists such as this, of illnesses occurring in the ensuing season, in Suwen 2, 3 and 5; the other in Suwen 35 "Nve treatise"); there's considerable debate over its meaning; the definition offered by Shuowen is that it's a nve condition that occurs every other day, every second day; Wang Bing says that it means "old" or "thin, wasted"; Wu Kun says that which occurs at night is jie1, in the day it is nve4; Zhang Zhicong similarly says that jie1 is the yin form of the illness, nve4 the yang; the Tang classics commentator Kong Yingda says that jie1 is the "small" or light form of the illness; Zhang Jiebin contends that jie1 means the same as its common (graphically unrelated) common homonym, meaning "all", meaning that this indicates all the different types and forms of nve4; Ma Shi likewise (without adopting this equivalence with "all") says that jie1 is just a general name for nve illness, not a particular form or aspect of it; Tamba, after initially pointing out that the character doesn't occur anywhere in either Jiayi or Qianjin, concludes that there's insufficient basis for any of the particular definitions. Modern texts mostly adopt a view along the lines of Ma or Zhang, defining it as simply a general term for nve or malarial type illnesses, likewise for the combination jienve.

End of Lingshu 74

Lingshu 75: Needling standards, true and evil

Huangdi asked Qibo saying: I've heard that needling has five standards, how is that? Qibo said: There are indeed five standards; the first is called 'shaking the dust', the second is called 'issuing blindness', the third is called 'removing claws/nails', the fourth is called 'taking off clothes', the fifth is called 'dispelling confusion'. Huangdi said: Master, [you] speak of the five standards, I don't yet understand their meaning. Qibo said: 'Shaking dust' [is] needling the outer main channels to remove yang illness. 'Issuing blindness' [is] needling the fu transporters to remove fu illness. 'Removing claws/nails' is needling the joints [on] the limbs' networks. 'Taking off clothes' [is] thoroughly needling the unusual transporters of all the yang. 'Dispelling confusion' [is] thoroughly understanding regulating yin and yang, supplementing and draining, having excess and deficiency, inclining and shifting each other.

Needling has five standards: See Lingshu 7 "all needling has twelve standards" regarding this use of jie2; its usage in this chapter makes it clear that it essentially means "method, way", which isn't strictly a standard meaning, but is only a slight and plausible slide, and is the sense adopted in all the translations.

Shaking the dust: The "five standards", five different needling techniques or procedures discussed in this opening section of the chapter, are all given metaphoric names, 'shaking the dust', 'issuing blindness', 'removing claws/nails', 'taking off clothes', and 'dispelling confusion'; collectively, it's notable that all five metaphors indicate essentially the same thing, something done quickly and easily, the "dust", "nails" and "clothes" expressions in particular conveying the idea of a small matter achieved with little or no effort in a very short space of time. It's far from clear what the precise significance of each name is, or its relevance to the procedure it's associated with; I haven't seen any discussion of this topic, nor have I pursued it in any depth myself, so no comment is made on the matter in the notes. The first three in the list (dust, blindness, claws) are also named in the "five forbiddens" in Lingshu 61, the prima facie conclusion being that that passage is older than the present one.

Needling the joints [on] the limbs' networks: Typically the "networks" involved are regarded as being those on or in the region of the "joints", rather than being two quite separate locations or identities; instead of "limbs", Jiayi and Taisu both have that character with the "flesh" radical omitted, zhi1 "branch", giving "needle the joints' branch networks", which a number of sources consider the correct version.

The unusual transporters of all the yang: Qi2 "odd, unusual, strange" is the key character later used in Nanjing to name the eight "extra" or "extraordinary" channels; Zhang Zhicong says that the "unusual transporters" means "the separate network channels of the six fu", and that reading is widely adopted; this, and the repetition later in the paragraph dedicated to this technique, are the only instances of the term in Neijing.

Inclining and shifting each other: Xiang1 "each other, mutual", qing1 (see below), yi2 "move, shift, transfer". Qing1 has numerous meanings, "to veer, deviate, tilt, incline; fall, collapse; overturn; harm; overcome, overpower, defeat; harm; incorrect behaviour", as well as some meanings that appear to originate at a later date, "partial, uneven; to exhaust; to die, death". One common approach to this term is to extend the "overturn" definition to mean "reverse", and by further extension "repeat" (there's a direct link between two characters meaning "overturn" and "repeat, return" that makes this slide or series of equivalents more apparently plausible in Chinese); yi2 is taken to mean "change, transform" (again, not strictly speaking a standard meaning), the combined term meaning that yin and yang, excess and deficiency, repeatedly transform from one to the other. An alternative view is that qing1 is intended in the sense "deviate, incline", meaning that yin and yang, excess and deficiency, have imbalances, uneven "leanings", that constantly change, the two "moving, shifting" from one to the other (essentially the same end result as the previous idea; the translation given here is based on this reading). A more different view is that qing1 refers to true qi being weak (presumably this is based on the "fall, collapse" definition, or perhaps the later "exhaust, die"), which allows illness or evil qi to "move, shift", to be transferred or passed on from place to place or zangfu to zangfu within the body. There are three other instances of qing1 yi2 in Neijing (and a further two in the qidalun chapters); the first is in Lingshu 42 "Illness transmission": "I've already heard the essentials of yin and yang, the principles of empty and full, the excesses/errors

of deviation and movement (qing1 yi2), the types [of illness] that can be treated, I wish to hear about the transformations of illness, wantonness passing on [till the condition is] utterly ruined and unable to be treated"; as here, yin and yang and full and empty are involved, and the context is consistent with the "transmitting illness" reading. Suwen 27: "The classic says: 'the flourishing and declining of qi, left and right inclining and shifting (qing1 yi2), use above to regulate below, use left to regulate right, having surplus [and] deficiency, supplement [and] drain at the ying and shu [transporters], I know this; these are all rong (ying) and wei inclining and shifting (qing1 yi2), what empty and full give birth to, not evil qi from the outside entering into the main channels"; again, empty and full are central elements, and although yin and yang aren't directly named, they're obviously represented in left and right, above and below, ying and wei; the context in this case strongly favours the idea of yin and yang, empty and full moving one into the other, rather than illness passing on or being transmitted.

Huangdi said: The needling standard called 'shaking dust', master, [you] now say to needle the outer main channels to remove yang illness; I don't understand what this means, I wish to hear all about it. Qibo said: 'Shaking the dust', yang qi greatly counterflows, ascends filling into the middle of the chest, oppressive swelling, shoulder breathing, great qi counterflows upwards, rasping gasping, sitting, bending, ill aversion to dust and smoke, choking, not getting to breathe. Permit [me] to call [this] 'shaking the dust', [since it's] even quicker than shaking off dust. Huangdi said: Good. How is it treated? Qibo said: Treat Tianrong (Sm17). Huangdi said: Those with cough, ascending qi, the body bent, chest pain, how is it treated? Qibo said: Treat Lianquan (Rn23). Huangdi said: Does treating it have numbers/a technique? Qibo said: Treating Tianrong, don't go beyond one li; treating Lianquan, [when] the blood transforms, then stop. Huangdi said: Excellent!

Oppressive swelling, shoulder breathing: "Shoulder breathing" means laboured difficult breathing, the shoulders movings visibly to assist or facilitate breathing, or rocking from the effort of breathing. The character translated as "swelling", chen1, typically means "the eyes opened wide, staring"; there's only one other instance of it in Neijing, in Lingshu 21, where that's clearly its meaning, "yang qi flourishes, then the eyes wide open"; it can also mean "big, flourishing" (defined as such in the 11th century Song rhyme dictionary Jiyun), and that definition forms the basis of the present translation, "swelling"; Jiayi instead has that character with the graphically similar "flesh" instead of "eye" radical, also pronounced chen1, which specifically and directly means "swollen, distended" (as seen for instance in Lingshu 31 "the liver [and] lungs [are] internally distended" etc), and it's everywhere considered that that is in fact the proper or intended character; that conclusion is supported by the fact that the only other Neijing instance of the preceding character (fen4), in Suwen 42, is in combination with the "flesh" form chen1. Fen4 can mean "angry" (there are minority instances of this being adopted in this passage), but also "emotionally pent up, stagnant, oppressed, dejected" (the sense adopted in this translation), similar to men4 "oppression", and involving a degree of the same ambiguity of physical and mental involvement (see the notes to "then [there's] oppression" in Lingshu 10 and "heart vexation" in Lingshu 9). It can mean "to issue, emit, stir up, instigate", and some adopt that sense here, meaning simply that "distension issues/arises"; it can also, like chen1, mean "flourishing, full", in which case the two

characters simply reinforce the same meaning; presumably one of these last two senses is typically adopted, since the presence of the character in most translations is difficult to discern precisely, they tend to say simply "distension of the chest" or something of the kind; some texts do specify that "propping fullness" is indicated, on what basis I don't know.

Great qi: Da4 "big, large, great"; this is commonly taken to mean the qi stored in the sea of qi in the middle of the chest, otherwise known as or considered to be zong or "ancestral" or "general" qi.

Rasping gasping: Chuan3 he4: these are the same characters used in Lingshu 34 "bending and lifting [the head], rasping gasping", and the similar involvement with up/down movement here ("sitting, bending") is notable. The two characters describing those movements are zuo4 "to sit, seat" and fu2 "to bend; to subside, go down; to lie on the stomach, prone"; there are various interpretations of these; that the person needs to sit bent forward in order to breathe or feel comfortable; or on the contrary that he/she isn't comfortable whether sitting or lying (this reading presumably arrives from taking bing4 "illness, ill", here placed at the beginning of the next clause [notably rather awkwardly so], as the final character of this clause, "[when] sitting [or] lying prone is/feels ill"); or that he/she is comfortable sitting or lying prone, but not lying supine or in a normal sleeping position.

Ill aversion to dust and smoke: Jiayi omits "aversion to dust and smoke", instead having simply "throat, esophagus", clarifying the ensuing ye1 "choking, blockage".

Choking, not getting to breathe: Ye1 is a rare variant of a graphically quite different character of the same pronunciation, meaning "to choke; blockage of the throat"; in modern use it can mean hiccuping or belching, but the context (between "aversion to dust and smoke" and "not getting to breathe") indicates that's not the intended meaning here.

Treat Tianrong (Sm17): One source suggests this is an error for Tiantu Rn22, citing a passage from Lingshu 59 which likewise indicates acupoints for treatment of chest or respiratory disorder: "qi gathering in the chest ... in the upper [region], drain Renying (St9), Tiantu (Rn22), [and] the centre of the throat"; the latter is considered equivalent to Lianquan Rn23 (indicated shortly afterwards in the present paragraph), and on that basis Tianrong is considered an error for Lingshu 59's Tiantu (an acupoint that's more obviously appropriate for the treatment of respiratory conditions).

The body bent: The common character qiong2 and the less common qu1 (this is the only instance in Neijing) have some meanings in common; both can mean "limit, end" and by extension "exhausted" or "deficient, lacking, impoverished"; the basic meaning of qu1 is "bend", qiong2 can be used as an equivalent for that character with the "hole" radical omitted, gong1, meaning "the body; oneself", or also "to bow, bend at the waist"; however, the typical readings don't regard the two as having shared or duplicated meanings here. One view is that this combination means the body (qiong2/gong1) is bent (qu1), doubled over with pain or coughing or breathing difficulty. Yang gives quite a different view, that the two characters mean that "qi doesn't extend/stretch"; I don't know how this meaning is derived, and some texts specifically express the view that it's difficult to justify, but it is nevertheless adopted by a number of others, in each such case combined with Zhang Zhicong's definition of qu1 as "blocked speech" (a definition whose basis I also don't know); that is, the inability of the qi mechanism to function smoothly makes it difficult for the person to speak.

Does treating it have numbers: Shu3/shu4 "number" is typically regarded as meaning "art, skill, technique" here, a standard sense, as seen in Lingshu 35 "not losing the needle numbers", Lingshu 48 "then [you] can pass on the great numbers", Lingshu 60 "above and below are there numbers".

Don't go beyond one li: Li3 "street, neighbourhood" also means a measure of distance roughly equal to half a kilometre: Yang proposes that it's used metaphorically here to mean a cun, indicating that is the maximum depth this acupoint should be needled to. That interpretation was questioned in the later imperial era, the alternative proposition being that li3 means the needle should be left in no longer than the amount of time normally needed for a person to walk one li. Modern texts largely re-adopt the "cun" idea, pointing to the same apparent equivalence of li3 and cun4 in acupoint names such as Zusanli St36 ("foot three li", located 3 cun below the knee); some still question this approach, pointing to the lack of any documentation of such an equivalence in general literary works; I share these misgivings, and in fact have similar misgivings about the supposed equivalence of li3 and cun4 in Zusanli.

Huangdi said: The needling standard called 'issuing blindness', I've not got its meaning. Issuing blindness, the ears hear nothing, the eyes see nothing. Master, [you] now say to needle the fu transporters, to remove fu illness, what transporter does this? I wish to hear its reasons. Qibo said: Such an excellent question! This is the great essential of needling, the highest point of the needle, of the kind of the bright spirits; word of mouth [and] book scrolls are yet unable to reach [it]. Permit me to call [it] 'issuing blindness', [since it's] even quicker than issuing blindness. Huangdi said: Good. I wish to hear all about it. Qibo said: Needling this must be in the middle of the day; needle Tinggong (Sm19), strike the pupil, sound is heard in the ears, this is the transporter. Huangdi said: Good. What's meant by 'sound is heard in the ears'? Qibo said: Needle the evil, use the hand to firmly press both nose holes, and quickly lie down, the sound must respond to the needle. Huangdi said: Good. This is what's meant by 'without seeing, do it', and without the eyes inspecting and seeing, yet treating it, mutually attaining [with] the bright spirits.

"Issuing blindness" is a standard term, meaning to restore a person's lost eyesight, metaphorically extended to mean to open someone's eyes to some situation or fact, to broaden someone's viewpoint.

The great essential of needling: See the note regarding yue1 in relation to "needling has great essentials" in Lingshu 55.

Of the kind of the bright spirits: That is, godlike or miraculous in nature.

Word of mouth [and] book scrolls are yet unable to reach [it]: That is, description, whether spoken or written, can't fully match or encompass the miraculous nature of this method.

Needle Tinggong (Sm19), strike the eyeball: Opinions differ on whether mou2 (the only Neijing instance) refers to the eye generally, or specifically either the eyeball or the pupil; Zhang Zhicong instead proposes that it means "a ball in the ear" (presumably meaning wax), which is more readily consistent with the procedure given here, but isn't corroborated as a definition by any other source, and isn't anywhere adopted. Zhong4 "hit, strike" is taken to mean that needling sensation from Tinggong extends to reach or react in the eye, not that the eye is directly needled or "hit"; Yang relates this connection between the eye and ear to some specific channels; a branch of the hand taiyang small

intestine channel (which Tinggong is located on) goes to the outer corner of the eye, then to the ear; and the hand and foot shaoyang channels, three burners and gallbladder, both go from behind the ear, through the ear, emerging in front and going to the outer corner of the eye; these pathways are all consistent with the Lingshu 10 descriptions, and Jiayi also indicates that Tinggong is a meeting point of these three channels.

Sound is heard in the ears: The text proceeds to give a more detailed explanation of what this means; the nose holes (nostrils) are pressed (presumably by the patient him/herself, not the practitioner), the patient lies down, then sound occurs in response to the needle. The "lie down" part of this procedure is notably unusual, and there are alternative suggestions as to the intended meaning; yan3 "to lie down, rest, lie on the back" can also mean "to dam or block water", and some suggest it's used metaphorically here to mean that the mouth is firmly closed and the nostrils blocked with the hand. Tamba proposes that yan3 is used for that character with the "lack, yawn" instead of "person" radical, yan4 "to shout with force", which can also mean "to puff up with rage"; it's suggested that in the present context this refers to the action of shutting off the mouth and nose and blowing into the mouth to puff the cheeks out, putting pressure into the eustachian canal, in the manner commonly used to clear the ears in changing air pressure situations (eg descending in a plane); in effect, this is the same as the "dam, block" reading. The ideas outlined to this point are based on seeing yan3/yan4 as the end of its clause; yet another view is based on instead connecting it to the ensuing sheng1 "sound"; yan3 is then considered to mean "stop" (a standard meaning), meaning that after the nostrils are blocked (and with them, by implication, the mouth), the patient then desists/stops (yan3) from making any sound, and the needling reaction is then felt; that is, not "quickly lie down, the sound must respond to the needle", but "quickly/immediately stop [any] noise, [then there] must be a response/reaction to/at the needle". Opinions also differ on whether "sound responding to the needle" means that some form of internally generated sound is heard in the ears (such as the popping sound commonly heard in the "puffing" procedure referred to earlier), or instead that, once needling takes effect, the ears can once again hear normally, hear sounds from the outside world; Jiayi indicates the latter, since instead of "sound is heard in the ears" it has "sound is heard from/on the outside" (on both occasions). All the various options discussed here are represented to some degree in the translations.

Without seeing, do it: This and the next clause appear to express a somewhat uncharacteristic thought for Neijing, that this treatment can be applied without the physician even needing to examine and diagnose the situation.

Mutually attaining [with] the bright spirits: That is, having an action or effect as spectacular as that of a god or spirit, matching the previous clause, "of the kind of the bright spirits".

Huangdi said: The needling standard 'good at removing claws/nails', master, [you] now say to needle the joints [and] limb networks, I wish to hear all about it. Qibo said: The yao [and] spine are the great joints of the body. The limbs and shins are what governs a person's measured walking. The stalk [and] hanging are the mechanism in the body, the sign of yin essence, the pathway of the jinye. So [if] drink and food are not regulated, joy and anger not timely, the jinye overflow internally, then descend to stay in the testicles, the blood pathways are not connected, daily bigger, not stopping, bending down and up are not easy, measured walking is not possible. This illness, abundantly having water, not ascending, not descending, what the sword [needle and bian] stone treat, the shape cannot be concealed,

the lower garments are not able to cover [it], so [its] name is called 'removing claws/nails'. The emperor said: Good.

Good at removing claws/nails: Shan4 "good, good at" is clearly an error for the character that occurs in this position in all four other "standards" paragraphs, the graphically similarish yan2 "words, to say, call, mean", which is used in one of the Japanese editions of Lingshu, and also in Taisu, giving the expected "the needling standard called 'removing claws/nails'".

The yao [and] spine are the great joints of the body: Most texts regard "yao spine" to be a single feature, the lower spine, the sacral region, or perhaps the sacrum and pelvis.

The limbs and shins: "Limbs" is generally extrapolated to specifically mean "the lower limb", the leg; instead of jing4 "shin", Jiayi and Taisu have heng2, meaning essentially the same, "calf, lower leg"; and instead of zhi1 "limb" they have the more logical gu3 "thigh, upper leg".

Measured walking: Qu1 means "to go/walk quickly, hurry, run", and is also used for the practice of walking with quick short steps as a sign of respect. Xiang2 means "to fly", or more specifically, to fly without beating the wings, "to soar, hover, glide in circles"; it's also used to describe certain types of walking, such as the informal or private action of "strolling, sauntering" (perhaps by analogy with the action of "gliding", walking in a steady unhurried manner), or in a formal setting, walking with the hands cupped in front of the chest, a standard gesture of respect; the Song dynasty commentator Xing Bing states that in this posture the elbows or arms stretch out from the body like the spread wings of a bird. The combination of the two characters is a standard one, used to refer to this latter circumstance, rather loosely translated or paraphrased here as "measured walking".

The stalk [and] hanging: The penis and scrotum, as seen previously in Lingshu 71.

The sign of yin essence: Hou4 "sign, symptom", the external indicator or organ of jing1 "essence", here obviously meaning sexual essence, sperm; Jiayi has jin1 "fluid, body fluid" instead of jing1, which appears to be an error of confusion with the ensuing clause.

The blood pathways are not connected: Instead of "blood", Jiayi and Taisu have shui3 "water, fluid", which is consistent with the preceding "pathway of the jinye", and commonly considered correct.

Abundantly having water: Instead of rong2 "flourishing, abundant; glorious" etc, Jiayi and Taisu have ying2, the name of the second of the transporter acupoints; as discussed in the notes to Lingshu 15, this use of rong2 is standard; ying2 has various water-related meanings, such as a small or blocked stream, a marsh, turbulent waves; Yang here asserts that it means "accumulated water", and that's the idea generally adopted, although no such direct definition is offered in standard sources.

What the sword [needle and bian] stone treat: A number of sources regard this as meaning the sword needle only, presumably regarding "stone" as an equivalent or error for "needle" rather than literally meaning a bian stone.

The lower garments are not able to cover [it]: That is, the swelling is so great that it can't be covered by normal clothing. Chang2 "normal, ordinary, standard" is here used with the ancient meaning of "clothing, lower garment, skirt", a sense that had been transferred at a very early stage to that character with the "clothing" instead of "cloth" radical.

Huangdi said: The needling standard called 'taking off clothes', master, [you] now say to thoroughly needle the unusual transporters of all the yang, not having a standard place, I wish to hear all about it. Qibo said: This is yang qi having surplus and yin qi insufficient; yin qi insufficient, then [there's] internal heat; yang qi having surplus, then external heat; the internal heats combine with each other, as hot as embracing charcoal, externally dreading being next to silks, not able to be next to a body/person, also not able to be next to a seat/mat; the couli shut and blocked, then sweat doesn't emerge, the tongue parched, the lips withered dried flesh, the throat parched, drink and food not rejecting good or bad. Huangdi said: Good. How is it treated? Qibo said: Perhaps at Tianfu (Lu3) [and] Dazhu (Bd11) three punctures; also needle Zhonglu (Zhonglushu Bd29) to remove the heat, supplement the foot and hand taiyin, to remove the sweat; heat departs, sweat thins, as quickly as taking off clothes. Huangdi said: Good.

The internal heats combine with each other: Instead of nei4 "inside, internal", Jiayi has the graphically similar liang3 "two", which is generally considered correct.

Dreading being next to silks: That is, the heat is so severe that even the touch of clothing against the body is hard to bear, likewise for contact with another person, or sitting on a mat on the floor (the normal mode of seating at the time); Jiayi and Taisu both replace the first instance of jin4 "near, next to" with yi1 "clothing", so the "not able to be next to a body" clause also refers to clothing, not to another person's body (the Jiayi and Taisu versions differ from each other, and involve other complications which I won't detail here).

The lips withered dried flesh: Chun2 "lips" is here followed by three characters in succession, all with some form of "dry" meaning, gao3 "dried, withered", xi1 (discussed in more detail below), and gan1 "dry"; that clause is then followed by yi4 "throat" and yet another different "dry" character, zao4 "parched, dry". Xi1 means "dried meat; to dry (meat) in the sun"; it's also defined as chapping or splitting of the skin (principally on the basis of a passage in Shanhaijing, which says that fat from a particular creature is used to "stop" or heal a condition identified as xi1, which the renowned Eastern Jin [3rd-4th centuries] commentator Guo Pu says means "the body chafing"); on that basis, some take xi1 here to be the beginning of a new clause, coupled with gan1 "dry", and meaning "cracked/chafed skin", that is, "the lips withered, the skin cracked and dry, the throat parched". One difficulty with this view is that the involvement of the skin interrupts a line of specifically mouth and throat related features, the tongue, lips and throat. A further issue is that there are only two other instances of xi1 in Neijing, both in Lingshu 21, and in both cases it is preceded by and in combination with the same character that precedes it here, gao3 "withered", a pattern that provides a strong incentive to preserve the same association in this instance, rather than placing a clause break between the two; a problem with this approach is the resulting string of three "dry" characters all associated with the lips, an unusual and unlikely pattern; one possible answer to this is that the last of the three, gan1 "dry", is a margin note, a definition of the preceding gao3 xi1 that has been mistakenly incorporated into the text (this is not an idea I've seen mooted elsewhere). The translations are fairly evenly divided in adopting the lips-only or lips and skin readings. As mentioned in the notes to Lingshu 21, xi1 later became used as an equivalent for la4 "pickled or seasoned meat", and some involvement of that idea is sometimes seen in comments or translation, but it appears to be anachronistic.

Not rejecting good or bad: The use of rang4 "to allow, let, concede; to decline, refuse" is rather unusual here; it's typically considered that the idea of "declining, refusing, rejecting" is extended to mean "pick and choose, select, differentiate", that is, the person is unable to properly differentiate or distinguish tastes.

Perhaps at Tianfu (Lu3) [and] Dazhu (Bd11) three punctures: Wei3 "bruise, scar" etc is here used to indicate the number of times the acupoint is to be needled; similar usages are seen in eg Lingshu 19 "use the fifty-nine needle-holes/punctures", Lingshu 23 "the head, entering the hair ... altogether six marks/punctures". It's not clear what's intended by the initial character, huo4, which typically indicates a conditional or imprecise situation, "either, whether, sometimes, perhaps"; some consider it's simply an error for qu3 "treat, select"; huo4 can also mean "and", and it's arguable that it combines with you4 "also" at the beginning of the next clause to mean "both ... and", in which case it could be ignored or unrepresented in translation, which is in fact the approach most commonly taken; it's nowhere considered to actually indicate a provisional or either/or situation, "either Tianfu [or] Dazhu".

Huangdi said: The needling standard called 'dispelling confusion', master, [you] now say to thoroughly understand regulating yin and yang, supplementing and draining, having excess and deficiency, inclining and shifting each other, how is the confusion dispelled? Qibo said: A great wind in the body, the blood channels partially/on one side empty, the empty is insufficient, the full has surplus, light and heavy not attained, leaning to the side, bending forward, not knowing east and west, not knowing south and north, now up, now down, now turning over, now overturning, topsy turvy without constancy, deepening to lost confusion. Huangdi said: Good. How is it treated? Qibo said: Drain what has surplus, supplement what is insufficient, yin and yang's balance/peace returns. Using the needle like this [is] as quick as dispelling confusion. Huangdi said: Good. Permit me to store it [in] the spirit orchid room, [and] not dare to rashly bring [it] out.

How is the confusion dispelled: Since jie3 "untie, dispel" can also mean "explain", there's a suggestion of a play on words here, that this means not only "how does the 'dispelling confusion' method work", but also "could you dispel [my] confusion", "could you explain this confusing [topic]". A similar situation with jie3 is seen later in the chapter, in "so there can be dispelling/untying".

Light and heavy not attained, leaning to the side, bending forward: Opinions differ on whether bu2 de2 "not getting/attaining" finishes the first of these clauses or begins the second; in the first instance, it's considered to mean "not matching, not equal" (a standard usage of de2, as seen earlier in "mutually attaining [with] the bright spirits"), meaning the person perceives some imbalance of light and heavy in the body, the left and right of the body or the limbs feel uneven in weight; in the second instance, it's considered to mean that the actions in the ensuing clause can't be done or achieved; in the first reading, those actions are by contrast ones that are present, signs of abnormality. The first two characters of the second clause, qing1 ce4, both mean to lean, tilt or incline to one side, the combination of the two is a standard one, meaning the same, and that idea is generally adopted. The third character, wan3, means "to bend", the last, fu2, means "to lie face down/prone", or less commonly "to bend forward"; readings of wan3 vary between simply "bending", or "turning around", or even "bumping, hitting" (I don't know

what this is based on); readings of fu2 vary between bending forward, lying prone, or falling face down; and, as stated previously, for all these actions or movements, opinions differ as to whether they are present and are signs of abnormality or disorder, or instead are normal actions that can't be achieved or performed because of the disorder. My initial feeling is that the idea of light and heavy being out of balance, the body bending or inclining in abnormal ways, is more in keeping with the ensuing descriptions of "not not knowing east and west ... now up, now down" etc.

Topsy turvy without constancy: Dian1 "top, summit, head", or also "to fall, topple", with dao4 "to turn over, fall down, upside down"; as well as being consistent with the general air of disorientation or confusion obviously intended in the text, the English "topsy turvy" is in fact a fairly direct reflection of these characters; of the somewhat uncertain derivation of the term, Oxford says "it seems certain that the first element contains top (or tops) and probable that the second is related to terve or tirve v. to turn, turn over, overturn".

Deepening to lost confusion: Mi2 "confused, unclear, lost" with huo4 "confused, perplexed; uncertain, doubtful" is a standard combination meaning "mentally dazed, confused, lacking normal clear perception and awareness". Opinions differ as to whether shen4 "deep, severe" yu2 "at, in, on, to" (etc) here means that the illness can progress or "deepen to" a stage where this level of confusion takes hold, or instead indicates that the state previously described is "deeper than", more serious than mere or ordinary mental confusion.

Permit me to store it [in] the spirit orchid room: Almost identical with the final sentence of Lingshu 45; it's possible or even probable that this likewise was originally the end of this text or treatise, and the rest of the chapter is an addition or amalgamation made by later hands, possibly the original compilers of Lingshu.

Huangdi said: I've heard that needling has five evils, what's meant by 'five evils'? Qibo said: Illness, there is holding abscess, there is broad and big, there is narrow and small, there is hot, there is cold, these are called the five evils. Huangdi said: How are the five evils needed? Qibo said: All prescriptions for needling the five evils, don't go beyond the five regulations; bi heat, disperse and eliminate; swollen gatherings/accumulations, scatter and destroy; cold bi, increase [and] warm; small, increase yang; big must be removed. Permit me to talk of these methods.

Holding abscess: Chi2 "to hold, grasp; store, protect" etc is here typically taken to mean "persistent, longstanding", although other readings are seen, "gathering, congestion" (not normal meanings of the character); Taisu instead has shi2 "time; sometimes, from time to time, occasional". Abscess" is yong1, as in the combination yong1 ju1.

Broad and big: Rong2 "to contain, tolerate" is here used with the relatively rare, although standard, meaning "broad, wide", in contrast to xia2 "narrow" in the next clause. Some, but not all, consider "big" and "small" in this section to be equivalent to full/excess and empty/deficient.

Bi heat: Instead of bi4, "painful obstruction" etc, Taisu has the graphically similar dan4, arguably more appropriate, since it's an intrinsically heat-related illness, heat harming the body fluids, leading to emaciation and constant thirst (often identified as diabetes; refer to Lingshu 4 "slightly small is wasting dan", and Lingshu 21 "sudden dan"); a contrary

indicator is that the list also includes "cold bi", although the character order in that instance is notably what would be more normally expected if what was intended in this instance was "hot bi".

Whenever needling abscess evil, don't meet flourishing; alter the customary, change [its] nature, [so it] doesn't get purulent; the weak pathway alters [its] movement, removes it [from its] home town; [when] not peacefully situated in place, then [it] is scattered and destroyed. All the yin and yang that pass through the abscess, treat their transporters, drain them.

Don't meet flourishing: The text here uses long3, the name of an area in the Gansu region, in place of long2 "flourishing, abundant; rising, lofty", a substitution apparently unique to Neijing, seen also in Lingshu 18 "the night halfway is yin flourishing ... the sun in the middle and yang flourishes" etc, and also Suwen 27 "when a sudden violent wind arises, then the main rivers billow, surge, [and] arise".

Alter the customary: The later clauses of this section fairly clearly indicate that the course of action is to remove the abscess evil from its normal place (xiang1 "village, home town, neighbourhood"), and once it is no longer seated peacefully in its normal abode, then it scatters and is eliminated. However, what's meant by the initial clauses is far from clear, and different readings are proposed. Perhaps the most common is that "alter the customary, change nature" doesn't refer directly to changing the circumstances of the illness evil, but means that the physician must change his customary mode of action, the normal method of treatment. In line with this reading, cui4 "weak" is commonly considered an error or substitution for that character with the "words" instead of "flesh" radical, gui3 "the cheat, deceive; to change, alter, vary", this with dao4 "way, path" again meaning the physician's "plan, scheme", his approach to treating the illness, should be changed ("change path, alter course"; see below for alternative suggestions on this from Jiebin and Zhicong); no comment is offered on why this should then be separated from the other "alter the course of action" clauses by "not getting pus/purulent". Opinions differ on whether that clause is the end of the previous statement, meaning that if "the customary is altered" etc then pus doesn't get to form; or is the beginning of a new statement, meaning that if the illness has not yet advanced to the point of purulence, then the ensuing actions should be followed ("change path, alter course" etc). A number of translations here say that the physician should follow a patient course of action; I presume this is by implication from the "don't meet flourishing" clause, there's nothing obvious in the text that states or suggests it directly. Geng4 "to change, alter, replace" with xing2 "move, go; action, behaviour" can mean simply "to change action/behaviour", or more specifically refers to a woman taking a new husband, a reading that's consistent with the "leave its normal place" idea in the ensuing clauses, although I haven't seen that view suggested anywhere. Zhang Jiebin and Zhang Zhicong both retain the original cui4 "weak", giving alternatives to the proposition that it's meant to be gui3 "alter, change"; Jiebin proposes that it refers to the "weak" or "soft" approach indicated by "not meeting flourishing", which nevertheless succeeds in breaking the "hardness" of the abscess; Zhicong instead says the "weak pathways" are the dividing spaces in the flesh, through which the accumulated qi of the abscess is drained. The translation of the initial clauses

given here is a rather arbitrary representation, not intended to imply a preferred reading (or in fact any pretension to comprehension of the intended meaning).

Whenever needling great/big evil, daily make [it] smaller, drain to deprive its having surplus, then increase the emptiness; [use] a stone to open it, needle the evil, the muscles and flesh near, examine it, [when it] doesn't exist, [then] return the true [qi]. Needle all the yang dividing flesh spaces.

Daily make [it] smaller: Instead of ri4 "sun, day, daily" (ie progressively), Jiayi has the graphically similar yue1 "to say, be called", which some contend here means simply "is", "all needling great/big evil is/consists of making [it] smaller"; there are two other parallel instances of ri4 in this section in the "big" and "cold" evil paragraphs, Jiayi has yue1 in each case, Taisu has yue1 for the "big" paragraph only.

Drain to deprive its having surplus, increase the emptiness: Duo2 "to contend, force, deprive"; that is, drain to reduce the excess. Yi4 "increase, benefit"; that is, supplement to add qi to the emptiness, to cause it to become less empty (not "make it more empty"). That is, first use draining needling, then use supplementing (see the note to "examine it" etc below).

[Use] a stone to open it: Most translations take piao4 here to mean "attack, strike", that is, strike or vigorously attack the situation in order to open or connect the pathways involved in the condition. Shuowen defines piao4 as "bian-stone needling", and some adopt that reading here; although they don't comment on it specifically, this appears to imply some form of initial cutting to physically open out a situation, such as lancing abscess; a difficulty with this view is that it's not clear that any such pathological feature is involved here.

The muscles and flesh near: Qin1 "close, intimate, related" is typically taken here to mean the flesh is "tight, compact", not loose and slack; an alternative view is that this connects to the next two characters (see the next note).

Examine it (etc): It's typically considered that, as the evil is eliminated, true qi returns spontaneously, and the situation should be monitored to establish when that has happened, and the needling then stopped; however it could be argued that the two are separate actions, that after the initial draining of the evil, a separate needling should be applied to supplement proper qi, which is consistent with the reading of "drain to deprive ... then increase" suggested earlier. Yang appears to regard shi4 "look, see, examine" as an equivalent for shi3 "to cause, make", "make the evil qi not be/have (exist), return true qi, then stop". As intimated in the previous note, an alternative view of this section is that it means the flesh should be closely watched, and care taken not to harm good flesh or true qi: "the muscles and flesh, closely examine them, don't go contrary to the true [qi/flesh]" (fan3 in this case being seen as "go against, contrary to" rather than "return").

Whenever needling small evil, daily make [it] bigger, supplement the insufficiency, then there'll be no harm, see where it is located, meet the regions distant and near, [when they] fully arrive, [then] it doesn't get to invade externally and travel, then [it] wastes of itself. Needle the dividing flesh spaces.

Then there'll be no harm: More literally or baldly "then without harm", typically taken to mean that the initial process of supplementing deficiency prevents the illness evil causing serious or significant harm.

Meet the regions distant and near: Ying3 "to meet" (as used earlier in "don't meet flourishing") is here taken to mean "invite, attract, draw in", meaning that true qi from every part of the body, near and far, is drawn in to the affected region; once that happens, the evil is unable to move outward and attack and circulate in other parts of the body, and it then naturally dissipates and dies.

Whenever needling hot evil, overcome and cool. [if the evil] travels out and doesn't return, then there is no illness; make [the pathways] open and connected, open the gates and doors, cause the evil to get to emerge, the illness then stops.

Overcome and cool: Yue4 "to go beyond, surpass, overcome" can also mean "disperse and scatter", which some contend is the intended meaning here. Cang1 "green, grey" is here generally agreed to be an equivalent for that character with either "ice" or "water" instead of the "grass" radical, also pronounced cang1, meaning "cold, cool" (Guzi Tongjia cites instances of this equivalence from Shiji and Hanshu).

Whenever needling cold evil, daily warm [it]; slowly going, slowly arriving, inducing the spirit; the gates and doors already closed, qi doesn't separate [from the body], empty and full get regulated, qi is kept.

Slowly going, slowly arriving: Instead of "slowly arriving", Jiayi and Taisu both have "quickly emerging", which is consistent with the standard notion of supplementing needling, inserting slowly and removing quickly ("going" taken to mean "inserting", the needle going in).

Inducing the spirit: Attracting/gathering proper qi.

Huangdi said: How are the needles managed? Qibo said: Needling abscess, use the sword needle; needling big, use the sharp-sided needle; needling small, use the round-sharp needle; needling heat, use the sharp-point needle; needling cold, use the longhair needle.

Permit me to discuss the theory of dispelling/untying; mutually corresponding with heaven and earth, mutually matching with the four seasons, man joins/tallies with heaven and earth, so there can be dispelling/untying. Below there is wetland, above giving birth to reeds and rushes, this is how [you] know the much and little of shape and qi. Yin and yang, cold and summerheat; [if there's] heat then moisture [becomes] rain and is located above, the roots of trees and grasses have little juice. [When] a person's qi is on the outside, the skin is loose, the couli open, blood and qi decrease, sweat drains greatly, the skin is soggy. [if there's] cold then the earth freezes, water [becomes] ice. [When] a person's qi is in the middle, the skin is fine/close, the couli closed, sweat doesn't emerge, blood and qi are strong, the flesh is firm and rough. At such a time, those good at travelling by water aren't able to proceed [through] the ice; those good at digging the ground aren't able to cut through the frozen [earth]. Those good at using the needle, likewise are not able to treat the four jue; blood channels that are congealed, knotted, [with] hardened gatherings, not going

and coming, also cannot be straightaway softened. So those who travel by water must wait for warm days [when] the ice melts, the frozen [earth] dissolves, then the water can move, the earth can be cut through. A person's channels are also so; treating jue, [you] must first warm-press to regulate and harmonise the main channels, the palms and armpits, the elbows and feet, the nape and spine, to regulate them; once the fire qi connects, the blood channels then travel; afterwards, examine the illness; the channel/pulse soggy, needle and pacify/balance it; firm and tense, break and scatter it, [when] qi descends then stop; this is what's meant by 'dispelling/untying knots'.

So there can be dispelling/untying: As with "how is the confusion dispelled" earlier, there's a suggestion or possibility of a double entendre here, that this means not only does the correspondence of man with heaven and earth and the seasons make the action or process of therapeutic "dispelling, untying" (jie3) illness possible, but it also makes it possible to "explain" (jie3) the human body by analogy or comparison with heaven, earth etc, "so [it] can be explained".

Moisture [becomes] rain and is located above: Yu3 "rain" here is typically taken to mean moisture in the form of clouds, moisture in the sky, rather than falling rain, since the latter would obviously not lead to lack of moisture in plant roots; Taisu omits the character.

Sweat drains greatly: A number of editions have zhi1 "juice, moisture" instead of han4 "sweat"; Jiayi and Taisu have han4; the two characters differ by only a single stroke.

The skin is soggy: See the note on nao4 ze2 in relation to "blood and qi slimy and moist" in Lingshu 67; seen again later in the paragraph in "the channel/pulse soggy". Taisu has "flesh" instead of "skin".

The skin is fine/close: Refer to the note on zhi4 in Lingshu 37 "muscles and flesh firm and fine/close".

Four jue: "Four" is generally considered to mean the four limbs, "four jue" meaning a jue or counterflow condition causing qi to rush out of the limbs, resulting in cold and numbness in them.

[With] hardened gatherings: Most versions of the text here have bo2 "vie, contend; beat, pulse", but, without commenting at all on the issue, most translations instead consider the intended character to be the graphically very similar tuan2 "combine, gather", referring to "hard gatherings", stagnant coagulations, in the channels.

Once the fire qi connects: Jiayi instead has "once the big/great pathways connect".

The method of using the needle, consists of regulating qi. Qi accumulates in the stomach, to connect ying and wei, each travelling its path. Zong qi flows to the sea(s); below it flows to Qijie (Qichong St30), above it goes to the breath pathway. So, jue in the feet, zong qi doesn't descend, the blood in the channels congeals and stays, stops; if it's not fire regulated, [you] cannot treat it. Those who use the needle must first observe the full and empty of the main and network channels, touch and follow them, press and flick them, look at those that respond and move, then afterwards treat them and bring them down. The six main channels regulated is called 'without illness'; even if there is illness, it's called 'stopping itself'. One main channel above full, below empty, and not connected, this must be a transverse network channel flourishing, adding to the big main channel, causing it to not connect; inspect and drain it, this is what's meant by 'untying knots'. Above cold, below hot, first needle the nape taiyang, leave it a long time; once needled then warm-press the nape and

the shoulder and shoulderblade, to make the heat descend; [when it] meets then stop; this is what's meant by 'push and ascend it'. Above hot, below cold, inspect the empty channels and those that are sunken in the main and network channels, treat them; [when] qi descends then stop; this is what's meant by 'draw and descend it'. Great heat in the whole body, mad and seeing wildly, hearing wildly, speaking wildly, inspect the foot yangming and the big network channel, treat them; empty, supplement it; bloody and full, drain it; then, [with the patient] lying on the back, sit in front of his/her head; using both hands, four fingers, press the neck moving channel (pulse) from both sides, hold it a long time; make a fist and press, pushing down to reach the middle of the broken bowl, then repeat [and] stop as above; [when] the heat departs, then stop; this is what's meant by 'push and scatter it'.

The method of using the needle: Lei4 "type, kind" can also mean "rule, method", which is universally adopted here.

The breath pathway: The respiratory passages.

Treat them and bring them down: Xia4 "down, below, to descend", generally taken to mean that the illness evil has to be brought down, its force weakened or lessened.

This must be a transverse network channel: That is, if one of the main channels is full in the upper region and empty in the lower, this shows a lack of continuity or connection at some point, caused by a network channel interrupting and blocking or damming the main channel.

[When it] meets then stop: He2 "meet, join; harmonious" is generally considered to refer to the hot above and cold below meeting and being harmonised or balanced.

This is what's meant by 'push and ascend it': A peculiar statement, since the action described is clearly one of "pushing" heat downwards, not upwards. Whether wei4 "to call, mean" here and throughout this section means "meant by", implying an explanation of an earlier text, or "called", not necessarily having that same implication, is unclear; the close similarity of this and the next procedure to the following from Lingshu 73 is notable: "great heat located above, push and descend it; from below ascending, draw and depart it".

Great heat in the whole body: The standard definition of the character preceding "body" here is that it's an equivalent for that character (which uses the "footprint" radical) with the "go" radical instead, bian4 "all round, everywhere", here referring to the "whole body". However, it can instead be an equivalent for the graphically more similar character, using the "person" radical, pian1 "slant, incline, lean", and there's an instance of its use in this way later in this chapter, "empty evil one-sidedly (pian1) admitted to half the body"; so arguably that sense could be intended here, "great heat on one side of the body" (this idea is not proposed elsewhere); the treatment procedure given below, in which both sides of the neck are specifically indicated, could perhaps be advanced as an argument against this.

Mad and seeing wildly, hearing wildly, speaking wildly: Wang4 "wild, absurd, unreasonable, rash"; that is, mentally unstable, seeing and hearing things, raving.

Make a fist and press: Opinions differ on whether juan4 "scroll, volume, book; to roll up" here means that the fingers are curled or bent or made into a fist (see Lingshu 64 for an instance of this character used to mean "fist", "the hand fists [have] much flesh and are warm"), or that a massaging action involving rolling and pushing the skin should be used.

Huangdi said: Having one channel give birth to several tens of illnesses, whether pain, or abscess, or heat, or cold, or itching, or bi, or lack of feeling (numbness), transformations without limit, what's the reason for this? Qibo said: All these, it's evil qi that gives birth to them. Huangdi said: I've heard that [in] qi there is true qi, there is proper qi, there is evil qi; what's meant by 'true qi'? Qibo said: True qi is what's received from heaven, [it] combines with grain qi and fills the body. Proper qi [means] the proper wind, coming from one direction, not a full wind, and also not an empty wind. Evil qi [means] an empty wind that damages and harms people, it strikes a person deep, [it] is not able to remove itself. A proper wind strikes a person shallow, meets and removes itself; its qi arrives soft and weak, unable to overcome true qi, so [it] removes itself.

Proper qi [means] the proper wind: This definition of zheng4 "straight, orthodox, proper" as the right or proper wind for a particular season, not an untimely or evil wind, neither excess or deficient, clearly doesn't apply throughout Neijing; my perception is that it's more commonly used as a synonym for zhen1 "true", the body's true or proper qi. Meets, and removes itself: He2 "to meet, join" is generally considered to mean that the evil meets with the body's true qi; Jiayi omits the character.

[When] empty evil strikes a person, cold-shivering moves the body, the fine hairs rise and the couli issue. It enters deep, internally joining to the bones, then there is bone bi. Joining to the sinews, then there are sinew convulsions/spasms. Joining to the middle of the channels, then there is blood stopped up, not connecting, then there are abscesses. Joining to the flesh, with wei qi joining each other, if yang overcomes then there is heat, if yin overcomes then there is cold; cold, then true qi departs; departs, then emptiness; empty, then cold. Joining in the spaces/region of the skin, qi issues externally, the couli open, the fine hairs shake, qi travels going and coming, then there is itching; [if it] stays and doesn't depart, then [there is] bi. If wei qi doesn't travel, then there is no feeling (numbness). Empty evil one-sidedly admitted to half the body, it enters deep, internally resides [with] rong (ying) and wei, rong and wei decline a little, then true qi departs, evil qi alone remains, issuing to become one-sided withering; [if] the evil qi is shallow, [then] one-sided channel pain.

Cold-shivering moves the body: Regarding sa3/xian3 xi1, see the notes to "[when] empty evil strikes the body, shivering [and] trembling moves the body" in Lingshu 4, and "the body hairs stand up then [there's] cold-shivering" in Lingshu 66.

Internally joining to the bones: The different versions of the text have either bo2 "vie, contend; beat, pulse" or tuan2 "combine, gather" (as discussed in relation to "[with] hardened gatherings" earlier); there are a further six such instances in the chapter (joining to the sinews/ middle of the channels / flesh / skin; with wei qi joining each other; hot and cold combine with each other); arguably either meaning is applicable, although I feel the context favours tuan2 "join, combine" as the intended idea in all these instances; that view appears to be general, since, regardless of which character is adopted for the original text, the translations are all based on that idea.

Empty evil enters into the body, deep, cold and hot combine with each other, staying a long time and internally attaching; if cold overcomes hot, then the bones are painful, the flesh

withers; if hot overcomes cold, then decayed flesh [and] rotten muscles become pus, internally harming the bones; internally harming the bones is bone corrosion. Having some illness advancing [into] the sinews, the sinews bend [but] don't get to stretch, the evil qi resides in their space/region and doesn't go back, issuing to become sinew flow. [If] there is some knotting, qi returns to it, wei qi stays [in] it, not getting to go back, the jinye stay a long time, meet and become intestinal flow; the longterm, a number of years then [they] form/become complete; use the hand to press them, [they're] soft. [If] there is already some knotting, qi returns to it, the jinye stay [in] it, evil qi strikes it, congealed knots daily change [to become] severe, connecting to gather [and] take residence, becoming old tumours; use the hand to press them, [they're] firm. [if] there is some knotting, deep striking the bones, qi nears the bones, the bones and qi join, daily becoming increasingly big, then there is bone abscess. [If] there is some knotting, striking at the flesh, zong qi returns to it, evil stays and doesn't depart; if there is heat then [it] transforms and becomes pus; if there's no heat then there is flesh abscess. All these numerous qis, their issuing doesn't have a constant place, but has a constant name.

Having some illness advancing [into] the sinews: Qian2 "front" appears to be used in the sense "advance, go forward" (as for example in Lingshu 43 "[there are] dreams of walking but not being able to advance (qian2)"), here meaning "attack, invade".

Sinew flow: Liu1 "to flow" here is a fairly obvious error or substitute for that character with the "illness" instead of the "water" radical, liu2 "tumour", which is what Jiayi instead has, and is the idea everywhere adopted; likewise later for "intestinal flow" (although in that instance Jiayi has a quite separate character, ju1 "abscess, ulcer", the character used later in the paragraph in "flesh abscess" and "bone abscess"); there is an instance of the correct character later in the paragraph, in "old tumours".

[If] there is already some knotting: Jiayi omits yi3 "already", and some consider that omission correct, since the character isn't present in any of the other parallel clauses in the paragraph.

Congeaed knots daily change [to become] severe: Yi4 "change, alter" is probably a phonetic error for yi4 "increase, more", the character used in the parallel clause below, "daily becoming increasingly big".

Old tumours: Xi1 "in past, former; old, ancient"; this is the phonetic element of the xi1 commented on earlier in the chapter in relation to "the lips withered dried flesh" (that is, this is that character with the "flesh" radical removed), and one view is that that's what's intended here, a tumour of dried or withered flesh.

Deep striking the bones: It's unclear whether zhong1/zhong4 here means "strike, hit", or simply "in, in the middle of", likewise for "striking at the flesh" below.

Bone abscess: Some consider that ju1 "abscess, ulcer" is inappropriate to this discussion, and is an error for liu2 "tumour", likewise with the same character later in "flesh abscess"; in the latter instance, Tamba points out that ju1 is specifically applied to the non-heat type or state of the illness, not the hot purulent type, and ju1 wouldn't be expected to be used to describe a non-purulent disorder.

End of Lingshu 75

Lingshu 76: Wei qi travelling

Huangdi asked Qibo saying: I wish to hear about the travelling of wei qi, the meetings of emerging and entering, what is this like? Qibo said: The year has twelve months, the day has twelve chen; zi and wu are the warp, mao and you are the weft. Heaven's circuit [has] twenty-eight lodges, and one side [has] seven stars; four sevens, twenty-eight stars; fang/room and mao/pleiades are the weft, xu/emptiness and zhang/spread are the warp. So, fang/room to bi/net is yang, mao/pleiades to xin/heart is yin; yang governs the daytime, yin governs the nighttime. So, the travelling of wei qi, one day [and] one night, fifty cycles of the body, [in] the daytime travelling in yang twenty-five cycles, [in] the nighttime travelling in yin twenty-five circuits, circulating in five years.

Huangdi asked Qibo saying: Contradicting this opening, a number of versions of the text have Bogao instead of Qibo giving the ensuing reply; Qibo is not seen again in the chapter, Bogao is seen in the fourth paragraph; Taisu has Bogao throughout.

The day has twelve chen: Chen² is the fifth of the twelve dizhi "earthly branches", and is also used to refer to the branches generally; in that sense, it can apply to different things, such as the points in time through the year when the sun and moon coincide on or near the ecliptic (at each new moon), and by extension the twelve months of the year, each of which is then identified with one of the branches, in sequence; in the same way, the day is divided into twelve periods of time, likewise identified or named with the branches in sequence, beginning with zi (the first branch) for the midnight period (11pm to 1am); this is the meaning intended here. There's only one other instance of "the twelve chen" in Neijing, in Lingshu 11, in which the context suggests it instead means the twelve months: "the twelve months, the twelve chen, the twelve sections, the twelve main rivers, the twelve times" (the last of these terms, using shi² "time, season", means the same as "twelve chen" in the present passage, the twelve time periods of the day).

Zi and wu are the warp: Zi³ is the first of the branches, denoting the middle of the night (11pm to 1am); wu³ is the seventh branch, denoting the exactly opposite time, the middle of the day (11am to 1pm). In the wu period, the sun is directly overhead (or as close to that as it gets, depending on the geographic location and time of year); in the zi period it was presumed to be (and in fact is) in the opposite position, directly "below" the earth; joining the two positions gives a line perpendicular to the earth's surface (or nearly so), a vertical line, here identified by jing¹, the "warp" of a cloth, the threads running the whole length of the cloth, aligned vertically in the weaving loom (the same character used to refer to the body's "main channels", or to a "classic" book, meanings extended from the original sense of a "main thread"). Likewise, mao³, the fourth branch, denotes the period of sunrise (5 to 7am), at which point the sun is on the horizon in the east; you³, the tenth branch, denotes the directly opposite time, the period of sunset (5 to 7pm), when the sun is again on the horizon, in the west; joining the two positions gives a line parallel to the earth's surface, a horizontal line, here identified by wei³, the "weft" or "woof" of a cloth, the threads running from side to side, interwoven horizontally into the warp, aligned horizontally in the weaving loom.

Heaven's circuit [has] twenty-eight lodges: Zhou¹ "cycle, circuit, circumference" is used frequently through the chapter. Su/xiu⁴ "house, lodge" here means a group of stars, a constellation; in the Chinese system, there are twenty-eight of these along the ecliptic or

zodiac, arranged in four groups or quadrants, east south west and north (in the current passage referred to as mian4 "sides, faces"), each of seven; refer to the note to "the circuit of heaven has twenty-eight houses" in Lingshu 15.

Fang/room and mao/pleiades are the weft: Of the twenty-eight "lodges", constellations, xu1 "emptiness" corresponds to north, or the nadir, or zi3 in the chen; zhang1 "spread" corresponds to the south, or the zenith, or wu3 in the chen; so, like zi and wu in the branches, in the lodges "xu/emptiness and zhang/spread are the warp". Fang2 "room" corresponds to east, or to mao3 in the chen; mao3/pleiades (the name of a lodge or constellation, not the same as the mao3 of the branches;; see the note below) corresponds to west, or you3 in the chen; so like mao and you in the branches, in the lodges "fang/room and mao/pleiades are the weft". There's a significant difference between the lodge or constellation correspondences and those of the chen, which is that the chen positions are defined relative to the day, so don't vary through the year, whereas the positions of the stars do. That is, by definition, zi always corresponds to the middle of the night (the point at which the sun is at its nadir), wu the middle of the day (when the sun is at its zenith), mao sunrise, and you sunset, and the sun moves through those notional positions or periods in an invariable pattern. However, the lodges aren't notional or conceptual entities, they're actual objects – celestial phenomena, stars – and their perceived position in relation to the earth and sun doesn't remain constant; the entire system of the lodges (and its European equivalent, the zodiac) is in fact based on precisely the opposite, the fact that the sun slowly changes its position in relation to the stars, moving to complete a full cycle through all twenty-eight lodges over the course of a year. And by contrast, during the course of a single day, the position of the sun in relation to the stars barely changes (moving only about 1 degree, thereby completing a full 360 degree rotation in the course of the 365 days of the year); in any one day, it doesn't, as the present text suggests, move through the different lodges at all, it and the stars instead move together, as one. I haven't seen any direct discussion of this, or looked into it in detail, but it appears that the position referred to here, with zhang/spread at the zenith (or "south", corresponding to wu), xu/emptiness at the nadir (or "north", corresponding to zi), fang/room in the east (corresponding to the branch mao), and mao/pleiades in the west (corresponding to the branch you), only applies at one time of year, at noon on the summer solstice; that situation, the height or peak of the year's yang, is apparently then regarded as the archetypal arrangement of the heavens, and the sun is considered to move through those lodges or constellations in those positions through the course of every day, which is not at all the actual case. In this "archetypal" situation, in which the sun supposedly moves through the summer solstice arrangement of the lodges in the course of a single day, beginning from fang/room in the east (corresponding to sunrise) and proceeding through zhang/spread at the zenith (midday), the last lodge before mao/pleiades in the west (corresponding to sunset) is bi4 "net", so "fang/room to bi/net is yang", daytime; beginning from mao/pleiades in the west and proceeding through xu/emptiness (midnight), the last lodge before fang/room in the east (sunrise) is xin1 "heart", so "mao/pleiades to xin/heart is yin", nighttime. Instead of xin/heart, a number of editions have the lodge preceding it, wei3 "tail", which is incorrect.

Rather confusing matters for the English reader, this discussion involves two characters of the same pronunciation, mao3, one of them the fourth of the earthly stems, the other the name of an astral lodge or constellation; the two characters are also directly related

graphically, the lodge name consists of the character for the branch with the addition of the "day, sun" radical; the potential for confusing the two is well demonstrated by Taisu, which used the version without the "sun" radical for both the branch and the lodge. Mao3 is the only one of the twenty-eight lodges or constellations whose name has no other meaning, the character purely and only denotes this group of stars; in European astronomy, that constellation is named Pleiades, which in Greek mythology was the collective name applied to the daughters of the Titan Atlas and the nymph Pleione; as with mao3, this word has no other meaning or root sense; due to this peculiar coincidence of singularities, no other simpler or more common translation is possible for the name of this lodge.

One day [and] one night, fifty cycles of the body: As discussed in detail in Lingshu 15.

Circulating in five years: Sui4 "year", the character used in almost all editions of the text, is an obvious error for the graphically similar cang2/zang4; that is, during the yin stage wei qi "circulates in the five zang", the yin organs.

So, [at] calm dawn yin is exhausted, yang qi emerges at the eyes; the eyes open, then qi ascends, travelling to the head, goes along the nape, descending the foot taiyang, goes along the back, descending to reach the end of the little toe. Its scattered [branch], separates at the sharp corner of the eye, descends the hand taiyang, descends to reach the outer side of the space of the hand little finger. Its scattered [branch], separates at the sharp corner of the eye, descends the foot shaoyang, flows to the space of the little toe next toe. [It] ascends going along the side of the region of the hand shaoyang, descends to reach the space of the little finger. A separate [branch], ascends to reach to in front of the ear, meets with the chin channel, flows [to/with] the foot yangming, travels downward to reach above the instep, enters the space of the fifth toe. Its scattered [branch], from below the ear, descends the hand yangming, enters the space of the big finger (thumb), enters the middle of the palm. That which reaches the foot enters the heart of the foot, emerges below the inner ankle, travels [in] the yin region, again meets at the eye, so being/becoming one cycle.

Yang qi emerges at the eyes: From this point, a description is given of the pathway of yang qi through all six yang channels. Those channels are listed in the same order given at the end of the chapter, taiyang, shaoyang, then yangming, with the foot channel first in each case (the later passage has no hand/foot distinction); there's no direct indication in this paragraph that these are sequential; comparison with the end of the chapter suggests that is the intention, although the contradictions between the different parts of the chapter also suggest that one section is not a reliable indicator of the intent of another. I've not seen any discussion of why this process follows this sequence, or why it begins with the taiyang, and at the eyes. Despite a number of them being described as "scattered" pathways or channels, implying a relatively random diffused distribution, for the most part, the very brief pathway descriptions given are in fact consistent with the standard channel pathways given in Lingshu 10, with the following exceptions:

- 1. The hand taiyang small intestine is said to go to "the outer side of the space of the little finger", rather than simply "the outer side" of that finger; instead of jian1 "space", Taisu has duan1 "end", which is generally considered correct, "the outer side of the end of the little finger".*

2. *The hand shaoyang three burners is said to "ascend going along the side of the region of the hand shaoyang"; Taisu omits ce4 "side". How or why the pathway "ascends" at the beginning is unclear; other than the initial departure of the foot taiyang bladder from the eye, this is the only one of the channels that isn't introduced by "a separate" or "a scattered [branch]", leading some to speculate that the proper introduction has been omitted, and "ascends" incorrectly interpolated in its place.*
3. *The foot yangming stomach is said to "enter the space of the fifth toe", in which "five, fifth" is generally considered an error for "middle", although there's no textual variant to directly corroborate that.*
4. *The hand yangming large intestine is said to go "from below the ear" to "enter the middle of the palm"; the standard channel doesn't involve either of these locations. This channel also "enters the space of the big finger (thumb)", which some suggest is an error, and should say or include "next finger", the index finger, although the "space of the thumb" is arguably an adequate description of the region of Hegu Cn4.*
5. *The transfer from the yang channels to the yin clearly suggests the foot shaoyin kidney channel ("the heart of the foot ... below the inner ankle"), again in keeping with the sequence at the end of the chapter; if that is considered to be the only yin channel involved, then the highest point that the standard pathway of that channel reaches to is the root of the tongue, whereas here it goes to the eyes, completing the cycle at the original point of departure of the foot taiyang.*
6. *Other than the final yin section, all the pathways run from the head downwards, which is standard for the leg channels, but reverse for the hand channels.*

So, the sun travels one lodge, a person's qi travels one circuit and eight of ten body divisions. The sun travels two lodges, a person's qi travels two circuits of the body and six of ten body divisions. The sun travels three lodges, a person's qi travels in the body five circuits and four of ten body divisions. The sun travels four lodges, a person's qi travels in the body seven circuits and two of ten body divisions. The sun travels five lodges, a person's qi travels in the body nine circuits. The sun travels six lodges, a person's qi travels in the body ten circuits and eight of ten body divisions. The sun travels seven lodges, a person's qi travels in the body twelve circuits in the body and six of ten body divisions. The sun travels fourteen lodges, a person's qi, twenty-five circuits of the body, having a remainder division, with four of ten body divisions. Yang exhausts into yin, yin receives qi. [When] it begins to enter into the yin, [it] normally/always from the foot shaoyin flows to the kidneys, [from] the kidneys flows to the heart, [from] the heart flows to the lungs, [from] the lungs flows to the liver, [from] the liver flows to the pancreas-spleen, [from] the pancreas-spleen again flows to the kidneys, to become/make a circuit. So in the nighttttime, travelling one lodge, a person's qi travels in the yin zang one circuit and eight of ten zang divisions, also, as [in] yang, travelling twenty-five circuits, and returning to meet at the eye. Yin and yang, one day and one night, [their] meeting has a remainder division, four of ten body divisions, with two of ten zang divisions. So, the reason a person's times of lying down and rising have early and late is because the remainder division is not exhausted/complete.

The sun travels one lodge: As discussed previously, this idea of the sun travelling from one lodge or constellation to another during the course of a day is entirely notional or

conceptual, the sun and stars in fact move together almost completely in tandem over such a short period.

A person's qi travels one circuit and eight of ten body divisions: Although not stated, most sources specify that "qi" here means wei qi specifically, in keeping with the title and general content of the chapter. "One circuit and eight of ten body divisions" means one and eight tenths cycles, 1.8 circuits of qi; "ten body divisions" means the length of a full cycle or circuit of the body is divided into ten parts, tenths of the total distance; the same system is applied in the subsequent steps, in each case involving tenths. The mathematics of this section is flawed (but deliberately); if 50 circulations happen over the same period as 28 lodges, then each lodge equates to approximately 1.7857 circulations; rounded to one decimal place, that equates to the figure given in the text, 1.8; but when that rounded off figure is not only adopted for the first step, but used as the basis for all the subsequent steps, it leads to a significant degree of error by the time 14 or the full 28 lodges are involved. The more exact figures, their equivalents rounded to one decimal place, and the figures given in the text are as follows: 1 lodge 1.7857, rounded 1.8, which is what the text gives; 2 lodges 3.5714, rounded 3.6, the text gives 2.6 which is an error for the intended 3.6, which is what both Jiayi and a citation of Lingshu by Wang Bing in Suwen 26 have; 3 lodges 5.3571, rounded 5.4, which is what the text gives; 4 lodges 7.1428, rounded 7.1, the first rounding to disagree with the text, which gives 7.2; 5 lodges 8.9285, rounded 8.9, the text has 9.0; 6 lodges 10.7142, rounded 10.7, text 10.8; 7 lodges 12.4999, or in fact 12.5 exactly, text 12.6; this discrepancy of precisely 0.1 is preserved in the doubling of 7 lodges to 14, for which the correct figure is 25 exactly, the text says 25.4; this is an error for the correct 25.2, a discrepancy of 0.2 (which is what one of the Japanese editions and also Taisu have; whether or not this error is intentional is unclear; see the later "[their] meeting has a remainder division, four of ten body divisions"); when 1.8 is multiplied by the full 28 it gives 50.4, a 0.4 discrepancy from the correct 50. The deliberate recording of this obviously flawed procedure may appear curious, but in fact it's central to the author's entire argument, as the ensuing text shows. The calculations are intrinsically simplistic from another point of view, in that the lodges are clearly considered to be of even size or to occupy equal time (likewise in Lingshu 15); this was not in fact the case; in the figures given in Huainanzi (2nd century BC) for the fuller or more exact system, their sizes vary from 26 to 2 degrees (of a system in which the total is 362.25 degrees, thereby equating closely to the figures for our normal 360 degree system).

A person's qi travels in the body twelve circuits in the body: The redundant duplication of "in the body" is present in the text.

Yang exhausts into yin, yin receives qi: That is, the yang or daytime portion of the cycle ends, the yin or nighttime portion begins. As opposed to the second paragraph, in which the yin section of the pathways clearly suggests the foot shaoyin kidney, and that channel only, in this case that channel is stated to be the beginning point of the yin section, but the other four zang are also explicitly named. The sequence of the zang is in each case according to the ke cycle, a cycle that's typically one of resonance or correspondence, not of direct physical connection; some sources attempt to give explanations of physical connections, unconvincingly.

[Their] meeting has a remainder division, four of ten body divisions, with two of ten zang divisions: It's unclear whether "four of ten" is meant to represent only the "body" or yang half of the 50 cycles, in which case "four" is a repetition of the same error made earlier; or

it instead represents the aggregate of the yin and yang halves, the full 50 cycles, in which case the number is correct; the use of shen1 "body", previously only used in relation to the yang section, suggests the first of these two options, as does the separate listing of the zang figure.

Because the remainder division is not exhausted/complete: This is the nub of this entire paragraph; having incorrectly used rounded numbers to establish that there's not an exact correspondence between the length of a day, as represented by a full cycle of the astral lodges, and the fifty circulations of wei qi that happen in the course of a day, the author now proposes that this discrepancy or inexact equivalence is the reason that people don't go to sleep and rise according to a precise and invariable schedule, at the same time every day.

Huangdi said: Wei qi in the body, ascends and descends, goes and comes, without a time; to await the qi and needle it, how is it done? Bogao said: Divisions have much and less, days have long and short; spring summer winter autumn, all have dividing principles; thereupon, always take the calm dawn to be the standard, take the exhaustion of night to be the beginning. So then, one day and one night, the water descends a hundred marks; twenty-five marks is the measure of half the day; constantly like this without stopping; the sun enters, and [the daylight] stops. Following the long and short of the day, take each to be the standard, and needle it. Carefully wait for the time, [and] the period of the illness can be reckoned; miss/mistake the time [or] go contrary to waiting, [then] the hundred illnesses are not cured. So it's said: Needling fullness, needle its coming; needling emptiness, needle its departing. This means the times of qi being kept [or] lost; wait for the emptiness [or] fullness and needle it. So then, carefully await where qi is located, then needle it; this is called 'meeting the time'. [if illness is] located in the three yang, [you] must wait [till] the qi is in the yang, then needle it; [for] illness located in the three yin, [you] must wait [till] the qi is located in the yin division/region, then needle it.

To await the qi and needle it: Hou4 "sign, symptom; to inspect, survey; await, wait for" is used on a number of occasions through this paragraph; it could arguably be read as "to inspect, survey" (notably for example in "carefully await [hou4] where qi is located", where "inspect, examine" seems a more natural reading), but the general agreement is that it means "to await, wait for", and the central point of the passage accordingly is that the laws of the circulation of qi must be used to determine an appropriate needling time, a time when qi either is or isn't at the point where the needle is inserted. In determining the location of qi, a fixed measure of time can't be applied, because the amount of day and night varies through the seasons, so you must "follow the long and short of the day". The first point in doing so is to "always take the calm dawn to be the standard", the mark that defines the "starting point" of the circulation of qi, or wei qi specifically; once this is done correctly, then the state and location of qi at any subsequent time can be determined, and needling applied accordingly. This idea is encapsulated in the general principle, "carefully await where qi is located, then needle it, this is called 'meeting the time'". That principle is particularised in "[for] illness located in the three yin, [you] must wait [till] the qi is located in the yin division/region, then needle it"; likewise for illness in the yang. If this principle is followed, treatment will be successful: "carefully wait for the time, [and] the period of the illness can be reckoned" (that is, the physician can determine how long it will be till the

patient recovers); go contrary to this principle, and treatment will not succeed: "miss/mistake the time [or] go contrary to waiting, [then] the hundred illnesses are not cured". Lastly, the principle or procedure of awaiting qi is advanced as an explanation of the needling principles "needling fullness, needle its coming" (that is, wait till qi flows into a particular location in the normal course of circulation, then needle), and "needling emptiness, needle its departing" (the opposite, wait till qi leaves a particular location in the normal course of circulation, then needle); those statements or principles have been seen previously, in Lingshu 21, in which they appear relatively isolated from or unrelated to the surrounding text, although, in terms of the present discussion, they're notably juxtaposed with a discussion of where qi is typically located and what should consequently be needled in the different seasons, "spring, treat the network channels; summer, treat the dividing cou[li]" etc; as discussed in the notes there, it's also possible that those principles are in turn explanations of earlier principles, the "meet and contend with it ... pursue and assist it" directives in Lingshu 1.

Divisions have much and less: The generally agreed meaning of this sentence is that the amount of daylight and night varies throughout the year, being governed by definite "dividing/division principles" through the different seasons. While agreeing with the basic idea, some see a more specific meaning, taking fen1 "division, to divide; part, section" to mean the dates identified using that character, chun1 fen1 "spring division" and qiu1 fen1 "autumn division", meaning the spring and autumn equinoxes; by implication, "days have long and short" refers specifically to the opposite dates, xia4 zhi4 "summer extreme" and dong1 zhi4 "winter extreme", the summer and winter solstices, the times of the year when the "long and short", the difference between daylight and night, is most exaggerated. Twenty-five marks is the measure of half the day: The figure 25 indicates that ri4 "sun, day" here means "daytime, daylight", not the full length of a day and night.

The water descends one mark, a person's qi is in the taiyang; the water descends two marks, a person's qi is in the shaoyang; the water descends three marks, a person's qi is in the yangming; the water descends four marks, a person's qi is in the yin division/region. The water descends five marks, a person's qi is in the taiyang; the water descends six marks, a person's qi is in the shaoyang; the water descends seven marks, a person's qi is in the yangming; the water descends eight marks, a person's qi is in the yin division. The water descends nine marks, a person's qi is in the taiyang; the water descends ten marks, a person's qi is in the shaoyang; the water descends eleven marks, a person's qi is in the yangming; the water descends twelve marks, a person's qi is in the yin division. The water descends thirteen marks, a person's qi is in the taiyang; the water descends fourteen marks, a person's qi is in the shaoyang; the water descends fifteen marks, a person's qi is in the yangming; the water descends sixteen marks, a person's qi is in the yin division. The water descends seventeen marks, a person's qi is in the taiyang; the water descends eighteen marks, a person's qi is in the shaoyang; the water descends nineteen marks, a person's qi is in the yangming; the water descends twenty marks, a person's qi is in the yin division. The water descends twenty-one marks, a person's qi is in the taiyang; the water descends twenty-two marks, a person's qi is in the shaoyang; the water descends twenty-three marks, a person's qi is in the yangming; the water descends twenty-four marks, a person's qi is in the yin region; the water descends twenty-five marks, a person's qi is in the taiyang; this is the measure of half the day. From fang/room to bi/net, fourteen lodges, the water descends

fifty marks, the sun travels half its measure. Circulating, travelling one lodge, the water descends three marks and four of seven mark divisions. The 'Great Essentials' says: 'Always when the sun increases a lodge upward, a person's qi is in the taiyang.' So, the sun travels one lodge, a person's qi travels the three yang and travels the yin division; constantly like this without stopping, heaven and earth the same standard, chaos well-defined, ending and returning to the beginning; one day and one night, the water descends a hundred marks and is exhausted.

The bulk of this paragraph consists of a listing of where qi is located at each "mark", meaning each of the 100 markings on the clepsydra that measure the passage of a day, 24 hours, each mark therefore equalling 864 seconds or 14 minutes 24 seconds. The sequence consists of six repetitions of the same four-step progression, from taiyang to shaoyang to yangming to the yin region, the same sequence seen in the "eyes open, then qi ascends" passage earlier in the chapter. The sequence is entirely unvaried, but no form of abbreviation or shortcut is used in describing it, each step is spelled out in full, six times over. There's a marked discrepancy between this "three yang, one yin" idea and the principle stated in the first and third paragraphs, that (wei) qi travels for 25 cycles in the yang in the daytime, then 25 cycles in the yin in the nighttime; it's also notable that the second paragraph has its own version of the "three yang, one yin" idea (although its exact nature and timing isn't explicitly stated there, which it is here). Also, in the present paragraph, if one set of 4 marks, involving taiyang shaoyang yangming and yin region, is considered one circuit or cycle, then in the space of 100 marks there are only 25 such cycles in the full course of a day and night, not 50 as stated in the first and third paragraphs (and Lingshu 15). This paragraph also states that in the time "the sun travels one lodge, a person's qi travels the three yang and travels the yin division", presenting yet another contradiction, since this implies 28 circuits or cycles in the full course of the day and night, one for each of the lodges.

The water descends twenty-five marks, a person's qi is in the taiyang: It's not entirely clear how this connects on to the next set of twenty-five marks, but presumably the intention is that the sequence as before continues unchanged, meaning the first of the next twenty-five, the 26th, is shaoyang, so too is the last of that twenty-five, the 50th; the next twenty-five then begins at the 51st and also ends at the 75th with yangming, the final twenty-five begins at the 76th and ends at the 100th with the yin region, and the next day then begins again with taiyang.

This is the measure of half the day: This is the same statement as in the previous paragraph, and at the same point in time, after 25 marks, indicating that "day" here likewise means "daytime" as opposed to "night"; by contrast, shortly afterwards in "the water descends fifty marks, the sun travels half its measure", "half" (the same character as used previously, ban4) does mean half the course of a full day and night. In the present clause, some editions have yue4 "moon, month" instead of ri4 "sun, day", which is obviously incorrect; Jiayi and Taisu have ri4. After this, Jiayi and Wang Bing's Suwen 26 citation specifically add a parallel nighttime section, "from mao/pleiades to xin/heart, also fourteen lodges, the water descends fifty marks, the measure of the full day".

Circulating travelling one lodge: The typical meaning of the first character in this, hui2, is "to return, go back", but it can also mean "to revolve, circulate, cycle"; despite the fact this is

readily construable to a plausible reading, since Jiayi and Wang Bing both have the more plausible ri4 "sun, day" instead, some contend that is the correct character.

Travelling one lodge, the water descends three marks and four of seven mark divisions:

During 100 marks, the sun travels through 28 lodges; 100 divided by 28 equals (dividing each by 4) 25 divided by 7, which equals the figure given, 3 and 4/7ths. Jiayi has "four of ten mark divisions", Wang Bing and Taisu have the correct "seven". As noted earlier, the paragraph contradicts itself in relation to this figure a little later, saying that one lodge equals a full cycle through three yang and one yin, totalling 4 rather than 3 and 4/7th marks.

The 'Great Essentials' says: Most sources regard "great essentials" as the name of a text or chapter; the same name is seen in the way in Lingshu 1: "The 'Great Essentials' says: Slow and quick then, is filling, quick and slow then, is emptying" (there are also seven such instances in the qidalun chapters of Suwen). Wang Bing instead introduces the same sentence seen here ("always when the sun increases a lodge upward") with "roughly/broadly speaking", leading some to conclude that's what meant by "the great essentials", not the name of a text; Jiayi omits yue1 "says", favouring this reading.

When the sun increases a lodge upward, a person's qi is in the taiyang: That is, at the point where the sun moves from one lodge to the next, qi is in the taiyang. Given the preceding figure, the implication in this is that each cycle of qi through taiyang, shaoyang, yangming, and the yin region takes the same time as the sun's passage through one lodge, 3 and 4/7th marks of the clepsydra; this implied meaning is then confirmed explicitly, "so, the sun travels one lodge, a person's qi travels the three yang and travels the yin division"; this is obviously at odds with the preceding schedule, in which a full mark is given to each of the four stages. One text suggests the meaning of shang4 "up, above, on" is not that the sun goes "up" or advances to the next lodge, but that each lodge has its own true or proper region, and between one of these and the next there's an intervening "neutral", undefined or unassigned zone; when the sun is "on" (shang4) the proper region of the lodge, qi is in the taiyang; when it's in the intervening regions, qi is in the shaoyang, yangming, and yin; leaving aside the initial impression of the rather strained nature of this suggestion, which to the best of my admittedly quite limited knowledge isn't a standard view of the lodges, this doesn't in any way alter the problem with the mathematics of the situation.

Heaven and earth the same standard: Jiayi and Taisu both place yu3 "and, with" in front of rather than after "heaven", the implied meaning thereby being that it's man, or the circulation of qi in the human body, that "has the same standard as", is in correspondence with both heaven and earth, not that heaven and earth are in correspondence with each other, and that reading is generally adopted; arguably, by identifying "man" with "earth", the Lingshu version can in any case be construed to have that same meaning.

Chaos well-defined: This consists of two doubled characters, fen1 and pa1; in each case, these are the only instances in Neijing. Fen1 means "many, numerous, varied; chaotic, disorderly", and the same when doubled. Whereas fen1 is not an uncommon character, pa1 appears basically to exist in this Lingshu sentence only (Kangxi cites this instance only, Dazidian repeats that entry almost exactly), so definitions of it are apparently derived entirely from context, and the opinions of Neijing commentators; it consists of bai2 "white, plain" with fen1 "divide", and the suggested meaning is in keeping with this construction, "clear, well-defined, orderly"; the meaning of the combined phrase thereby

being that although the movement of the sun, the lodges, the circulation of qi etc might all seem rather complex and chaotic, there is in fact a regular order and sequence to it, there is order in the chaos, or method in the madness.

End of Lingshu 76

Lingshu 77: Nine palaces [and] eight winds

The relationship of this chapter to the next, Lingshu 78 "Nine needles treatise", is obvious. Not so obviously, the same relationship exists (in my opinion) between these chapters and the introductory passage of Lingshu 1, as discussed in the notes to that chapter; the implication of this is that the authors of this chapter were either the original compilers (not, it must be emphasised, authors) of Lingshu, or had some close association with the original compilers.

Meeting [of] the eight winds, empty [and] full, evil [and] proper

Winter extreme (solstice), kan/abysmal, Zheyue (harmonious hibernation). Establishing (beginning) spring, gen/keeping still, Tianliu (heaven stays). Spring divider (equinox), zhen/arousing, Cangmen (granary/storehouse gate/door). Establishing (beginning) summer, xun/gentle, Yinluo (yin River Luo). Summer extreme (solstice), li/clinging, Shangtian (heaven above). Establishing (beginning) autumn, kun/receptive, Xuanwei (dark bend). Autumn divider (equinox), dui/joyous, Cangguo (granary fruits). Establishing (beginning) winter, qian/creative, Xinluo (new River Luo). Zhaoyao (beckoning shaker), very centre.

Establishing autumn, two, Xuanwei (dark bend), southwest direction. Autumn divider, seven, Cangmen (granary fruits), western direction. Establishing winter, six, Xinluo (new River Luo), northwestern direction. Summer extreme, nine, Shangtian (heaven above), southern direction. Zhaoyao (beckoning shaker), the very centre. Winter extreme, one, Xiezhe (harmonious hibernation), northern direction. Establishing summer, four, Yinluo (yin River Luo), southeast direction. Spring divider, three, Cangmen (granary door), eastern direction. Establishing spring, eight, Tianliu (heaven stays), northeastern direction.

All notes regarding this section of text are in the essay at the end of the chapter.

Taiyi normally/always on the day of winter extreme (solstice), takes residence in the Xiezhe (harmonious hibernation) palace for forty-six days, the next day takes residence in Tianliu (heaven stays) for forty-six days, the next day takes residence in Cangmen (granary gate) for forty-six days, the next day takes residence in Yinluo (yin [River] Luo) for forty-five days, the next day takes residence in Tiangong (heavenly palace) for forty-six days, the next day takes residence in Xuanwei (dark bend) for forty-six days, the next day takes residence in Cangguo (granary fruits) for forty-six days, the next day takes residence in Xinluo (new [River] Luo) for forty-five days, the next day returns to take residence in the Xiezhe (harmonious hibernation) palace, called 'winter extreme' (solstice). Taiyi's day travels: take the day of the winter extreme (solstice), residing in the palace of Xiezhe (harmonious hibernation), to reckon where [it] is located; daily follow on one place; reaching the ninth day, it returns

again to the first, constantly like this without stopping, ending and returning to the beginning.

For a general discussion of this section, see the essay at the end of the chapter.

Then [there will be] much sweat: Instead of han4 "sweat", Taisu has the partially similar han4 "dry weather, drought", which is obviously correct, matching the previous opposite condition, "rain".

The next day: Ming2 ri4 literally means "bright day/sun"; it's been used from very early times to mean "the next day, the day after, tomorrow", and is still in use with that meaning in modern Chinese.

The day Taiyi moves, heaven must correspond to it with wind and rain; if the wind and rain are on the day, then good fortune, the year [will be] beautiful, the people at peace, little illness; [if they come] before it, then [there will be] much rain; [if they come] after it, then [there will be] much sweat. [If] there is a transformation the day Taiyi is at the winter extreme (solstice), the divination is on the ruler; [if] there is a transformation the day Taiyi is at the spring divider (equinox), the divination is on the prime minister; [if] there is a transformation the day Taiyi is at the central palace, the divination is on the officials; [if] there is a transformation the day Taiyi is at the autumn divider (equinox), the divination is on the generals; [if] there is a transformation the day Taiyi is at the summer extreme (solstice), the divination is on the hundred names. What's meant by 'there is a transformation': the day Taiyi resides in the five palaces, an ill wind breaks trees, [and] lifts sand and stones. Each according to what it governs divines noble and lowly; divine it by looking at where the wind comes from. Wind coming from the town where it resides is a full wind, [it] governs giving life, growing and nurturing the ten thousand things. [Wind] from its facing [direction] coming afterward is an empty wind, which harms people, governs killing, governs harm. Keep a careful watch for the empty wind and avoid it. So the sage man's way of daily avoiding empty evil is like avoiding arrows and stones, evil cannot harm [him], this is its meaning.

The day Taiyi moves: The day on which Taiyi moves from one palace to the next.

An ill wind breaks trees: Instead of bing4 "illness; evil, unfavourable; disaster", Taisu has the graphically similar ji2, also meaning "illness", but alternatively "swift, fast", which is commonly considered correct here.

Its facing direction: "Facing" is chong1 "thoroughfare; to dash, charge; against, facing, contrary to"; that is, coming head on or directly from the opposite or facing direction.

Keep a careful watch for the empty wind: Hou4 commonly means "sign, symptom; to diagnose"; I've interpreted it here in its base sense of "scout, reconnoitre, sentry, keep watch"; "divine, predict, foretell" could also be considered apt here, and is adopted in a number of texts.

So then, [when] Taiyi enters, moving to establish [itself] in the central palace, then [it] faces the eight winds, divining good and bad fortune. The wind coming from the southern direction, [its] name is called 'the great weak wind'; it harms people, internally lodging in the heart, externally located in the channels; [its] qi governs heat. The wind coming from the southwestern direction, [its] name is called 'scheming wind'; it harms people, internally lodging in the pancreas-spleen, externally located in the muscles; its qi governs making

weak. The wind coming from the western direction, [its] name is called 'hard wind'; it harms people, internally lodging in the lungs, externally located in the skin; its qi governs making dry. The wind coming from the northwestern direction, its name is called 'bending/breaking wind'; it harms people, internally lodging in the small intestine, externally located in the hand taiyang channel; if the channel is cut off then [it] overflows, if the channel is shut then [it] knots [and] doesn't connect, frequently sudden/violent death. The wind coming from the northern direction, [its] name is called 'great hard wind'; it harms people, internally lodging in the kidneys, externally located in the bones and the paravertebral sinews of the shoulders and back; its qi governs making cold. The wind coming from the northeastern direction, [its] name is called 'inauspicious wind'; it harms people, internally lodging in the large intestine, externally located in the two ribflanks, below the armpit bones, and the limbs of the joints. The wind coming from the eastern direction, its name is called 'infant wind'; it harms people, internally lodging in the liver, externally located in the sinew ties; its qi governs making the body moist. The wind coming from the southeastern direction, its name is called 'weak wind'; it harms people, internally lodging in the stomach, externally located in the muscles and flesh; its qi governs body heaviness. These eight winds all come from their empty towns, so [they] can make people ill. If three emptinesses combine with each other, then there is violent illness, sudden death. Two fullnesses [and] one emptiness, the illness then is rain and dew, cold and hot. Infringing rainy damp ground, then there is limpness. So the sage man avoids the winds, as though avoiding arrows [and] stones. If they have three emptinesses and are struck on one side by evil wind, then there are convulsions, struck falling, one-sided withering.

Its qi governs making weak: I've taken wei2 "to be, do" to mean "to make" here, meaning this wind "makes, causes" things to be weak, or causes weak illnesses; this construction is used regularly in the ensuing sentences; it's not used for the first in the list, heat, but it is in the Jiayi and Taisu versions of that sentence.

Externally located in the muscles: Jiayi adds rou4 "flesh" after ji1 "muscles", Wang Bing in both Suwen 13 and 17 has "flesh" instead of "muscles".

Externally located in the hand taiyang channel: Rather oddly, the body part or system associated with this wind is the related channel of the associated internal organ, the small intestine; not only that, but disorders of this channel lead to the most drastic of the broad types of illness conditions, "sudden/violent death".

If the channel is cut off then [it] overflows: Instead of yi4 "overflow", Jiayi has the graphically similarish xie4 "drain, diarrhea".

And the paravertebral sinews of the shoulders and back: Wang Bing in both Suwen 13 and 17 omits these words.

Externally located in the two ribflanks, below the armpit bones, and the limbs of the joints: Wang Bing in Suwen 13 has instead "externally located in the armpits and ribflanks". Note that there is no general illness type or category at the end of this sentence.

Externally located in the sinew ties: Niu3 "fastener, button; to tie, bind"; Tamba's comment on this is a little ambiguous, the character he uses to explain it could mean either where the sinews "tie, bind, fasten", or where they "bundle, gather"; the latter is the general interpretation, although arguably the former is a more typical and key property or function of the sinews or tendons, to firmly "bind/tie" the muscles to the bones.

Externally located in the muscles and flesh: Jiayi and Wang Bing in Suwen 13 omit "and flesh".

All come from their empty towns: Xiang1 "village, hometown", an official term for a particular number of families etc, here appears to simply mean "region, place" (a standard meaning).

Three emptinesses: Lingshu 79 says that "three emptinesses" refers to a time when the year, month, and season are all in an empty or deficient state or phase.

Rain and dew, cold and hot: This is the same set of characters, with the pairs in reverse order, to that seen in Lingshu 73, "cold and hot, rain and dew"; refer to the notes there regarding lin2 and lu4. In this instance, some consider these mean illnesses caused by exposure to those various elements; lu4 "dew" also occurs in a term referring to fatigue, exhaustion, and some consider that's what's intended by lin2 lu4 here.

Infringing rainy damp ground: Fan4 "to attack, assault; violate, infringe, offend, go against" here could mean "wrongly allowing oneself to be affected by", imprudently going or staying on damp ground and allowing its evil climate to strike or invade the body; or simply "harm, damage, injure" (a standard meaning), "being harmed [by] rainy damp ground"; although it's arguably a little more stilted, the ensuing discussion of the wisdom of avoiding illness evils (winds) perhaps favours the first of these readings.

Struck falling: Refer to the note on this term in Lingshu 4; in this case, it's generally read in the "internal" sense, meaning that a person suddenly swoons and falls to the ground as if hit or struck.

A brief sequential summary of this chapter's contents: (1) A diagram of nine "palaces" in a three by three grid arrangement, with each palace having various correspondences (such as the compass direction, and times or dates of the year), then a slightly different set of the same correspondences in list form. (2) An account of the way in which Taiyi (the spirit of the central region of the northern sky) moves through those palaces in the course of the year, in a regular sequence according to the compass directions, staying in each for 46 or 45 days. At the end of this there are some rather uncertain or unclear comments regarding Taiyi's daily movements. (3) Winds and rain should accord with Taiyi's progression, coming neither before or after it. (4) If there are (abnormal) "transformations" at the times of the year corresponding to the four cardinal points and the centre, they serve as "divination" relating to five corresponding classes of people, ruler, prime minister, officials, generals, and the "hundred names" (the common people); the four ordinal points are not involved in this section. (5) Wind coming from the proper direction (the palace in which Taiyi currently resides) is a full wind, which generates or helps life; wind from the wrong direction is an empty wind, which harms life, and should be studiously avoided. (6) The winds from the eight directions are named, and each associated with an internal organ (the five zang, plus stomach and large and small intestines), a body part of system (the normal five zang associations, channels, muscles, skin, bones, sinews, plus the hand taiyang channel, the flanks and joints, and a repeat of the muscles [and flesh]), and a type of illness (heat, weakness, dryness, cold, moistness; heaviness, sudden death; one of the winds omits this correspondence). (7) A brief discussion of the "three emptinesses", and a reiteration of the principle that the sage man carefully avoids empty winds.

The diagram and list:

The chapter begins with an illustration or diagram, the only one in Neijing, with the heading "meeting [of] the eight winds, empty [and] full, evil [and] proper", under which are nine circles, in a three by three grid arrangement, the "nine palaces" (gong1 "palace") of the chapter title. Each circle (with the exception of the central one) contains three pieces of information: a name (eg Yin [River] Luo), the name of one of the eight trigrams of Zhouyi or Yijing (eg xun/gentle; the translations of these names are taken from Wilhelm/Baynes), and a calendrical date (eg "establishing summer"); the central circle has a name and hexagram, but no date. Other than actually reproducing the diagram, the order in which these are placed has to be arbitrary; in the translation given here, I've listed them in chronological sequence, beginning with "winter extreme" (solstice), the bottom centre circle of the nine, since that's where the ensuing text begins its account of the sequence ("Taiyi always take the winter extreme ..."), then proceeding clockwise around the perimeter. The central palace has no set place in the chronological sequence, so no date is written in it; here its placed at the end of the sequence. After the diagram, the text then repeats the listing, beginning each instance with the calendrical date (eg "winter extreme"), then giving a number from 1 to 9, then the name seen in the preceding diagram (eg Yin [River] Luo), then a direction, either cardinal or ordinal (eg southeast; these eight directions correspond to the "eight winds" of the chapter title). The listing for the centre position is precisely the same as in the original diagram, a name, and a direction or position ("middle, very centre"), but no calendrical date, and no number; by inference, the latter is the only single-digit number not used, five; most modern texts give that explicitly, but it is in fact interpolated. The order in which the palaces are placed in the list makes no obvious sense when read linearly, but it does in the traditional Chinese style, with the text running down the page vertically instead of across horizontally, and from right to left, not left to right; if written this way, with three sets to each of three vertical columns or lines, then the second list reproduces in text form the arrangement of the original diagram; not all editions do place three to a column, some use only two, suggesting the editors or printers haven't perceived this point, or have regarded it as irrelevant. Given that the compass direction is represented visually in the original diagram, the only piece of new information in the second listing is the number; and the only piece of information not present in the second listing is the hexagram name; that is, these are two versions of the same list, each of them missing one of the five pieces of information in the full set of correspondences.

The grid of numbers resulting from this arrangement is a well-known one; it forms a "magic square", or more specifically a "normal magic square", a numerical diagram containing all the integers from 1 to however many squares are used (in this case 9, a 3 by 3 square), each number used only once (necessarily, given the last condition), in which all the horizontal rows and vertical columns and the two corner-to-corner diagonals add up to the same amount; in this instance there are three horizontal rows, three vertical columns, and two diagonals, each of which adds up to fifteen; this arrangement is the only possible normal magic square using a three by three grid. The Chinese appear to have been aware of this mathematical construction considerably earlier than anywhere else in the world, with the possible exception of India. There's another statement of this pattern in Dadai Liji (supposedly 1st century BC, but probably considerably later, c 2nd century AD), in which the numbers are related to the rooms of the Mingtang, the Bright Hall (see the discussion

of this building in Lingshu 37), and are given simply as a list or sequence: "two nine four seven five three six one eight"; as with the listing at the beginning of this chapter of Lingshu, this doesn't make obvious immediate sense, it needs to be placed in the right arrangement, again in three sets of three, but in this case three sets proceeding horizontally rather than vertically, reading from right to left (in the manner of Chinese banners or headings, such as that above the Lingshu diagram); placed this way, it gives the same sequence or grid as Lingshu. A Han dynasty mathematics work (Shushu Jiye) makes brief mention of the "nine palaces calculation"; commenting on that in the Later Zhou period (10th century), Zhen Luan gave what apparently became the standard mnemonic formulation for the nine palaces grid (Zhang Jiebin, for example, cites it in his commentary to this chapter of Lingshu): "The nine palaces, that is, two and four are the shoulders, six and eight are the feet, left three right seven, cap nine shoes one, five resides in the very centre"; that is, two and four are placed at upper right and left in the grid (the shoulders), six and eight at bottom right and left (the feet), three and seven at centre left and right, nine at centre top (the "cap", *dai4* actually meaning "to put, place, wear on the head", rather than the hat or cap itself), one at bottom centre (the "shoes", necessarily a somewhat arbitrary differentiation to "the feet"), five in the centre of the grid.

The significance of this construction in ancient China goes well beyond mere mathematics; it is tied intimately to the numerological theory of the divinatory text Zhouyi or Yijing (I Ching) ("Changes of Zhou" or "Classic of Changes").

Yijing has two basic layers of content, an older or original set of readings associated with the hexagrams and their individual lines (generally regarded as one of the earliest surviving Chinese works, attributed to the Western Zhou period, the first half of the 1st millennium BC), and a later set of commentaries discussing general and specific principles of the Yijing system, which appear to have substantially or wholly originated from the Scholastic (Confucian) school in the late Warring States or early Han, and became the established interpretations of the text. One of those commentaries (Xici) says: "The [Yellow] River put forth a chart, the [River] Luo put forth a text, the sages patterned [themselves] on these" (the Huanghe or Yellow River is the major river in northern China; the River Luo is the river that flows through the ancient capital Luoyang, in modern Henan province); similar passing references to either one or both of these documents emerging from these rivers are seen in numerous texts of the period, eg Guanzi, Lunyu, Shujing, Liji, Lunheng, Hanshu, Houhanshu, Wenzi, Xinyu, Huainanzi, Baihutong, Hanshi Waizhuan etc. The specifics in relation to these statements were elucidated or elaborated on in the Western Han by scholars such as Kong Anguo (a commentator on the Scholastic classics) and Liu Xin (co-author of the first great bibliographic work Qilve), who said that a "dragon horse" rising out of the Yellow River revealed the chart of that name to the mythical emperor Fuxi (supposedly living around 2800 BC), while a "spirit tortoise" rising out of the River Luo that appeared to Yu (another of the legendary or mythical emperors, supposedly living around 2200 BC, renowned for his lifelong struggle to control flooding rivers) carried on its shell the markings of the Luo text. The "Yellow River chart" (*he2* "river", meaning specifically the Huanghe or Yellow River; *tu2* "illustration, chart, map") and the "River Luo text" (*luo4*, the name of that specific river; *shu1* "text, inscription, book"; in Chinese the two are commonly referred to collectively as "hetu luoshu", and those transcriptions individually are sometimes used for them in English), in essence these are both simply arrangements of numbers. There are no known instances of them in actual diagram or illustration form

prior to the Song dynasty, when their standard forms were devised, with the numbers being shown not by the normal characters, but by a "string of beads" type of figure, the number of beads on the string (or double string) showing the intended number. The River Luo text or Luoshu is the "magic square" described earlier, the same as seen in the beginning of this chapter of Lingshu. The Yellow River chart or Hetu is a quite different arrangement, in its normal form only involving the four cardinal points, with two numbers assigned to each of those, in an inner and outer layer, the numbers one to four in the inner, and six to nine in the outer, five being in the centre position as in the Luoshu. These mathematical diagrams were considered to be the foundations or underlying patterns of Yijing. The Luoshu was as well considered the foundation of another key text in Scholastic numerological theory, the Hongfan or "great plan" chapter of Shangshu, a nine-part classification of various virtues, including the five goes, supposedly first revealed to Yu, and recorded in its present form in the time of Wuwang (the first emperor of the Zhou dynasty c 1050 BC; Shaughnessy's article in *Early Chinese Texts* indicates rather vaguely that Hongfan in fact dates from some time later, but prior to the Han dynasty); note the shared elements in Luoshu and Hongfan of a nine-part arrangement, and the involvement of Yu.

The Yijing system or process is based on figures or diagrams involving "lines"; those "lines" are of two different types, in the original text identified by the names "nine" and "six", which in diagrammatic form were later represented (respectively) by a continuous horizontal line or a line with a break in the centre, classified as yang and yin respectively, and more commonly known in English as "yang/yin lines". There are eight possible combinations of three such "lines" (one on top of the other), and those eight figures are known as gua4 (a character that's commonly translated in English by eg "diagram", but it should be noted that it doesn't refer to any and every sort of diagram, or illustrations or figures generally, it refers specifically to these Yijing constructions); two of these three-part entities or figures are combined into a six-part entity (referred to by the same character, gua4), there being sixty-four possible such combinations, and these form the working elements or units of the system. The practice of using the same term (gua4) for both the three- and six-part figures isn't adhered to in English; the three-part ones are called "trigrams", the six-part ones "hexagrams". In the same way that the five goes accommodates the four-part structure of the seasons, by placing one of the five (earth) in a central position, the same nine-part structure used for the Luoshu was used to accommodate or correspond to the eight trigrams (or "bagua", ba1 "eight"), with the trigrams placed around the cardinal and ordinal points, and the ninth central point having no associated gua.

There are two such arrangements of the bagua, known as the "before/first heaven" (xiantian) and "after/later heaven" (houtian) arrangements. These terms, and the explicit distinction between the two arrangements, originate from the 11th century Song dynasty identity Shao Yong, who attributed the "before heaven" arrangement to Fuxi, and the "after heaven" to Wenwang (King Wen), the father of Wuwang (seen above); as a consequence of these associations, these arrangements are also known as the "Fuxi bagua" and "Wenwang bagua". The actual existence of the before heaven pattern prior to Shao's time is evident; the compass directions involved are for the most part stated explicitly in the Shuogua (Discussing the Gua) chapter of Yijing: "Zhen/arousing, the eastern direction; ... xun/gentle southeast; ... li/clinging ... the southern direction gua;

kun/receptive, earth; ... dui/joyous proper/direct autumn; ... qian/creative the northwestern gua; ... kan/abysmal, water, the direct/proper northern direction gua; ... gen/keeping still, the northeastern gua"; as well as directly stating the direction for most of these, the gua are listed here in perfect sequence, starting with zhen in the east and proceeding clockwise to gen in the northeast; this is precisely the same arrangement seen in the Lingshu 77 diagram.

Shuogua also contains a passage that is said to imply the "before heaven" arrangement:

"Heaven and earth fix positions, mountain and lake connect [their] qis, thunder and wind contend with each other, water and fire don't assault each other"; in this, equivalents are used for the trigrams, rather than their direct names; heaven is qian, earth kun, mountain gen, lake (or marsh) dui, thunder zhen, wind xun, water kan, fire li. Beginning at the bottom centre and proceeding clockwise, the before heaven arrangement is kun zhen li dui qian xun kan gan; in this, each of the pairs in the previous quote are directly opposite each other, eg qian/heaven at centre top, kun/earth at centre bottom, li/fire at centre left, kan/water at centre right; however, the sequence of these opposing pairs doesn't correspond in any obvious way to the sequence of their listing in Shuogua, so how directly this precise arrangement is indicated by the original text is debatable. Likewise, it's unclear and much debated whether the "before heaven" arrangement actually existed in practice before Shao's time; in a relatively short and limited examination, I've not seen any concrete instance of it cited. As this implies, this arrangement is of no significance to Lingshu; this account of it is included merely for reference, since discussion of either of the arrangements inevitably prompts the question of what the other is, and what the relationship between them is.

Brief note should also be made of the similarities between the Luoshu or nine palaces grid arrangement, and the ancient philosophy or theory of the "well" system, a system of land management or usage involving a similar grid of three by three blocks. (The character jing3 "well" embodies this graphically, two vertical and two horizontal lines intersecting in a "noughts and crosses" or "tic-tac-toe" fashion to form a 3 by 3 grid.)

In Lingshu, along with the numbers of the Luoshu, and the bagua in the after heaven or Wenwang arrangement, each palace also has a seasonal date, with the summer and winter "extremes" (solstices) at centre top and bottom, the spring and autumn "dividers" (equinoxes) at centre left and right, and the "establishments" (beginnings) of the four seasons in the four corner or ordinal positions. The first section of the text following the diagram and list discusses "Taiyi", "the great oneness/unity", moving through the nine palaces according to those dates, staying for 46 or 45 days in each, adding to a total of 366 days for the year. Taiyi (tai4 "great, big", with either yi1 "one", or yi3, the second of the ten heavenly stems, presumed in this usage to be a phonetic equivalence for yi1 "one") means the primordial "oneness" or "unity" from which the universe is born, existing before heaven and earth were divided from each other and the ten thousand things formed; in Daoism it's also used as a name or synonym for the way, the dao; it also designates a specific celestial spirit or god, that of the the north celestial pole, the central unmoving point around which the stars of the night sky revolve (in the northern hemisphere); this is its meaning in this chapter, a reference to the use of the stars in the region of the north celestial pole as indicators of the progress of the seasons and year; that equivalence in this context is stated specifically in the Eastern Han scholar Zheng Xuan's notes on the nine palaces, "Taiyi [is] the name of the spirit of the northern chen (constellation)". Other than

Beijixing "the north summit/extreme star" (Polaris), which is at or very close to the north celestial pole, the most important star or constellation in ancient observation was that located close by it, the bei3 dou3 "northern ladle/dipper", a constellation known by that same name in English, and by many other names in different parts of the world, "the plough", "the wagon" etc; in modern terms, it forms a part of a larger constellation, Ursa major "the great bear"; the name "ladle/dipper" derives from the fact that the four stars at one end of the group are in a U-shape, the remaining three spread away in a relatively straight line, the whole forming a shape like a bowl or ladle with an attached handle. As the year progresses, the direction that the "handle" points to changes, so it's a readily visible and reliable calendrical indicator; this attribute is magnified by the fact that it's always visible in the northern part of China, staying above the horizon the whole year. The name used in the Lingshu diagram for the central palace, Zhaoyao, is seen in Han literature as the name of a star; there appear to be two different views on its identity; Shiji lists it as a star in a different part of the sky, Liji instead has it as the name of the outermost or last star on the handle of the ladle (known in English as Alkaid, a word derived from Arabic); given the context, the Liji concept is obviously applicable here, the end of the "pointing" arm of the ladle, the indicator of the moving residence of Taiyi through the year. Zhao1 means "to wave, beckon, attract; recruit, enlist", here possibly intended in some extended sense, such as to "guide, point"; yao2 "to shake, rock, wave" is typically taken to mean "shimmering, twinkling", referring to the light of the star; in later literature, beginning with Hanshu, the name given to this star is instead Yaoguang "shaking/shimmering light".

As far as I can tell, the Lingshu diagram and list is a uniquely explicit statement of this set of ideas, the Luoshu numbers, the houtian bagua arrangement, and the Taiyi movement through the nine palaces as indicated by the ladle/dipper; as such it would seem to constitute an important and quite remarkable element in this line of theory or philosophy; in fact, its importance in that regard is probably greater than its significance to the practical clinical medical tradition. A new insight into the origins, meaning and authenticity of the system was provided dramatically in 1977, when a tray or disk dating from around 175 BC was unearthed in Anhui province, marked with a pattern corresponding almost exactly to that of the Lingshu diagram, having the same arrangement of numbers, the same seasonal dates, and the same names for the palaces (these are particularly notable, since most of them are seen nowhere other than Lingshu), including the name used in Lingshu for the central palace, Zhaoyao "beckoning shaker", and also a number of the same classes of people referred to in the course of Lingshu 77, "ruler", "chief minister", "officials", "the hundred names", apparently as part of a system of divination of good or bad fortune; it does not include the names of the bagua, the Yijing trigrams.

The names used in Lingshu for the palaces are for the most part unique terms, not seen elsewhere in surviving literature. The definite exceptions to this are Zhaoyao "beckoning shaker", as discussed earlier, and Shangtian "heaven above", a common term that can mean either the sky or heavens, or the ruler of the heavens, the supreme god of creation (in the 46/45 day sequence passage, Tiangong "heaven palace" is used instead, and is generally considered either an error or synonym; Taisu instead has the expected Shangtian). Other than this, I know of only one instance of the name Cangmen "granary/storehouse gate/door" (the name of a city gate in Zuozhuan), no instances at all

of the others. For the most part, modern texts don't present explanations of the names, or even attempt translations. There are two sets of obvious pairs in them, firstly Cangmen "granary/storehouse gate/door" and Canggao "granary fruits", placed directly opposite each other at the spring and autumn "dividers" (equinoxes) respectively; my presumption is that men2 "gate, door" in the first name refers in some way to the "opening" or beginning of the process of crops and other foods being planted and grown in spring, or to the opening of the granary doors now that stored foods are no longer the only means of survival; while guo3 "fruits" (probably intended in a rather broad sense, along the same lines as Oxford's definition of "fruit", "the edible product of a plant or tree") in the second name refers to the harvesting and storing of the mature grains, fruits etc in autumn. Yinluo "yin Luo" and Xinluo "new Luo" both use the name of the river from which the magic square pattern of the associated numbers, the Luoshu, is said to have come; as with the two cang1 "granary" names, these two are directly opposite each other, at the beginnings of summer and winter respectively; I don't have any explanation for why "yin" should be associated with the summer palace, "new" with the winter. The aptness of Xiezhe "harmonious hibernation" to its placement, the middle of winter, is obvious; the first character in this name is now used as the simplified form of ye4 "leaf", and some translations use that idea; however this use of the character is very modern (according to Jianhuazi Yuan, Sinolingua 1996, not documented till the early 20th century), and the only ancient use of the character is as an abbreviated form of a quite different character, xie2 "harmony, cooperation"; Taisu uses zhi1 "fluid, juice", which is the same character as the simplified ye4, but with the "water" instead of the "mouth" radical; it likewise can be pronounced xie2, with the same meaning, "harmonious". Shangtian "heaven above" (the characters are actually in the reverse order to this), as an expression or indicator of the highest point or summit, is also clearly applicable to its placement, the middle of summer, at the top centre of the diagram, directly opposite Xiezhe. The meaning of the remaining two names and their applicability to their positions is unclear; Tianliu "heaven stays", at the beginning of spring, might perhaps be a reference to the initial position that "heaven", in the form of Taiyi, "stays, stops" in after first moving out of its winter "hibernation" in Xiezhe. Opposite it, at the beginning of autumn, is Xuanwei; xuan2 "dark, black; abstruse, profound" is commonly used in relation to things that are yin in nature, cold, dark, north etc, often also involving the idea of "deep, profound, mystical, spiritlike"; wei3 has numerous and various possible meanings, "to follow, accord; bend, turn; gathering water; to entrust, appoint; to weary, weaken; abandon, give up" etc; the rather arbitrary translation offered here, "dark bend", is based around the notion that at this point the course of the Taiyi begins to "turn" or bend into the yin portion of the year.

Taiyi's progression through the palaces:

Beginning from Xiezhe "harmonious hibernation", the bottom centre palace, corresponding to north and the winter extreme or solstice, Taiyi moves through the palaces in regular clockwise sequence, stopping at each for 46 days, with the exception of the two Luo palaces (Yinluo at southeast, the beginning of summer, and Xinluo at northwest, the beginning of winter, the fourth and eighth palaces in the sequence), which both have one day less, 45 days; the sum of six 46 day periods and two 45 day periods amounts to a 366 day year; the Anhui excavated tray apparently also has 45 days for Canggao at the west, the autumn divider, upsetting the symmetry of the pattern, but also resulting in a more

orthodox 365 day year. The *Lingshu* text indicates no involvement at all for the central palace in this sequence.

A year divided into eight sections obviously doesn't correspond in a regular fashion to a twelve month year, but the Chinese year uses not only a twelve month system, but also a system of 24 *jie2* "periods", typically referred to in English as "seasonal periods" or "solar terms", and this number is evenly divisible by eight, so that three of the seasonal periods are associated with each of the palaces. For the record, those correspondences are: *Xiezhe* (harmonious hibernation): *dongzhi* (winter extreme/solstice), *xiaohan* (small cold), *dahan* (great cold). *Tianliu* (heaven stays): *lichun* (establishing spring), *yushui* (rainwater), *jingzhe* (waking hibernation). *Cangmen* (granary door/gate): *chunfen* (spring divider), *qingming* (clear bright), *guyu* (grain rain). *Yinluo* (yin [River] Luo): *lixia* (establishing summer), *xiaoman* (small fullness), *mangzhong* (bearded/awny plants). *Shangtian* (heaven above): *xiazhi* (summer extreme), *xiaoshu* (little summerheat), *dashu* (great summerheat). *Xuanwei* (dark bend): *liqiu* (establishing autumn), *chushu* (stopping summerheat), *bailu* (white dew). *Cangguo* (granary fruits): *qiufen* (autumn divider), *hanlu* (cold dew), *shuangjiang* (frost descends). *Xinluo* (new [River] Luo): *lidong* (establishing winter), *xiaoxue* (small snow), *daxue* (great snow).

A number of sources, including *Tamba*, express misgivings about the sequence as described in *Lingshu*, since it disagrees with the sequence of *Taiyi* through the palaces that is described in *Yiwei*, a series of anonymous "apocryphal" commentaries on *Yijing* (*wei2* "weft", unorthodox or unauthorized commentaries, as opposed to those embedded in the "classic", *jing1* "warp"); these texts, of uncertain origin, were in particular vogue in the late Western Han (1st century BC). The original text of *Yiwei* gives only a brief mention of the nine palaces, "*Taiyi* takes its numbers to travel the nine palaces, the four cardinals and four ordinals, all amounting to fifteen". Appended to that is a commentary giving a more detailed explanation, from the renowned late Eastern Han (2nd century AD) Scholastic commentator *Zheng Xuan* (which is also partially recorded as a commentary to the biography of the 1st century AD realist *Zhang Heng* in *Houhanshu*). *Zheng* says that *Taiyi*, or alternatively *Tianyi* ("heavenly one") is the name of the spirit of the "northern chen" (the northern pole star, *Polaris*), which constantly "travels in the regions of the *bagua* [and] the [ten] days [and twelve] chen ... stopping inside and outside the Purple Palace (the region around the pole star) ... The four cardinals and four ordinals are where the spirits of the *bagua* reside, so [they] are also called the sun/day palaces". The passage of *Taiyi* is like "the emperor going out on a tour of inspection", at the end of which he always returns; so, when "*Taiyi* travels down to the palaces of the *bagua*, [for] every four, then [it] returns to the centre". *Zheng* then gives two separate accounts of *Taiyi* proceeding through the palaces in a sequence quite unlike that given in *Lingshu*, beginning (as *Lingshu*) in *kan*/abysmal, going then to *kun*/receptive, then *zhen*/arousing, *xun*/gentle, at which point the circuit is half complete, *Taiyi* having been through four of the palaces, so it "returns to stop in the central palace". Resuming, it goes to *qian*/creative, then *dui*/joyous, *gen*/keeping still, and *li*/clinging; at this point, its "travelling is then a [full] circuit", and it "ascends, travelling to stop in the *Taiyi* [or] *Tianyi* palace, and returns to the Purple Palace". At first glance, there's no pattern to this sequence, but there is in fact an entirely regular order to it, based on one of the palace concordances, the numbers; the beginning point, *kan*/abysmal corresponds to one, the next palace, *kun*/receptive corresponds to two, and so on in entirely regular sequence; after the first four *Taiyi* goes to the central

palace, number five, then recommences at qian/creative, whose number is six, and proceeds on to finish at li/clinging, whose number is nine; following that, Taiyi returns again to the centre, the Purple Palace, making a tenth step, before recommencing again at kan/abysmal.

In his article on the relationship between the Anhui divination tray and this Lingshu chapter (Shanghai Zhongyiyao Zazhi 1989, as recorded in Huangdi Neijing Yanjiu Jicheng), Huang Ziyuan states that each of the steps involved in this sequence takes one day; in fact, the Zheng commentary doesn't obviously state a period, so it's not clear what this is based on; it's perhaps what's meant by Zheng's statement that "the four cardinals and four ordinals are where the spirits of the bagua reside, so [they] are also called the sun/day palaces"; ri4 "sun, day" is used just before this in the standard term ri4 chen2, in which ri4 corresponds to the ten heavenly stems, chen2 corresponds to the twelve "chen", the twelve earthly branches, so the "sun/day palaces" is perhaps considered to directly imply a sequence of ten daily steps. Huang's article is based on the presumption that the excavated tray represents the earlier or original form of the system, Lingshu is the later adaptation, and I think (given both the nature and notably early dating of the tray, c 175 BC) that any proposition to the contrary is highly unlikely. Huang's further contention, which I think is similarly indisputable, is that the tray is a numerological system of divination of good and bad fortune. Physically, it's in two parts, a square tray (the "earth disk"), which has the palace names, calendrical dates, the number of days corresponding to that palace (46 or 45), and an outcome or situation resulting from that point, such as sadness, joy, illness, death, shame, change etc (these are not seen in Lingshu); above that sits a revolving round disk (the "heaven disk"), which is marked with the numbers 1 to 9, as well as the same five classes of people seen in Lingshu (ruler, chief minister, generals, officials, hundred names), and the name of the central palace, Zhaoyao. Rotating the upper or heaven disk against the lower tray or earth disk in some sequence (or possibly sequences), these inscriptions point to some divinatory outcome.

So, while Tamba et al express doubts about the Lingshu sequence because of its divergence from that described by Zheng, the actual situation in all likelihood is that the two sequences are not meant to be the same, they are two different ways of using or applying the arrangement of the nine palaces. The original sequence, that described by Zheng and meant to be used with the heaven/earth tray, is intended to produce a numerological divinatory outcome; for this, a rudimentary logical sequence is presumably inappropriate, since it implies a simple sequence of good and bad fortune that repeats in an obviously implausible fashion; hence, the non-linear sequence according to the numbers, the involvement of the central palace, and a ten-step sequence (with Taiyi returning to the centre after each four steps) that guarantees some degree of desynchronisation with the eight-point periphery. By contrast, the Lingshu system is an adaptation of the original, not meant to point to a numerological divination, but to emphasise the elements that are more consistent with the typical preoccupations and style of Neijing, a relatively naturalist approach to health; so the irregular progression according to the Luoshu numbers and the deviations into the central palace are discarded, in favour of a straightforward and regular progression through the seasons of the year around the periphery (which is in fact also a part of, or somehow involved in the original system, represented on the tray by the calendrical dates and the 45 and 46 day periods).

After its account of the 46/45 day year sequence, Lingshu proceeds to discuss what appears to be a sequence in which Taiyi changes place every day: "Taiyi's day travels: take the day of the winter extreme (solstice), residing in the palace of Xiezhe (harmonious hibernation), to reckon where [it] is located; daily follow on one place; reaching the ninth day, it returns again to the first, constantly like this without stopping, ending and returning to the beginning." In the modern translations, the apparent involvement of the idea of this being a "daily" sequence is heavily downplayed, typically represented as meaning that Taiyi proceeds steadily "day by day" or "on fixed/certain days" through its yearly cycle. In fact, giving r14 "sun, day" through this section a meaning or interpretation other than that I've given in this translation, meaning something other than that Taiyi changes place every day, is quite defensible and plausible; however, it's equally plausible to consider that it is meant that way, representing a remnant or vestige of what Huang says is the original form or use of the system, a numerological divination method that changes daily. Huang emphasises the fact that such vestiges or indications of the original divinatory nature of the system are seen throughout the Lingshu text, notably in the use of zhan4 "to divine, predict, foretell good or bad fortune" in the "divination is on the ruler" etc group of statements, as well as "divining good and bad fortune", and "divine it by looking at where the wind comes from".

The number of days that Taiyi stays in each palace, 45 or 46, is significant. To begin with, 45 features in the Luoshu "magic square" system, since it is the sum of all the numbers in the grid, that is, the sum of all the numbers from 1 to 9. It is also the product of 9 times 5, meaning that each of the palaces internally encompasses a cycle of each of those highly significant numbers; Huang says that the original method of reconciling the normal number 46 to the more numerologically significant 45 was that a divination was applied on the first 45 days of each palace, not on the 46th "extra" day. The significance of 45 was surely not lost on the creators of the Lingshu adaptation of the system; they may perhaps have likewise considered the 46th day to have some special standing or nature, perhaps even that Taiyi spent that day in the "neutral" central palace, not unlike the idea that a number of the last days of each of the four seasons belong to earth, the centre of the five goes; but no obvious indication of any such idea is present in the text.

End of Lingshu 77

Lingshu 78: Nine needles treatise

Huangdi said: I've heard of the nine needles from [you] master, a multitudinous amount, vast [and] great; I still cannot understand [it]; I venture to ask, the nine needles, where are they born from, on what basis are [they] named? Qibo said: The nine needles, [like] the great numbers of heaven and earth, begin with one and end with nine. So it's said: The first is patterned after heaven, the second is patterned after earth, the third is patterned after man, the fourth is patterned after the seasons, the fifth is patterned after the notes, the sixth is patterned after the pitchpipes, the seventh is patterned after the stars, the eighth is patterned after the stars, the ninth is patterned after the territories. Huangdi said: How are the needles used/taken to correspond to the nine numbers? Qibo said: The sage men, giving rise to the numbers of heaven and earth, [take] one and nine it, thereby establishing the

nine territories; [take] nine and nine it, nine nines, eighty-one, to give rise to the number of the Yellow Bell; taking/using the needles to correspond to [these] numbers.

I've heard of the nine needles from [you] master: Lingshu 73 has a similar opening to this, "I've heard of the nine needles from [you] master, a multitudinous amount, an insuperable number"; and Suwen 20's opening is an amalgamation of that and the current sentence, "I've heard of the nine needles from [you] master, a multitudinous amount, vast [and] great, an insuperable number". Bo2 da4 "vast [and] great" can be used in relation to physical or tangible things (great numbers or quantities of something, vast areas of land etc) or intangible things, personal properties (virtue, benevolence etc); current use, and current dictionaries, tie it particularly to learning, broad or vast knowledge, erudition, which is quite apt here (a body of knowledge that's both large and profound, erudite), and is adopted in some translations; there is in fact no indication of any particular or marked leaning to this sense in pre-Qin/Han literature; and one of the Neijing instances, in Lingshu 7, is obviously not in this sense, discussing a needling technique that's "used to treat broad and large (bo2 da4) cold qi"; by contrast, the instance in Lingshu 48 is clearly meant in the "learning, erudition" sense, "people's abilities, there are substantial and slim, wise and thoughtful, narrow and shallow; [some] are not able to be broad and great (bo2 da4), deep and profound"; and on that basis, the presumption or adoption of that meaning (or at least the partial involvement of that meaning) in this instance, and in the parallel instance in Suwen 20, appears justified. Some texts state that Qibo having already "heard of the nine needles" is a reference to other chapters in which those needles are discussed, such as Lingshu 1 and 7; in relation to Lingshu 1 at least, I think it's unlikely that it represents an earlier text than the present chapter; rather, as discussed in the notes to Lingshu 1, it's more likely that the "nine needles" section of that chapter is extracted or adapted from the present chapter, in the process of the compilation of Lingshu by the "nine" numerology author or school who wrote the present chapter and its companion chapter, Lingshu 77.

The nine needles, [like] the great numbers of heaven and earth, begin with one and end with nine: Jiayi omits da4 "big, great" before "numbers". As commented on in the previous chapter, there's an obvious and strong relationship between that chapter and the present one, a relationship that's underscored later in this chapter in the system of nine body parts or sections whose positions in the body correspond to the compass locations of the nine palaces. There are various aspects to the "great" or fundamental nature of the numbers one to nine; they are the integers forming all the numbers in the decimal system (which was used in China from ancient times), the numbers of the Yijing Luoshu, the numbers underlying musical theory (in the form of the "Yellow Bell", as seen later in this paragraph). "Begin with one and end with nine" is seen in the introduction to Lingshu 1, where, in my view, it indicates the key part played in the compilation of Lingshu by the "nine" numerology school responsible for the present chapter (and the previous). That same involvement is (again in my opinion) also seen in the use of the next set of clauses in this chapter, "the first is patterned after heaven, the second is patterned after earth" etc, as footnotes to the chapter titles of the first nine chapters of Lingshu, as also discussed in the notes to Lingshu 1.

The first is patterned after heaven: Fa3 "law, rule, method" is here used to mean "take as a model, be patterned after", a standard meaning; it's used throughout this initial description of the needles, and the ensuing listing of their dimensions.

The notes ... the pitchpipes: The five notes of the pentatonic scale, and the six pipes or flutes made to standard dimensions and used to establish or standardize the pitches of the notes; refer to the Lingshu 1 notes regarding both these.

The stars: Opinions differ on whether this means the seven stars that make up Beidou "the northern ladle/dipper" (refer to the previous chapter), or the seven brightest or most distinctive objects in the sky, the sun, moon, and the five inner planets (which are associated with and named after the five goes).

The territories: Ye3 originally means a region or area at a significant distance from the city or capital; from that it has the derived meanings of open country, uncultivated land, as opposed to fields, or a wild or unsettled area of land, or a border region; Lvshi Chunqiu uses the "nine territories/ye3" to refer to the regions of the sky, likewise Huainanzi, but here the term is generally considered instead to be a synonym for the more common term "nine zhou1 (regions, districts, prefectures etc)", which are listed in Shangshu as the constituent parts of the full area of China; this "terrestrial" use of "nine ye3/territories" appears to be less common in ancient literature than the "celestial" one, but isn't isolated, there are similar instances in eg Houhanshu, and also Huainanzi.

To give rise to the number of the Yellow Bell: Refer to the notes in Lingshu 1 regarding the "Yellow Bell", and the significance of the number 81.

One [is] heaven; heaven [is] yang; [in] the five zang, that which corresponds to heaven [is] the lungs, the lungs are the cover of the five zang and six fu. The skin meets with the lungs, [it is] a person's yang. So to make a needle for this, its head must be big and its tip sharp, causing [it] not to get to enter deep, and yang qi emerges.

The lungs are the cover of the five zang and six fu: The lungs are positioned in the upper trunk, "covering" the other zangfu in the same way that the sky "covers" the earth, which is why the lungs "correspond to heaven".

The skin ... [is] a person's yang: The skin is the outermost part of the body, hence the most yang.

So to make a needle for this: "For" in this is wei2 "to do, make", which can also be pronounced wei4 "for, on account of"; "make" is zhi4, very commonly used in Neijing to mean "treat, heal, cure", and this clause (repeated for each of the nine needles) could be construed to involve that idea in some way, eg "so to make (wei2) a healing (zhi4) needle"; however it's generally considered that zhi4 here is used in the sense "do, make" (a standard meaning), or as an equivalent for another character of the same pronunciation meaning "make, manufacture", referring to the making or production of the needle rather than its "healing" use or properties.

And yang qi emerges: Opinions differ on whether yang qi emerging is the proper or desired result of the use of this needle, or the improper outcome that would happen if the needle wasn't constructed so as to prevent it going deeply into the skin; logically, I think that a needle specifically designed to only puncture superficially is much more likely intended to release yang qi than not, and likewise it's not immediately logical that deep needling should release yang rather than yin qi; that is, "yang qi emerging" is the proper aim and

desired result of the use of this needle; that proposition is corroborated by the parallel passage in Lingshu 1, which says that this needle, the "sharp-point needle, [has] a big head [and] sharp tip, to remove [and] drain yang qi". (Refer to the Lingshu 1 notes for more detail on the shape and use of all of these needles, and also their names.)

Two [is] earth; [in] a person that which corresponds to earth [is] the flesh. So to make a needle for this, its body must be tubular and its tip round, causing [it] not to get to harm the flesh divisions; [if they are] harmed, then qi gets exhausted.

Two is earth: In every case but this, the object of the first clause is repeated as the subject of the ensuing clause; Jiayi and Taisu both adhere to the pattern, by inserting "earth [is] earth" here (the first character being di4 "earth" as a place or location, the second tu3 "earth, soil", the "earth" of the five goes).

Its body must be tubular: Tong3 means a piece of bamboo, or something with that basic shape, a tube or pipe; strictly speaking, those things suggest a hollow interior, which clearly isn't the intention here, the idea simply being a cylindrical shape; the same description is used for the fourth needle, and the same comment applies.

And its tip round: That is, having a rounded or blunted point, so that it presses on but doesn't penetrate the skin.

[If they are] harmed, then qi gets exhausted: Jiayi instead has "then the evil qi gets exhausted", describing the proper result or action of the needle, rather than its potentially harmful effect (the same dichotomy seen in relation to "yang qi emerges" in the first needle); again, the parallel passage in Lingshu 1 tends to favour the proper rather than adverse action (that is, the Jiayi reading in this instance), saying this needle, "the round needle", is used "to drain qi [in] the dividing [spaces] ... without getting to harm the muscles [and] flesh".

Three [is] man; that which nurtures/completes the life of a person [is] the blood channels. So to make a needle for this, its body must be big and its tip round, making it able to press the channels without sinking in, to reach the qi, causing the evil qi alone to emerge.

That which nurtures/completes the life of a person: Cheng2 "to complete, become" etc here appears to be used in the sense "foster, nurture, raise" (a standard meaning).

To press the channels without sinking in: Xian4 "to sink down, subside". Some consider this refers to evil qi, that incorrect use of a sharp needle would allow evil qi to "sink" deeper into the body along with the needle; some consider it means the needle is made to allow it to penetrate the skin but not too deeply, others consider it means the needle is unable to penetrate the skin at all; I'm inclined to the latter view; Lingshu 1 says that this needle, "the arrowtip needle, [is] sharp like the sharpness of millet".

Four [is] the seasons; [in] the seasons, [it is] the four seasons' eight winds that guest in the middle of the main and network channels, [and] become tumour illnesses. So to make a needle for this, its body must be tubular and its tip sharp, to make it able to drain heat [and] bring out blood, then chronic illness is exhausted.

Four [is] the seasons; [in] the seasons: The normal repetition of the object of the first clause here makes the sequence into the ensuing text questionably awkward; instead of the ensuing "the four seasons' eight winds", Jiayi has "a person with/in the four seasons' eight cardinal winds", which is just as problematic.

Become tumour illnesses: Liu2 "tumour" is universally regarded as an error for the graphically similar gu4 "longstanding, chronic", the character used at the end of the paragraph, and also in Lingshu 1 in relation to this needle, "the sharp-sided needle [has] a three-edged blade, to release longstanding (gu4) illness".

Five [is] the notes; the notes [are] the dividers of winter and summer, dividing at zi and wu; yin and yang separate, cold and hot contend, the two qis struggle with each other, meeting to become purulent ulcers. So to make a needle for this, [you] must make its tip as sharp as a sword, [so it] can be used to treat great purulence.

The notes [are] the dividers of winter and summer: There's no direct or obvious relationship between the musical notes and winter and summer; what's referred to here is an extended set of correspondences involving the nine palaces. The notes correspond to the number five, and in the nine palaces the number five corresponds to the central palace, situated directly between the summer and winter "extremes" (solstices) in the south and north respectively; as seen in Lingshu 76, south and north correspond to wu3 and zi3 in the twelve branches; so through this extended set of correspondences, the notes, five, "divide zi and wu, separating yin and yang"; in this way, "five" or "the notes" are caught in between the tension or "contending" between south and north, yang and yin, hot and cold, leading it/them to develop illness in the form of purulent ulcers.

Meeting to become purulent ulcers: Instead of nong2 "pus, purulent", Jiayi has the graphically and phonetically similar zhong3 "swelling, swollen"; however, it has nong2 in the next instance in the paragraph, "to treat great purulence". At the end of that final clause, Jiayi and also a parallel passage in Suwen 54 add "[and] bring out blood".

Six [is] the pitchpipes; the pitchpipes regulate yin and yang [and] the four seasons and meet with the twelve main channels; empty evils guest in the main and network channels and become violent bi. So to make a needle for this, [you] must make [its] point like a tail-hair, both round and sharp, the middle of the body slightly big, to treat violent qi.

Make [its] point like a tail-hair: See the Lingshu 1 notes regarding mao2 "tail-hair, long hair". To treat violent qi: Jiayi instead has "to treat abscess swellings [and] violent bi".

Seven [is] the stars; the stars [correspond to] a person's seven openings; evils guest in the main channels and become painful bi, lodging in the main and network channels. So to make a needle for this, make the point like a mosquito's mouth, to go quietly and slowly, small in order to stay a long time; proper qi follows it, true [and] evil go together, bring out the needle and nourish.

Evils guest in the main channels and become painful bi, lodging in the main and network channels: Jiayi for this has "evils guest in the main channels, lodge in the network channels, and become painful bi".

Like a mosquito's mouth: See the Lingshu 1 notes regarding these characters.

To go quietly and slowly, small in order to stay a long time: That is, the sharpness (and presumably thinness) of the needle allows it to be inserted slowly and calmly, and to be left in place a long time, so that "proper qi (can) follow it".

Proper qi follows it: The final clauses of the paragraph are enigmatic; the typical reading of the initial clause is that proper qi in some way "follows" (yin1 "reason, cause", less commonly "to follow, go along with") or gathers in the region of the needle; following this, either the proper qi disperses the evil, or both proper and evil are dispersed; opinions are divided on whether the final clause indicates that a nourishing effect has already happened or taken place once the needle is taken out (consistent with the first of the two readings of the previous clause), or that a series of nourishing treatments should be carried out subsequently to this initial treatment (consistent with the second reading of the previous clause); one source says it means the acupoint should be pressed to close it after the needle is taken out, which is consistent with the long supplementing type of needling indicated, but isn't directly represented in the characters used.

Eight [is] the winds; the winds [correspond to] the eight joints of a person's thighs and arms; the empty winds of the eight proper/principals, [these] eight winds harm a person, internally lodging in the bone separations, the yao spine joints, the spaces of the couli, to become deep bi. So to make a needle for this, its body must be long, its tip sharp, [so it] can treat deep evil [and] distant bi.

The eight proper/principals: Generally considered to mean the eight major seasonal dates (the equinoxes and solstices, and the beginnings of the four seasons); see the note on this term in Lingshu 73, and the other instance later in the present chapter.

The bone separations: Jie3 "to separate, untie, undo"; the gaps or fissures between the bones, the bone joints; this isn't a standard term, and is the only instance in Neijing, although the following paragraph has the closely related "joint separations".

Its body must be long: Instead of chang2 "long", Jiayi has bo2 "thin, slight"; either could be justified by the name and description of this needle in Lingshu 1, "the long (chang2) needle [is] very sharp [with] a slight (bo2) body".

Nine [is] the territories; the territories [correspond to] a person's joint separations [and] the spaces/region of the skin; wanton evils flow [and] overflow in the body, a state like wind [or] water, yet flowing [they're] not able to pass through the mechanism junctures, the great joints. So to make a needle for this, make the point like a bamboo sliver, its sharpness slightly round, in order to treat great qi that's unable to pass through the joints.

The joint separations: Jie2 "joint" with jie3 "separate, untie" etc, as seen in "bone separations" in the previous paragraph; in the post-Han period, this was a standard term, referring to punishment by rending a person's joint, but here it's an equivalent of the previous "bone separations", the spaces, seams or fissures between the bones or joints; as with "bone separations", this is not a standard usage, and is the only instance in Neijing.

The mechanism junctures: Refer to the note on this term in Lingshu 71.

Make the point like a bamboo sliver: Refer to the note on ting3 "straight; bamboo sliver" in Lingshu 1. Instead of jian1 "point, sharp", some editions here have xiao3 da4 "small big",

the reverse of a standard term meaning "size"; those two are in fact the constituent parts of jian1 (xiao3 above da4), and the general presumption appears to be that the two parts have become incorrectly independent through a copyist's error; jian1 has been used previously in the chapter to refer to the "point" of the sixth and seventh needles.

Huangdi said: Do the long and short of the needles have numbers? Qibo said: The first is called the sharp-point needle, [it] takes [its] pattern from the cloth needle; away from the tip a cun and a half it quickly/suddenly [becomes] sharp; one cun six fen long; [it] governs heat located in the head [and] body. The second is called the round needle, [it] takes [its] pattern from the wadding needle; its body is tubular and its sharpness ovoid; one cun six fen long; [it] governs treating dividing space qi. The third is called the arrowtip needle, [it] takes [its] pattern from millet grain; three and a half cun long; [it] governs pressing the channels to treat/get qi, causing evil to emerge. The fourth is called the sharp-sided needle, [it] takes [its] pattern from the wadding needle; its body is tubular, its tip sharp; one cun six fen long; [it] governs abscess heat, bringing out blood. The fifth is called the sword needle, [it] takes [its] pattern from the sword's sharpness; two and a half cun wide, four cun long; [it] governs great abscess purulence, two heats contending. The sixth is called the round-sharp needle, [it] takes [its] pattern from the tail-hair needle; its tip slightly big, its body on the contrary small, making [it] able to enter deep; one cun six fen long; [it] governs treating abscesses [and] bi. The seventh is called the longhair needle, [it] takes [its] pattern from a long hair; one cun six fen long; [it] governs cold [and] hot painful bi located in the network channels. The eighth is called the long needle, [it] takes [its] pattern from the embroidery needle; seven cun long; [it] governs treating deep evils [and] distant bi. The ninth is called the big needle, [it] takes [its] pattern from the sharp needle; its sharpness is slightly round; four cun long; [it] governs treating great qi that doesn't come out of the joints. The nine needles' shapes, finished; this is the method/pattern of the nine needles, big and small, long and short.

The cloth needle: Jin1 "cloth, plain cotton cloth". There are three everyday rather than therapeutic needles named in this paragraph, the "cloth", "wadding", and "embroidery" needles; as Zhang Jiebin states in his notes to this passage, none of these is a known or standard name of a needle, and there's no clear information as to the nature of any of them; the names (as translated here) suggest their functions (sewing plain cloth, sewing cotton wadding or padding, and doing embroidery). This paragraph also refers to a "tail-hair" or "long hair" needle and a "sharp" needle serving as models for acupuncture needles (the sixth and ninth); both these names are generally thought to be errors; see the relevant notes below.

Away from the tip a cun and a half: Since the needle is only 1.6 cun long, this measurement seems unlikely; if the order of cun4 and ban4 "half" is reversed (as it is in Jiayi and Yixinfang) it gives the more plausible "half a cun", which is adopted in all modern translations.

The wadding needle: Xu4 "wadding, floss, padding", cotton or silk that's still in a loose unwoven state, has been seen previously, in the "medicinal pressing" prescription in Lingshu 6, "use one jin of cotton wadding" etc; see the "cloth needle" note above.

Its sharpness ovoid: The text here actually has mao3, the fourth of the earthly stems, which is clearly an error for that character with two added strokes, luan3 "egg" (the character

used in Lingshu 1 and Jiayi), here meaning "egg-shaped, ovoid, rounded". Instead of these three words, Jiayi has "its tip round, its sharpness like an egg".

Millet grain: Shu3 "millet", as discussed in relation to "yellow millet pungent" in Lingshu 56; followed by su4, which refers to millets generally, or grains or cereals generally, or an individual grain, a single seed of a cereal plant (according to Dacidian, su4 means an unhusked grain, as opposed to husked grain, mi3); the last of these seems the most appropriate in this instance, but regardless of what specific sense is attributed to su4, the clear meaning of the combined term is that the needle has a tip with the size or roundness of a millet seed or grain.

The sharp-sided needle ... its tip sharp: After this, Jiayi adds "its blade three-sided".

[It] governs abscess heat, bringing out blood: Instead of yong1 "abscess", Jiayi has "drains", which agrees with the previous description of the needle in this chapter.

Two heats contending: This presumably is intended as a reference to the previous section regarding this needle in this chapter, but the text there has "cold and hot contending", not "two heats" as here, so either liang3 "two" is an error for han2 "cold", or re4 "heat" is an error for "qis".

The tail-hair needle: Refer to the note on mao2 "tail hair, long hair" in Lingshu 1. Taisu and Yixinfang both omit zhen1 "needle" after mao2; the inclusion of that character in Lingshu is probably an error; the description of this needle in Lingshu 1 simply compares it to a "tail/long hair" ("as big as a tail hair"), not to a needle of that name; it might alternatively be considered that "needle" begins the next clause rather than ending this one, although that is uncharacteristic of the pattern of the paragraph.

Its tip slightly big, its body on the contrary small: Earlier in the chapter, this needle is described as having "a point like a tail-hair, both round and sharp, the middle of the body slightly big"; Lingshu 1 says likewise; on that basis, "body" and "tip" appear to be incorrectly swapped in the current sentence; note that only two other needles in this paragraph refer to the "body" (shen1) of the needle as opposed to its "tip" or "sharpness", the second and fourth needles, and in both those cases the body is described first, the tip afterwards, as it would appear it should be here, "its body slightly big, its tip on the contrary small".

Abscesses [and] bi: Jiayi has "abscess swellings [and] violent/sudden bi".

Cold [and] hot painful bi: Taisu and Yixinfang omit "hot"; Lingshu 75 says "needling cold, use the longhair needle"; on this basis, a number of sources consider "hot" to be incorrectly interpolated; Jiayi omits both "cold" and "hot".

The embroidery needle: Shuowen uses qi2 to define a different character, shu4, which is defined in a commentary to Guanzi as "a long needle"; qi2 has various meanings, such as "a greenish colour, a cloth of that colour; a shoelace or tie; footprint; very, extreme"; it also means patterns or designs embroidered on shoes, which I've presumed to be the meaning here; arguably, given that this is the longest of the needles, and is likewise equated in Shuowen/Guanzi with a "long needle", the "very, extreme" sense could instead be intended; refer to the note on this and the "cloth" and "wadding" needles above.

[It] takes [its] pattern from the sharp needle: Both Lingshu 1 and the earlier passage of this chapter instead say this needle is like "a bamboo sliver"

Great qi that doesn't come out of the joints: Based on the previous text of the chapter, chu1 "emerge, come out" here is intended to mean "pass through, get through" rather than "come to the surface, drain to the outside".

Huangdi said: I wish to hear of the body shape corresponding to the nine territories, what is that like? Qibo said: Permit me to discuss the body shape corresponding to the nine territories. The left foot corresponds to establishing spring, its days [are] wuyin [and] jichou. The left ribflanks correspond to the spring divider (equinox), its day [is] yimao. The left hand corresponds to establishing summer, its days [are] wuchen [and] jisi. The breast, throat [and] head correspond to summer extreme (solstice), its day [is] bingwu. The right hand corresponds to establishing autumn, its days [are] wushen [and] jiwei. The right ribflank corresponds to the autumn divider (equinox), its day [is] xinyou. The right foot corresponds to establishing winter, its days [are] wuxu [and] jihai. The yao/waist, buttocks [and] lower openings correspond to winter extreme (solstice), its day [is] renzi. The six fu [and] the three zang below the diaphragm correspond to the middle region, they [have] great forbiddens; the great forbiddens [are] the days when Taiyi is located [there], and all wu [and] ji [days]. All these nine, examine well the places where the eight proper/principals are located, [and] what [they] govern, left and right, above and below. [If] the body has abscess swellings [and] you wish to treat them, don't use their encountering days to burst [and] treat them; these are called heaven's prohibited days.

The left foot corresponds to establishing spring: Jiayi instead of "foot" has "hand", which is clearly incorrect; see the note to "the left hand" below.

Its days [are] wuyin [and] jichou: These are days in the sixty-day ganzhi or stems and branches cycle; refer to the discussion at the end of this paragraph's notes.

The left ribflanks: Jiayi instead of xie2 "flanks, ribs" has xiong1 "chest" (likewise in the "right ribflanks" instance below), which (according to the "body-image" idea discussed below) isn't implausible, although the Lingshu version is preferable.

The left hand: Jiayi for "hand" has "foot", which is incorrect; see the earlier note to "the left foot".

The places where the eight proper/principals are located: See the previous note in this chapter regarding the "eight proper/principals"; most translations are relatively vague on precisely what's referred to here, some suggesting it means assessing or knowing what direction the winds come from, others that it means correctly determining what days correspond to the eight (nine) palaces.

Don't use their encountering days: That is, the days that correspond to the relevant parts of the body, the days on which the ganzhi "encounter, meet" that part of the body's corresponding palace.

Heaven's prohibited days: Ji4 "forbidden, prohibited, taboo; to avoid, shun".

The arrangement of the parts of the body in this paragraph is a quite straightforward "body image" one, not dissimilar to the mnemonic for the Luoshu discussed in the notes to Lingshu 77: "the nine palaces, that is, two and four are the shoulders, six and eight are the feet, left three right seven, cap nine shoes one, five resides in the very centre"; in the present passage, the "feet" are in the same positions; the left and right "hands" here take the place of the shoulders; instead of simply "left" and "right" there are the left and right ribs; the "cap" is replaced by the "head" (along with the breast and throat); the "shoes" at bottom centre are changed significantly, being replaced by the waist and genital region; the "centre" is the abdomen.

In terms of their place in the sixty-day sequence, the ganzhi days mentioned in the paragraph are: wuyin 15, jichou 26, yimao 52, wuchen 5, jisi 6, bingwu 43, wushen 45, jiwei 56, xinyou 58, wuxu 35, jihai 36, renzi 49. I've seen no direct discussion of these. As a sequence, there doesn't appear to be any discernible pattern or significance to them (days 5, 6, 15, 26, 35, 36, 43, 45, 49, 52, 56, 58); instead, the system seems fairly clearly to be based on independent considerations for the stems/gan and branches/zhi, and the resulting days are in a sense the random result of those independent factors. The branches (the second syllable of each of the day names) are in a plain direct sequence in normal order (listed here with the compass direction of the associated palace in brackets), zi (N), chou yin (NE), mao (E), chen si (SE), wu (S), wei shen (SW), you (W), xu hai (NW); having two branches associated with each of the ordinal directions means that the associated branch/zhi for each of the cardinal directions is the same as that seen in a twelve month or twelve daily time-period cycle, zi north, mao east, wu south, and you west, as discussed in relation to "zi and wu are the warp, mao and you are the weft" in Lingshu 76. The stems/gan (the first syllable of each of the day names) are in a five goes pattern; in the normal Neijing five goes to stem/gan associations, the first two are attributed to wood, the next two to fire etc, that is: jia yi wood, bing ding fire, wu ji earth, geng xin metal, ren gui water. In the present passage, the cardinal points or directions, which correspond to wood fire metal and water, each only have one associated day, so one of the two stems/gan associated with each of those four goes is absent from the system; the pattern used is that the two stems/gan that are adjacent are used, the non-adjacent ones are not; that is yi (wood) and bing (fire), the 2nd and 3rd stems, are used for east and south; xin (metal) and ren (water), the 8th and 9th stems, are used for west and north; jia (wood), ding (fire), geng (metal), and gui (water), the 1st 4th 7th and 10th stems (note the regular three-step sequence in this), are not used. The two stems/gan corresponding to earth, wu and ji, are both used in each of the four ordinal directions; this possibly represents the notion of earth occupying or corresponding to the end section of each of the seasons. Those same two stems/gan are, naturally enough, associated with the centre, since the centre corresponds to earth; because no branch/zhi is associated with the centre, any and all wu or ji days are forbidden days for it, meaning twelve of the sixty days of the full ganzhi cycle (days 5, 6, 15, 16, 25, 26, 35, 36, 45, 46, 55, 56). Also forbidden for the centre position are "the days when Taiyi is located [there]"; since the main Taiyi sequence discussed in Lingshu 77 doesn't involve the central palace, it's not immediately clear what this refers to, but the reading everywhere adopted is that it means the days when Taiyi moves from one palace to another (once every 45 or 46 days). While there's some degree of plausibility to this, I don't find it entirely convincing, and I think it's worth considering alternatively that this is a reference to the sequence discussed by Zheng in his commentary to Yiwei, which proceeds in numerical rather than directional sequence, with Taiyi going to the central palace on each fifth day; a notable point in regard to this is that the only instance in Lingshu 77 of the construction used in this clause of Lingshu 78, suo3 zai4 "which located", is in the section that appears to retain aspects of the moving-daily cycle of Taiyi, not the main 45-46 day cycle; if this reading is adopted, note that half of those days are already indicated by the prohibition of wu days (days 5, 15, 25, 35, 45, 55). So, according to this clause, in this system, most of the body's organs, the three lower zang and all of the fu, are forbidden to needle on either twelve or eighteen of the sixty days of the cycle; by contrast, any other part of the body (including the "breast", which

presumably incorporates the two upper zang, lung and heart) is forbidden for a maximum of two in each sixty days.

The body happy, the will suffering, illness is born in the channels; treat it using moxibustion [and] needling. The body suffering, the will happy, illness is born in the sinews; treat it using pressing [and] drawing. The body happy, the will happy, illness is born in the flesh; treat it using needles [and] stones. The body suffering, the will suffering, illness is born in the throat, rasping; treat it using sweet medicinals. The body frequently alarmed and frightened, the sinew channels don't connect, illness is born with lack of feeling; treat it using massage [and] alcohol medicinals. This is called 'the shape/body'.

The body happy, the will suffering: Le4 "pleasure; happy; to enjoy, like" and ku3 "bitter; suffering, hardship" are used throughout this paragraph to refer to a condition of ease, comfort, lack of strain, hardship or difficulty, and the opposite, difficulty, strain, hardship. English translations for le4 tend to be along the lines of "live a life of leisure", which isn't a direct meaning of the character, but is probably a reasonable approximation of the intended idea, with the proviso that there are in fact a range of livelihoods that fall distinctly short of leisure or luxury, but at the same time don't involve work that's physically arduous; that style of life has of course become increasingly common in modern industrialised countries (where I live, I imagine it would be difficult to find people now willing to do the type of manual labour that was commonplace even in my youth). Each sentence or clause contrasts xing2 "shape, body", meaning a person's physical state or circumstances, with zhi4 "will, emotions, state of mind", a person's mental or emotional state or circumstances; "will" is used in the translation as a relatively arbitrary representation of that range of ideas.

Pressing and drawing: Yun4, medicinal or hot pressing; yin3 "drawing" or guiding qi, qigong style exercises; see the note to "on the inside, press, draw, drink medicines" in Lingshu 13.

Stones: That is, the bian stone.

Illness is born in the throat, rasping: The last character in this is he1 "to drink", also meaning he4 "to shout", or ye4 "rasping voice, hoarse throat", used in places in Lingshu to mean "rasping gasping breathing" (see the note on "rasping and gasping" in Lingshu 10); Suwen 24 instead has yi4, another character meaning the throat, reinforcing the preceding yan1 "throat, pharynx, esophagus". Jiayi instead of yan1 ye4 "throat rasping" has "difficulty/fatigue [and] exhaustion", which is consistent with this being the illness brought about by both body and will suffering, but isn't consistent with the fact that most of the illness indications in the paragraph are body parts or locations, not disorders (the exception to this is "not feeling" in the final sentence).

The sinew channels don't connect: Instead of "sinew channels" Suwen 24 and Jiayi have "main and network channels"; refer to the discussion of the five goes patterning of the paragraph in the "lack of feeling" note below.

Treat it using sweet medicinals: Taisu omits gan1 "sweet"; Suwen 24 instead has the graphically similarish bai3 "hundred".

Lack of feeling: That is, numbness; some maintain that this can extend to lack of movement, immobility, paralysis, not just lack of feeling. For the most part, there is a clear five goes pattern in this paragraph, with the first four illnesses being in the channels (fire), sinews (wood), flesh (earth), and throat (metal; a less obvious correspondence, through

association with the lungs). In this fifth sentence, the pattern of a combination of body and will leading to an illness is departed from (since the only four possible combinations have already been used), and the illness is instead attributed to "alarm and fright" (somewhat cryptically said to affect the body/shape rather than the will/mind); since that is the emotion related to kidneys or water, this is consistent with the five goes pattern; the rest of the sentence however is not. Firstly, this is said to affect the "sinew channels", a wood correspondence (note the alternative "main and network channels in Suwen 24 and Jiayi). Secondly, this results in illnesses characterised by "lack of feeling", numbness; to begin with, the use of a disorder or condition here rather than a part of the body deviates from the pattern of most of the rest of the paragraph (the only other partial exception being "rasping" in the "throat" sentence); furthermore, there's no obvious connection to kidneys or water in this condition.

Alcohol medicinals: Yao4 "medicine, herb, materia medica", preceded by lao2, which is either a general term for alcohol, or specifically a rough type of wine or alcohol with some dregs still present; whatever specific sense of lao2 is intended, the combination here refers to medicinals extracted and/or stored in alcohol.

This is called 'the shape/body': This statement makes no obvious sense in light of the preceding text; Suwen 24, Jiayi and Taisu all have the more logical "this is called 'the five shapes [and] wills'".

The five zang qis: The heart governs belching, the lungs govern coughing, the liver governs talking, the pancreas-spleen governs swallowing, the kidneys govern yawning.

Of the five "qis" listed here, two are normal conditions, yu3 "talking, words", and tun1 "to swallow, gulp"; presumably on the assumption that these should be abnormal conditions or disorders, they are commonly taken to mean excessive talking or confused or slurred speech, and acid swallowing or reflux; (the parallel Suwen 23 passage states explicitly that these are disorders, heading the list with "illnesses of the five qis"; a similar usage of both characters is also seen in Suwen 52, associated with incorrectly "striking" the five zang when needling. For kidney, Suwen 23 after "yawning" adds "sneezing".

The six fu qis: The gallbladder is anger, the stomach is counterflow qi [and] vomiting, the large intestine and small intestine are draining, the bladder not restraining is losing urine, the lower burner overflowing is water.

Counterflow qi, vomiting: Yue4 can mean either "vomiting" or "hiccuping"; most translations adopt the latter; there's an instance in Lingshu 28 where involvement with the lungs is thought to favour the "hiccup" reading; on a similar basis, I think the stomach association here favours "vomiting".

The bladder not restraining is losing urine: That is, incontinence. Yue1 "string, rope; to tie up, bind, restrict, restrain, control".

Water: Retained water, swelling due to retained fluid, edema.

The five flavours: Sour enters the liver, pungent enters the lungs, bitter enters the heart, sweet enters the pancreas-spleen, salty enters the kidneys, bland enters the stomach; these are called 'the five flavours'.

Bland enters the stomach: Dan4 "thin, light; bland, insipid". This clause is anomalous, since it relates to one of the fu, not the zang, and makes a sixth item in a list headed "five flavours/tastes"; it's absent from the parallel passage in Suwen 23; given that this is the only instance of dan4 in Neijing, it seems highly likely this is a later interpolation.

The five mergings: [If] essence qi merges with the liver, then [there is] worry; [if it] merges with the heart, then joy; merges with the lungs, then sorrow; merges with the kidneys, then fright; merges with the pancreas-spleen, then fear; these are called 'the five essence/jing qi mergings with the zang'.

The five mergings: Bing4 "to combine, merge, join", typically taken to mean what happens when essence qi "merges with", "joins into" or "accumulates in" the different zang in an unbalanced or partial manner. The parallel passage of Suwen 23 has an added and somewhat cryptic clause added at the end, "empty and/then merging with (bing4) each other", which some take to mean that some form of five goes overcoming cycle relationship is involved in the creation of the disorders listed; or, that one zang becomes empty, leading essence to all flow or "merge" into that one place; some consider it a wrongly incorporated later commentary.

Merges with the kidneys, then fright; merges with the pancreas-spleen, then fear: The differentiation made here between kong3 and wei4 is a quite arbitrary one, the two are basically synonymous, "fear, fright" or various related ideas or nuances, so their simultaneous use in the list is problematic; typically it's not commented on; Jiayi instead of wei4 has ji1 "hunger" (which forms a logical association with pancreas-spleen); Suwen 23 has the same as the current text.

The five hates: The liver hates wind, the heart hates heat, the lungs hate cold, the kidneys hate dryness, the pancreas-spleen hates moistness; these are called 'what the five zang qi hate'.

The five hates: E4 "evil, wicked", also pronounced wu4 "to hate, loathe, dislike; to avoid, shun" (seen in this last sense later in the chapter, "bring out blood, avoid (wu4) qi" etc).

The lungs hate cold, the kidneys hate dryness: All the other zang are here associated with their characteristic climate (liver wind, heart hot, pancreas-spleen moist), but these two are the reverse of the normal five goes correspondences; there are no textual variants to suggest this is an error, and it's nowhere commented on as such; one source says that the lungs hate cold since they're associated with the skin, the kidneys hate dryness because they're associated with water.

The five fluids/ye: The heart governs sweat, the liver governs tears, the lungs govern snivel, the kidneys govern spittle, the pancreas-spleen governs saliva; these are where the five fluids/ye emerge.

The kidneys govern spittle, the pancreas-spleen governs saliva: As with "fright" and "fear" earlier, the differentiation here between tuo4 and xian2 is an arbitrary one, they both

mean "saliva, spittle"; again, the issue typically isn't commented on; Suwen 23 has the same text.

The five toils: Looking a long time harms the blood, lying a long time harms the qi, sitting a long time harms the flesh, standing a long time harms the bones, walking a long time harms the sinews; these are what the five longtime toils make ill.

The five toils: Lao2 "to work, labour, toil; tire, fatigue, weary", commonly translated in English as "taxation"; the context makes it clear it refers to harm caused by overly prolonged engagement in some activity, fatigue, overtaxation.

The five goings: Sour goes to the sinews, pungent goes to the qi, bitter goes to the blood, salty goes to the bones, sweet goes to the flesh; these are called 'the five goings'.

The five goings: Zou3 "to go, walk", here referring to which of the zang the different flavours naturally "go" to, which they correspond to.

Bitter goes to the blood, salty goes to the bones: Suwen 23 has the opposite for these; the main text of Taisu is the same as Lingshu, but Yang's annotation to the passage says that Lingshu agrees with Suwen 23.

The five restrictions: Illness in the sinews, don't eat sour; illness in the qi, don't eat pungent; illness in the bones, don't eat salty; illness in the blood, don't eat bitter; illness in the flesh, don't eat sweet; [if your] mouth [has] a liking and wants to eat it, [it] can't be much, [you] must sanction/restrict yourself; [these] are called 'the five restrictions'.

The five restrictions: Cai2 "to check, control, restrain, restrict", or also "to reduce, decrease, cut back, cut out". The sanctions indicated in this paragraph all agree with the flavour concordances in the preceding paragraph, the "five goings".

Don't eat sour: Suwen 23 in each case after "eat" adds duo1 "much".

[If your] mouth [has] a liking: That is, if you have such a liking or craving for a particular flavour that you can't simply do without it altogether, you must at least restrict yourself to only a small amount of it.

The five issuings: Yin illness issues in the bones, yang illness issues in the blood, flavour issues in the qi, yang illness issues in winter, yin illness issues in summer.

Flavour issues in the qi: Taisu after "flavour" adds "illness". Every other clause in this paragraph begins with either yin or yang, this does not; its construction is peculiar in itself, with "flavour" preceded by yi3 "to use, take; and" etc, here regarded as an "empty" introductory character, and not explicitly represented in the present translation; Suwen 23 instead has "yin illness issues in the flesh", which is consistent with the rest of the text, and completes a discernible set of five zang correspondences; if the bone, blood and flesh clauses are related to their normal correspondences, kidney, heart and pancreas-spleen, then the remaining yang instance, "yang illness issues in winter", can be taken to relate to liver, since it corresponds to spring, a yang season; and the remaining yin instance, "yin illness issues in summer", can be taken to relate to lung, since it corresponds to autumn, a

yin season; that reading appears to be generally considered correct, and, despite the interruption of the noncomplying middle clause, a number of texts here state those interpretations directly in their translations of the other clauses, "kidney illness often arises in the bones, heart illness often arises in the blood ... liver illness often arises in winter, lung illness often arises in summer"; note that these last two form a consistent four seasons pattern, with illness of the "son" zang arising in the "mother" season.

<Addendum: this is if "summer" is regarded as the "mother" of autumn, which is questionable, or at least needs explaining; check the original notes; note that heart = yang in yang is consistently referred to in the suwen q4/w23-24 notes, also spleen = zhiyin, but this principle isn't applied to the last clauses; note also the argument there that in yang season yin is weak so there's yin illness and vice versa.> I've not seen this possibility mentioned, but there is an alternative reading, based on the above-below the diaphragm yinyang categorisation of the zang, in which the correspondences of the last two clauses would be reversed, "yang illness issues in winter" referring to lung, which is yang (above the diaphragm), "yin illness issues in summer" referring to liver, which is yin (below the diaphragm); these are again consistent in four seasons terms, illness of the "mother" in both cases occurring in the "son" season; note also that this model is more consistent with the fact that the "flesh" illness is described as "yin", since the pancreas-spleen is yin in terms of being below the diaphragm, whereas its yin or yang nature in terms of the seasons is somewhat ambiguous, with a leaning if anything towards yang, "long/late summer". For the middle clause, some sources here take it at face value, saying illness of the flavours (whatever that might be) affects qi, or manifests as a disturbance to qi; others simply replace it with its quite different Suwen equivalent, "yin (pancreas-spleen) illness arises in the flesh".

The five evils: If evil enters into yang, then there is madness; if evil enters into yin, then there is blood bi; if evil enters into yang [and] passes on, then there is epileptic illness; if evil enters into yin [and] passes on, then there is loss of voice; yang entering into yin, ill [and] quiet/still; yin emerging into yang, ill [and] prone to anger.

There is epileptic illness: Regarding kuang2 "madness" and dian1 "epilepsy", refer to chapter 22. Instead of dian1, Suwen 23 has that character with the "mountain" instead of the "illness" radical, "peak, vertex", thereby indicating illness of the vertex or upper region of the head (eg headache, dizziness); numerous instances of the term in this form are seen in Suwen, there are none in Lingshu.

If evil enters into yang [and] passes on: The last character in this is zhuan3 "to turn over, turn round; shift, transfer, pass on; transform, change"; it's generally considered incorrect. The parallel passage in Suwen 23 omits "[if] evil enters into", then places "yang" after instead of before the verb, and instead of zhuan3 has bo2 "to contend, struggle; to hit, strike", which further complicates the issues through its perennial confusion with the graphically very similar tuan2 "to gather, assemble, join"; that is, instead of "if evil enters into yang [and] passes on", Suwen has either "striking/struggling in yang" (evil strikes the yang region, or yang qi struggles or contends with the evil qi), or "gathering/assembling in yang" (evil qi gathers or accumulates in the yang region), depending on whether bo2 or tuan2 is regarded as the intended character; either option is considered more logical than the Lingshu version, and the typical meanings of zhuan3, "to turn round, transfer" etc, are

nowhere adopted; the same applies to the ensuing yin clause, "if evil enters into yin [and] passes on".

The five storings: The heart stores the spirit/shen, the lung stores the po, the liver stores the hun, the pancreas-spleen stores the thought/yi, the kidneys store essence/jing [and] will/zhi.

The kidneys store essence/jing [and] will/zhi: The dual function of the kidneys is typically explained (eg Yang) in terms of the Nanjing kidney/mingmen differentiation between left and right kidneys.

Five governings: The heart governs the channels, the lungs govern the skin, the liver governs the sinews, the pancreas-spleen governs the muscles, the kidneys govern the bones.

The pancreas-spleen governs the muscles: Instead of ji1 "muscle", Suwen 23 has rou4 "flesh"; both are typically associated with pancreas-spleen.

Yangming, much blood much qi; taiyang, much blood little qi; shaoyang, much qi little blood; taiyin, much blood little qi; jueyin, much blood little qi; shaoyin, much qi little blood. So it's said: Needling yangming, bring out blood [and] qi; needling taiyang, bring out blood, avoid qi; needling yangming, bring out qi, avoid blood; needling taiyin, bring out blood, avoid qi; needling jueyin, bring out blood, avoid qi; needling jueyin, bring out qi, avoid blood.

Yangming, much blood much qi: There are other versions of this list in Lingshu 65 and Suwen 21.

Taiyin, much blood little qi: Taisu omits shao3 "less, little", giving "much blood [and] qi"; this is apparently not a casual error, since the ensuing needling indication correspondingly says when "needling taiyin, bring out blood [and] qi".

Jueyin, much blood little qi; shaoyin, much qi little blood: Lingshu 65 swaps "jueyin" and "shaoyin" in these clauses.

Bring out blood, avoid qi: Wu4 "hate, dislike; avoid, shun", as discussed in relation to the "five hates" earlier; here meaning that qi should not be "brought out", released from the body. The needling indications are all consistent with the previous listing of amounts of blood and qi.

Needling taiyin, bring out blood, avoid qi: Taisu omits "avoid"; refer to the "taiyin, much blood little qi" note above.

The foot yangming and taiyin are outer and inner; the shaoyang and jueyin are outer and inner; the taiyang and shaoyin are outer and inner; these are called 'the yin and yang of foot'. The hand yangming and taiyin are outer and inner; the shaoyang and heart master are outer and inner; the taiyang and shaoyin are outer and inner; these are called 'the yin and yang of hand'.

End of Lingshu 78

Lingshu 79: The year dew treatise

Huangdi asked Qibo saying: The classic says: 'Summer days, harm [from] summerheat, autumn illness nve, nve issues according to time'; what is the reason for this? Qibo replied saying: Evil guests at Fengfu; the illness goes along the spinal muscles and descends; wei qi [after] one day [and] one night normally/always [has] a great meeting at Fengfu; the next day, [it] daily descends one joint, so it daily occurs later. This [is because] it first guests in the spine [and] back, so each time it arrives at Fengfu, then the couli open; the couli open, then evil qi enters; evil qi enters, then the illness occurs; this is why [it] daily occurs still later. Wei qi travels [through] Fengfu, daily descending one joint; [after] twenty-one days [it] descends to arrive at the tail base; [after] twenty-two days [it] enters inside the spine, flowing to the hidden chong channel; it travels nine days, [then] emerges in the middle of the broken bowls; its qi travels upwards, so the illness slightly increases/improves. Once it gets to contending internally with the five zang, linking transversely [with] the collecting plain, its path [is] distant, its qi deep, its travel slow, [it's] not able to occur daily, so the next day then [it] gathers [and] accumulates and occurs. Huangdi said: Each time wei qi arrives at Fengfu, the couli then issue/open; [they] issue/open, then evil enters; wei qi daily descends one joint, then [it's] not level with Fengfu, how is this? Qibo said: Fengfu is not constant; where wei qi corresponds [with it], the couli must open; [at] the joint where qi lodges, [this] then is its repository (fu). Huangdi said: Good. Wind and nve are of the same type as each other, yet wind [has] a constant location, while nve however at times stops/rests, why? Qibo said: Wind qi stays in its place; nve qi follows the warps [and] the networks deep to contend internally, so [when] wei qi corresponds, then [the illness] occurs. The emperor said: Good.

The classic says: Suwen 35 "Nve treatise" has a similar passage to that which follows here, and it likewise is prefaced with an indication that it comes from some earlier source, "the treatise says"; Lingshu 74, listing "the transformations of the four seasons" says "summer harm from summerheat, autumn gives birth to jienve", so it might perhaps be the earlier text referred to by both this chapter and Suwen 35; I've not seen any discussion of the issue. Nve4 means illness characterised by alternating stages of chills and fevers, such as malaria; refer to the note on "jienve" in Lingshu 74.

Nve issues according to time: That is, rather than being continually present, the illness occurs at intervals, in paroxysms, as happens in malaria; it's unclear whether these words are Huangdi's, or part of the quoted text of the "classic".

Evil guests at Fengfu: Feng1 "wind"; fu3 is the same character used to name or designate the body's yang organs; it means a place where valuables or books are stored, or a place where things generally are gathered or stored, either physically or figuratively; or a residence and/or office or bureau of a high official or noble; translations such as "storehouse, repository, mansion, palace" are typically used for it. Fengfu is the name of an acupoint, Du16, located on the midline of the back of the neck, 1 cun inside the hairline, just below the occiput. However, as the text states, in this passage Fengfu doesn't refer to a fixed point or location ("Fengfu is not constant"), it means whatever point the nve illness is located at, and that point moves from day to day.

Wei qi [after] one day [and] one night normally/always [has] a great meeting at Fengfu: Jiayi and Taisu omit chang2 "normally, always". As some texts point out, this idea of wei qi meeting Fengfu only once a day isn't immediately reconcilable with the notion of wei qi

circulating through the body fifty times every day, as seen in Lingshu 15, 18, 76 etc. Leaving this issue aside, the mechanism described in the passage is that evil qi lodges in the body, in the back and spine, beginning on the neck, but then proceeding down the spine, "daily descending one joint" (that is, one vertebra). When wei qi "meets" with the evil, which it does only once daily, the illness "occurs", has an attack or outbreak; because the illness is moving down the spine, wei qi has to travel a little further each day to reach the evil, or Fengfu, the "wind repository", and consequently the illness outbreak happens a little later each day. Once the illness or Fengfu reaches the base of the spine, it enters into the spine then begins moving upwards in the chong channel, more quickly than its downward passage, reaching the level of the "broken bowls", above the clavicle, in nine days; during this period, because the movement is upward, wei qi meets with it sooner each day, and the illness outbreak occurs earlier each day (see the note on "so the illness slightly increases/improves" below). At some stage (perhaps this), the illness moves deeper, "contending internally with the five zang"; at this point, "its path [is] distant, its qi deep, its travel slow", so "[it's] not able to occur daily", instead "gathering [and] accumulating" to occur every second day, every other day. Whether or not this entire process repeats as a continuous cycle isn't clear, and I've not seen any discussion on the issue.

[After] twenty-one days [it] descends to arrive at the tail base: This numbering appears to be based on 12 thoracic, 5 lumbar, and 4 sacral vertebrae; after moving at the rate of one a day past these 21 bones, the evil reaches the "tail base" (the lowest of the sacral bones and the coccyx apparently being regarded together as the base of the spine); the implication from this is that the illness begins at the top of the thoracic vertebrae, a considerable distance from the standard location of the acupoint named Fengfu (Du16), at the top of the cervical vertebrae, just below the occiput. Instead of 21, the parallel passage in Suwen 35 has 25, which places its starting point in the middle of the cervical vertebrae, closer to but still lower than the standard position of Fengfu. The editors of the Song dynasty Xinjiaozheng edition of Suwen say that Quan Yuanqi's earlier edition of Suwen has the same numbers as Lingshu, suggesting the increased numbers in the standard edition of Suwen may have been a later editor's attempt to address the issue discussed here.

The hidden chong channel: Refer to the note on the only other instance of this term, in Lingshu 66. Instead of chong1 "thoroughfare, rushing", Suwen 35 and Waitai have lv3, "the spinal muscles, paravertebral muscles" (as seen in "goes along the spinal muscles and descends" earlier in the paragraph); instead of fu2 "hidden, submerged", Jiayi has tai4 "great, big"; Sun Dingyi maintains that this is the correct character, and fu2 is an error based on the similarity of the two characters in early script style.

The broken bowls: The supraclavicular fossae. "In the middle of" these is generally considered not to mean in these depressions individually, on the left and right of the midline, but in between the two, on the midline, in the sternal notch, the location of Tiantu Rn22.

So the illness slightly increases/improves: Suwen 35, Jiayi and Taisu all have zao3 "early" after this, giving "slightly more early", which is both more logical, and also matches the same wording used by Suwen 35 and Taisu in the earlier parallel situation, "slightly more late" (matching Lingshu's "still later"); that is, as the location of the illness ascends along the chong channel, wei qi meets with it a little earlier every day, so the illness occurs "slightly more early" every day.

Contending internally with the five zang: Whether the intended character and idea here is bo2 "to struggle, contend" or the graphically very similar tuan2 "to gather collect, assemble" is, as ever, unclear; likewise in "deep to contend internally" at the end of the paragraph.

The collecting plain: Mu4 yuan2, the same term translated in Lingshu 66 as "the membrane plain"; refer to the note in that chapter.

Fengfu is not constant: Suwen 35, Jiayi and Taisu all rephrase this, separating feng1 "wind" and fu3 "repository", "wind does not have a constant repository"; the meaning is essentially the same either way.

Where wei qi corresponds [with it]: Ying1 "to respond, correspond" here refers to the locations of wei qi and the illness evil "corresponding" or coinciding, the two being in the same place; the same idea is seen again in "so [when] wei qi corresponds then [the illness] occurs" below.

Wind and nve are of the same type as each other: Wind and nve are both external climatic evils that invade the body to cause illness, but when wind illness occurs it typically has a constant presence, whereas nve comes and goes, occurring in intermittent fits, paroxysms.

Nve qi follows the warps [and] networks: Taisu instead of this has "wei qi follows together with the warps [and] networks".

Deep to contend internally: Instead of chen2 "deep", Jiayi has ci4 "next, in sequence"; see the "contending internally" note above.

Huangdi asked Shaoshi saying: I've heard that [when] the eight winds of the four seasons strike people, since there are cold and summerheat, [if struck by] cold then the skin is tense/taut and the couli shut up, [if struck by] summerheat, then the skin is relaxed and the couli open; injurious winds [and] evil qis, do they thereby get to enter; or must there be empty evils [of] the eight principals, and then people can be harmed? Shaoshi replied saying: Not so. Injurious winds [and] evil qis striking people don't strike according to times. So, it must be that when [the couli] open, [wind and evil] enter deep, internally [leading to] extreme illness, the ill person suddenly [and] violently [ill]; when [the couli] are shut, [wind and evil] enter shallow and stay, the illness is gradual and slow. Huangdi said: There are those where cold and warm are harmonious and appropriate, the couli don't open, yet there are sudden deaths, what is the reason? Shaoshi answered saying: Does the emperor not understand evil entering? Even if [a person] lives peacefully, the couli opening and closing, relaxing [and] tensing, certainly normally/always have [their] times. Huangdi said: Could I get to hear of this? Shaoshi said: People are mutually joined to heaven and earth, mutually responding to the sun and moon. So when the moon is full then the sea waters flourish in the west, a person's blood and qi accumulates, the muscles and flesh are filled, the skin is close/fine, the hair firm, the couli gapped, smoky grime sticking/attaching; at such a time, even if [a person] encounters an injurious wind, it enters shallow, not deep. When the moon's outline is empty, then the sea waters flourish in the east, a person's qi and blood are empty, wei qi departs, the shape/body alone remains, the muscles and flesh decrease, the skin releases, the couli open, the hair is damaged, the [three] burners' grain/striations thin, the smoky grime falls/declines; at such a time, [if a person] encounters an injurious wind, then it enters deep, the ill person is suddenly [and] violently [ill]. Huangdi said: Those that have sudden violent death [or] violent illness, why is that? Shaoshi replied saying: [If there are] three emptinesses, they die [or have] violent illness; striking three fullnesses, evil is not

able to harm a person. Huangdi said: I wish to hear of the three emptinesses. Shaoshi said: Taking advantage of a declining year, meeting the emptiness of the month, losing the harmoniousness of the season, then harmed by an injurious wind, this is what's meant by 'three emptinesses'; so [if his] theory doesn't comprehend the three emptinesses, the workman is instead coarse/crude. The emperor said: I wish to hear of the three fullnesses. Shaoshi said: Meeting the flourishing of the year, encountering the fullness of the moon, getting the harmony of the season, even though there are injurious winds [and] evil qis, [they] cannot be dangerous. Huangdi said: Such an excellent theory, such a bright way! Permit me to store it [in] a golden cabinet, named 'the three fullnesses'. Although, this is the theory of one person.

Huangdi asked Shaoshi: Note the change from Qibo to Shaoshi at this point in the chapter. The eight principals: See the note in Lingshu 78 regarding this term.

Injurious winds ... don't strike according to times: "Strike" here is de2 "to get, achieve", which Dacidian also lists as meaning "to strike, hit" (used also in "striking three fullnesses" below). Huangdi's question here is, do evils attack the body because of the couli opening and closing with cold and heat, or "must there be empty evils [of] the eight principals", that is, can it only happen at specific inauspicious times, on the days when Taiyi moves from one palace to the next etc, as described in Lingshu 77. Shaoshi's reply to this is a quite direct refutation of the latter idea, "not so; injurious winds [and] evil qis striking people don't strike according to times"; he then proceeds to give further details on this, outlining a system in which the cycles of yin and yang in the moon in particular determine the degree to which the couli are open or closed, and thereby whether external evils get to penetrate deep and produce a severe illness, or stay shallow to result in a mild illness. (There are of course "times" involved in this model as well, so it's ostensibly contradictory to Shaoshi's initial statement that evils "don't strike according to times", but the times involved are obviously of a quite different order, occurring in a broad natural cycle, rather than the more exact numerological "eight principals" system.)

The illness is gradual and slow: Jiayi and Taisu add ren2 "person" after "illness", matching the pattern of the previous "the ill person suddenly [and] violently [ill]". Xu2 and chi2 are essentially synonymous, "slow", the differentiation here is a largely arbitrary one based on comparison with the previous "sudden [and] violent"; Taisu instead of chi2 has a homonym meaning "to hold, grasp", meaning the illness "holds" for a long time, is "slow/gradual and prolonged"; some texts prefer this reading.

Certainly normally/always have [their] times: As the ensuing discussion shows, this means that there are times when people are unavoidably more susceptible to the attack of evils, because no matter how orderly a life they lead, their skin and couli respond naturally to the cycles of the sun and moon etc. Gu4 "because, therefore" here appears to be used in the sense of a homonym meaning "firm; certain, sure, definite", which is what both Jiayi and Taisu have.

When the moon is full then the sea waters flourish in the west: The moon is yin, the west is yin, so when the moon is full the sea or tides swell in the west; likewise in reverse, when the moon is fully obscured (new moon), yin is decreased, the east is yang, so the seas swell in the east.

The couli gapped, a smoky grime attaching (1): These clauses are matched by the opposite condition in the ensuing "when the moon's outline is empty" sentence; the situation there

is complicated by the fact that, instead of cou4, the text has a graphically similar character, jiao1, a variant form of "burner, heater" using the "flesh" instead of the more usual "fire" radical (the same form is seen eg in "adjoins the three burners" in the pathway of the heart master [pericardium] channel in Lingshu 10), giving "the [three] burners' grain/striations (jiao1 li3) thin, the smoky grime falls/declines"; Taisu has jiao1 "burner" instead of cou4 in both instances; Jiayi in the "moon empty" sentence has jun4 "large muscles" instead of either cou4 or jiao1, omits li3 bo2 yan1 "grain thin smoky", and instead of Luo4 "to fall, decline" has ze2 "moist, glossy", giving just one clause instead of Lingshu's two, "the large muscles grimy [and] moist/glossy". In Lingshu, in the "moon empty" sentence, two clauses before the "burners' grain" clause is "the couli open"; the face value reading of this is that the "burner grain" and the "couli" are two different things, and all the modern translations adopt that view without comment, typically taking the "burner grain" to mean the spaces, gaps, striations in the body's muscles and flesh; however, comparing the "moon full" and "empty" sentences, the sequences in both cases match exactly (muscles and flesh, skin, hair, couli, smoky grime) if the "couli" clause in the "empty" sentence is omitted, and jiao1 "burner" is presumed to be an error for cou4, which suggests strongly to me that that is the case, with the added "couli" clause being either an added comment, or an attempt to make up for the perceived lack of a couli clause once cou4 had been incorrectly replaced by jiao1.

The couli gapped, a smoky grime attaching (2): The last character in the first clause is xi4, a variant form of a more common character meaning "gap, cleft, fissure", or also "tired, fatigued"; this is the only instance of the character in Lingshu; there are 13 in Suwen, including a number in Suwen 41 in which it appears to refer to the "cleft" or crease at the back of the knee, the popliteal fossa. The context suggests that neither "gap" or "tired" is an appropriate meaning in this situation, since encountering an injurious wind in this condition only results in it "entering shallow, not deep"; typically it's considered that xi4 is an error for the more common form of the character but with the graphically similar "seal" instead of "town" radical, meaning "to step back, retreat", which is then extrapolated to mean "shut, closed up" (not per se a normal meaning of the character). "Smoky grime" (yan1 "smoke", gou4 "filth, grime, dirt") is typically taken to mean that a healthy skin either has or appears to have a layer of natural oil attaching to it, resulting in a slightly dark and "soiled" or coarse appearance; or that a fullness of blood in the flesh and skin results in that appearance; when that "falls off" (in the "moon empty" sentence, "the smoky grime falls/declines"), the dark and greasy/soiled/coarse appearance goes, and that is indicative of the skin being in a weakened or vulnerable state. In the negative condition in the "moon empty" sentence, some appear to take the combination of bo2 "thin, light" ("the [three] burners' grain/striations thin") and Luo4 "to fall, decline" (the smoky grime falls/declines") to mean not simply that the dark and/or oily or coarse appearance of the skin "falls away, declines", but that the flesh and muscles themselves waste away to some degree, leaving the body thin, weak. All up, these clauses present a rather complex puzzle, and the explanations offered don't give the impression of having answered that puzzle particularly well; the context suggests fairly clearly what these clauses should broadly say, but the precise details of how that is said remain, to my mind, unclear.

When the moon's outline is empty: Guo1 "city wall" is here generally considered an equivalent for that character with the "cliff" radical added, kuo4 "outline, contour",

meaning the moon is fully black, having no outline, entirely empty, void (that is, new moon). (The moon is in fact not entirely blacked out at new moon, because it's not directly in line with the sun, so a very slight crescent is still present, but it's not visible to the naked eye.) <Addendum: the guo1-kuo4 equivalence is unnecessary and incorrect; guo1 of itself means "outer edge, periphery", see dcd (3), dcd in fact says kuo4 in the sense "wall" is an equivalent for guo1, not the other way round; either is used in the standard word lun2 kuo4/guo1 "outline, edge" [Wenlin has both characters as options, each with its own pronunciation; dcd has kuo4, with guo1 given as an equivalent without separate pronunciation indication], for which dcd has the original meaning as "the edges of a coin", citing Houhanshu, Zizhi Tongshi, and Qing instances all using guo1, the general meaning "edge, outline, periphery" then being a later usage [Tang] using kuo4; see q11 "[when] the moon's outline is full/hollow">

The skin releases: Zong4 "to release, set free; upright, vertical" is almost certainly an error for the graphically similar huan3 "slow, to relax", the character used previously in "the skin is relaxed", "relaxing and tensing", which is what both Jiayi and Taisu have.

The [three] burners' grain/striations thin, the smoky grime falls/declines: See the two notes to "the couli gapped, a smoky grime attaching" above.

Three emptinesses: This term has been seen previously, in Lingshu 77; as the ensuing discussion states, it means a deficiency of three different aspects of the natural environment, the state of the moon or month, the year, and the season; determining the state of the moon, full or "empty", is a quite straightforward process, as previously discussed; an "unharmonious" season is typically taken to mean one in which the weather isn't what it should be, eg a summer that's not hot, a winter that's not cold; the only suggestion I've seen regarding the year "declining" is that it's determined according to the relatively elaborate yunqi "qi movement" system embodied in the lengthy qidalun "seven treatises" chapters of Suwen, which are generally considered to come from a notably later date to the rest of Neiing.

The workman is instead coarse/crude: Gong1 "worker, workman" here means the physician or practitioner, as seen previously in eg "where the workman stops" in Lingshu 11.

Store it in a gold cabinet: This is seen previously, in Lingshu 64; compare also "permit me to store it in the spirit orchid room" in Lingshu 45 and 75.

This is the theory of one person: Yang says that this means that the preceding discussion uses what happens to a single person, how illness affects an individual, as an illustration or example of what happens to the many, the masses, the people generally, and that reading is widely adopted; personally I find that highly unconvincing, and see no justification of or corroboration for it in the text. Another view is that it means this is one person's theory, a theory not necessarily endorsed or accepted by all; this seems intrinsically more plausible, and there's also arguably some justification for the statement, given the previous apparent rejection of the "eight principals" theory of evil winds; that rejection is notably at odds with the ideas seen in the next paragraph, which directly endorses the idea of the "eight principals" governing the outbreak of illness, so this clause is perhaps meant as an explanatory divider and link between the two sets of opposing ideas.

Huangdi said: I wish to hear why [in some] years all the illnesses are the same, for what reason is it so? Shaoshi said: These are the signs of the eight principals. Huangdi said: How do [you] watch for/divine them? Shaoshi said: Watching for/divining these, always take the

day of the winter extreme (solstice), [when] Taiyi establishes in the Xiezhe (harmonious hibernation) palace; [when] it arrives, heaven must respond with winds and rains. Wind and rain coming from the southern direction is empty wind [that] injures [and] harms people. That which arrives in the middle of the night, the myriad people are all asleep and don't violate [it], so that year, few people die. That which arrives in the daytime, the myriad people are idle and careless and are all struck by the empty wind, so [of] the myriad people, many die; empty evil enters to guest in the bones and doesn't issue to the outside. Arriving at establishing spring, yang qi issues greatly, the couli open; as a result of wind coming from the western direction [on] the day of establishing spring, the myriad people are also all struck by an empty wind; these two evils contend/combine with each other, the warps' qi is knotted [and] replacing. So, all meeting with these winds and encountering these rains, [its] name is called 'encountering the year dew'. As a result of a harmonious year and few injurious winds, the people [have] few illnesses and few deaths; a year [with] many injurious winds [and] evil qis, cold and warm not harmonious, then the people [have] many illnesses and deaths.

These are the signs of the eight principals: The basic notion discussed in the paragraph is that illnesses occur according to a combination of weather and calendrical factors, if wind comes from a certain direction on a certain day then a particular illness occurs; this answers Huangdi's question, why is it that in some years many people seem to suffer the same illness. Some interpret the opening question differently, "I wish to hear why [in some] years [people] are all ill [at] the same [time]"; to a certain degree the ideas are, by implication, the same, since, when a significant number of people are ill at the same time, it's typically with the same illness; likewise, Shaoshi's answer is a plausible reply to either question. I've taken hou4 in this sentence to mean "sign, symptom"; the same character is used on a number of occasions in the paragraph to mean "to divine, predict, watch for", such as Huangdi's immediately following question, "how do you watch for/divine them".
The day of the winter extreme (solstice) [when] Taiyi establishes in the Xiezhe (harmonious hibernation) palace: Refer to Lingshu 77.

Wind and rain coming from the southern direction: Jiayi omits "rain"; some consider that omission correct, since it's consistent with the later equivalent clauses. Winter and also the Xiezhe palace correspond to north, so a southern wind on the day of the winter solstice is a contrary one; likewise later for the west wind coming on the day of establishing spring, the beginning of spring.

The myriad people are all asleep and don't violate [it]: Wan4 "ten thousand, myriad". Fan4 "attack, assault; go against, infringe, violate"; opinions differ on whether the "not violating" refers to the wind not being able to attack or violate the people, or the people not being able to violate or go against the proper principles of protecting oneself against external evils; given the ensuing "daytime" situation, which appears to say that the people are affected because they're "careless, lax" about protecting themselves, I'm inclined to the latter view.

The myriad people are idle and careless: The combination xie4 duo4 "sluggish, slack; lazy, idle, lax" (a standard word in ancient and modern Chinese) has been seen previously, always in relation to the state of some part of the body, eg Lingshu 21 "the four limbs sluggish and slack, not gathering"; Lingshu 28 "then the sinew channels are sluggish and slack"; Lingshu 54 "blood and qi sluggish and slack"; Lingshu 62 "the hands and feet

sluggish and slack" (there are no instances in Suwen); the usage here appears to be different, typically taken to mean that people generally are "lax, careless, inattentive", not properly preparing themselves or attending to protecting themselves against the attack of external evils.

Establishing spring: The first day of spring; see Lingshu 77.

The warps' qi is knotted and replacing: Instead of jie2 "knotted, tied", Taisu has the graphically similarish jue2 "cut off, exhausted", which is consistent with the general perception that dai4 "replacing" refers to some sort of "interrupted" or "stopped" condition of the channels and/or pulse; refer to the discussion of "replacing channel/pulse" in Lingshu 23; the translations here are mostly fairly vague about what's meant by dai4 in this instance, but some suggest it doesn't refer to the state of the channels or pulse as discussed in Lingshu 23, but to the "two evils ... replacing" each other, alternating or taking turns to cause illness.

The year dew: Perhaps the most common explanation of this term is that lu4 "dew" is used to represent any abnormal climatic change or factor occurring in the course of a year.

Another view is that dew is something that should only be seen in autumn, so if it occurs throughout the year it's an abnormal climatic evil, an "annual qi". Yang says that there are two types of dew, a spring dew that generates or gives life, and an autumn dew that harms and takes life; in some years one or the other is prevalent. Zhang Zhicong says that wind is the qi of heaven, rain is the "dew" of heaven, so meeting with rain and wind is referred to as meeting the "year dew". None of these explanations is particularly convincing.

Huangdi said: Empty evil winds, how do they cause harm, expensive [and] cheap; how do [you] watch for/divine it? Shaoshi answered saying: [In] the principal month [on] the day of the new moon, Taiyi resides [in] the Tianliu (heaven stays) palace; [if on] this day [there is] a northwest wind [and] no rain, [then] many people [will] die. [In] the principal month [on] the day of the new moon, [if at] calm dawn [there is] a northern wind, [then in] spring many people [will] die; [in] the principal month [on] the day of the new moon, [if at] calm dawn a north wind moves, many people [will] be ill, [in] ten there will be three. [In] the principal month [on] the day of the new moon, [if in] the middle of the day [there is] a north wind, [then in] summer many people [will] die. [In] the principal month [on] the day of the new moon, [if at] the sunset hour [there is] a north wind, [then in] autumn many people [will] die; [at] the end of the day, a north wind, great illness, deaths, [in] ten there are six. [In] the principal month [on] the day of the new moon, wind coming from the southern direction, is called 'drought town'; [wind] coming from the western direction, is called 'white bones', the country will have a calamity, many people [will] die [and] perish. [In] the principal month [on] the day of the new moon, [if] wind comes from the eastern direction, raising roofs, lifting sand [and] stones, the country [will] have a great disaster. [In] the principal month [on] the day of the new moon, [if] wind travels from the southeastern direction, [in] spring there [will] be death, perishing. [In] the principal month [at] the new moon, [if] heaven/the sky is harmonious, warm, without wind, grain [will be] cheap to buy, the people will not be ill; [if] heaven/the sky is cold and windy, grain [will be] expensive to buy, many people will be ill. This is what's meant by 'watching for/divining the wind of the year damaging [and] harming people'.

How do they cause harm, expensive and cheap: Gui4 and jian4 can mean "noble" and "base, mean, lowly", referring to people's social status, and could arguably be read that way here, "how do they harm [people], noble and lowly" (a reading not adopted in any of the translations); however the two are used later in the paragraph to refer to grain being either "cheap" or "expensive" to buy (standard meanings of the characters), one of the most basic indicators of a good or bad year, and on that basis I see no reason not to adopt those meanings in this preceding question as well. They're generally instead taken to mean that the illnesses resulting from the various climatic harms are either severe, heavy, or light, minor; those are arguable extrapolations but certainly not normal direct meanings of those characters.

The principal month: Zheng4 "true, proper; main, principal", the same character used in "the eight principals", here meaning the first month of the year. Unlike the modern calendar, in which the lunar month is entirely ignored, the traditional Chinese calendar attempts to combine it and the solar year, and the first day of every year (in fact every month) is always the day of the new moon, the beginning of the lunar cycle, so the day referred to continuously throughout this section, "the principal month [on] the day of the new moon", means the first day of the year. See the note on the translation of the names of the months below.

Taiyi resides [in] the Tianliu (heaven stays) palace: Refer to Lingshu 77.

[If at] calm dawn a north wind moves: Jiayi has "northwest". For the ensuing "many people [will] be ill", Taisu instead has "the people [will have] illness [and] die".

Drought town: Xiang1 "town, hometown, village, region, place". Note the correspondence between this name and "wind coming from the town where it resides" and "all come from their empty towns" in Lingshu 77. The same name is seen in a chapter of Hanshu that deals with a similar calendrical weather system, which says "the southern direction is called 'drought town'".

White bones: This is typically seen as having a double level of meaning, on the one hand referring to the many people who perish, on the other representing the colour of the direction from which this wind comes, the west, metal. The first character in the next clause is jiang1, which can serve as an indicator of future tense, "the country will have a calamity"; Taisu doubles the character, in which form it can mean "to gather, assemble", and a number of sources consider that the intended idea here, placing it at the end of the previous clause, meaning that "white bones gather", a sign of the calamity seizing the country (according to Dacidian, in this usage the character is pronounced qiang1).

[If] wind comes from the eastern direction, raising roofs: Taisu has "southeast". Wu1 can mean "building, room", or specifically "roof, cover", which the context here seems to favour. Fa1 "to issue, send out" is defined by Guangyun as meaning "lift, raise", and Dazidian cites instances of its use in this sense from Chuci, Liji, and also a passage in Shiji describing the same thing depicted here, the wind "raising roofs", using precisely the same characters.

[If] heaven/the sky is harmonious, warm, without wind: Instead of he2 "harmonious", most editions of the text have li4 "beneficial, useful, auspicious, appropriate" etc; Taisu has he2 as Lingshu, and it's generally considered correct.

Grain [will be] cheap to buy: That is, there will be a good harvest and plentiful grain; the opposite, "grain [will be] expensive to buy" signifies the harvest has failed, food is in short supply.

Damaging [and] harming people: The first character in this is a nonexistent one, it's seen nowhere outside this one instance in Lingshu; it's typically regarded as an error or equivalent for that character with the "evil" instead of the "blood" radical, can2 "to harm, damage; vicious, severe; lacking, deficient".

In this paragraph, all the directional winds listed are inauspicious ones. Only two of the eight directions are not mentioned, northeast and southwest; if it's assumed that the first day of the year roughly corresponds to the beginning of spring, then those two are the corresponding and exactly opposite directions in the nine palaces system; it's perhaps also significant that (according to Zhao Hongjun's analysis in Neijing Shidai) these two are the directions corresponding to earth in the five goes in the Shuogua chapter of Yijing. ("Establishing spring" is a date determined by the solar year, so its placement relative to the standard modern calendar is relatively stable, between February 3rd and 5th; the first day of the year must fall on a new moon, so its date can vary between January 21st and February 20th; as these dates show, there is a rough correspondence between the two days, that is, the beginning of the year is necessarily closer to "establishing spring" than any of the other "eight principal" dates.) The east, southeast, west and northwest are all listed only once, and there's no obvious pattern to the disorders associated with them; the south wind is associated with drought, perhaps through association with the heat of summer; only one of these has an indicated time that its adverse affects take effect, the southeast wind producing death in spring, for which again there's no apparent reason. There are three listings of the north wind, and its effects are directly related to the time of day at which it occurs; if at dawn, then it results in death in the seasonal equivalent of dawn, spring; likewise, if in the middle of the day, it results in deaths in summer; if at sunset, then in autumn. Two of these north wind situations are repeated, "calm dawn" and "sunset, end of the day", with the repeat statement in each case carrying a numerical quantification, "[in] ten there will be three/six". Why the north wind is singled out for this detailed treatment, and why these repeat statements are used, is unknown. The only positive outcome directly indicated is if the first day of the year is warm, with no wind. Whether or not the omission of the northeast and southwest implies an auspicious outcome for those winds is unclear; the closing general statement that "[if] heaven/the sky is cold and windy, grain [will be] expensive to buy" perhaps indicates not. I've not seen any direct discussion regarding the points made here.

[If] the second month chou [day has] no wind, the people [will have] a lot of heart [and] abdominal illnesses. [If] the third month xu [day] is not warm, the people [will have] a lot of cold and hot [illness]. [If] the fourth month si [day has] no summerheat, the people [will have] a lot of dan illness. [If] the tenth month shen [day] is not cold, the people [will have] a lot of sudden/violent deaths. [In] all [these cases], what's meant by 'wind', all raises roofs, bends/breaks trees, raises sand [and] stones, makes the fine hairs rise, issues/opens the couli.

The second month, chou day: Some English translations use the Western names to refer to the months in this passage (January, February etc), but these are in fact not equivalent with the Chinese months; the Chinese months aren't named as the Western ones are, they're referred to either simply by a number, as here, or by the equivalent in the twelve

dizhi "earthly branches". However the dizhi are instead used here to designate a specific day within the month (chou, xu, si, chen); since the ganzhi or stems and branches designations for the days don't reset on the first day of each year, the days indicated by these dizhi/branches aren't set or fixed, they can't be precisely defined; the reason for the choice of these particular days is also unclear (see the note below).

A lot of dan illness: Opinions in the translations differ as to whether dan⁴ refers to the illness indicated by the combination of that character with xiao¹ "to eliminate, remove, dispel", "wasting dan" (a diabetes-like condition characterised by insatiable thirst; refer to Lingshu 4 "slightly small is wasting dan", also Lingshu 74 "spring gives birth to dan heat"); or the illness indicated by a semi-homonym, dan³, used in the term "yellow dan", jaundice (refer to the note on that term in Lingshu 10).

[In] all [these cases], what's meant by 'wind': That is, the above predictions only apply if the wind seen on the indicated day is a significant one, a notably strong one, not just a mild or unremarkable one; this statement appears to relate back to the final three paragraphs (from "[in some] years all the illnesses are the same" on).

In regard to the indicated weather conditions or climates in this paragraph, the first three months of the year correspond to spring, so the expectation of wind (the climate of wood) in the second month and warmth in the third is logical; likewise summerheat in the fourth month, the first month of summer, and cold in the tenth month, the first month of winter. However, there's no apparent pattern to the indicated days or dizhi/branches within those months, the two don't correspond in any obvious way; I haven't seen any discussion of the issue. (See Lingshu 41 for the normal correspondences between the branches and the months; see chapter 78 for the correspondences between the branches and the nine palaces and eight seasonal dates.)

End of Lingshu 79

Lingshu 80: Great confounding treatise

Huangdi asked Qibo saying: I once ascended the Qingling Tower; in the middle of the steps then [I] looked back; crawling and going forward then [I was] confounded; I was privately astonished at this, within myself [I] found it strange; sometimes closing the eyes, sometimes looking, [trying] to calm [my] heart [and] settle [my] qi, [but] for a long time [it] did not dispel, sometimes comprehending, sometimes giddy; [I] loosened the hair, long-kneeling, head bowed and looking; for a long time afterward it didn't cease, suddenly of itself ascending; what qi causes this? Qibo replied saying: The essence qi of the five zang and six fu all ascends flowing to the eyes and is their essence. The burrow of essence is the eye; the essence of the bones is the pupil; the essence of the sinews is the black [of] the eye; the essence of the blood is the networks; the essence of the burrow qi is the white [of] the eye; the essence of the muscles and flesh is the ties and bindings, the wrapping bundle. The essence of the sinews, bones, blood [and] qi then combines with the channels to become the [eye] threads, ascending to link to the brain, emerging behind in the middle of the nape. So [when] evil strikes on the nape, if [it] meets with an emptiness of the body, it enters deep, then follows the eye threads to enter into the brain; [when it] enters into the brain then the brain turns; [when] the brain turns then [it] draws/pulls at the eye threads [and

makes them] tense/taut; the eye threads taut, then the eyes are giddy and turning. Evil its essence, the essence that is struck doesn't stay close to each other, then essence scatters; when essence scatters then the vision forks; 'the vision forks' [means] seeing two things. The eyes [are] the essence of the five zang and six fu, what ying, wei, hun and po constantly nourish (ying), what spirit qi gives birth to. So when the spirit is toilweary, the will/emotions and thought are chaotic. So then, the pupil [and] black [of] the eye are patterned after yin, the white [of] the eye [and] the red channels are patterned after yang, so yin and yang meet [and] transmit and the essence is bright. The eyes [are] the heart's envoys; the heart, [is] the residence/lodge of the spirit; so, the spirit [and] essence chaotic/disordered and not transmitting, [then] suddenly seeing an abnormal place, essence and spirit, hun and po, are scattered and not getting each other, so it's called 'confounded'. Huangdi said: I doubt that it is so; each time I [am at] the Eastern Park, [there's] no occasion [that I'm] not confounded; [when I] leave it, then [I] recover; why is it only the Eastern Park [that] toilwearies [my] spirit, why is it different? Qibo said: Not so. The heart has that which it delights in, the spirit has that which it hates; [if they] suddenly confound each other, then essence qi is chaotic, the vision mistaken, so [there's] confounding, the spirit shifts then returns. So, mild/superficial is confusion, severe/deep is confounding.

The Qingling Tower: Qing1 ling2 is a standard word, meaning clear/fresh and cool/cold; it's not a known name of a tower; it is seen in some ancient texts (Zhuangzi, Shanhaijing) as the name of a river, and in others (Zhuangzi, Huainanzi, Shanhaijing, Shuoyuan) as the name of a "deep, abyss" (yuan1), variously taken to mean either a deep body of water (river, lake, pool), or a deep gorge; Zhang Jiebin contends that the tower's name derives from the fact that it's so high that it's cold at its summit; some texts for ling2 use that character with the two-stroke "ice" instead of the three-stroke "water" radical, leng3, meaning the same, "cold"; Jiayi instead of qing1 ling2 has qing1 (a different character) xiao1 "blue sky/clouds".

Crawling and going forward then [I was] confounded: Pu2 fu2 "to crawl; to fall to the ground"; these are the only instances of either character in Neijing. Huo4 can mean "to doubt, suspect; perplexed, puzzled, confused, bewildered; dazed", and translations such as "puzzled, bewildered" are sometimes seen here; however, these sorts of words tend to suggest an intellectual state, whereas what's intended is clearly a stronger more visceral condition, stunned, dazed, the head swimming, the senses reeling from being struck either physically or emotionally; here meaning that Huangdi, on turning around and suddenly becoming aware of his position at a great height, has been immediately overwhelmed by a fit of acrophobia or vertigo, and, no longer able to stand, has fallen or sunk to the ground and crawled forward in a state of dazed and feeble giddiness, his mental faculties and senses no longer functioning clearly and normally. I've used the somewhat old-fashioned word "confounded" to express this idea; Oxford defines it as basically meaning "to defeat utterly, overthrow, bring to ruin", or by extension of that "to throw into confusion of mind or feelings; so to surprise and confuse (a person) that he loses for the moment his presence of mind, and discernment what to do"; Oxford's definition for "daze" also expresses the idea well, "to prostrate the mental faculties of (a person), as by a blow on the head, a violent shock". There are suggestions in places that the intellectual sense of "puzzle, bewilder" refers to the fact that the chapter addresses "puzzling, perplexing"

questions; there may be some substance to this as a secondary level of meaning, but the point addressed here is of primary significance.

I was privately astonished at this, within myself [I] found it strange: In the first of these two clauses, *si1* means "personal, private, oneself"; the second clause has *qie4* "to rob, steal", which also less commonly is roughly synonymous with *si1* "privately, secretly", here accompanied by *nei4* "inside", translated together as "within myself". *Yi4* "different, other" is here used as a verb, "to be surprised, astonished" (a standard meaning); likewise, *guai4* "strange, peculiar" here means "to find strange, to consider unusual".

Sometimes closing the eyes: *Du2* "alone, self" (translated here as "sometimes") also has a number of meanings as an adverb or grammatical particle, such as introducing a rhetorical question, or meaning "still, yet"; it can mean "however, instead, on the other hand", and the usage here appears to be an extension of this idea, the duplicated use of the character between two alternative or different states indicating the alternation or coexistence of the two; the same usage is seen in "sometimes comprehending, sometimes giddy"; although this isn't a standard construction, I personally don't think the context readily admits of any other interpretation; some such idea is generally adopted, but some translations also incorporate some aspect of the "alone, self" notion, "I myself sometimes closed my eyes" etc, which I think is unlikely and unnecessary.

Sometimes comprehending: *Bo2* "broad, deep", also meaning "to comprehend, understand", which I've taken here to mean "clear headed, the senses normal", the opposite of *xuan4* "giddy, dizzy, dazed"; *Taisu* instead has the graphically similarish *zhuan2* "to turn", and this is generally thought to be correct, meaning "the head spinning/turning", an equivalent rather than opposite state to *xuan4*.

Long-kneeling: The normal sitting position is with the lower legs bent under the thighs, and the buttocks leaning back onto the feet; "long" kneeling (*chang2 gui4*) means kneeling in the Christian fashion, with the buttocks raised and the thighs extending vertically up from the knees instead of folding back towards the feet, the body in this position being extended, tall, "long"; typically this posture is a mark of respect, but that's obviously not the case here.

Suddenly of itself ascending: *Shang4* "up, above, to ascend" here is clearly an error for that character with a single stroke added, *zhi3* "to stop", which is what's used in *Jiayi*, *Taisu* and *Qianjin*; that is, after a long period, the attack of vertigo "suddenly of itself stops", spontaneously ceases.

Essence qi ... ascends flowing to the eyes and is their essence: *Jing1* "essence" can also mean "clear, bright, shining", and this sentence appears to be based on the juxtaposition of these two meanings; that is, essence/*jing qi* flowing to the eyes is what makes them clear and bright, able to see clearly.

The burrow of essence is the eye ... the wrapping bundle: Refer to the discussion at the end of these notes regarding this section of text.

Evil its essence ... doesn't stay close to each other: The reasonably face-value un-English translation given here for these clauses makes no obvious sense; there are differing views on what is intended, with five key points involved in the varying interpretations. The first is that, in the initial clause, some take *jing1* "essence" at face value, others consider it's a metaphor or equivalent for its homonym, the same character using the "eye" instead of the "grain/rice" radical, *jing1* "the eye"; note that, as discussed below, there are two characters used to refer to the eyes in the course of the chapter, and *jing1* is not one of

them (Qianjin does have it in this clause instead of "essence"); on the other hand, jing1 "essence" appears to have already been used to refer to the "clear, bright, shining" nature or function of the eyes rather than essence per se, and likewise below in "so yin and yang meet [and] transmit and the essence is bright" it appears to mean the eyes, so on that basis this equivalence seems justified. The second point is that, again in the initial clause, some take xie2 "evil" at face value; others consider it's meant in the sense of its homonym xie2 "slanted, crooked, askew" (an equivalence seen elsewhere in Neijing, eg "goes slantingly to the heart of the foot" in the pathway of the kidney channel in Lingshu 10). Thirdly, in the initial clause yet again, after xie2 "evil", the Jiayi, Taisu and Qianjin versions of the text all add zhong1 "middle, centre; to hit, strike", giving "evil strikes the essence/eyes". Fourthly, some take "the essence that is struck" to mean the essence that has been hit by evil; others, taking jing1 to mean "eye" instead of essence, consider that this means "what strikes the eye", that is, what the eyes see. Fifthly, in what I've translated as "stay close to each other", the verb is bi3, typically meaning "to compare, contrast; relative to", which has a number of other possible meanings, such as "close, intimate; friendly, harmonious; to follow, go along with, assist; fit, suit, match; close, dense, finely knit". One view resulting from these different possibilities is that if the eye is crooked, askant, skewed (Zhang Jiebin quite plausibly attributes this state of initial distortion to the "eye threads" being tense, taut, as previously stated in the text) then "what strikes the eye", what it sees, either doesn't "compare, match" (bi3) or coincide with the reality of the object being viewed, or the images seen by the two eyes don't coincide; this causes essence to scatter, and the eyes then see double. A second view is that evil strikes the "essences" of the eye, meaning the five different essences referred to earlier in the paragraph; the essences that are so struck then don't properly "compare" to each other or remain "harmonious" (bi3) with each other, they deviate and lose proper relative proportion; this disharmony and imbalance leads to essence scattering, and double vision results (Yang proposes this view). A third view, starting again from the idea that evil strikes the essence, is that essence generally (that is, not the five separate essences) fails to remain "close, tight knit" (bi3), so it scatters etc (Zhang Zhicong proposes this view). Of these different possibilities, I have misgivings about how plausible a line of cause and effect the first is, since it appears to start at what's effectively the end result (if the eye is skewed then it doesn't see correctly), then goes through an intermediate process (as a consequence essence scatters), then returns to the starting point, or at least something very like the starting point (so the eye sees double). I have no basis for preferring either of the other readings, nor any alternative interpretation to offer.

The vision forks: Qi2 means a branching or forking road, or a split or fork in anything, here referring to the vision being "split", seeing double, as the text itself clarifies, "'the vision forks' [means] seeing two things".

When the spirit is toilweary: Lao2 "to work, toil; tired, weary".

Patterned after yin: Fa3 "law, rule; to take one's laws from, to be patterned after or modelled on". The two inner parts correspond to yin, the pupil and iris; the two outer parts are yang, the white of the eye and "the red channels"; the eyelid isn't included, presumably because it corresponds to earth, the centre.

Yin and yang meet [and] transmit and the essence is bright: Jing1 "essence" here appears to mean or represent the brightness of the eyes, or the eyes themselves; refer to the notes above regarding "ascends flowing to the eyes" and "evil its essence". Instead of chuan2

"to pass on, transmit, transfer", Jiayi and Qianjin have chuai3 "to measure" etc, which can also be tuan2, "to gather, assemble, collect", which is the reading generally adopted. Spirit [and] essence chaotic/disordered and not transmitting: Zhuan3/zhuan4 "to turn, revolve; pass on, transmit, transfer" is typically considered an error or equivalent for the phonetically similar tuan2 "to gather, assemble", meaning spirit and essence are scattered, not gathered or concentrated; Jiayi again has chuai3/tuan2 "to measure; gather" as discussed in the previous note; Taisu has chuan2, also meaning "to pass on, transmit", the character used by Lingshu in the previous instance.

Suddenly seeing an abnormal place: That is, suddenly realising you're atop a high tower, at a great height.

The Eastern Park: Presumed to be the setting for the Qingling Tower.

[If they] suddenly confound each other: Instead of huo4 "to doubt, bewildered, dazed" etc, some versions of the text, and Taisu have the graphically similar gan3 "touch, affect, infect", which most translations endorse; huo4 can in any case be readily construed to give a plausible reading.

The spirit shifts then returns: Yi2 "to move, shift, transfer, change"; that is, the spirit temporarily leaves or moves from its proper place in the heart, and a person's normal consciousness departs with it; when the spirit returns, then normal awareness returns.

Mild/superficial is confusion, severe/deep is confounding: That is, a mild or light case of this syndrome results in confusion or disorientation, a more severe case results in the more drastic sort of stupefaction or confounding described at the beginning of the chapter. A similar opposition of jian1 "space, interval; light, superficial" and shen4 "deep, severe" is seen in Lingshu 25 "carefully and closely examine light and severe".

A key part of this paragraph is a system in which the different parts of the eye are assigned to the five goes. The relevant section begins with what appears to be a reference to the whole of the eye rather than one of its constituent parts, "the burrow of essence is the eye"; most instances of "eye" in the chapter are mu4 (as in the clause preceding this, "all ascends flowing to the eyes"); there are six instances where "eye" is instead yan3, including this "burrow" clause, both instances of the "black" and "white [of] the eye", and one of the three instances of "eye threads" ("follows the eye threads to enter into the brain"); this pattern of usage perhaps suggests, firstly, that the author perceived or intended a difference between the two, mu4 being a broad term encompassing all the different aspects of the eye, both structural and functional, and yan3 instead pointing more to the physical entity, the eyeball; if this is so, it's entirely idiosyncratic, in general use the two characters are quite synonymous and there is per se no such difference between them; the second implication may be that the one instance of yan3 in the term "eye threads" is an error, and mu4 should instead be used there (there's no textual variant to support this suggestion, nor have I seen this view expressed elsewhere).

Ke1 "lair, den, burrow, nest" has been seen previously referring to a part of the eye, in Lingshu 57 and 74; in the first of those, other early texts instead have guo3 "to bind, wrap", in either a full or simplified form; likewise here, Jiayi has the full form of guo3, Taisu and Qianjin the simplified form; the general opinion in both the earlier instances is that guo3 is correct, referring to the "binder, wrapper" of the eye, the eyelid; how appropriate that conclusion is in this instance is obviously debatable; the context suggests that this initial clause, preceding the references to the individual regions of the eye, refers

to the full eye socket and the eyeball it seats, the full scope or area of the eye, the "burrow, den, nest" of the eye.

The actual five goes associations are "the essence of the bones is the pupil, the essence of the sinews is the black [of] the eye, the essence of the blood is the networks, the essence of the burrow qi is the white [of] the eye, the essence of the muscles and flesh is the ties and bindings". In four of these, the related go is clear, with bones corresponding to water/kidneys, sinews to wood/liver, blood to fire/heart, and muscles and flesh to earth/pancreas-spleen; the fifth of the set says "the essence of the burrow qi is the white [of] the eye"; based on the pattern of the others, this should simply say "the essence of qi", with qi corresponding to metal/lungs; Jiayi accordingly omits ke1 "burrow, den, nest (etc)", and that's generally considered correct.

The five parts of the eyes that these correspond to are the pupil, "the black of the eye", "the networks", "the white of the eye", and "the ties [and] bindings". "Pupil" is tong2 zi3, the first of which is a character specifically indicating this physiological feature, the black "hole" in the very centre of the eye, the second is an ancillary particle or diminutive whose presence doesn't materially affect the meaning of the first. The "networks" means the veins in the eyeball, the "red" of the eye, appropriately associated with blood and the heart; "the white [of] the eye" means just what it means in English, the white section of the eyeball. To a Westerner, "the black [of] the eye" suggests the pupil, but that's already been explicitly listed, and isn't what's meant here; rather, this indicates the iris, the coloured circular portion of the eye between the white and the pupil. In English, the word "iris" derives from the Greek word for "rainbow", referring to the different colours that eyes can be (Oxford cites a 16th century surgical work stating this specifically, "because they be so different of colours they be callyd yride[s] [irises] or rain bowys"); the modern Chinese word for this feature is an equivalent term, hong2 mo2 "rainbow membrane". However, the presence of different colours in the eye is, broadly speaking, an anomaly peculiar to Caucasians; most of the world's peoples instead have brown eyes whose colour basically only differs in its depth or intensity; the Chinese perceive the dark end of this colour as "black", and accordingly see themselves as having "black" eyes, a tradition that abides into the present; I have seen discussions online from Chinese people who have been surprised, when having to list their eye colour on an English language form, at having it pointed out that their colour is really brown, not black; Caucasians would no doubt be similarly surprised if required to list their skin colour as "pink", not "white".

The last of the five parts is "the ties and bindings", yue1 shu4, both separately meaning "to bind, tie up", and in the joint form used here likewise meaning "to bind, tie up, wrap; to restrict, restrain, control". The typical reading of this is that it means the upper and lower eyelids, the "wrappers" of the eye; that idea is adopted in all the translations. There is a dissenting opinion (seen for example in some of the articles on the topic in *Neijing Yanjiu Jicheng*) which says that yue1 and shu4 refer to binding or tying something with a rope or strap-like object, not wrapping or bundling something in a broad blanketing sort of action (yue1 for example is used in the "tying a bag" metaphor in *Lingshu* 48 to refer to the "tying" of the bag, rather than the bag itself); so these characters instead refer to something with a more rope or strap like structure and nature, the muscles of the eyes, the ocular or extraocular muscles. I think there are points for and against both these views; as just stated, yue1 and shu4 aren't the most obvious or appropriate characters to describe the structure or action of the eyelids; on the other hand, all the other four

features in the set are externally visible, which the eye muscles are not; it might be argued that the same is the case with the "eye threads", the optic sheath, but it notably is not a part of this set of five, but rather a "summation" of them of sorts, connecting the whole back to the brain; as the text itself indicates ("the essence of the muscles and flesh"), either the fleshy eyelid or the eye muscles seems an appropriate concordance for the pancreas-spleen/earth.

In later use, this set of five parts of the eye became known as "the five wheels" (wu3 lun2), a name that Dacidian says is of Buddhist origin, and for which it cites Song dynasty sources. In this system the five regions are named the "blood wheel", "wind wheel", "qi wheel", "water wheel" and "flesh wheel"; two of these correspondences differ to the terms used in Lingshu, "wind" and "water" replacing "sinews" and "bones". To the best of my knowledge, the "flesh wheel" is always taken to mean the eyelids, not the eye muscles; the "blood wheel" is sometimes specifically said to mean the corners of the eye, because the eye channels or blood vessels can often be seen most clearly there. I have no knowledge of the details or practical application of this system.

The two characters following "the ties and bindings" are guo3 xie2, here translated as "the wrapping bundle"; guo3 "to bind, wrap" is the same character referred to earlier in this discussion, which most early texts have in place of ke1 "burrow, nest"; xie2 is a relatively rare variant of a character meaning to bundle or pocket something into the chest panel or section of a piece of clothing (this is the only instance of this character in Neijing). These two characters are everywhere taken to be the beginning of a new sentence (including by those who consider yue1 shu4 to mean the eye muscles, for whom this is a new term or part of the eye, not a restatement or rewording of the same thing, the eyelid), one of the list of things whose essence gathers or combines to feed into or "be/become" the eye threads, the optical sheath; I'm more inclined to think it's an explanatory comment, perhaps one added at a later date, on what's meant by yue1 shu4 "the ties and binders"; against this proposition is the fact that separating this from the ensuing text results in an incomplete list of five goes correspondences ("sinews, bones, blood [and] qi"); on the other hand, the general feature "flesh/muscles" is the appropriate representative of pancreas-spleen in that list, not the eye-specific "wrapping bundle" or eyelid; note also that precisely this same incomplete five goes is present in the "patterned after yin/yang" clauses, in which the eyelid is not included.

Huangdi said: A person frequently forgetful, what qi causes this? Qibo said: Upper qi insufficient, lower qi having surplus, the intestines and stomach full and the heart and lungs empty; [if these are] empty, then ying and wei stay in the lower [region], [staying] for a long time, not ascending according to time, so [there's] frequent forgetfulness.

Huangdi said: A person frequently hungry and not liking to eat, what qi causes this? Qibo said: Essence qi joins with the pancreas-spleen, hot qi stays in the stomach; the stomach hot then [it] consumes/eliminates grains; grains are consumed/eliminated, so [there's] frequent hunger; stomach qi counterflows upwards, then the stomach cavity is cold, so [the person] doesn't like to eat.

The stomach hot then [it] consumes/eliminates grains: Xiao1 "to consume, waste, eliminate; to disappear, vanish"; there's unfortunately no decent unambiguous option in English to

represent this idea of "burning" something away to nothingness, consuming or devouring something with no positive result or outcome, "consume" and "devour" not typically implying that no constructive or nutritious outcome results, "waste" typically indicating a wilful and reprehensible action rather than a neutral or impersonal process, etc.

Then the stomach cavity is cold: Instead of han2 "cold", Jiayi has the graphically similar se4 "blocked, stopped up, obstructed", which some consider correct; Tamba for instance asks how there can be heat in the stomach and at the same time cold in the stomach cavity; I'm not convinced that this argument is necessarily correct; I think it's plausible to consider that the process of ingesting grains into the stomach induces a state of heat, which then consumes the grains to little or no nutritious effect; once the stomach is empty, the person feels hungry; but without grains to anchor the stomach qi, it counterflows, creating cold in the stomach, making the person averse to eating despite his/her hunger; that is, the hot and cold conditions aren't simultaneous, they're alternating.

Huangdi said: Illness and not getting to lie down/sleep, what qi causes this? Qibo said: Wei qi doesn't get to enter into yin, constantly staying in yang; staying in yang, then yang qi is full; yang qi full, then the yangqiao flourishes, not getting to enter into yin, then yin qi is empty, so the eyes don't close.

Illness and not getting to lie down/sleep: Despite what the wording might imply, "not getting to lie down/sleep" is the primary illness in question here, not a secondary effect of some other illness.

Huangdi said: Ill eyes and not getting to see, what qi causes this? Qibo said: Wei qi stays in yin, not getting to move/travel in yang; [if it] stays in yin then yin qi flourishes; yin qi flourishes then the yinqiao is full, not getting to enter into yang, then yang qi is empty, so the eyes shut.

Ill eyes and not getting to see: Somewhat oddly, the text presents this opposite condition to the previous as "not getting to see" rather than what's really meant (as the ensuing text demonstrates), "not wanting to open the eyes, wanting to shut the eyes and sleep"; Jiayi has the partly more apposite "the eyes shut and not getting to see".

Huangdi said: A person often lying down/sleeping, what qi causes this? Qibo said: These people, the intestines and stomach are large, and the skin moist, and the flesh divisions not separated; the intestines and stomach large, then wei qi stays a long time; the skin moist, then the flesh divisions are not separated, its (wei qi's) travel/movement is slow. Wei qi in the daytime always/normally travels/moves in yang, in the nighttime travels/moves in yin, so when yang qi is exhausted/finished then [a person] lies down/sleeps, when yin qi is exhausted/finished then [a person] wakes. So, the intestines and stomach large, then wei qi travels/moves [and] stays a long time; the skin moist, the flesh divisions not separated, then [wei qi] travels/moves slowly, staying in yin a long time, the qi is not essence[-like], then [a person] wants to close the eyes, so often lies down/sleeps. The intestines and stomach small, the skin smooth and relaxed, the flesh divisions separated and free-flowing, wei qi stays in yang a long time, so closing the eyes little. Huangdi said: Contrary to normal practice, suddenly lying down/sleeping a lot, what qi causes that? Qibo said: Evil qi stays in

the upper burner, the upper burner is shut and not connecting; having eaten or drunk soup, wei qi stays a long time in yin and doesn't travel/move, so [the person] suddenly lies down/sleeps a lot.

The skin moist: Instead of se4 "moist", Jiayi and Taisu have the graphically similar se4 "rough", which is generally considered correct; likewise in the second instance later in the paragraph.

The flesh divisions are not separated: That is, the spaces, striations or grain in the flesh through which qi moves are tight, close, not open and separated to allow free movement of qi.

Then [a person] wakes; so, the intestines and stomach large: The section from "intestines and stomach large" down to "travels/moves slowly" is an almost verbatim repetition of a previous section of the paragraph, on which basis some consider it's a mistaken duplication. In "then wei qi travels/moves [and] stays a long time

The qi not essence[-like]: Jing1 "essence" here probably implies "bright, fresh" or the like, as with eg "flowing to the eyes and is their essence" in the first paragraph of the chapter; some editions of the text have this character with the "water" instead of the "grain/rice" radical, qing1 "clear, fresh".

Contrary to normal practice: That is, a sudden desire to sleep a lot in someone who doesn't normally do so. Jing1 "warp, main channel" etc is here used in the sense "usual practice", preceded by chang2 "normal, constant, always" etc.

Having eaten or drunk soup: Yi3 "already" can also mean "too much, excessive", and some prefer that reading here, not just "having already" eaten, but "eating excessively".

Huangdi said: Good. How are all these evils treated? Qibo said: First the zang [and] fu, eliminate the small errors; afterwards regulate qi, flourishing, drain it, empty, supplement it; [you] must first clearly understand the suffering and happiness of shape/body [and] will/emotions; [once] determined then treat it.

First the zang [and] fu: After "first" Jiayi adds shi4 "to look at", and that idea is generally adopted in the translations, "first examine/inspect the zangfu".

Eliminate the small errors: Guo4 "to cross, go past; transgression, error, excess"; that is, first treat and remove any small or minor disorders or illnesses.

The suffering and happiness of shape/body [and] will/emotions: That is, the different treatment principles and methods indicated in the "body happy, the will suffering" section of Lingshu 78. Jiayi and Taisu for zhi4 "will, emotions" have qi4, which the context suggests is an error.

[Once] determined then treat it: That is, once the correct diagnosis has been made according to the principles or system just referred to, then apply the appropriate treatment.

End of Lingshu 80

Lingshu 81: Abscesses

"Abscesses" here is two characters, yong1 ju1. Both of these have been seen previously, both independently and in combination; yong1 is the more common, occurring 32 times prior to this chapter, 5 of those in combination with ju1; other than those 5 joint instances, there are only 2 prior instances of ju1; in this chapter, there are 4 joint instances, 17 independent instances of yong1, and 11 of ju1. They're defined as a swollen purulent sore, either on or below the body surface; the final paragraph of this chapter gives an explicit differentiation between them, saying those that occur at or near the skin surface and are relatively light, not a grave or serious condition, are yong1; those that are located deeper and are more serious, threatening the body's internal tissues and organs, are ju1. Various translations are given for them in English, abscess, ulcer, carbuncle, boil, any of which seems acceptable (others might also be considered so, eg furuncle). One English translation gives "gangrene" as its translation for ju1 in the chapter title, as well as in joint instances of yong and ju, and in the discussion of the differentiation between the two in the chapter's final paragraph, but elsewhere throughout the chapter it uses "carbuncle"; "gangrene" is presumably prompted by the indication towards the end of the chapter that when this sort of abscess occurs on the toes and doesn't respond to treatment the toe should be amputated; my initial impression is that this translation isn't justified. As discussed in the notes to the final paragraph, the differentiation between yong and ju mentioned above is broadly adhered to in the names of the specific conditions listed; at the same time, yong1 seems to also be used in a general sense, referring to the sore or swelling in either a yong1 or ju1 condition; for instance, in a number of the specific types of the condition there is a description of what the "state" or "condition" of the disorder is like, and yong1 is used in some of those apparently to mean that it has the general appearance of an abscess, ulcer etc; for example, "issuing at the knee, [its] name is called 'blemish yong-abscess', its state [is] a large abscess (yong1), the colour unchanged"; but also "issuing on the neck, [its] name is called 'die-young ju-abscess', the abscess (yong1) is large and red black", in which yong1 is used to describe the state or appearance of a condition carrying the name ju1. Likewise, in the description of ju1 in the final paragraph, yong1 is apparently used to refer to the external sore associated with the condition: "below the abscess (yong), the sinews, bones and good flesh are all without surplus, so [its] name is called 'ju'". The joint term yong1 ju1 is also used to refer to these types of conditions generally or collectively. In situations where the characters are used independently, and the meaning doesn't appear to be a general or broad one (notably in the names of the individual conditions), for the sake of clarity I've translated the two characters as yong-abscess and ju-abscess (that is, each of those hyphenated terms represents just a single character); in situations where the characters, either jointly or independently, appear to have a general or non-specific meaning, I've put the characters used in brackets instead (as for example in the instances just cited).

Huangdi said: I've heard that the intestines and stomach receive grains, the upper burner emerges qi, to warm the flesh divisions and nourish the bone joints, to connect the couli; the middle burner emerges qi like a dew, above flowing into the gullies and valleys, and seeping into the grandchild channels; the jinye harmonious [and] regulated transform and redden to become blood; the blood harmonious then the grandchild channels first fill [and] overflow,

then flow to the network channels, [when these are] all full, then [they] flow to the warp channels. Yin and yang once swollen follow the breath and travel; [their] travelling has warp and mainstrand, [their] circuit has way and principle, meeting with [and] the same as heaven, not getting to cease [or] stop. Press and regulate it. By empty remove full; drain, then insufficient; quick, then qi decreases; stay, then before [and] after. By empty remove empty; supplement, then there is surplus. Blood and qi once regulated, shape/body and qi then maintain. I already know about the peaceful/balanced and not peaceful/balanced of blood and qi; [I] still don't know about where abscesses (yongju) are born from, the times of becoming and ruin, the periods of death and life, having distant and near; how are these measured, could I get to hear of this?

Nourish the bone joints: This could be taken to refer to two separate things, the bones and joints, rather than a single feature or aspect of those, the bone joints.

Refer to the discussion of xi1 gu3 "gullies and valleys" in Lingshu 1.

Grandchild channels: Jiayi has "granchild [and] network [channels]".

Yin and yang once swollen: Zhang1 "to spread, expand, swell", here meaning "full".

Follow the breath and travel: Yin1 contains the ideas of both "follows, accords, goes along with", and also (more typically) "because of, due to"; see the note on "proper qi follows it" in Lingshu 78.

Warp and mainstrand: Jing1 ji4; that is, principles; refer to the note on the only other instance of the term in Lingshu, in chapter 1.

[Their] circuit has way and principle: Zhou1 "all round; a circuit, to circulate" here apparently means the circulation of blood and qi (yin and yang) in the channels, or a circuit of that circulation. The final two characters are dao4 "path, way" and li3 "grain, texture, principle" (matching the last two characters in the previous clause, jing1 ji4 "warp and mainstrand, principles"); separately, these can have either physical or abstract meanings; in modern Chinese the abstract meaning always applies for the joint term dao4 li3, "principle, reason, rationality, logic, sense, truth", and that's generally so in ancient Chinese as well, but there's some debate about whether that abstract joint meaning is intended here, or the separate physical meanings, or some combination of the two. There are only two other instances of the term in Neijing, in Suwen 9 and 76. The latter has a comment from Huangdi to Leigong on the need or ability to "to connect/penetrate and meet with the way[s] (dao4) principles (li3)" in medical theory; there's nothing in the context to suggest that either character has a physical rather than abstract sense. By contrast, the Suwen 9 instance is very similar to the current one: "Heaven is yang, earth is yin; the sun is yang, the moon is yin; [their] travel/movement has divisions [and] regulations, [their] circuit has pathways [and] principles". The final two clauses of this are identical to "[their] travelling has warp and mainstrand, [their] circuit has way and principle" in this chapter, with only one exception, the first clause in Suwen 9 has fen1 "divide, division" instead of jing1 "warp, main channel"; (the character following that, ji4, has been translated as "regulations" in Suwen 9, but "mainstrand" in the present passage, where it shares a "thread" imagery with jing1, as discussed in regard to that term in Lingshu 1). In these instances, unlike Suwen 76, dao4 and li3 could both be construed as having physical rather than merely abstract meanings; in both cases, dao4 could be taken to mean the actual "pathways" that either the qi and blood or the sun and moon follow in their circuits of the body or the heavens; and in the present instance, li3 (the same

character used in the term "couli") could be taken to refer to the "grain, striations" in the flesh that qi or the channels move through. These possible physical readings for the second-clause term are perhaps underscored by the one difference between the two passages, with the Suwen 9 "sun and moon" passage in the first clause using fen1 "division", a term associated with the passage of the heavenly bodies (Lingshu 15 "a house/lodge is thirty-six divisions" [fen1]), the current passage instead using jing1 "warp, main channel", a term associated with the body's circulation of qi and blood. On the other hand, it seems rather unlikely that a purely physical meaning is intended in all these instances, given the pointed matching of two paired terms, one at the end of each clause, each capable of meaning "principles, regulations"; there appears to be a degree of deliberate punning or double meaning involved, using two terms meant to convey the abstract idea of "principles, regulations", but at the same time carrying an ambiguous overtone of the physical structures or actions involved in the relevant processes. A number of translations consider that jing1 ji4 refers to the "degrees, measures" of the circulation (some cite a commentary to Liji that equates jing1 ji4 with a term meaning this, although that term also can mean "principles, regulations"), while dao4 li3 means its "principles"; presumably by association with the Suwen 9 passage, and also the next clause in the current text, "meeting with [and] the same as heaven", some translations explicitly draw an analogy with the passage of the sun and moon here, although the context makes it clear that's not what's meant by "yin and yang" in this case.

Press and regulate it: Qie1/qie4 "to cut, break; urgent; severe", or also "to press, feel", specifically meaning to take the pulse; that is, take the pulse, then regulate the body's qi. Qie4 can also mean "sincere, earnest, frank; deep, intense, severe", and this general idea is adopted for a variant view, that the regulation of the body's qi, full and empty, should be done carefully, with dedicated focus and concentration.

By empty remove full: This is the beginning of a problematic section that continues down to "then there is surplus". Firstly, a broad summary. The first character in the initial clause is cong2 (translated here as "by"), typically meaning "from; to follow, accord with" etc, but also "to engage in some activity; to use some method or way of doing something", and that's the generally presumed meaning here, that "emptying" is employed to "remove" (qu4 "to leave, depart; to remove, get rid of") or correct a state of fullness (shi2, the standard character used to refer to a full condition); the next clause in some way reiterates or refers to the same procedure, "drain, then insufficient". The ensuing clause is generally taken to continue this theme, referring to the quick removal of the needle when using draining technique, "quick, then qi decreases"; followed by "stay, then before and after", which is typically considered to refer to the opposite, leaving the needle in for an appreciable time when using supplementing needling. The final two clauses almost mirror the first two, "by empty remove empty; supplement, then there is surplus"; it's generally considered that the first instance of xu1 "empty" in this is incorrect, and should instead be shi2 "full", giving "by full remove empty" (which is what Taisu has); that is, use filling or supplementing to remove or correct a condition of emptiness. (A number of editions also have the graphically similar hou4 "after" instead of cong2 "from, by", giving "after empty remove empty", which is likewise considered incorrect.) There are differences of opinion regarding the details. In the initial "by empty remove full; drain, then insufficient", the typical view is that the two clauses refer to two different steps or states; that is, a full condition can be corrected by draining needling, but if draining is excessive, a condition of

insufficiency results; an alternative view is that draining needling will remove an excess evil, leaving only proper qi, which is then naturally or necessarily in a deficient or insufficient state; in this view the two clauses are essentially synonymous, two statements of the same idea. In this latter view, the next two clauses refer to the two stages of needling that must be applied in the situation described, firstly draining needling ("quick, then qi decreases"), then supplementing needling ("stay, then before [and] after"), which necessarily has to be applied to return proper qi to its proper state once the excess evil has been eliminated. In the last of these two clauses, liu2 "stay, remain" could perhaps be in some way construed to refer to qi "staying, remaining" rather than being "decreased" (jian3 "to subtract, decrease, diminish"), but that view is nowhere seen, all sources consider it refer to retaining the needle. The final characters in that clause are xian1 hou4 "first/before [and] after"; precisely what's meant by this isn't clear; a common reading is that it means "from beginning to end, all along", meaning that in supplementing needling, the needle must be retained "from beginning to end", for the full amount of time necessary for proper qi to be reestablished. There is an alternative reading, that when draining to remove an excess, "quickly" removing the needle at the right point results in proper draining, but retaining the needle, letting it "stay, remain" for too long either misses the precise moment needed to "catch" and expel the illness evil (in the Lingshu 1 "small needle" view of the process), or alternatively drains excessively, leading to insufficiency of proper qi, which allows illness evil to flourish again and reestablish a state of disordered fullness; in either case, the situation "after" is the same as that "before", the condition remains unchanged. The combination xian1 hou4 does have a rather idiosyncratic usage in ancient Chinese, meaning "to teach, guide, assist" (perhaps derived from the idea of the situation "after" teaching or instruction being different to that "before"); it might perhaps be considered that this conceptual or intellectual action or process could be extended here to a physical sense, meaning that, in supplementing or filling needling, the needle "stays" or is retained so that qi, instead of "decreasing", is "guided, assisted", induced to a state of proper fullness, the state "after" being different to that "before" (not "the same as the state before", as in the reading given earlier); I've not seen anything like this idea suggested anywhere, and this extension of the abstract notion of "teaching, guiding" to the action of physically "guiding, assisting" is questionable. The final two clauses (in their corrected form) mirror the first two, referring to supplementing rather than draining, "by full remove empty; supplement, then there is surplus"; as in the previous situation, there is a dichotomy of opinion as to whether the "surplus, excess" that results is a necessary and proper one (in which case the two clauses are synonymous statements), or is an improper one that only results if excessive supplementing is applied (in which case the first clause describes the proper process, the second clause the improper).

Shape/body and qi then maintain: The final character is chi2 "to hold, grasp; to sustain, protect, support" etc, here commonly rendered as "steady, peaceful, calm" or the like, which is not a standard meaning. Taisu has shen2 instead of qi4 ("body and spirit then maintain"), Jiayi also has shen2, but instead of xing2 "shape, body" ("spirit and qi [or, spirit qi] then maintain").

The times of becoming and ruin: Cheng2 "to become, complete", bai4 "defeat, ruin, harm, damage" (the latter is seen again later in the paragraph in "the warp channels are damaged"; here, one edition instead has san4 "scatter, disperse"); typically these are

regarded as antonyms, referring to the formation of abscesses, and their dissolution, the body healing; but some instead consider it a joint term, meaning "become damaging, harmful", that is, go from a minor to a serious condition.

Having distant and near: Referring here to time, not space; that is, whether death is "near" (soon) or "distant" (later).

Qibo said: The warp channels stay and move/travel without stopping, [their] measures the same as heaven, their principles meeting with earth. So [if] heaven's lodges lose [their] measures, the sun and moon thin [and] erode, earth's main [rivers] lose [their] principle, the water pathways flow [and] overflow, grasses and shrubs don't complete, the five grains don't reproduce, the paths and roads don't connect, the people don't go and come, gathering [in] the laneways, residing [in] the towns, so separating [and] parting [to] different places. Blood and qi are also so; permit me to discuss the reasons. The blood channels' ying and wei circuit and flow without ceasing, above corresponding to the star lodges, below corresponding to the numbers of the main [rivers]. If cold evil guests in the warps and networks then the blood is impeded; the blood impeded then [it] doesn't connect; doesn't connect, then wei qi goes to it, not getting to repeat and return, so [there are] abscess (yong) swellings. Cold qi transforms to become heat; heat overcomes then rots the flesh; the flesh rots then becomes pus; pus doesn't drain, then rots the sinews; the sinews putrefy, then harm the bones; the bones harmed, then the marrow is consumed, not located in the bone hollows, not getting to drain; the blood withers, the hollows are empty, then the sinews, bones, muscles and flesh don't nourish each other, the warp channels are damaged and leak, smoking into the five zang, the zang are harmed, therefore death.

The warp channels stay and move/travel without stopping: Liu2 "stay, remain" (as used earlier in "stay, then before [and] after") here is probably an error for that character with the "water" radical added, liu1 "to flow"; one edition of the text, and also Jiayi, Qianjin Yifang and Yixinfang, have a graphically dissimilar homonym with the same meaning as the "water" variant, liu2 "to flow".

The sun and moon thin [and] erode: Bo2 "thin, light"; shi2 "to lose; to erode, corrode", also used to refer to solar and lunar eclipses; that is, the sun and moon are eclipsed or darken, they lose their light or brightness.

Grasses and shrubs don't complete: The first character of this is cao3, the common term for grasses or small plants generally. Following it is yi2, which is typically identified with xuan1 cao3, hemerocallis fulva, orange daylily, which the Chinese edition of Wikipedia says in pre-modern times is perennially confused with lu4 cong1, lycoris squamigera, resurrection lily (it cites the Bencao Gangmu entry for the latter as an example of such); Taisu instead has cuo2, a general name for reeds or rushes, also pronounced zha1, which is (apparently) identified with oenanthe javanica, water celery or Chinese celery; Jiayi instead has mi4, "shepherd's purse, field pennycress", the same character used in conjunction with cao3 in Lingshu 71, "the earth has grasses (cao3) [and] shrubs (mi4)"; refer to the note to that passage. As with mi4 in Lingshu 71, yi2 (or the Jiayi and Taisu variants mi4 and cuo2/zha1) is everywhere considered to have a broad rather than specific meaning in this context, referring to small plants generally, hence the translation here, "shrubs". Taisu's cuo2/zha1 can also be pronounced cu3, meaning "(of plants) withered, dying", which seems broadly appropriate to the current context, but is nowhere

considered to be the intended meaning. Bu3 cheng2 "not become/complete" here means that plants don't grow, don't follow the proper course of their lifecycle.

The five grains don't reproduce: Zhi2 typically refers to living things (whether plant or animal) multiplying, propagating, breeding, or it can also mean "to plant, grow plants".

Gathering [in] the laneways, residing [in] the towns: As the clauses before and after show, these are intended as images of people staying in or being confined to limited localities, rather than circulating and intermingling, moving freely from place to place as they normally do or should, analogous with blood and qi stagnating, not circulating, in the channels in the body.

The blood impeded: Qi4 has been seen previously on a number of occasions, meaning "to cry, tears": Lingshu 24 "heart sorrow, prone to tears"; 28 "a person sorrowful and tears and snivel emerge"; 36 "grief and sadness, qi gathers/combines, then there are tears"; 43 "crying and weeping"; 78 "the liver governs tears". Here that's obviously not the meaning; it's instead considered to be an equivalent for a graphically and phonetically unrelated character, se4 "rough, not smooth", which by extension means difficult, impeded or blocked flow; that meaning is made clear by the context of the last of three instances in this chapter, "the blood impeded and not moving/travelling". This meaning appears to be peculiar to Neijing; both Dacidian and Dazidian cite it for this sense, and the earliest definition given by either from any other source is Southern Song (12-13th century). The three instances in this chapter are the only ones in Lingshu in this sense; there are a number in Suwen, eg Suwen 10 "eating a lot of salty, then the channels congeal, roughen, and transform colour"; Suwen 62 "cold, then impeded, not able to flow"; there is an instance relating to the main rivers rather than the body's channels in Suwen 27, "heaven/the sky cold, the earth freezes, then the main rivers congeal [and] roughen" (Suwen also has instances of it meaning "cry, tears").

Wei qi goes to it: Refer to "pain, then the spirit goes to it" in Lingshu 27 for a similar use of gui1 "to go to, return to; to belong or be subordinate to".

Not getting to repeat and return: Fu4 and fan3 both can involve the ideas of "turn back, turn round, repeat, again"; this combination in this context could be taken to mean that wei qi, having "gone to" the blood, out of the yang region and into the yin, doesn't get to "turn back and return" to its proper place outside the channels, in the body's yang region; however, that notion is nowhere adopted, it's instead everywhere taken to refer to the "repeated going round", the continuous circulation of wei qi, "unable to continue to circulate"; the two ideas are in any case arguably effectively the same (refer to the discussion of the "winding intestine" etc in Lingshu 31 regarding the use of fan3 in a context suggesting "winding, revolving, circling" etc).

Rots the sinews: Lan4 "to rot, decay, corrupt, putrefy", seen previously in Lingshu 23 "the tongue root rotten", and in a reverse process to that described here in Lingshu 75 "decayed flesh [and] rotten muscles become pus".

Marrow is consumed: Refer to the note on xiao1 in relation to "the stomach hot then [it] consumes/eliminates grains" in Lingshu 80.

Not located in the bone hollows: Dang1 "facing, matching, level with" etc, here generally taken to mean "at, in, located in" (a standard meaning). There are varying opinions on what the "bone hollows" are (gu3 "bone", kong1 "hole, hollow, empty"); one is that it means the hollows or cavities inside bones in which marrow is stored (medullary cavities); another is that it means the "hollows" or gaps between bones, the joints; at least one

translation takes "hollow" to be an adjective rather than a noun, meaning if the marrow is "not present (dang1), [then] the bones are empty". From these various possibilities, one reading of this and the following clauses is that marrow fills the bones, so if it's "consumed, eliminated" then it's obviously no longer in the "bone hollows" (the middle of the bones, the medullary cavities), and so it can't "drain" out of them to nourish and moisten the bones, sinews, muscles and flesh (xie4 xie4, a peculiar combination of the two different forms of the character meaning "to drain, diarrhea", here taken to mean "drain out of the bones into the body" rather than "drain out of the body"). Zhang Zhicong proposes a quite different idea, which a number of texts adopt (including all the English translations), that if an abscess isn't located in the "bone hollows" (which he specifically says means the joints, not the cavities inside the bones), then it's difficult for its purulence to "drain" away (xie4 here taken in a more normal or obvious sense, to drain away or be eliminated from the body entirely); Tamba says that this view is mistaken, and endorses the previous reading, and I concur in that assessment. A different view again is that the unusual combination xie4 xie4 here means "to relax, spread"; if the marrow is consumed, the bones are empty (kong1 "hollow" being taken as an adjective rather than a place or location), and when this happens qi can't spread and flow as it should, consequently blood, muscles etc are harmed; again, I don't favour this reading.

The blood withers: Instead of xue4 "blood", Taisu and Yixinfang have jian1 "to boil, stew; to consume, burn up", or pronounced jian3 "to deplete", giving "stewing/consuming/depleting [and] withering".

Don't nourish each other: "Nourish" here is rong2; refer to the note regarding this character in the discussion of ying2 in relation to the "fifty circulations" in Lingshu 15. Xiang1 "mutual, each other" here appears to imply an interplay of nourishment in various ways between the different parts of the body, a complex of interactions that's cut off at the source or crucially interrupted if bone marrow is consumed.

The warp channels are damaged and leak: The main channels are harmed, so the qi and blood, which should be contained in them, instead "leak" out (lou4 "to leak, drip"), and "smoke" or seep haphazardly into the zang (xun1 "fragrance, incense; to smoke, fume, fumigate", seen again below in "internally smoking the liver and lung"), thereby harming them.

Huangdi said: I wish to hear all about the shapes/forms and the banned days [and] names of abscesses (yongju). Qibo said: Yong-abscess issuing in the throat is called vicious ju-abscess; [if] vicious ju-abscess isn't treated/healed [it] transforms to become pus; [if] the pus isn't drained, [it] blocks the throat; half a day, death. Those that transform to become pus, drain [them]; then join pig fat [and] cold food; three days, then [it] stops.

Banned days: Ji4 "to hate, be suspicious/jealous of, to fear, dread; to avoid, shun, forbidden, banned, taboo", as in "the banned years" in Lingshu 64. Instead of ri4 "day", most editions of the text have the graphically very similar yue1 "to say, be called", which, together with the following ming2 "name, call", gives the reverse construction of that used repeatedly through the ensuing passages, ming2 yue1 "name is called", that is, "is called, name is"; despite the semi-plausibility of the combination of these two characters, yue1 is clearly an error; Taisu, Qianyi and Yixinfang have the correct ri4. There is in fact no mention of "banned days" or anything of the kind in the chapter.

Vicious ju-abscess: Meng2 "fierce, vicious, violent"; the two instances of this character here are the only ones in Neijing.

Drain [them], then join pig fat [and] cold food: Xie4 "drain" is here not considered to be intended in its normal sense of draining needling, draining an excess of qi, but rather that the abscess should be lanced or punctured and drained of its pus. The (vaguely) face value translation given here indicates that "pig fat" (shi3 "pig, hog, boar", gao1 "fat, grease, oil, paste, ointment") should be "joined" (he2 "to meet, join; to accord with" etc) with "cold food" (leng3 "cool, cold", shi2 "food, to eat"); the generally agreed meaning of the last clause is in fact quite the opposite, that cold foods or no foods at all should be eaten, or alternatively that the "pig grease" should not be eaten, swallowed. Two textual variants justify this view; firstly, instead of he2 "to meet" etc, Taisu Qianyi and Waitai have the graphically very similar han2 "to hold, contain", or specifically "to keep in the mouth"; secondly, before "cold food/eat", Taisu, Qianyi, Waitai and Yixinfang all add wu2 "no, not, don't"; together these give "hold pig fat in the mouth, no cold foods"; Waitai has a note saying that one edition omits leng3, giving simply "don't eat", which is arguably the most plausible version, meaning that grease should be held in the mouth to coat and soothe the abscess after it's been punctured and drained, and no food should be eaten for an extended period, so that the act of swallowing doesn't disturb the wound; the modern Neijing scholar Liu Hengru suggests that this same view can be arrived at by taking leng3 "cold" to be an error for the graphically similar ling4 "to cause, make", giving "don't cause [it] to be eaten", that is, don't swallow the pig fat, keep it in the mouth.

Issuing on the neck, [its] name is called 'die-young ju-abscess'; the abscess (yong) is large and red black; [if it's] not urgently treated, then hot qi descends to enter Yuanye ("armpit abyss" Gb22), in front harming the ren channel, internally smoking the liver and lung; [if it] smokes the liver and lungs more than ten days, then death.

Die-young ju-abscess: Instead of yao1 "to die young, premature death; misfortune, disaster", most editions of the text have the graphically very similar tian1 "heaven"; Jiayi, Taisu, Qianyi and Waitai all have yao1, and it's universally considered correct.

Yang qi issues greatly, consuming the brain, staying [in] the neck, [its] name is called 'brain smelting'; the colour not happy, the nape painful as pricking with a needle, vexed heart; death, not able to be treated.

Yang qi issues greatly: Instead of qi4, a number of editions have liu2 "to stay, remain", "yang stays [and] issues greatly"; Jiayi, Bingyuan, Taisu, Qianyi and Yixinfang all have qi4, which is universally considered correct.

Brain smelting: Shuo4 "to shine, emit light, bright; hot, to roast; to melt, smelt".

The colour not happy: Some take se4 "colour, complexion" to mean a person's general demeanour or manner (a standard meaning), an air or mood of unhappiness; others take it to mean the colour of the skin, the complexion, with bu4 "not" le4 "happy, pleasant (etc)" meaning "not good, unhealthy", an unhealthy complexion.

The nape painful: Jiayi has "the brain [and] nape painful".

Issuing at the shoulder to the upper arm, [its] name is called blemish yong-abscess, its condition red black; urgently treat it, this makes the person emerge sweat, reaching to the feet, not hurting the five zang; [within] four [or] five days of the yong-abscess issuing, quickly fire/light it.

Blemish yong-abscess: Ci1 "fault, error, defect, blemish"; this name is taken to mean that the condition is a relatively light or superficial one, not serious, matching the accompanying indication that it "doesn't hurt the five zang"; by contrast, instead of yong1, Jiayi, Qianyi and Waitai have the character used to designate a more serious condition, ju1.

Emerge sweat, reaching to the feet: The feet sweating appears to be taken as a sign that the entire body is sweating; the same idea is seen later in the "flanks" paragraph, in which the patient sits above a steaming cauldron "to make sweat emerge, reaching to the feet".

Not hurting the five zang: Opinions differ on whether this means that this treatment will stop the disorder being able to cause harm to the five zang, or that the degree of sweating generated should be enough to "reach to the feet", but not enough to harm the zang.

Quickly fire/light it: Ruo4/re4 "to set on fire, set alight, ignite, burn"; this character is directly associated with jiu3 "moxibustion" in Suwen 12, and that's the meaning universally adopted for it here. The character preceding it is cheng3 "pleased, satisfied; path, road (etc)", which can also mean "quick, fast"; Jiayi, Taisu, Qianyi, Waitai and Yixingfang instead have the graphically related ni4 "counterflow", which is generally not adopted, but some take to mean applying moxibustion with a draining technique.

Issuing below the armpit, red [and] firm, [its] name is called 'grain ju-abscess'; treat it using the bian stone, [it] should be thin and long, sparsely bian-stone it; smear with pig fat; [in] six days [it will] stop; don't wrap/bandage it. Yong-abscesses that are firm and don't burst are horse knives flanking the capstring; urgently treat them.

Grain ju-abscess: Mi3, read as "japonica rice" in Lingshu 56, and as part of the combination shu4 mi3 "glutinous millet" in Lingshu 71; Qianyi and Yixingfang instead have the graphically similar zhu1 "red", which some consider correct; note that each of these arguably matches the stated description of the condition, zhu1 "red" explicitly so, mi3 "grain" suiting jian1 "firm, hard", and possibly referring to the size of the sore/s, small, grain size (although that's not typically the case with this type of disorder).

Horse knives flanking the capstring: The only other occurrence of the term "horse knife" (a type of skin sore or lesion) is in Lingshu 10, where those two characters are followed by xia2 "knight", also pronounced jia1 "to press, squeeze, clip", and ying3 "scrofula", giving "horse knife flanking scrofula" (refer to the note in that chapter). The present passage after "horse knife" uses variants of those same two characters, the first using the "hand" instead of the "person" radical, xie2 "to hold under the arm", also pronounced jia1 "press, squeeze" etc. The second uses the "silk" instead of the "illness" radical, ying1, which refers to various strap or stringlike objects or actions, "the string of a cap, a sash, bridle, rope, cord etc", or also "the neck feathers of a bird". The only other occurrence of that version of the character is in Suwen 28, also in a passage discussing yong and ju abscesses, specifically those whose location isn't apparent (immediately before those occurring in the armpit), in which case the hand taiyin lung channel is needled, along with the "capstring channel" (ying1 mai4), which Yang says means the foot yangming stomach channel, and

Wang Bing more specifically says is 'the foot yangming stomach channel, the channel near the capstring, hence called 'the capstring channel'; 'ying1' means the cap strap"; that is, the stomach channel on the side of the neck, given this name because it's near the spot where a capstring ties under the chin or jaw; this is often particularly identified with Renying St9 due to its prominence in this region. In the present passage, some versions of the text use the "illness" radical character ying3 "scrofula", some use the "silk" radical form ying1 "capstring", as adopted in the translation here, "flanking" meaning that the sores in question are on both sides of the neck; an obvious difficulty with this reading in this instance is why these should be discussed in the section relating to abscesses under the armpit. Taisu, Qianyi and Yixinfang for the last character use a version without either the "illness" or "silk" radical, ying1 "child, infant" (the character used in "the necklet sinew" in Lingshu 21), which can also be an equivalent for the "silk" radical "capstring" character.

Issuing on the chest, [its] name is called 'well ju-abscess'; its state is like a large bean; [within] three [or] four days of arising, [if] not treated early, [it] descends to enter the abdomen [and] cannot be treated; [in] seven days, death.

Well ju-abscess: Jing3 "well, spring", the same character used for the first of the transporter acupoints, the jing-well.

Cannot be treated: Opinions differ on whether bu4 zhi4 "not/don't treat" here means that the condition has become untreatable, or that death will ensue "[if] not treated".

Seven days, death: Bingyuan and Waitai have "ten days", as does Yang's commentary.

Issuing on the breast, [its] name is called 'sweet ju-abscess', colour green/blue, its state is like mulberry fruit [or] snake gourd; constantly/always suffering [from] cold and hot [symptoms]; urgently treat it, to remove the cold and hot; [in] ten years, death; after death, the pus emerges.

Issuing on the breast: Ying1 "breast" is typically defined as the sides of the chest, as opposed to the preceding xiong1 "chest", the centre of the chest. Taisu omits this paragraph.

Mulberry fruit [or] snake gourd: Most editions of the text appear to have gu3 "grain" as the first character in this, but it's everywhere presumed that what's intended is the graphically almost undifferentiable homonym gu3 "paper mulberry", broussonetia papyrifera, a tree whose fruit grows in "spherical clusters 2 to 3 centimetres wide containing many red or orange fruits" (Wikipedia). The rare characters guo2 lou2 only occur in combination with each other, and are an alternative name for trichosanthes kirilowii, known in English as Chinese cucumber, or Chinese snake gourd, a common ingredient in Chinese medicine; its fruits are also spherical to oval, and orange, but considerably larger, around 7 to 11 centimetres.

[In] ten years, death: A warning that a person will die within this space of time seems highly unlikely, and sui4 "year" seems to be a clear error; however it's present in all the early versions of the text, with the sole exception of Pujifang, which has "day".

Issuing on the flanks, [its] name is called 'ruined blemish'; ruined blemish [is] a woman's illness; moxa it; the illness [is] a large yong-abscess [with] pus; treat it; in the middle then

there is raw flesh, as big as a small red bean. Cut weeping forsythia grass [and] root, each one sheng, use one dou six shen of water to boil it, dry [it] up to become [and] get three sheng, then force [oneself] to drink [it]; [in] thick clothes, sit on top of a cauldron, to make sweat emerge, reaching to the feet, [then the illness will] stop.

Ruined blemish: Bai4 "to ruin, harm, damage etc", seen previously in the chapter, in "the times of becoming and ruin" and "the warp channels are damaged (bai4) and leak"; Bingyuan, Qianyi and Waitai instead of bai4 have gai3 "to change, alter", and Yang likewise indicates that as an alternative character in this name. The second character is ci1 "blemish", as seen earlier in "blemish yong-abscess", in which ci1 was generally taken to indicate a light or superficial disorder; the implication of the addition of either bai4 or gai3 here is that this condition is more serious or severe.

Moxa it; the illness [is] a large yong-abscess: Instead of jiu3 "moxa", Qianyi and Waitai have that character with the "fire" radical removed, jiu3 "a long time", meaning that if the illness lasts a long time, then it becomes a large yong-abscess with pus etc; this is commonly considered to be the correct intended meaning.

Treat it: Jiayi, Qianyi and Waitai place these two characters after "as big as a small red bean", and some consider that correct.

Raw flesh: That is, fleshy growths.

Weeping forsythia: Another pair of rare characters, ling2 qiao2. The first of these is normally defined as water chestnut or caltrop (trapa natans, bicornis, or rossica); the second only occurs in the plant name lian2 qiao2, forsythia suspensa, known in English as simply forsythia, or weeping forsythia, a large yellow-flowered shrub, a common ingredient in Chinese medicine; the Waitai version of the text has lian2 instead of ling2, and also adds ji2 "and, with" between "grass" and "root". One view of this (eg Zhang Jiebin) is that two different plants are indicated, water caltrop and forsythia, and one sheng of the "grass root [of] each" should be used; the alternate view (more commonly adopted, and rather arbitrarily used in this translation) is that ling2 is an error or equivalent for lian2, meaning that only one plant is indicated, forsythia, with one sheng of "the grass (ie the stem) and root each" being used.

Each one sheng; use one dou six shen of water: A sheng is a measure of volume, about 200 millilitres; a dou is ten sheng, approximately 2 litres; these have been seen previously, eg in Lingshu 31 "big [enough] to hold three dou five sheng".

Dry [it] up to become [and] get three sheng: That is, boil it down till it's only three sheng; see the note to jie2 in relation to "make it dry up to become one and a half sheng" in Lingshu 71. Qu3 "to get, take (etc)" is probably an error here, the sentence should simply say "to become three sheng", in the same fashion as the Lingshu 71 sentence, and the Jiayi version of this text, "make [it] dry up to get three sheng".

Force [oneself] to drink [it]: That is, drink it all, despite its unpalatability.

Sit on top of a cauldron: Fu3 is a metal cooking vessel, popular in the Han period, , typically without feet, with a large body or belly, and a small mouth, above which a steamer is placed (by contrast, a "cauldron", the typical English translation, is usually designed to have something immersed directly into the water it contains); here the patient takes the place of the steamer, sitting above the fu (presumably on a stool or suchlike) so that the rising steam induces sweat.

Issuing on the thighs and shins, [its] name is called 'thigh and shin ju-abscess', its state is not deeply/severely transformed; when the abscess (yong) pus contends with / gathers at the bones, [if you] don't urgently treat [it], [in] thirty days, death.

Issuing on the thighs and shins: Instead of jing4 "shin, calf", Bingyuan has "yang", meaning on the yang or outside of the thigh; some consider this correct, since it matches the later "issues on the yin thigh", and there is also a later paragraph dedicated to the shin/calf (also, the involvement of the lower leg at this point isn't consistent with the regular downward progression of the illness regions).

[Its] name is called 'thigh and shin ju-abscess': Taisu and Yixinfang instead have "shedding ju-abscess" (tuo1 "to leave, separate; to shed, cast off, take off"), which is the name given to the last in the series, abscess on the toes, but with yong1 instead of ju1.

Its state is not deeply/severely transformed: This is in notable contrast to the ensuing indication that if the condition reaches to the bones then it becomes life-threatening; perhaps because of this, most translations here say, not that the condition involves no deep or severe change or transformation, but that it doesn't show or display such a change, that there's no obvious, visible, noticeable change, an idea that's not directly present in the text.

[In] thirty days, death: Jiayi has "forty days".

Issuing on the buttocks, [its] name is called 'sharp ju-abscess', its state is red, firm and big; urgently treat it; [if it's] not treated, [in] thirty days, death.

Sharp jue: Rui4 "sharp, pointed".

[In] thirty days, death: Bingyuan has "forty days".

Issuing on the yin thigh, [its] name is called 'red extending'; [if it's] not urgently treated, [in] sixty days, death. On the inner [side] of both thighs, [if it's] not treated, [in] ten days, then [the person] should die.

Red extending: The second of these two characters can have a number of pronunciations and meanings, eg shi1 "to carry out, implement; to use; to spread, lay out"; shi3 "to discard, remove"; yi2 "evil"; yi4 "to continue, extend; to change"; what's intended here isn't clear; Zhang Zhicong says it's so named because the illness "moves, spreads" into the yin region of the thigh; Jiayi and Qianyi instead have that character with the "horse" instead of the "direction" radical, chi2 "to gallop, speed", which can also mean "to spread".

Sixty days, death: Bingyuan, Taisu and Yixinfang have "six days"; for the ensuing "ten days", those same texts instead have "sixty days", Qianyi has "six days".

Issuing at the knee, [its] name is called 'blemish yong-abscess', its state [is] a large abscess (yong), the colour unchanged, cold and hot, like a hard stone; don't [use the bian-]stone, [if you bian-]stone it, death; [you] must [wait till] it's soft, then [bian-]stone it, [the person will] live.

Blemish yong-abscess: Since this name has already been used, for the condition occurring on the shoulder and upper arm, it's commonly thought to be an error; that proposition is

corroborated by the fact that Jiayi, Bingyuan, Taisu, Qianyi, Waitai and Yixinfang all have ju1 instead of yong1, giving a name not used elsewhere "blemish ju-abscess"; note however that the relatively non-dire outcome (if wrong treatment isn't applied) and lack of a specific death time are consistent with yong rather than ju, as discussed in the notes at the end of this chapter's final paragraph.

All abscesses (yongju) that issue at the joints and correspond to each other cannot be treated. Issuing in yang, [in] a hundred days, death; issuing in yin, [in] thirty days, death.

And correspond to each other: Taken to mean that dual or multiple abscesses occur, in locations that are in some way corresponding, matching or symmetrical, left and right, or upper and lower.

Issuing in yang/yin: Some take these to be general indications, abscesses occurring anywhere in the yang or yin regions of the body; others consider they relate to the topic of the previous clauses, abscesses occurring on the yang or yin (outer or inner) sides or aspects of the joints; as stated in the note at the end of the last paragraph, the death periods for these conditions increase regularly as the location progresses from the upper to lower body, that is, those in the upper/yang regions have a shorter death period than those in the lower/yin regions; here the opposite is the case, yang is a hundred days, yin thirty days; on that basis, the "joints" reading here would appear correct.

Thirty days, death: Jiayi and Taisu say "forty days".

Issuing on the shin/calf, [its] name is called 'rabbit bite', its state [is] red, reaching to the bones; urgently treat it; [if] not treated, [it] harms a person.

Rabbit bite: Nie4 "to bite, gnaw, nibble; gap, opening, hole"; said to be so-called because it looks as though a rabbit has bitten or gnawed the person's flesh.

Its state [is] red: Jiayi and Qianyi have "its state is like a red bean".

[It] harms a person: Opinions differ on whether hai4 "to harm, damage, hurt" here means that the condition causes significant or serious harm to the person, or kills the person, causes death.

Issuing on the inner ankle, [its] name is called 'going slowly', its state [is] an abscess (yong), [whose] colour is unchanged; [bian-]stone its transporter a number of times/frequently and stop the cold and hot [symptoms], [then the person will] not die.

Issuing on the inner ankle: Taisu, Qianyi and Waitai omit "inner".

Its state [is] an abscess (yong) [whose] colour is unchanged: Taisu omits abscess/yong; Waitai instead of it has rou4 "flesh", as does Yang's commentary.

Issuing on the foot above and below, [its] name is called 'four wantons', its state [is] a large abscess (yong); urgently treat it, [or in] a hundred days, death.

On the foot above and below: Generally taken to mean the sole of the foot and the instep.

Four wantons: Refer to the note on yin2 "wanton" in relation to "wanton and depriving the shape" in Lingshu 61. "Four" presumably relates to the indicated locations, above and below the foot, left and right.

Its state [is] a large abscess (yong): Taisu and Yixinfang after this add "the colour unchanged".

Urgently treat it: Jiayi, Bingyuan, Qianyi, Waitai and Yixinfang have "[if you] don't urgently treat it", which is in any case implied.

Issuing on the side of the foot, [its] name is called 'terrible yong-abscess', its state [is] not big, first issuing like a little finger; urgently treat it, remove the blackness; [if it] doesn't dissipate [then it] instead increases; [if you] don't treat [it], [in] a hundred days, death.

Terrible yong-abscess: Bingyuan, Taisu and Qianyi have ju1 instead of yong1. Li4 "intense, fierce; harsh, severe; terrible, dreadful, fearsome"; Zhang Zhicong says this condition is related to the foot yangming stomach channel, so it takes its name from the first character of the acupoint at the end of that channel, Lidui St45; given that the stomach channel goes down the middle of the instep, as far removed as possible from either the inner or outer side of the foot, the plausibility of this argument is obviously questionable.

First issuing like a little finger: Typically taken to refer to the size of the sore (which I think is problematic); Jiayi and Qianyi instead of ru2 "as, like" have cong2 "from", "first issuing from the little toe" (zhi3 can mean either "finger" or "toe"), which is arguably no less problematic.

Remove the blackness: Jiayi and Bingyuan instead have "its state [is] black"; considering that no other section have two "its state" clauses, this appears mistaken.

[If it] doesn't dissipate: Xiao1, as seen in "marrow is consumed" earlier in the chapter.

Issuing on the toes, [its] name is 'shedding yong-abscess', its state is red black; death, not treatable; [if] not red black, [then] not death; [if it] doesn't weaken, urgently chop it off; if not, then death.

Shedding yong-abscess: As stated earlier, this is the name used by Taisu for the 'thigh and shin ju-abscess', except that it has ju1, the present clause has yong1; however, in the present clause, Jiayi, Bingyuan, Taisu, Qianyi, Waitai and Yixinfang all have ju1, not yong.

[If it] doesn't weaken, urgently chop it off: Shuai1 "to decline, weaken", here referring to the illness becoming weaker, lesser, healing. The basic sense of zhan3 is not simply to cut or lacerate something, but to execute somebody by cutting off the head or cutting in two at the waist; accordingly it is taken here to mean not simply that the abscess should be cut off, but that the affected toe/s should be amputated.

Huangdi said: Master, [you] speak of yong [and] ju, how are they differentiated? Qibo said: Ying and wei delay and stay in the middle of the warp channels, then blood is impeded and doesn't travel/move; not travelling, then wei qi follows it and doesn't connect; blocked, held back and not getting to travel/move, so [there's] heat; great heat not stopping; if the heat overcomes then the flesh rots; the flesh rots, then becomes pus. Still, [it's] not able to sink down, the bones and marrow don't become shrivelled and withered, the five zang are not harmed, so [its] name is called 'yong'. Huangdi said: What's meant by 'ju'? Qibo said: Hot qi

pure and flourishing, sinking down [into] the muscles [and] skin, the sinews and marrow wither, internally connecting to the five zang, blood and qi are exhausted, below the abscess (yong), the sinews, bones and good flesh are all without surplus, so [its] name is called 'ju'. Ju-abscess, the skin on top [of it is] deathly and hard, on top like the skin of a cow's neck. Yong-abscess, the skin on top of it [is] thin and glossy/moist. These are their signs/symptoms.

Ying and wei delay and stay in the middle of the warp channels: Instead of "wei", Jiayi and Qianyi have "qi"; there are some points in favour of that version. Firstly, wei qi isn't "in the middle of the warp channels", but outside them; Jiayi instead of mai4 "channels" has luo4 "networks", an alteration that makes "wei" more plausible. More significantly, the passage goes on to say that when blood is impeded and not moving freely, "then wei qi follows it and doesn't connect", which obviously favours the view that wei qi is not involved in the initial or previous step.

Then blood is impeded: "Impeded" is again qi4, as discussed earlier in the chapter.

Blocked, held back: Yong1 "blocked, obstructed, stopped up"; e4 "restrain, control, check, block"; refer to Lingshu 30 "blocking and holding back ying qi" for a quite different instance of these two characters, in a positive context.

So [its] name is called 'yong'/'ju': The implication in these statements is that something in the structure of the characters used to name these conditions reflects their actual nature. In the case of yong1, that character with the "earth" rather than the "illness" radical is yong1, "blocked, obstructed (etc)", which is actually used in the preceding description (refer to the previous note), so the meaning of "so [its] name is called 'yong'" is probably that "this is a condition caused by or intrinsically related to blockage". The description of ju1 however uses no such obviously related character, and it's not clear what might be meant in its case; that character with the "evil" instead of the "illness" radical gives cu2 "to die, death", which might be considered to relate to the serious or potentially fatal nature of the disorder; or with either the "insect" or "flesh" radical gives qu1 "maggot", possibly referring to the way the illness sinks or "eats" into the inner body; or with the "mouth" radical gives ju3 "to chew"; or with the "hill" radical gives zu3, another character meaning "block, blockage" (etc); I've not seen any discussion of this issue, these suggestions are my own musings.

Hot qi pure and flourishing: That is, heat not mitigated or tempered by any other factor, extremely strong heat.

The sinews and marrow wither: Instead of ku3 "wither, shrivel, dry up", Jiayi, Qianyi and Waitai have "bones [and] flesh", simply extending the list of things that the heat evil "sinks down" into.

All without surplus: Yu2 "surplus, excess" is here meant in a positive sense, a healthy fullness or abundance of sinews etc, "without surplus" meaning these parts of the body are now wasted, deficient.

Deathly: Refer to the comment on yao1 in relation to "the colour/complexion deathly" in Lingshu 30. After this character, Jiayi and Qianyi add yu1 "stagnant, blood stasis".

On top like the skin of a cow's neck: Instead of shang4 "above, upper, on top", Jiayi has zhuang4, the character used consistently throughout the preceding paragraphs to refer to the "state, condition" of the disorder, "[its] state like the skin of a cow's neck".

In the specific conditions discussed prior to this paragraph, seven have ju¹ in their name, four have yong¹. Abscess on the throat is vicious ju, resulting in death in half a day; on the neck, die-young ju, which smokes the liver and lung, death in ten days; the armpit, grain ju, stops in six days if treated; the chest, well ju, if not treated in three to four days it descends to enter the abdomen, in seven days death; the breast, sweet ju, death in ten years (almost certainly an error, probably meaning ten days); thighs and shin (or outer thigh) ju can contend with or gather at the bones, death in thirty days; the buttocks, sharp ju, death in thirty days. Abscess on the shoulder and arm is blemish yong, if treated it doesn't hurt the five zang; the knee, blemish yong, don't use the bian-stone if it's hard, wait till it softens then do it, the patient will live; the side of the foot, terrible yong, death in a hundred days; the toes, shedding yong, if it doesn't respond to treatment amputate it, otherwise death. As this listing shows, there is a broad consistency in the use of yong and ju in these names; the worst outcomes for the four yong conditions are death in a hundred days, or death if the toe isn't amputated in cases that don't respond to other treatment; by contrast, only one of the ju conditions doesn't have a death period indicated for it (armpit ju), and the longest death period (if it's presumed that "years" in the breast instance is an error) is thirty days. The death periods increase as the location progresses downwards, half a day at the throat, up to ten days in the chest and abdomen region, thirty days on the buttocks and thighs, a hundred days on the foot; in yinyang terms, this is the opposite of the indication "issuing in yang, [in] a hundred days, death; issuing in yin, [in] thirty days, death".

End of Lingshu 81

End of Huangdi Neijing Lingshu: The Yellow Emperor's Inner Classic: Spirit Pivot