



# Rosetta stone of the **Fuxingjue**

Yi Zhibiao on how to decipher the text

By Sharon Weizenbaum

The *Fǔxíngjué Zàngfǔ Yòngyào Fǎyào* (輔行訣臟腑用藥法要 Secret Tips for Helpful Action: the Key to Using Medicinals on the Zàngfǔ Organs<sup>1</sup>) —*Fuxingjue* from here—is thought to have been found in the Dūnhuáng caves in 1904, surreptitiously removed by Wáng Yuánlù, a Daoist monk, and later placed into the hands of a medical doctor named Zhāng Wònán, who passed it on to his grandson, Zhang Dachang (1926-95). During the Cultural Revolution, the *Fuxingjue* scrolls were reportedly destroyed but, luckily, after many years of memorisation, study and practice, Zhang Dachang passed its teachings on to many disciples, and there are now at least 22 hand-written manuscripts of the *Fuxingjue* in existence.<sup>2</sup>

**T**HIS HISTORY READS like a movie script. I wish to impress upon the reader the sheer unlikelyness that this text survived and came to our awareness. That it was locked in a cave for 1000 years or more, and found only because of a cigarette's smoke, sold to a doctor because of a wind storm, saved by memorisation from the destructive forces of the Cultural Revolution and saved from misappropriation in the West. I sometimes feel or imagine the presence of a spirit guardian of the *Fuxingjue* who is working hard to get the book into the hands of those who will keep it alive and do

it justice. In this way, I feel I am a small part of the story.

It is clear from the writings of his disciples that Zhang Dachang devoted his life to the study and practice of the *Fuxingjue*. They speculated that there must have been a text that influenced and pre-dated Zhāng Zhòngjīng's *Shāng Hǎn Zā Bīng Lùn*. Huángfǔ Mì, a contemporary of Zhang Zhongjing, wrote that Zhang Zhongjing was influenced by a book called *Classical Methods to Make Decoctions*, though that book is no longer in existence.<sup>3</sup>

Zhang Dachang himself speculated about the contents of the *Fuxingjue* being rooted in Hàn dynasty texts, possibly in a Daoist text called the *Classical Methods for Making Decoctions*.<sup>4</sup> Because he focused on keeping

3. Guohui Liu, *Foundations of Theory for Ancient Chinese Medicine: Shang Han Lun and Contemporary Medical Texts*, Singing Dragon press, 2015, p. 33.

4. Zhang's disciple Yi Zhibiao 衣之鏢, writes: "The traditional formula study of the classic *The Classical Methods of Decoctions* was first referred to in the *Bibliography of Han History* 《汉书·艺文志》. According to legend, this was written by Shang dynasty minister Yi Yin. Because this book was lost, the majority of scholars think that it was written by another skilled doctor of a later generation. There is a greater possibility that it was written in the Han dynasty than in the Shang dynasty. Therefore, having an understanding of the Han dynasty culture and distinguishing features when researching *The Classical Methods of Decoctions* is a prerequisite." in his 《輔行訣臟腑用藥法要：二旦四神方述義》 *Fǔxíngjué zàngfǔ yòngyào fǎyào: èr dàn sì shén fāng shù yì*, Beijing College Publishing House, 2017, p. 1, translated by Sharon Weizenbaum.

1. Translated by Sabine Wilms *Celestial Secrets: A Dunhuang Manuscript of Medicinal Decoctions for the Zangfu Organs* (Happy Goat Productions, 2020).

2. This full account can be seen Wilms, How to interpret the *Fuxingjue*, *The Lantern*, Vol.18-1.

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its tradition alive, he did not seem to need to draw a fixed conclusion about the ultimate origins. He believed he was in possession of a treasure, which he worked diligently to keep alive. He considered the *Fuxingjue* to be a text that contains methods for working with herbs that are consistent with the meaning in the classics, particularly the *Huangdi Neijing*. He imagined that the lost Hàn dynasty text named *Classical Methods to Make Decoctions* perhaps used these principles as well.

I hope to introduce readers to the profound connection Zhang Dachang made between the *Fuxingjue* and the principles within the *Huangdi Neijing*. I can think of no other herbal text that so consistently expresses these principles. It is my hope that this brief introduction inspires others to consider, study, translate and keep alive this stunning tradition. It is important to point out that without Zhang's writing and those of his many disciples, the book's depth of meaning and clinical value is inaccessible and therefore minimal. Zhang offers us the Rosetta stone, the key to this otherwise unattainable knowledge. I also hope to impress on readers that there is a living tradition, with many living doctors practising and teaching according to this text.

Our primary medical classic, the *Huangdi Neijing*, hardly mentions herbs. It discusses the meaning and place of flavours yet even this is often symbolic or symbolic mixed with practical. To a large extent, a herbalist has to extrapolate from the cryptic and obscure lines in order to apply the meaning of the medical classic to herbs and formulas. Most herbal texts, especially in modern times, leave the principles of the classics behind. Herbal texts often barely touch on the flavour or character of a herb, in favour of its function and its temperature or channel entered. Even more absent is any discussion of the architecture of a formula and how flavours are used to achieve the desired results. Building formulas according to the circular movements of the five dynamics or the six conformations is almost completely non-existent in the discussions of herbal medicine in modern time. Yet, the principles within our foundational medical classic are extensively about just these two dynamics. The *Fuxingjue* creates a bridge between the *Huangdi Neijing* and herbal medicine.

Because the *Fuxingjue* is this bridge, Zhang also refers to it as *Tāngyè Jīngfǎ* (the Classical Methods of Decoctions), not because he believes it to be this long-lost text, but because it expresses the principles of the classics.

I will briefly discuss two principles deeply embedded in the *Huangdi Neijing*. The first is that of a circular dynamic relationship between heaven and human beings, and the second is how circular dynamics apply to working with herbs with the *wǔ xíng* (five dynamics) and the *liù jīng* (six conformations). I will then explore the ways Zhang's work with the *Fuxingjue* applies these principles to herbalism.

The concept of the relationship between the circular dynamics within heaven and human beings is present throughout the *Huangdi Neijing*, indirectly and directly. In the first chapter of the *Huangdi Neijing Sùwèn*, the Yellow Emperor said, "Next are the sages. They modelled themselves after heaven and earth, in the image of the sun and the moon, They differentiated and lined themselves up with the celestial time markers, which are the stars. They followed the arrival and departure of yin yang, differentiating the four seasons. Following the example of those of antiquity, they united with the *Dào* and were then able to increase their lifespan to fulfil their allotment." We are given the image of the sun, moon and stars circling round us, bringing day and night as well as the four seasons.<sup>5</sup>

The next three chapters discuss what happens within our bodies when we are not "lined up with the celestial time markers, which are the stars". *Huángdì* and *Qí Bó* discuss the many ailments that arise from this failing to move appropriately with circular time as determined by the celestial bodies.

Later, after *Qí Bó* discusses the disease outcomes of failing to align with heaven,<sup>6</sup> he discusses the correspondences between heaven's time and the person: "From dawn to noon is yang within yang, from noon to dusk is yin within yang, from dusk to the first cock's crow is yin within yin and from the first cock's crow to dawn is yang within

5. For a lengthy investigation of circular dynamics theory, see Peng Ziyi, *The Lantern* Vol.17, No. 3.

6. *Huángdì Nèijīng Sùwèn*, chapter 4.

yin. What is true is that human beings correspond to this.”

Later,<sup>7</sup> Qi Bo invites us to embody our sage-like nature by asking us to face south. This is the proper orientation we need to take in order to comprehend and align with the movements of heaven around us. From this orientation we can experience directly that all rising happens to our left and all setting happens to our right. The sun reaches its zenith before us and moves behind us through the night. From this orientation he introduces us to the three yin and three yang as movements both in heaven and within us. He tells us about the movement of the wheel of heaven through the metaphor of “open, close, pivot” with “The three yang are united and divided: *tàiyáng* opens, *yángmíng* closes and *shǎoyáng* pivots. These three cannot be separated. These three channels, they beat together otherwise they would float away. They are one yang. The three yin are united and divided. *Tàiyīn* opens, *júeyīn* closes and *shǎoyīn* pivots. These three cannot be separated. These three channels, they beat together otherwise they would sink away. They are called one yin. [In this way], yin yang move endlessly.”

Visualise a revolving door, with the pivoting action of opening to the inside, closing to the inside, opening to the outside and closing the outside. If we take this revolving door image into our bodies as we face south, *taiyang* opens to heaven above, *yangming*, with its downward motion of the west, closes that opening. *Taiyin* opens into our interior and *jueyin*, with its upward motion, closes that opening. The three yin and three yang become great sweeping motions both in heaven and within our bodies.

This relationship between the movements of heavenly bodies, time and the health of the human body forms the basis for all of the subsequent discussions of *zāngfǔ* correspondences, flavours, health and disease throughout the *Huangdi Neijing*. And yet, discussions of this are strangely absent from our understanding of physiology, pathology, diagnosis and treatment with herbs.

In his discussions of the *Fuxingjue*, Zhang Dachang brings us back to this ancient view with eloquence and beauty. Below is a translation of an extended passage from his

disciple, Yī Zhībiāo 衣之鏢, taken from his book of Zhang Dachang’s teachings on the dawning and spirit formulas.<sup>8</sup> I love this passage about the two dawning formulas as he goes into detail about the meaning of the dawning of yin and dawning of yang as they relate to the movements of the sun and moon. The reader will note that the several *Yáng Dàn Tāng* (Dawning of Yáng Decoctions) are based almost entirely on *Guì Zhī Tāng* and the several *Yīn Dàn Tāng* (Dawning of Yin Decoctions) are based on *Xiǎo Chái Hú Tāng*.

### The Rising, Falling, Yin and Yang of the Two Dawning Decoctions

by Yi Zhibiao

#### Heaven and Earth’s yin yang, harmonised with the moon and sun

Heaven is above and is yang. Earth is below and is yin. The yin and yang of heaven and earth exchange, touch, rotate and transform, and give birth to the changing climates of the four seasons. When the transformations of the four seasons manifest in form, they are the regular patterns of birth, growth, transformation, gathering and storage. This kind of regular pattern is the way and principle of nature. Human beings realised and mastered the way and principles of these natural patterns, following their movements. This has benefited the lives, survival and peace of thousands of human beings. This is a perpetual truth. The *Dào De Jīng*, chapter 16, says: “To know eternity, that which is perpetual, is enlightenment. Not knowing eternity, (instead being attached to that which is born and dies) is to act rashly and will meet with disaster.”

In addition to meaning “bright and shiny,” *míng* 明 also means to know the principles of nature. Only then will you understand (“明白”) the *Dào*. This is the more profound layer of the meaning of 明. It is common for people to say “so and so is a very perceptive (“明白”) person. How would we understand saying “so and so is a bright shiny person?” [This kind of person] possesses a remarkable, outstanding “明”. There are the sun 日 and moon 月 hanging

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Zhang Dachang brings us back to this ancient view with eloquence and beauty.

7. *Huángdì Nèijīng Sùwèn*, chapter 6.

8. *Fǔxíngjué Zàngfǔ Yòngyào Fǎyào*: yī dān sì shén fāng shūyì (輔行訣臟腑用藥法要: 二單四神方述義, *Fuxingjue: the significance of the Two Dan and the Si Shen formulas*), Beijing University Press, 2020, p. 8.

in the sky which are the natural source of illumination. Their mutual, alternating rotations are the original root of the seasonal changes between winter and summer. They are the “celestial phenomena of brightness, the great sun and moon, emperor and empress.”

The second part of the *Great Treatise in the Zhōu Yì* says, “The Dào of the sun and moon is that they are the ones faithful to illumination,”<sup>9</sup> and “The sun shines towards the moon and the moon then shines back towards the sun. The sun and moon mutually shift so that 明 is thereupon generated. Winter moves towards summer and summer pushes towards winter. Winter and summer and thereupon there is aging.”<sup>10</sup>

The sun and moon hang in the sky, illuminating this great earth. They are the source of the illumination of the natural world. The word *míng* 明 is formed with the sun 日 on the left and the moon 月 on the right. The *Great Treatise of the Zhōu Yì* says “Yì 易 is heaven and earth. Through it one can know the Dào of heaven and earth.” Therefore, on the oracle bones the word 易 has the sun 日 on the top and the moon 月 below. One could say that 明 leads to 易, knowing illumination leads to change, and 易 leads to 明, change leads to knowing illumination. Illumination and change are interlinked, communicating with each other. Change and illumination generate each other.

However, the illumination of the moon and of the sun must be differentiated. The sun’s illumination, sunlight, possesses heat. It is the source of illumination and warmth for the natural world. The moon, at its foundation, has no illumination. Its light is generated as a reflection of sunlight. Its illumination has no heat. Therefore, the sun’s illumination is yáng illumination. Yáng’s torch can obtain fire and therefore the sun

is in the fire category. The moon’s illumination is yin illumination. Hàn Wǔdì 漢武帝, the emperor from 187-140 BC, manufactured a plate for collecting dew drops, which is the water of the celestial beings. Of course, this is not actually water from within the moon, yet it is certainly there because there is a difference between the moon, night, coldness and the sun, yang heat. It is formed from congealed steam. Therefore, there is a connotation that the moon is related to cold and to water. Even more importantly, the birth and growth of the 10,000 things rely on the sun. The birth of beings could not exist without the sun’s warm heat. As for the moon, in early works it was written that there is a relationship between the moonlight on the earth and the tides of the ocean. Ancient geography writers of the *Classic of Mountains and Seas* already pointed this out. In the eastern Hàn, authors of the *Discourses Weighed in the Balance* wrote, “The great waves rise up, following the rise and fall of the moon, whose waxing and waning, fullness and decrease do not stay the same.” Therefore, the *Zhōu Yì* title chapter says “Kǎn 坎 is water and is the moon. Lí 離 is fire and is the sun.” In the 17th century, Newton discovered the law of gravity and wrote about this in his *Philosophy of the Natural Principles of Mathematics*. It was only then that there was proof the sun and the moon (and the moonlight) caused the rise and fall of the sea’s tides. In modern times, it has been proven that the gravitational pull of the sun and the moon adjust the function of the great qì layer and produce the great qì tides. The arousal of the great qì adjusts the flow and movement of change and transformation and, going one step further, it arouses the changes in weather. The sun and moon adjust the function of the fluid body of humans and all living beings. It forms

the tides of the human and all living beings, birthing the changes and transformations of essence spirit and physiology. This is perhaps a deeper layer of influence. Human knowledge of the universe is deepening. Some experiences that were mystical are now coming to light. The contribution of the astronomy of the ancients is unsurpassed.

The earth moves around the sun on a specific orbit. This creates the cyclic alternating changes of the four seasons. The earth also revolves on its own axis, creating the diurnal day and night superseding each other. The moon revolves around the earth. This creates the lunar cycles of waxing and waning. Within the yearly, monthly and daily cycles the position and shape of the sun, moon and stars have specific laws of change. The observation of the sun, moon and stars substance and images form the basis of the calendar.

In chapter 21 of his *Wǒ Shuō Cān Tòng Qì* (My Explanations of the Can Tong Qi)<sup>12</sup> the modern cultural master, Nán Huàijǐn 南怀瑾, says, “Every month on the third lunar day, the moon appears in the southwest. Then, adding five days, it is now the eighth lunar day and the moon appears in the true south as a half moon.”<sup>13</sup> In chapter 37, he says, “After the 22nd lunar day, after midnight see the moon in the northeast. The upper half is white and the lower half is black, which is the image of the 艮卦 *Gèn guà* (☶).”<sup>14</sup> In chapter 38 he says, “During the last few days of the month, after the 28th lunar day, there are five days during which there is no moon. It is dark. The direction is north and north is water.”<sup>15</sup>

In the monthly cycle of the moon the moon’s shape on the third day is crescent. According to the post-heaven *Bā Guà*, this relates to 坤 *Kūn* (☷) position, the southwest. From

9. 日月之道，貞明者也。

10. 日往則月來，月往則日來。日月相推而明生。歲寒往則暑來，暑往則寒來。寒暑相推而歲成。

11. Translation of *Lun Heng* 論衡 by Joseph Needham.

12. 《我说参同契》 Dongfang Publishing, Beijing, 2009.

13. *ibid* Vol I p. 229.

14. *ibid* Vol II p. 123.

15. *ibid* Vol II p. 127.

there, starting in the west, the lagging behind begins (the moon rising later and later each night) and the rising position moves successively east so on the 8th day it is in the south as the first quarter. On the 15th or 16th day it is true east and is a full moon. On the 23rd or 23rd day it is the later quarter moon and from the 27th to 29th day there is the later crescent moon in the northeast. It follows the sun and can't be seen. On the first or second lunar day, this is the new moon. In the west it is with the sunset and has no illumination. On the 30th day, the last of the lunar month, it cannot be seen at night. This is the new moon. The moon moves one whole cycle each month. It starts in the southwest and there is a special meaning in this. The southwest is related to the time position of the *Kūn guà* in the *Yi Jing* post-heaven *Bā Guà* study. The northwest is related to the *Qian guà* (☰) time position direction. The *guà* flow along the directions successively (*Kūn*, *Kǎn*, *Gèn*, *Zhèn*, *Xùn*, *Lí*, *Kūn* and *Dui*); *Kūn* is the seventh and relates to the beginning of autumn. Within the *wǔ xíng*, this time is the south direction, summer solstice, *Lí* trigram and fire. It is in the category of earth. Summer is the time when the sun's heat is extreme and at the same time, it is the beginning of yin generation. It is named "Summer solstice where the one yin is born." However, because of the action of accumulating and growing heat, after the summer solstice, the *qì* is still warm and continues to rise. Therefore, the beginning generation of the one thread of yin *qì* is still not strong. It is insufficient to reverse the warmth from gradually rising. When beginning of autumn is reached, only then does the yin *qì* gradually expand and gather strength. The temperature gradually descends. Within the four seasons of the year, the temperature of the upper half of the year is the beginning of spring, the northeast, *Gèn* position and it gradually increases up to the beginning of

autumn sun. It then changes to the next year's beginning of spring sun, which is the turning point for the gradual decrease of cold. *Kūn* is soil, yin and earth. Hence it is the image of yin earth. At this time position, the moonlight yin water *qì* is rising. In terms of yin cold *qì*, it is without a doubt, a helping friend. Therefore, the *Zhōu Yì* judgment for *Kūn guà* says "Gains a friend in the southwest". When the moon is in the northeast, the moon follows the sun in its rising and rises up as the new moon. Following means it is missing and can't be seen. This type of phenomenon is the *qì* of yin cold. There is no friend to help. Therefore, the *Zhōu Yì* judgement for *Kūn guà* says, "the northeast mourns its friend." When the moon rises in *Kūn* earth, it has a strong tendency to yin cold, and also possesses the important action of closing and is therefore the representative moon time/position. In mid-year, the sun's apparent movement is towards the northern hemisphere. Winter solstice sun is in the southeast, *Xùn* (☴) direction and ascending and moving waterward in a clockwise direction towards the southwest *Kūn* (☷) where it then drops downward. On spring and autumn equinox, it rises from the due east *Zhèn* (☳) direction and sinks due west. Summer has the sun rising in the northeast *Gèn* (☶) position and sinking in the northwest, *Qian* (☰) position. Summer and winter solstices are the two extremes of sunlight and the sun's heat. However, the accumulating and storing function of cold on the earth is not at its extreme temperature on the winter solstice. It is after that, at the beginning of spring. The beginning of spring position is *Gèn* (☶) and *Gèn* is earth. Within the study of the Changes, it is mountain. It resonates with the yin earth. It is tall and moves upward. It is in the category of yang earth. It marks the end of the previous year and the

beginning of the next year. However, this is still after the winter solstice node, cold extreme, when the "one yang is born." The yang heat is still not strong and the "submerged dragon is biding his time in storage." (This is the language of the *Qian guà* of the *Zhōu Yì*). This is a veiled state of affairs. It changes as the temperature gradually rises. This can cause the *yáng* to gradually expand so that "we see the dragon in the countryside, compassionately meeting the people," until it reaches the extreme of *yáng* heat at the summer solstice. This stays until the temperature begins to go down at the beginning of autumn. Therefore, when the sun is in the *Gèn* earth time position and rising, the heat of the sunlight, yang illumination has an increasing tendency. This has profound meaning and can be regarded as the sun's representative time/position.

### Explaining the names "Yin Dawn and Yang Dawn" based on Daoist culture

The *Shūo Wén* (China's first comprehensive dictionary of characters) says, "Dawn 旦 is *míng* 明, illumination, when the sun is first seen above the 一. Now 一 means the earth. All categories of dawn are in accord with dawn."<sup>16</sup>

From the point of view of the character, "dawn, 旦," the upper part is the sun character, 日. This represents the sun, *tàiyáng*. The lower part expresses the earth's horizon. Therefore, the fundamental meaning of dawn is the sun rising from the earth's horizon. It is the morning time when the sun is just rising. Therefore, yang dawn is when the sun is shining on the earth, most strongly at the summer solstice. It is when the sun is at the *Gèn* earth time position and the image is that it is rising to leave the earth's surface. Because dawn is illumination (旦, 明也), the moon also has an illuminated body. The crescent moon is in the *Kūn* time/

16. 旦者明也。從日見一上。一者，地也。凡旦之屬皆從旦。



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Supplementing wood means helping wood move towards fire, and supplementing metal means helping metal move towards water. Conversely, dispersion of a phase means keeping it within itself and holding it back from movement.

position every month, and, for the first time, can be seen. This is in the “category of dawn.” This can be called a dawn, a dawn related to “yin”. This is differentiated from the yang dawn of the sun and is called a yin dawn.

From this, one can know that the sun and moon together are the *Dào* of *míng* 明 (the *Tài Jí* 太極). They are the basis for the two dawns of yin and yang. The “oneness” of the *Tài Jí* container has the vacillations of yin and yang. (This is the instrument.) The yin and yang two dawns are the initiation of the vacillations of the image of the sun and moon. The movement and transformation of the sun and moon’s rising and falling is therefore the centre pole of the source qi. It is the axis of the circular motion. As it says in the Nán Huáijīn’s *My Explanations of the Can Tong Qi*, “The rising and falling depend on the polar pivot.”<sup>17</sup> This is also called the middle earth of the *wǔ xíng*. This is the crux of the rising and falling of the Metal/Wood and Water/Fire mechanism.

The above extended passage from Zhang Dachang’s student Yi Zhibiao demonstrates the extent to which Zhang Dachang bases his understanding on the classical principles of the circular movements of heaven within and without the body. He is directly applying the classical principles to his herbal methods.

In addition to the Spirit and Dawning decoctions, discussed in the first article of this series,<sup>18</sup> Zhang Dachang also follows classical principles in his work with the supplementing and dispersing of the five *zāng* decoctions. He does this both through the construction of the formulas through flavours as well as by the presenting symptoms that indicate the use of a particular formula.

For the *Huangdi Neijing*, chapter 22, as well as for Zhang Dachang, the meaning of supplementation and dispersion relates to the *wu xíng*’s relationship to time. Supplementation of one of the *wu xíng* refers to helping a phase move along as it should. Hence supplementing wood means helping wood move towards fire, and supplementing metal means helping metal move towards water. Conversely, dispersion of a phase means keeping it within itself and holding it

back from movement. Dispersing wood is to keep wood in wood, etc. The flavours work to push a phase forward in the circle or hold it back. With the example of wood, the pungent flavour moves it towards fire whereas sour holds wood back from moving into fire.

In the flavour chart (next page) we see in the diagram from the *Fuxingjue* that supplementation means helping the circle turn clockwise while dispersion means helping the circle move counter-clockwise.

This definition of supplementation and dispersion is different from the modern-day ideas. In TCM, supplementing wood may be the use of sweet and sour herbs to nourish blood. Discharging the Liver is often by using bitter cold heat-clearing herbs such as those in *Lóng Dǎn Xiě Gān Tāng* (Gentiana Decoction to Clear the Liver).

Although these modern methods are useful, they do not follow the classical principles. It may seem strange to use pungent to supplement wood and sour to drain it! However, when we understand the principles of moving with time as delineated by heaven, this makes much more sense.

In his use of formulas, Zhang Dachang also follows these principles. He constructs the *zāng* organ formulas according to strict rules as follows:

All minor supplementing formulas are constructed with two herbs of the supplementing flavours, one herb of the draining flavour and one herb with the transforming flavour: (a total of four herbs). All major supplementing formulas are constructed the same way with the addition of the supplementing formula of the child phase, minus the transforming herb of the child phase: (seven herbs total).

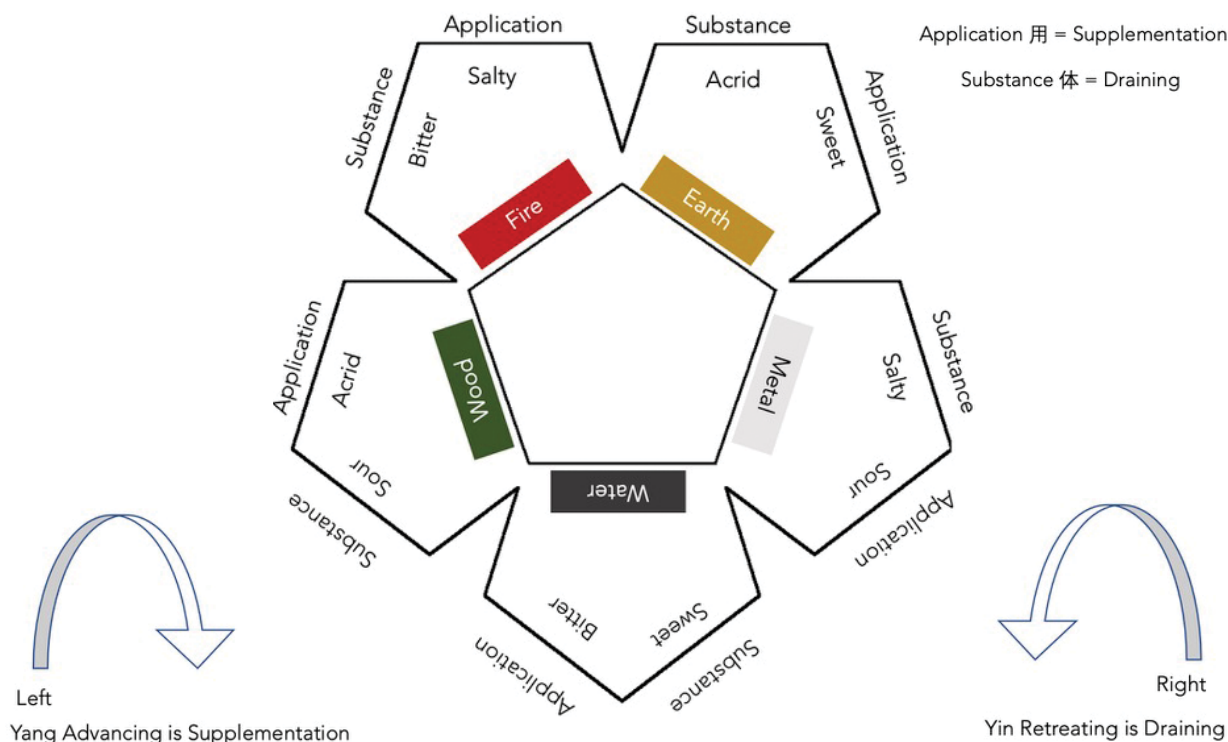
All minor draining formulas are constructed with two herbs of the draining flavour and one herb of the supplementing flavour.

Excess in a particular *zāng* is due to the patient’s phase moving forward too quickly in the *shēng* generation cycle, and pushing into the next phase excessively. Deficiency in a *zāng* is due to the patient’s phase in the *shēng* cycle moving too slowly and failing to move forward. The symptoms expressed in the *Huangdi Neijing Suwen* chapter 22 for excess and depletion of the five *zāng* organs are based on these ideas.

17. 升降據斗樞.

18. See *The Lantern*, Vol 18-1, p. 29.

### Fuxingjue supplementation and drainage flavours



For example, in this chapter the *Huangdi Neijing Suwen* says, “When there is Liver illness, there is subcostal pain that pulls to the lower abdomen and the person has a tendency to anger.” These signs represent basic Liver signs that can present with excess or deficiency. Further, “In case of deficiency, the eyes become dim and cannot see and the hearing diminishes. There is a tendency to fear, as if being chased.”

In comparison, Zhang Dachang lists these symptoms of Liver depletion, for which he supplements the Liver to move it towards fire:

The person is fearful, with fright and restlessness. Qi surges spontaneously from the lower abdomen to the throat. There are ceaseless noisy hiccups, suffering from dizziness of the eyes and head...

For this Dr Zhang gives the *Dà Bǔ Gān Tāng* (Major Supplement the Liver Decoction), its flavours balanced as above. Excess of the Liver

is characterised by “acute and unbearable sub-costal pushing-up fullness and pain that connects to the lower abdomen. With headache, red eyes, rage and anger.”

In other words, Zhang recognised the *Fuxingjue* as directly correlated with the classical theory of our root text, the *Huangdi Neijing*. This brief outline of the supplementation and draining of the Liver methods just barely touches on the rich and direct correlation between the classical methods in the *Huangdi Neijing* and the formulas in the *Fuxingjue*. I hope I have shown the importance of the *Fuxingjue*. There is no need to wonder about its meaning or to impose a speculative meaning. For this reader and amateur translator, excavating the richness of this text through the extensive writings of Zhang Dachang’s living lineage unveils both ancient connections and extremely practical applications. His disciples express Dr Zhang’s rich theory and also its application, in hundreds of case studies with in-depth discussions. Translating these books will be exciting work for the future.