

**GLOSSARY: SOME TCM CONCEPTS AND TERMINOLOGY**

[Deriving from: i) **Rooted in Spirit: The Heart of Chinese Medicine** (1995). Larre & Rochat de la Vallée. Trans. S. Stang. Station Hill Press. ii) **The Heart, in Ling Shu Chapter 8.** Chinese Medicine from the Classics (1991). Larre & Rochat de la Vallée. Monkey Press. iii) **The Seven Emotions.** Psychology and Health in Ancient China (1996). Larre & Rochat de la Vallée. Monkey Press].

**Anger, Nu**

In one's heart one has the frustrated feeling of an enslaved woman over whom someone has the upper hand. This is anger, nu. Anger is thus something that bursts out as well as something that remains buried and turned within. When the accumulated pressure explodes, blood and breaths are taken massively toward the upper regions.

When it is held inside, the internal agitation and dissatisfaction generate blockages that have no resolution. Blocked situations that have no resolution eat away at us. Anger corresponds to the liver. When it expresses the normality of the Wood element, it is the very impetuosity of life, especially in the power of things at their beginning. It is the strength of wind that blows, or the young plant breaking through the still-frozen ground, or the fierceness of birth that expels a being into the light of day and then causes it to grow and unfurl. Wind is the "anger" of Heaven. Pathological anger is perverse movement of the Wood. This is the force that unleashes impulses and pushes them to their extreme; it is the upward leap, the impetuosity that carries everything along before it. When it breaks its moorings, leaves its roots, and goes out of control, it is rage, unleashed fury, and irrational anger.

**Qi, Breaths (Ch'i)**

Everything is made by the breaths, qi. Breaths are vapor, exhalation, fluid, influx, and energies, vital life force. The grain of rice that bursts with cooking or digestion releases a vapor that rises up and accumulates. Breaths themselves are formless, but they produce, animate, and maintain all form. They draw strength and renewal from the work that is carried out on all transformable matter.

It is not the quantity of breaths that makes health; it is the harmonious distribution of all the components that must go, by themselves, to the places where they are expected. The circulations and exchanges, the changes from liquid into vapor and from vapor into liquid, the rhythms of movements, and the openings and closings of countless gates and orifices in the body all occur thanks to the breaths.



### Clarity, Qing (Ch'ing)

Pure and regenerative water. It is what rises and diffuses, thanks to its lightness and subtlety.



### Elation & Joy, Xi Le (Hsi Le)

**Xi.** A hand strikes the skin of a drum, and the mouth allows joyful songs to burst forth. This is the pleasure of village festivals, the excitement of singing and dancing to the frenetic sound of the little drum. This is elation.

**Le.** The large drum, framed by resonances (bells or lithophones), is mounted on a wooden stand. This is joy, the official music which is orderly and, at court, marks rhythmically the ceremonies and life of the Empire. The rhythmic beat is powerful but never unrestrained.

In elation there is excitation, something lively and light, in the image of a hand beating drums rapidly and rhythmically. The vital dynamism bursts and is manifested with youthful exuberance in the thrust of hot, red blood.

Joy is calmer than elation. In joy there is slowness, depth, tranquillity, harmony, and concerted and orchestrated vibration. In Chinese the same character is used for joy and for music.

When elation and joy are allied, 'joie de vivre' is displayed. It is born from the movements of breaths whose ordered circulation gives an impulse that is unified in the heart and by the heart.

Elation and joy correspond to the heart. In their negative aspect, they are the perversion of the Fire movement. Fire radiates and warms, so that the effects of blossoming and the expansion of the free and easy circulation and communications can be felt in all parts of one's being. If the Fire gets carried away, everything bursts forth from everywhere and is propelled toward the periphery, toward empty air, toward the far distance. If joy gets carried away, well-being imperceptibly becomes excitation.

No longer under control, yang displays its effects which enchant, because it is the most natural movement of life. But it exhausts and wastes itself, leaving the being collapsed and dazed, not knowing from where this disenchantment comes.



### Emotions, Qing (Ch'ing)

The heart and the greenery of ascending life. This signifies that the emotions, which are the interior dispositions of a being, are good when they occur naturally and harmful when they become passions.



### Essences, Jing (Ch'ing)

The choicest grain which is refined, elite, and subtle. It is the quintessence, or the most perfect embodiment of something. To the bursting and decomposing grain of rice or millet, present in the writing of the character qi, breaths, we add greenery rather than the rising of steam that is in the character for qi. Greenery is qing, the color of a growing plant pushed upward by rich sap, its fluid of life.

This can be green, or any color showing a living being's vitality distributed to the most exterior regions. The pure and clear essences are the template for each life (essences of Anterior Heaven received from the mother and the father), and they are the basis for that life's maintenance and continuation (essences of Posterior Heaven received from food and air). The essences pass from one being to another (in food, for example), through decomposition (as in digestion) and through assimilation. By mutual resonance the essences reach the zang which they regenerate and where they are "worked." They are the materials full of vitality that weave all living things.

There are also:



### Essences/Breaths, Jing Qi (Ch'ing Ch'i)

Essences and breaths constitute the crucible wherein life is created and maintained. The essences give themselves to the transformations in order to start up the breaths.

The breaths resulting from the transformations of the essences are the breaths of the deep, authentic life of a being. Transformations, hua, are the effects of the breaths working on the essences.



### Essences/Spirits, Jing Shen (Ch'ing Shen)

Jing Shen is the vital Spirit, the animating Spirits of the essence. It is human vitality at its most subtle level of expression. It is the active totality of life active for life's clear and conscious governance.

The essences fasten the Spirits in place and give them a way to be expressed. The Spirits free the subtlety of the essences for the higher operations of life.

### Fear, Kong (K'ung)

**Kong.** The beating heart subjected to repeated blows, as when one builds a structure by repeated strokes, by small blows of a hammer. This is fear, to be frightened, to dread.

### Fright, Ju (Chu)

**Ju.** The internal feeling in the heart is like the picture of small birds opening their fearful eyes to maintain the vigilance necessary for their safety. There is fear, anxiety, dread.

Fear is the rupture of beneficial communication between above and below, between the heart and the kidneys. The Spirits of the heart, no longer enjoying support from the kidney essences, go astray, and their conduct becomes unconscious. The breaths, blocked or insufficient, provoke palpitations. Deprived of dynamism, the essences no longer rise, no longer hold together, and one becomes empty from below.

When the blows have disorganized the connections between Water and Fire, either brusquely or little by little, essences and breaths withdraw, each to their own territory in the trunk of the body: essences below, and breaths above, in the trunk of the body. Thus there may be agitated fear and headlong flight, or feverishness and permanent panic.

When the Breaths or the Fire are weak, the movement of Water, which now draws downward and freezes, is no longer balanced and gradually takes over all the levels of one's being. Then there is insecurity and hesitation, and one is nailed to the spot, immobile, paralyzed.

Fear, which corresponds to the kidneys, is a perversion of the movement of Water. Water is a controlled attraction downward that solidly maintains the foundations of life. Fear is an unrestrained sinking, an uncontrolled descent.

Fear thus invades the liver and the Wood, which can now no longer find the wherewithal for launching themselves from what has become a deficient base (kidneys, Water). Fear, then, opposes the impetuous ardour of the liver and the male courage of the Gall Bladder.

Finally, the heart fire will be unable to radiate as a consequence of successive weakenings due to this hunching downward. One crouches, hiding, no longer revealing oneself to the light, and the light no longer appears.

**Fright, Jing**

The character jing is made without the heart. The upper left part is explained as being the idea of restraining oneself, self possession, deferential reserve. Etymologically it represents how to restrain one's mouth and to stand quietly. The top most part is the ram's horns, as shown in Wieger Lesson 54G, because a sheep or ram knows how to stand motionless. The upper right part is a hand holding a rod, representing authority.

In the 'Book of Rites' there are several kinds of respect, the external behaviour and the internal feeling. This one is more the internal feeling of reverence: how to keep quietly the unity between the right feeling and behaviour. The lower part is a horse (ma) with head, mane, feet and tail. The quality of the horse is not quiet at all. A horse is very sensitive to noise or light, and especially thoroughbreds. Very often a horse is a symbol of the inability to maintain thinking and will and purpose in good order, calm and quiet. There is an expression in Chinese, yi ma, yi being the purpose and ma being the horse. It means without constant will, inconstant and inconsistent. There is a kind of opposition in jing between being quiet and well balanced and this image of the horse. It is not the only meaning of the horse in Chinese literature or general culture, it can also be a symbol of virility and male power. I think that as far as the 'Book of Change' is concerned for example, the mare is the symbol of femininity and endurance. Perhaps it is because the image of the mare was so connected with the feminine that the horse became a symbol of the yang side of the male power. In the 'Book of Change' the mare is the symbol of the second hexagram. The dragon is the symbol of the first. I just say this so that you are not surprised to find the horse as a symbol of virility not of inconsistency. But here we should take the meaning of inconsistent.

Jing means to be startled with fright. It can mean any movement of the body, a light starting or a great convulsion due to an inability to keep the unity of the yin and yang sides of vitality at each level of the being. There is a kind of rupture of good relationships, and the spirits are unable to be expressed. For instance, if the phone rings I start, but not because I am afraid. I have no reason to be afraid. But my mind or spirits are not in that state of latent attention able to give me the right reaction. However, if I am waiting for a very important call, generally it is in this case that my starting would be the strongest. It is the same thing as with the void and emptiness. My spirits are so occupied with this idea of the call to come that they are not able to react when the call does come.

In medical books jing may be this kind of light starting which is not really pathological. Some kinds of muscular, bad reaction, even convulsions can also be called jing. In epileptic convulsions where there is a kind of dissociation between my spirit and my essences, the spirits are unable to regain the mastery of life in the crisis.

The cause of such starting is in the mind and heart first, because some psychological or emotional reasons may cause this separation. Or it may be for more physical reasons, for instance if the liver's blood is not enough to impregnate the muscles with liquids, you can have this kind of convulsion or contraction, which are also called jing.

Very often in these cases we see jing occurring because of a lack of blood. The blood is linked with the liver, with the hun, and with the spirits, and it is not just enabling the impregnation of the muscles but is also a way to master movement and the intent to move. There is no normal situation of jing. I do not recall ever seeing it. Jing is always something pathological.

Fu

Zang Fu

### Organs/ Bowels, Fu

Depot, warehouse, residence, bowels.

*Claude Larre:* The true meaning of the term fu is auxiliary.

The auxiliary has the same regime as the principal, so if you call the principal zang you may call the auxiliary zang. If you have the lord mayor and the deputy mayor, both are mayors of the city. But when you want to really express the power of the mayor you say lord mayor, but when you're on practical business you usually go to the deputy mayor. Food always goes to the deputy mayor, and then once it is prepared, the lord mayor acts on it!

The six Fu are the temporary depositories where alimentation is made assimilable through transformations, and where the essences (that which can be assimilated) are directed toward the interior of the body and the wastes evacuated to the exterior. The Six Fu sift and sort, assigning to each part its useful destination. The fact that there are Six denotes the circulations and exchanges with which they are charged for the vital maintenance. These are the exchanges between the interior and the exterior, the circulation from the upper to the lower parts of the trunk, and assimilation and elimination.

### Heart, Xin (Hsin)

The written form of the character for the heart is often turned around to give this form (refer to text, 'Rooted in Spirit'). Heart, spirit, intimacy, intelligence, thought, mentality, moral conscience, feeling, emotion, humor, intention, and attention.

The heart, represents man's heart: the open pericardium above; the organ in the middle; and below, a brief indication of the aorta. Open at the top, the heart is permanently penetrated by the influx descending from above; it communicates with Heaven through the Spirits.

At the centre, there is nothing but emptiness, the only possible shelter for the Spirits. Sovereign of the being and pivot of life, the heart is the guarantor of the unity of a person's existence.

Communications are established below, toward the other organic authorities. The heart thus radiates its influence and transmits its orders. The blood is the bearer, par excellence, of the heart's orders.

As Absolute Sovereign, the heart is also one of the Five Zang, expressing the movement appropriate to the Fire, the flame that rises. The Fire dispenses a soft warmth that stimulates the infinite circulation of life, rising up from the depths, spreading out, and filling all of space. As Sovereign, the

heart is master of the five Zang and the six Fu, of all the emotions, and of all the upper orifices. As a zang expressing one of the five aspects of the vital movement, it particularizes the Fire, the brightness of summer's maturation and ripening, and the yang expansion of life in the south. The heart conserves permanently this double aspect.

The circulation of the blood under the heart's authority carries regularly, everywhere, the double maintenance of life, which is both nutritive and spiritual. It reconstitutes vitality while also permitting sensitivity and the going and coming of information between the inside and the outside. The quality of blood and its governance by proportioned breaths are judged by the pulsations of the network of animation, which are the pulses, and by the color of the face (complexion).

The tongue, orifice of the heart, distinguishes the flavors but also expresses judgments (that which has come to consciousness in the heart, where things in the memory intersect with external stimulation and information). The ear, which is another orifice of the heart, indicates this aptitude for receiving and picking up information.

**The heart is given the charge of being Lord and master. The luminous radiance of the Spirits proceeds from there.... Suwen, Chapter 8**

**The heart is the trunk where life is rooted, and the place where the Spirits assure the changes. Its flowering aspect is the face; the power of its fullness is in the blood circulating through the network of animation. It is the great yang within yang, in free communication with the breaths of summer. Suwen, Chapter 9**

**The southern quadrant generates heat. Heat generates fire. Fire generates bitter. Bitter generates the heart. The heart generates blood. Blood generates the spleen. The heart has mastery over the tongue.... In the bodily structures it is the network of animation.... Among the colors it is red. Among the musical notes it is the note zhi. Among the sounds it is laughter. Among the reactive movements to change it is oppression. Suwen, Chapter 5**

**It opens its orifice at the eye.... Its domestic animal is the sheep. Its grain is glutinous millet.... Its odor is scorched. Suwen, Chapter 4**

### Hun

The Hun are spiritual souls, rational Spirits, the soul breath. They are the Earthly Spirits, animated by the same movement as the clouds. The Earthly Spirits, gui, are contraposed to the Heavenly Spirits, shen.

Earthly Spirits are represented by a head above something that is more a vaporous form than a body, with an appendage symbolizing the whirlwind that accompanies the movement of Earthly Spirits (which can also be ghosts) but which also evokes a hook, representing the avidity of unassuaged demons in snatching living quarry.

Clouds result from humidity pulled from Earth by the heat and by the attraction of Heaven. Clouds move freely at the will of the breaths in the celestial vault, spreading their beneficial shadows over the

Earth. As the clouds move, so move the Hun, as well as the shades of the ancestors. Their dwelling place in the body is the liver (see Liver). (See also Po).



### Intent/ Purpose, Yi (I)

Meaning, significance, intention, idea, opinion, personal feeling. The intention of the heart that the thinking, speaking, and acting person puts into what he emits in sounds, thoughts, or actions. The musical note, yin, is a celestial vibration, a quality that Heaven confers upon a breath produced by a being. By adding a specific graphic part on to the left of the character yi, we shift and show the multiple facets of the meaning of yi, for a better understanding. (Refer text 'Rooted in Spirit' p.177, see also Will).

**Yi:** to apply oneself; intent arising in the heart; to remember, to recall to one's spirit, to apply one's heart and one's thought to something. It is the application of the heart that takes into account what comes and presents itself.

**Yi:** a person's intent; a calm and peaceful atmosphere; the possibility of appreciating in a just way; to foresee exactly and to provide to each according to his need, indefinitely.

**Yi:** the location of intent in a fleshly body is the chest, the seat of the intelligence, of awareness, of feelings, and of personal opinions and viewpoints.

**Yi:** intent in the vegetable world is the heart of the lotus seed, the intimate place from which the multiplicity of petals proceeds, the command centre from which the corolla opens.



### Kidneys, Shen

Within the realm of the flesh, the kidneys are analogous to the firmness of a master whose hand knows how to hold people wisely and solidly. The kidneys are the foundation of life, repositories of Water and Fire, and of yin and yang whose embrace bring about the beginning of a being. The kidneys present both a yin and a yang aspect: they draw down into the depths, but they do so in order to re-emerge. They are the guarantee of the fertile union of yin and yang in a being, like the union between the marrow and the bone.

The marrow, held inside the bones, assures the power and the smooth suppleness of the bone, and the bone itself prevents the dissipation of the essential richness of the marrow. It is like the joining of two beings at the time of sexual union. The kidneys are sometimes taken for their original value, sometimes for the aspect of the vital movement that they represent - that of the Water.

This vital movement of the water is twofold: on the one hand it draws powerfully into the depths, for fertilization; on the other, it gently offers itself to all the metamorphoses: evaporation taking water to

the heights; evacuation ejecting it below. Water lends itself to all of life's uses, on condition that the breaths, and also the Fire, be there to transform and move it perpetually.

The kidneys guard and work the essences, so that they may remain faithful to themselves, at their origin, and so that they may perpetuate the vitality throughout all the zang. The kidneys give the fundamental strength to the being via the essences; by their transformations they produce marrow, which sustains the vertical posture and gives strength to the brain as well as to the bones. The kidneys produce sperm, the origin of a new life. They give solidity to the teeth and softness to the hair on the head. Their orifices are either for receiving above (the ear), or for evacuation below (the two lower orifices).

Below, they sustain life by guarding what is essential and original, thus permitting the deployment of the most visible effects of animation.

**The kidneys are given the charge of arousing the power. Cleverness and ingenuity come from them. Suwen, Chapter 8**

**The kidneys are the trunk (foundation) of whatever both masters hibernation and seals the storage of treasure (thesaurization). They are the residence of the essences. Their flowering aspect is the head hair, and the power of their fullness is in the bones. They are young yin within yin, in free communication with the breaths of winter. Suwen, Chapter 9**

**The northern quadrant generates cold. Cold generates water. Water generates the salty taste. The salty taste generates the kidneys. The kidneys generate bones and marrow. Marrow generates the liver. The kidneys have mastery over the ear.... Among the colors they are soot- black. Among the musical notes they are the note yu. Among the sounds they are heavy sighing. Among the reactive movements to change they are shivering. Suwen, Chapter 5**

**They open their orifice at the two yin (lower orifices).... Their domestic animal is the pig; their cereal is the pea.... Their odour is fermented. Suwen, Chapter 4**

**The kidneys command water and receive the essences of the five zang and the six fu in order to thesaurize them. Suwen, Chapter 1**

### **Knowing-How/ Wisdom, Zhi (Chih)**

Intelligence, wisdom, prudence, talent, capacity. The character is knowledge (awareness) above the sun, or - according to other sources - knowledge above the word coming forth from a mouth. In either case, the lower part expresses the manifestation of power. The upper part, knowledge, represents an arrow and a mouth. The arrow's precision gives the capability to speak about a subject, by going straight to the goal.

Knowledge/ awareness is exact perception. One knows something because one has gained precise awareness of it (through the sense organs), one conceives what it is (in the heart), and one can express it (via the tongue and the mouth) and manifest it (by one's light).

When one has considered everything profoundly and intelligently, and when each thing and each being has been appreciated at its true value and is in its place in thought and in the plan, the heart is at

ease. It can express itself and radiate its light. When one really knows, one knows what to do and how to do it. One makes a just decision and acts efficaciously, and life is powerfull.

**The spirit of discernment is the rule of prudence (knowing-how). Mencius**

### **Life/ Living Beings, Sheng**

To live, to bring to life, to be born, to grow, to engender, and to produce. Life, living beings, a native state, vitality, and length of life. A sprout, full of sap, grows and pushes up vigorously. Every living thing, whether plant or man, has the virtue and the uprightness necessary to lift itself toward Heaven while keeping its roots, drawing up the multiple resources from the Earth and spreading its branches right and left without losing vigor, until its demise.

This is the upward thrust of life that one receives and uses to launch oneself, to continue, and to endure; it is the same thrust that one passes on, and in doing so, one extends oneself in another form (i.e., through reproduction, or through less visible ways).

### **Long Life/Longevity, Chang Sheng**

Long Life means maintaining one's vitality in such a way that it is not used up. Nourished by the essential, having only natural life, thus reaching the full span of one's days and even going beyond apparent limits to eternal life.

### **Liver, Gan (Kan)**

In the flesh of the body, the liver is the raised pestle ready to attack and to grind, but also to sustain and to support. It is, as well, the defending and protective shield, thrust into the ground in front of oneself. He who knows best how to deliver blows also knows best how to receive them. The liver must control its warrior-like power so that it will not be carried away by its own aggressiveness.

The liver, like springtime, or like the east where the sun rises, represents the thrust of life. Being the first to appear, it is also the first to fall or to suffer blows, because it is in an exposed position on the front line. That is why it must be anchored firmly in the Water, in the essences, and in the wise prudence of the kidneys, in order to keep the fullness and the quality of the blood that tempers the liver's ardour and permits the Hun to inspire reflection calmly.

The liver's power clears the passageways, and it gives the thrust to movements and circulations in such a way that it reaches to the extremities of the body, the exterior as well as the heights. This

dynamism, founded upon the kidneys, is expressed in all the circulations where a boost or a starting up is needed, either to evacuate, or to absorb and assimilate, or to pass an obstruction. This goes for materialized elements, like blood, as well as for psychic elements, such as the emotions.

The liver has authority over the muscular strength, giving rise to movements. It frees the surplus of blood necessary for movements, and in so doing it gives dynamism, bringing suppleness, strength, and precision to the movements.

The fingernails and toenails extend to the exterior this alliance of strength and suppleness proper to Wood and to the liver. Also the eye, which projects far the flash of a glance and the grasp of a man, expresses the power of Wood's diffusion and extension. The eye is the orifice of the liver.

Many aspects of sexuality are in relationship with the liver: images, emotions, liberation of blood to fill erectile tissue, pulsation of life, and power of desire.

**The liver is given the charge of being commander of armies. Analysis of circumstances and conception of plans proceed from there. Suwen, Chapter 8**

**The liver is the rooting of one's capacity to stop at the outer limit; it is the dwelling-place of the Hun. Its flowering aspect is at the nails; the power of its fullness is in the muscular forces; it vivifies blood and breaths.... It is young yang within yang. It is in free communication with the breaths of springtime. Suwen, Chapter 9**

**The eastern quadrant generates the wind. The wind generates wood. Wood generates acid. Acid generates the liver. The liver generates the musculature. The musculature generates the heart. The liver has mastery over the eye.... Among the colors it is blue-azure. Among the musical notes it is the note jue. Among the sounds it is the shout. Among the reactive movements to change it is contraction.... Suwen, Chapter 5**

**Its domestic animal is the rooster; its grain is wheat... its odour is rancid. Suwen, Chapter 4**

**When man is at rest, the blood returns to the liver. When the liver has received blood, one can see. . . Suwen, Chapter 10**



## Lung, Fei

The lung is that which, in flesh, is analogous to branching plants that creep and divide without standing upright. The lung, then, is abundance and prosperity, with a certain impulsiveness and rapidity in the vital force that is expressed by multiplying and reproducing. Order must be brought to this power of proliferation that extends everywhere and invades the territory all the way to the extremities.

The lung is the "master of breaths"; it directs and gives rhythm to respiration as well as to all circulations. This makes it assistant to the heart and master of the nose. It frees the breaths gathered in the middle of the chest, in order to disseminate them to the outer boundaries of the body: to the skin and body hair, the parts of the bodily structure that are animated by the same movement as the lung.

The skin, holding the body hair, sets the limit to the diffusion and expansion of the breaths and the corporeal form. The skin holds in the vitality while permitting productivity. The rhythms given by the lung animate the skin's respiration; the opening and closing of the well-managed pores prevent unwarranted loss of liquids, essences, and breaths to the outside.

To stop something and bring it back toward the inside is the appropriate movement of autumn, time of harvesting and gathering in. It is the movement of Metal, which condenses and compresses by pulling in and pushing down.

Placed at the top of the trunk, the lung surmounts like a canopy all the other organs. It exercises its downward pressure upon the humid vapors. Cooled and condensed into droplets by the lung's care, the liquids descend to the base of the trunk where they come under the control of the kidneys and the urinary bladder. The lung thus regulates the progress of liquids.

**The lung is given the charge of being minister and chancellor; the regulation of the pathways of animation proceeds from it. Suwen, Chapter 8**

**The lung is the trunk where the breaths are rooted, the residence of the Po. Its flowering aspect is in the body hair; the power of its fullness is in the skin. It is great yin within yang (sub-diaphragmatic region). It is in free communication with the breaths of autumn. Suwen, Chapter 9**

**The lung guarantees the free communication and regulation of the waterways. Suwen, Chapter 21**

**The western quadrant generates dryness. Dryness generates metal. Metal generates the acrid taste. The acrid taste generates the lung. The lung generates skin and body hair. Skin and body hair generate the kidneys. The lung has mastery over the nose.... Among the colors it is white; among the musical notes it is the note shang. Among the sounds it is weeping. Among the reactive movements to change it is coughing. Suwen, Chapter 5**

**Its domestic animal is the horse. Its grain is rice.... Its odour is pungent. Suwen, Chapter 4**

**Nature, Xing (Hsing)**

The heart and life: one's proper nature, that which is natural.

**Sorrow, You (Yu)**

**You.** To drag everywhere a heart and a head preyed upon by black worries is sorrow, burden, unhappiness, troubles, and world-weariness, where one plods beneath the weight of somber thoughts and heavy cares. This suffering is a burden that adds heaviness to most of the other feelings, making their resolution or dissolution more difficult, thus leading to depression.

**Oppression, Chou (Ch'ou)**

**Chou.** When ears of corn have been ripened by the summer's fire, it is autumn. But autumn as felt by the heart can be a kind of tedious oppression and despondent melancholy where all is dreary, distressing, and hopeless. One is morose, for the heart is unable to take interest in anything. No longer is anything germinating or growing.

**Po (P'o)**

The Po are sensate souls, vegetative Spirits. They are Spirits of Earth, which are animated by the same movement as is the color white, bai. White can represent pure, total light, or as it does here, the spark of light from the setting sun, the gleam of cold metal, or the brightness of dried bones in the earth.

In these latter examples, white is the colour corresponding to autumn, to the west, the element Metal, and the lung. It is the opposite of the greenery appropriate to springtime, the east, the element Wood, and the liver.

Thus, as the opposite of essences, jing, that rise and disperse lightly in the body, charged with the elements of vitality, the residues Po become concentrated, and they descend all the way to the complete evacuation of the elements that cannot be utilized for vital maintenance. This evacuation is made through the anus, also called "The Gate of the Po." Their dwelling place in the body is the lung (see Lung). (See also Hun).

**Reflection, Lü**

Project, conceptual plan, meditation; to reflect, to consider attentively to conjecture, to estimate, to premeditate, to take to heart, to be careful solicitude, preoccupation, doubt, uncertainty. The character is a tiger's stripes enveloping thought. The tiger leaps powerfully and far. He lands precisely, and he pins his prey to the ground. The same tiger remains immobile, even to his eyes, which watch without blinking for hours on end. He waits. His stripes signal his power.

Concentrated repose and the unleashing of calculated movement are two aspects of the same virtue, always concentrated equally. These two aspects stand out in the regular pattern of alternating colors on fine, healthy fur.

The reunion of the two components (tiger's stripes and thought) gives to thought a watchful consideration, indeed even preoccupation, but one that permits the mind to take its risks, to calculate its estimations, and to plan with full awareness.

Reflection is often placed in relation to the liver and to the element Wood. The Hun, who are sheltered by the liver, give thought its powerful elevation and analytical correctness. The impetuous leap proper to the Wood sweeps away uncertainties, prevents stagnation of thought and the compulsion of repetition, and leads to the appropriate decision.

[**Si lü**, (szu lü) to reflect intensely, to be preoccupied: worry and preoccupation].

### Sadness, Bei (Pei)

**Bei.** The heart rejects (itself) . The person is back-to-back with himself in his heart, held prey by contradiction, denial, indeed by negativity. The exhaustion resulting from this sterile clash destroys the breaths in the region of the heart and lung. The struggle ruptures the communications emanating from the heart and cuts off the joy of life. The blockage leads to weakness, and distress becomes desolation.

### Grief, Ai

**Ai.** Wails, groans, and lamentations coming from the mouth of one who is dressed in the special garments of mourning. Grief experienced at the loss of a dear one; the sadness of mourning, shown publicly.

Sadness, corresponding to the lung, is perversion of the movement of Metal. The normal movement of Metal is condensation and concentration in order to bring the riches of life back into one's interior. In grief this movement becomes compression that crushes the heart, interfering with the circulation of a blood of diminishing quality, as well as with the expansion of the Spirits. This obstruction destroys both the liquids and the breaths of the lung. One dries up from grief, as one refuses to revive one's life, a revival incited by the liver (movement of Wood).

### Spirits, Shen

Spirits. Divinities. The vital principle. Something marvelous. The alternating expression of natural forces unfolds under the authority of influences from above. Heaven thus penetrates and instructs all of humankind. The Spirits are Heaven within us. They conduct us and guard us, and we must guard them.

(See also Essences/Spirits). There are also:



**(Luminous radiance of the) Spirits,  
Shen Ming**

When the Spirits find natural Virtue, they make it shine. The conduct and meaning of life are illuminated by a resplendent flash of what is specifically celestial within us: the Spirits.

The radiant activity of the Spirits is distributed by the auxiliaries subordinated to the power of the heart. The result is perceptible in all aspects of life, in virtuous and effective conduct, in bright and clear eyes, and in a fresh pink complexion.



**Spleen, Pi (P'i)**

In the flesh the spleen is analogous to an ordinary pot for daily use. A hard-working servant, the spleen toils unceasingly at tasks that have no glory, but that are enormously vital to the conduct of life. The spleen corresponds to the central region, to the moment of passage from one season to another, at the centre of permutations. Like the earth, it is the place where everything intersects, is accepted to be transformed, and goes off again in all directions in a new form.

The earth receives all sorts of seeds and allows all the diverse plants and grains to grow, for the nourishment of living beings. The spleen receives alimentation and makes essential constituents assimilable by the organism, thanks to its work of transformation in digestion. The spleen then distributes these nutrients, these juices, these essences to all of the zang, and to each sector of the body. In this way vitality is constantly renewed.

As the centre of equilibrium and like a turntable, the spleen maintains the balance of the exchanges, tensions and distributions. As place of passage, it is the liaison between the diverse components of an individual. Purveyor of new essences, it shapes the forms: the bodily form which is flesh; the mental form which is thought. It shapes the flesh and all parts of the organism through reconstruction and nutrition. It shapes the form of blood by the juices that are the basis of the blood. It shapes the form of the lips which surround the mouth (orifice of the spleen) and reflect the general condition of the flesh of the body. The mouth brings into the body the nourishment that comes from the earth.

As the earth, in order to be fertile, needs to be irrigated but not soaked, warmed but not burned, the spleen is penetrated with humidity that evaporates and rises continuously, so as not to encumber or hamper it. Between heart and kidneys, the spleen is the intersection of above and below, of Heaven and Earth. It is the fecund middle.

The spleen is the "Trunk of Posterior Heaven," and the "Gushing spring of transformations that produce blood and breaths."

**The spleen and stomach are given the charge of being the barns and granaries.  
The five tastes come from there. Suwen, Chapter 8**

The spleen, with the stomach, large intestine, small intestine, triple heater, and urinary bladder, is the rooting of the barns and granaries, the dwelling place of reconstruction. It is given the name "utensil." It is able to make the transformations that give residues and dregs, to convey the tastes, and to effect enterings and exitings. Its flowering aspect is at the four whites (corners) of the lips; the power of its fullness is in the flesh. It belongs to the supreme yin; it is in free communication with the breaths of the earth. Suwen, Chapter 9

The central region generates humidity. Humidity generates earth. Earth generates the sweet taste. The sweet taste generates the spleen. The spleen generates the flesh. Flesh generates the lung. The spleen has mastery over the mouth. . . Among the colours it is earth-yellow. Among the musical notes it is the note gong. Among the sounds it is singing. Among the reactive movements to change it is belching. Suwen, Chapter 5

Its domestic animal is the ox; its grain is millet . . . its odour is fragrant.  
Suwen, Chapter 4



### Thought, Si (Szu)

Thought, conception, worries, concerns, obsession; to reflect, to consider, to remember. The character shows the heart below the cranial box that encloses the brain. The good relationship of the heart (and the Spirits dwelling there) with the brain allows thought to develop. Chapter 10 of Lingshu strongly indicates the direct liaison between the heart and the brain. This connection may pass through the tongue and the eye.

The heart permits internal fidelity, and the brain permits the good functioning of the orifices that communicate with the exterior. Brain marrow is constituted from the finest and subtlest essences, manifesting the original and hidden power of the kidneys in the radiant heights of the body.

Thought permits us to grasp and to link together in a firm line the elements of reason or of consideration. With acuity and penetration, thought goes to the deepest presented realities in a way that permits a knowing of the facts that leads to conjecture and planning.

Thought is related to the spleen and to the element Earth. Earth receives all of the sown seeds, in order to nourish them and ripen them, giving to each that which it needs. Earth permits the mixing and communicating of that which comes into its bosom; thus can water nourish vegetation and transform it into sap.

Thought, the spleen, and the Earth element permit circulations and permutations, free interpenetrations that allow the taking on of form.

**Virtue, De (Te)**

Virtue is the uprightness and the authenticity of the heart, as it moves along. Virtue, de, is habitually placed in relationship with its homophone, de, which means: to have received, to obtain, to possess, to attain in deep agreement. Through virtue one both finds and possesses oneself. Virtue gives authenticity to the actions of the one who possesses virtue. Knowledge without virtue is worthless.

Virtue is good to everything and everyone and tirelessly provides appropriate results at every level. If you are humanly virtuous, you will fulfill your responsibilities to everyone's satisfaction, and no one will find fault with your conduct.

If, initiated (into the mysteries), you evolve to the outer human limits, the Virtue of the Way will fill you to the bottom of your heart and will give you effectiveness and limitless perception.

**Will, Zhi (Chih)**

Wish, design, goal, aspiration. The intent in the heart persists and develops, the way a plant begins to rise upward from the soil. The movement of the heart is oriented continuously toward a goal; the plant represents the process of life's development. The heart takes on the power and tension of the phallus, as the plant represents the vigor of its stem.

The expression that unites 'will' and 'intent', brands fundamentally the orientation of all animation that begins in a well-constructed and inspired mental state. There are multiple expressions joining not only intent to will, but also some of the other notions presented in Lingshu, Chapter 8. The variety of meanings permits us to grasp better the specificity of each character:

**Zhi yi**, will and intent: will, design (plan).

**Yi zhi**, intent and will: willingness, intention.

**Zhi qi**, will and breaths: determination, the strength of soul in the character.

**Yi qi**, intent and breaths: the state of the soul, morality, disposition, caprice, fantasy.

**Xin zhi**, heart and will: willpower, determination, resolution.

**Xin yi**, heart and intent: idea, thought, intention.

**Shen zhi**, Spirits and will: consciousness (awareness, knowledge).

**Sheng yi**, life and intent: vitality, commerce, human affairs.

Zang

Cang

Zang Fu

**Zang, Organs/ Viscera**

Thesaurization, the active guarding of the Essences.

*Question:* I'm confused between zang and cang.

*Elisabeth Rochat:* It is basically the same ideogram, the meaning of which is storage. When you have to use it as a verb you have cang, and when you want to designate the organs you have the radical for flesh, or part of the body, and it is zang. But in the ancient texts sometimes the radical for flesh is not put in, yet it still has the same meaning. The so-called five zang are only a way to store, to keep, to thesaurize actively.

In a human, this guarding or storage is made in Five different and complementary ways, in the image of the Five Elements out of which Earth fashions all that exists.

The Five Zang (liver, heart, spleen, lung, kidneys) are the Five command centres that order all of the vital movements, under the inspiration of the Spirits, and of the specific expressions of the spiritual power within each zang: the Spirits for the heart; the Hun for the liver; the Po for the lung; the Intent, yi, for the spleen; and the Will, zhi, for the kidneys. The zang capture the essences and work them in such a way that out of these transformations, the specific breaths are released that express the proper movement of each zang, each element, within the organism. The synergy of the zang is the centre of the being and is manifested by the heart. The zang are solid and can be impregnated only by the essences, which are subtle, impalpable, and ready for all transformations. This is why the zang are also called the "full organs" or the "treasure organs."

*Claude Larre:* The profound meaning of the zang is that their charge, guan, is to store the essences. They take from food the nourishing part, and they refine it up to the point where it is at the same level of constitution as the specific nature of a particular man. And then they store it. In other words it is impossible to store things which are not on the same level as your own personal constitution. The essences are stored because they are refined. Between essences, storage, thesaurization and zang there is no difference. Essences are the particulars on which life relies. But to be able to get essences you need a systematic organization of your deeper self. And your deeper self is your five zang. If there are five, it means that there are five ways to acquire and separate essences. So thesaurization means both separation and refinement and so on. The complexity of the Chinese characters stems from their richness, but in your mind you have to record the many, many different uses which combine to make life possible.