

EMOTIONS: EARTH ELEMENT #1

(from: Wiseman & Feng, 1998; Wiseman & Boss, 1990; Larre & Rochat, 1996).

QI 七 SEVEN, QING 情 EMOTION**Seven Emotions**

affect, emotion, qing: 1. Any natural movement of the heart, such as joy, anger, or grief. For example, The Book of Rites (li ji, li yun) states, "What are the human affects? [They are] the seven things - joy, anger, grief, fear, love, loathing, and desire - of which a person is capable without learning." 2. The seven specific emotional and mental activities joy, anger, anxiety, thought, sorrow, fear, and fright, which in excess can cause disease. See INTERNAL DAMAGE BY THE SEVEN AFFECTS. Five of seven bear the same name as the FIVE MINDS. Qing: fact, reason; emotion; affection; affinity; relationship.

seven affects, qi qing: Joy, anger, anxiety, thought, sorrow, fear, and fright. The seven affects in excess can be a cause of disease. See INTERNAL DAMAGE BY THE SEVEN AFFECTS. Compare FIVE MINDS. The Chinese term for seven affects is identical with the term rendered as SEVEN RELATIONS.

five minds, wu zhi: Joy, anger, anxiety, thought, fear. These are five basic forms of mental and emotional activity, which in excess can cause disease.

excess among the five minds, wu zhi guo ji: A potentially evil excess of one or more of the five minds (basic mental/ emotional activities) (joy, anger, anxiety, thought, fear).

five minds forming fire, wu zhi hua huo: Excess of one or more of the five minds (joy, anger, anxiety, thought, and fear) causing fire signs such as vexation and agitation, irascibility, dizziness, insomnia, bitter taste in the mouth, ribside pain, panting and cough, and blood ejection. In modern medicine, lasting mental or emotional activity causes nervous excitement or depression, which affects normal functions of the body. In Chinese medicine, the five minds or seven affects are seen to cause disturbances of qi and depletion of the true yin of the bowels and viscera, causing heat signs.

internal damage by the seven affects, nei shang qi qing, qi qing nei shang. Synonym: affect damage. Damage to yin, yang, qi, and blood, etc., by excesses of the seven affects (joy, anger, anxiety, thought, sorrow, fear, and fright). Powerful or lasting emotions and certain mental activities can damage yin, yang, qi, blood, and eventually the bowels and viscera. Elementary Questions (su wen) describes the effect of six of the affects specifically on qi.

INTRODUCTION

Discussion

Elisabeth Rochat: In this session we will try to present the attitude of the ancient Chinese towards the psychological world and the field of emotions, desires, tendencies and so on, not only through Daoist texts but also through so-called Confucian and other texts. Their basic doctrine is exactly the same, and if I read you a text without telling you from which author it is I am sure that you could not decide if it is from a Confucian, or a Daoist book. Of course, you can see differences in appreciation or attitude towards life and conduct but at the level of general doctrine there is really no difference. It is the common Chinese thinking and view of life.

Claude Larre: An aspect of our teaching will be the etymology of characters, because if we are talking in English or in French without reference to Chinese, the etymology is of the essence. What we want to convey to the mind of those who hear us is the Chinese text. The difficulty is to speak Chinese using English words. If we write a few Chinese characters it is not to impress you with our knowledge of Chinese, it is because through the different strokes something is built, which is not a word, but a symbol, and opens your mind. You must set free your imagination.

There is a sort of artistic and aesthetic understanding of things which is necessary to enter the Chinese field of terminology. So using numerology, using Chinese characters, referring to etymology, comparing this and that to social life, political life, organization of human groups, all of that gives us clues to the understanding of Chinese medicine, because there is no difference in the Chinese mind between the well-organized political body and the human body of each of us.

Elisabeth Rochat: Let us begin with an image from Zhuang zi chapter 2. Zhuang zi is one of the greatest Daoist philosophers from the 4th century BC. At the beginning of chapter 2 a disciple asks his master to explain to him the music of heaven, the music of earth and the music of man. The master explains the music of earth first.

'The great mass of clay has a kind of belching which is like a breath, and the name of this breath is wind. This wind is usually motionless, but when this wind is put in motion ten thousand orifices and openings suddenly clamour and cry and make a noise in a kind of great sound of music.'

This is not exactly a translation because I cannot translate Zhuang zi into English just like that, but you can find a good translation in Burton Watson. His is certainly one of the best English translations.

What is the meaning of this? Coming from this great mass of clay which is earth, there is something which just comes out under the excitation coming from heaven. The name of that is wind. The wind is not only the wind that you know in Chinese medicine as one of the six influences. Behind that is the breath of life which is able to carry all seeds of life like pollen, and to give stimulation and excitation to all kinds of life, and to diffuse and propagate the influx and to be an exemplary influence

coming and going between heaven and earth. But this wind is motionless. Usually in French we have no idea of what a motionless wind is, because for us the wind is always in motion. But if the wind is not in motion, if you cannot see leaves moving, the wind just returns to the motionless, to the nothingness, but which is not non-being. It is a way to exist without manifestation. Just because you cannot see the wind, or if the wind is not in motion giving excitation, it is not sufficient to say that the wind does not exist. It exists in another way. We find the same idea again in other texts, medical and non-medical. The wind is all kinds of movement and agitation in our body and our mind. There is always motion and motionlessness, and this is the true fact of existence. At the level of the heart and mind, of intuition and thinking and so on, there is a state of motionlessness which is not harming anything but which just does not have a strong manifestation. It is not that it is not existing or being alive. When this wind is put in motion the expression passes through orifices and halls and cavities and openings, and remember that there are seven orifices just like there are seven emotions. This is the natural music of earth.

The explanation of the master continues with the example of a great tree on a mountain. This tree is just like a man with roots deep in the earth and branches displayed in the wind, and a lot of smaller branches and leaves. On the trunk of this tree and the great branches there are a lot of little holes or cavities, and when the wind blows it enters all these cavities and during a tempest you can hear the sound of the resonances inside the wood of the tree, and the noise made by the branches. After a while the wind calms itself and the tree returns to a kind of quiet emptiness without any noise. This is what is called earthly music, which is just music coming through openings and cavities. These are the doors between the inner vitality and the world outside. This is an important point because emotions are always reactions to the world outside by one's inner vitality. It is natural and normal that there are tempests and hurricanes and little showers and great winds, and after that no wind at all, or just a very light rain. The only thing for this tree is to be able to bend with the wind, to follow the violence of the wind in its manifestations, and after that to come back to a calm, motionless state. This is just an example of the very general use of the human emotions. It is normal for a man between heaven and earth to have stimulation and emotions and sometimes to be very deeply moved by them. But the important thing is to be able to restore the balance, and the calm emptiness through all the passages of vitality.

Another point to make is that the tree just receives the wind. This tree does not say I do not want this wind today. But we are so stupid that we do that everyday! Human music is something very natural, like earthly music. If we just react to what is as we are, the only point is to be well in yourself. If you do not want a particular situation or you want something too much, this is the beginning of the cacophony. It is also the reason why in a forest you can have a lot of trees in a tempest or in calm weather, and there is always the impression that they are all playing together. But in human society very often it is not like that. We are all trying to play our own piece of music, and it is no longer music but a cacophony.

Claude Larre: The Chinese character for music, in that particular text is not a common character. It is a character where the musical reed is the image, lai. It is just the void inside the reed which is resounding. It is the very simple motion of air contained in a structure. The word 'music' in English or French is not appropriate. To give you the real meaning of the text the character is much more telling. Each of us is like a stalk which is empty, and there is a vibration in it. Each of us is a resonating pipe, and the emotion is the sounding of this pipe.

Elisabeth Rochat: Just after this in Zhuang zi chapter 2 the text gives the idea that we need emotions and feelings because how could we exist as an individual without emotion and feeling? This is only the natural tendency and disposition of a person. It is necessary for everybody to have emotion, to be in relationships, and we need to be in relationships. We even have to have some kinds of desires to be really living people, and to exist as manifestations of our own feeling and sensation.

The important thing is not to be prey to one emotion, not to be preoccupied by some kind of desire which is not the realisation of your own nature. Because that realisation allows you to be able to really see what it is, to see yourself and also what happens at the exterior. There is no difference between the knowledge and the perception. You have to think about what you know and perceive with a pure heart. Therefore you can see without any emotion perturbing your perception or vision. As a result the same inner disposition enables you to understand and achieve the knowledge from the perception and information which you receive from the exterior through your orifices. The heart is the master of all that. The heart is the mind, the intelligence and the spirit, in general Chinese classical literature.

Claude Larre: Emotions come to prominence in springtime, and recede in autumn. If you have to correct something you wait for the proper time to do it, then you are using all the strength of the universe around you to placate or stimulate or to do something which would change another person or the general situation. So we understand that this natural coming out of the emotion, which is life and which is normal, needs to be used. Using our own emotions is best because if you are dealing with other people's emotions the only thing you can do is to help them to organize them. From the Daoist view it is usually better not to take care of other people. Let them do what they want, but be there, and looking at the way you do things they may be influenced to do similarly.

Daoists respect the fact that generally speaking there are a lot of emotions, and if they appear to be indifferent to emotion it is not because they despise them but because they want to be successful in dealing with the situation. They know that a lot of this is the calming of emotions, so that is the reason why emotions are part of Chinese medical treatment, much more than in Western medicine. In Western medicine we simply do not care about the temper or the actual situation of the person, and just administer remedies and counselling which may be counteractive. That is the big problem! The conflict between Western and Chinese medicine very often lies there.

Elisabeth Rochat: As far as desires are concerned, desire is quite a nice character, yu, It is made with a valley, which is like a hollow always ready to receive or attract something. To receive the

cultivation of cereals for example, and to attract the influx and qi coming from the mountain or from above, just to fill the hollow. Below the valley is the mouth, ready for aspiration of something. You have the idea of a lack of something, and there is an attraction in that.

At the first level desires are not bad. If I have desires I can eat what is convenient and appropriate to my species. First desires are nothing other than the way by which I remain instinctively alive. As far as man is concerned, his spirits are more complex, and his abilities are also very diverse. Because of his freedom he can follow his own nature, or not. This is not the case with animals. Desires can be simply the satisfying of what is needed to build and continue life, but they can also come to have nothing to do with what I really need for myself at each level, or can even be the contrary of what I need, and this is the beginning of a total perversion. A perversion not only of the mind and the spirit, but of all the distribution of the influences in my body and of my relationships with others and myself.

We can find examples of this in several texts. One is from the Confucian 'Analects' which is a great book about the work of Confucius. This is the beginning of the second part of chapter 1.

'The master says:

"At 15 I had my will power oriented to study. At 30 I stood firmly. At 40 I had no doubts. At 50 I knew the mandate of heaven. At 60 my ear was an obedient organ. At 70 I could follow what my heart desired without transgressing what was right."

What is the meaning of that? At 15, the young Confucius, was eager to study and to learn, and it is quite normal at this springtime of life to have some kind of violence and impetuosity in the desire to be good and to make good. At 30 he knew a lot about rites and he knew how to conduct his life, and stood firmly in his social life. At 40 he had no confusion. This is not the vanity of a man without doubts, but that he is so firmly established in life he has no uncertainty. His own life is well anchored. He has no despair. At 50 he knew the mandate of heaven. Through all the years he saw deeper and deeper and was able to see the meaning of life, and the meaning of his own life which is nothing other than his own destiny, which is the mandate of heaven and his own nature. All that is the same thing. My nature is what I am, my destiny is how to become what I am, and to fulfil this natural power and ability that I have. This is the tian ming, the mandate of heaven.

At 60 he was able to follow what was presented to himself, and following people and events he was always in the current of a good life. He was able to accept whatever was around him. And finally at 70 he is at the end of the battle, the end of the circle. He has desires, but all the desires are movements of his heart and are just the expression of his own nature, his destiny and the mandate of heaven. Consequently they were always in harmony with the natural surroundings. Everything he desired was exactly the right thing. There was no difference between the movement of the heart, the feelings and emotions, and even the desires, and the natural movement of life.

The danger of a desire is that it is too particular. If it is particular to you, and you are not in a perfect state of the realisation of your own nature, the desire increases the separation from others who have their own desires.

Claude Larre: Not only that. There is also the aspect of sexual desire. It is like a stagnation, when in the body something is no longer flowing freely. So when you see a piece of cake or a big sum of money, that in itself is able to stop you thinking, and stop the natural movement of life. Then you will do a lot of unruly things to get them, not even knowing if it is good for you to have them!

Elisabeth Rochat: In certain Daoist texts they go further. Even the best things to desire, the virtue or the void of the heart, can be over-desired and this turns into a kind of blockage. All your vital forces, or a great part of them, and all your thinking, are imprisoned by this desire to be a sage or a wise man, or full of virtue. The mechanism of desire has nothing to do with the object of desire. Huainan zi chapter 11 says very clearly that if you have the desire to be empty you can never be empty because this very desire prevents you attaining the emptiness. In another Confucian work, the 'Da xue' or 'Great Learning', the commentary says that the cultivation of the person depends on rectifying the heart or the mind, zheng xin. A man under the influence of passions will be incorrect in his conduct. He will be the same if he is under the influence of terror or sorrow and distress. When your heart is not present we look and do not see. We hear and do not understand, we eat and do not know the taste of what we eat. This is what is meant by saying that the cultivation of the person depends on the cultivation of the heart or mind.

The only way not to increase the trouble of the heart, of the feelings or passions, of the perception, of the knowledge, of the thinking and so on, is to rectify the heart. If your heart is not upright and in communication with the spirits, then it is occupied by something like an emotion or a passion and it cannot be present at any level, and cannot communicate with the outside world. As a result your appreciation of things or your ability to be present for things diminishes, until in the case of a great emotion it disappears. The heart is not free, and cannot receive information. In this case your conduct will never be appropriate or good.

Claude Larre: What we are talking about might be taken as a pronouncement on psychology, but it is all Chinese medicine. If the qi is not free to flow, if the blood is not circulating well, then life is endangered. The most important condition for the mind to be free is that the qi and blood are circulating well.

The condition necessary for the circulation of the more physiological aspects of life is that the mind is free. So this pronouncement on psychology is really Chinese medicine because there is an integrated way of thinking. Whatever is at the level of qi or blood or muscle or whatever is necessary for the conducting of life, implies the ability of the will or the mind to choose and to act accordingly. Medicine and psychology are just one thing.

Let us take Lao zi chapter 16 to see how simple the question of serenity is. It is understood as a state of mind, a state of life which depends on a state of mind, and is available for anybody. It is a normal state of living, but it may appear exceptional because there are only a few people practising it. When you read Lao zi you have the feeling that it is very striking and extraordinary because that is convenient for your own feeling. It seems extraordinary because it is not usually said. The problem is that the emotions take the best of man's life. The contrary of this condition where the emotions rule

the individual's life is the serenity which is the basis of life. Serenity is not the lack of emotions, but the control of emotions. If you want to find a good text to illustrate this teaching, you will find it in the Daode jing chapter 16:

**Zhi xu ji, shou jing du
wan wu bing zuo, wu yi guan fu
fu wu yun yun, ge fu gui qi gen
gui gen yue jing, shi wei fu ming
fu ming yue chang, zhi chang yue ming
bu zhi chang wang zuo xiong
zhi chang rong, rong nai gong, gong nai wang
wang nai tian, tian nai dao, dao nai jiu
mei shen bu dai.**

'When we reach the extreme of the void, and when we are anchored in the quietness, when the ten thousand beings spring up all together, as for me, I just consider their return.'

I will try to make a commentary. Man, being in a state where he is truly quiet, is firmly in the condition of the quietness of mind, and does not want to change that. He would be intently observing the ten thousand beings in their upsurge and spontaneous movement of life. It is not because he does not see how things are going, or how the ten thousand beings strive and struggle for life, but for himself he is waiting for their return. They have one hundred years of life, or less, it is just up to him to wait and see how they are obliged to return. The person does not despise what happens around him, he just wants not to be deceived by the emotion of life surging around him. Just because he is quiet does not mean he has no feelings for the upsurging of life. He may be highly contented to see that life is exploding everywhere.

The problem with the way we think about emotions is that we believe serenity is the lack of emotions. That is not the case. Serenity is not being disturbed by emotions. Or if disturbed, to be able to come back immediately. In treating people we are not supposed to ask them to be emotionless, or not to be taken over by emotions, but just as far as possible to be able to come back to a state where the emotion will be felt inside their quietness.

'Fu wu yun yun.' Yun is the cloud, the vapour. It means that beings are rising up as vapour rises up, but each of them in their proper manner returns, and comes back to their roots, 'ge fu gui qi gen'. Fu, they return and gui, they come home. Gen is the root from which any being springs. 'Gui gen yue jing', coming to the roots is called quietness. So we may understand that to be quiet is to be more in possession of yourself because it is coming back to that natural condition you have when you are doing something according to your own personal nature. Quietness has nothing to do with the lack of an emotion, it is just to be back at the centre. 'Shi wei fu ming', this is called coming back to your destiny. Coming back to nature implies that you are fulfilling your destiny. 'Fu ming yue chang', everybody coming back to their own destiny is a condition which is called constancy. Chang is the use of nature, the permanent way things are behaving. 'Zhi chang yue ming', to be able to understand this constancy is called illumination. 'Bu zhi chang', not to be united with what is constant, 'wang zuo xiong', is to err and run to disaster. 'Zhi chang rong, rong nai gong, gong nai wang', but if you

have this fruitful knowledge of what is normal then you come to a state of infinite, universal something, and this universal quality gives you the position of a king because a king is at the centre of certain things. So he has a view on everything. This is the connection the Chinese are making between being a king and having universal, practical knowledge. 'Wang nai tian, tian nai dao, dao nai jiu.' The position of this kingly knowledge is really the heavenly position, and what is heavenly is the Daoist position, and that puts you in a position of good and even death cannot make any mischief against you, 'mei shen bu dai'.

Thus you come to the point where there is nothing to fear. When in all your life you are in possession of that quality, then even death cannot do anything against you. You may die, but you do not perish, as is said elsewhere in Lao zi. So the point of this quotation related to the emotions is that a life full of emotions is not endangered by anything provided that in your mind you always have authentic cultivation of self. Not of self for self, but of self in order to be fit for what you are from nature and what you are to become from destiny.

Elisabeth Rochat: To be constant (chang) is not exactly to be the same, because the use of these concepts in Daoist texts is quite special. For example, in another chapter of Lao zi, it says that the saint has no constant heart on earth, using the same character chang. Not to have a constant mind or heart here is not to have an idea in your heart which is like a prejudiced, preconceived idea. If you have this kind of idea you are unable to accept the situation unless it agrees with your preconceived idea. It is the same as not having an empty heart. No theory or idea is able to embrace the whole of reality. Constancy is like being in the centre. If you are in the central position, it is not a safe position, it is a moving position. The centre is like a pivot, and you can embrace all situations. The constant is not having any particular ideas or desires.

In chapter 13 of Zhuang zi we have a very common image of the heart as a mirror:

'The sage is still not because he takes stillness to be good and therefore he is still. The ten thousand things are insufficient to distract his mind, that is the reason he is still. Water that is still gives back a clear image of beard and eyebrows; reposing in the water level, it offers a measure to the great carpenter. If water in stillness possesses such clarity, how much more must pure spirit? The sage's mind in stillness is the mirror of heaven and earth, the glass of the ten thousand things. Emptiness, stillness, limpidity, silence, inaction, these are the level of heaven and earth, the substance of the way and its virtue.'

A mirror has the face of calm and quiet water. If there is no agitation on the lake you can see your face, you can see the water's reflection of your face and you can see the tiniest hairs of your beard. Nothing escapes your vision. If the water is slightly agitated by movement the image is likely to be distorted. If the water is in a great agitation because the wind is very violent then you have to wait for the wind to cease before you look at your face again, because you can only see broken images and dissociated fragments. This image of your heart is in other texts too. If your heart is peaceful and quiet it is in order to be able to receive all the information coming from the exterior like the mirror of

the calm water. This is what Father Larre emphasised in Lao zi chapter 16, that this knowledge, zhi, is the same thing as to perceive. This is the reason why serenity and quietness are the only way to have real knowledge, and therefore efficiency because knowledge leads to know-how. Knowledge of how to cure, or how to conduct life at each level of life. Later in chapter 16 it says that this state of serenity or quietness or non-acting, is not doing nothing. It is just doing what is appropriate according to circumstances and your own ability. It is not being paralysed because it is unnatural not to act.

Claude Larre: It takes a few years to learn this because you have to undo what you have been building in your own self. You have to unlearn your former knowledge so that it is no longer an obstacle to the direct knowledge.

Elisabeth Rochat: In this text it is the entire submission of the natural current of life, inside and outside, and there is no loss of freedom because the only way to be alive is through natural destiny. As a result the feeling you have is experienced through joy. Joy is the natural feeling inherent in the fact of living. It is the feeling of being in the current of life.

In the Huainan zi it says that rites are not a constraint of your nature, they are the way to express what you are and what you feel, but giving a moderation or reserve to the expression, allowing you slowly to learn in your daily life to have this restraint of emotion or passion which is too strong. It is not to deny emotion or passion but to give them ways of expression, as for example in mourning.

Theoretically laws have the same goal. Rites and laws historically were just the way by which the sage enabled other men to reach a higher level.

The 'Book of Rites' shows that rites not only deal with ceremonies and politeness but also with the controlled expression of inner feelings. How can you fulfil ceremonies or have good social relationships if you are unable to master your feelings? Mastering your feelings is not blocking them inside, but giving them channels for their flowing out and expression, like rivers.

You know that in China water invaded the earth just like passions invade our life and heart. This kind of overflow could not be mastered by dykes and walls and obstacles because after a while the overflow is so violent that the dykes are swept away. So channels and ditches were dug for the natural evacuation of water, and for irrigation of the fields at the same time.

I have one more text, Xun zi chapter 22, 'Rectifying Names', from Burton Watson's translation. Xun zi was a Confucian philosopher of the 3rd century BC:

'But let us try delving deeper into the hidden aspects of the matter - those that are difficult to perceive. No man who derides true principles in his mind can fail to be lead astray for undue attention to external objects. No one who pays undue attention to external objects can fail to feel anxiety in his mind. No man whose behaviour departs from true principles can fail to be endangered by external forces. No man who is endangered by external forces can fail to feel terror in his mind. If the mind is full of anxiety and terror, then, though the mouth be crammed with delicious food it will not recognise the flavour, though the ear listens to the music of bells and drums it will not recognise the sound, though the eye lights upon embroidered patterns it will not recognise their form, and though

the body is clothed in warm, light garments and rests upon fine-woven mats it will feel no ease. In such a case a man may be confronted by all the loveliest things in the world and yet be unable to feel any gratification. Even if he should feel a moment's gratification, he could never completely shake off his anxieties and fears. Hence, although he confronts all the loveliest things in the world, he is overwhelmed with worry, and although he enjoys all the benefits of the world, he knows only loss. What can a man like this hope for? Can he hope to gain possessions? Can he hope to nourish his health? Can he hope to prolong his life? He says he wants to satisfy his desires, and yet he sets out to do so by giving free license to his emotions. He says he wants to nourish his health, and yet he does things which endanger his body. He says he wants to increase his joy, and yet he afflicts his mind. He says he wants to win fame, and yet he allows his behaviour to become reckless. Such a man might be enfeigned as a lord and hailed as a ruler, but in fact he would be no different from an outlaw. He might ride in an elegant carriage and wear the cap of a high official, but he would still be no different from a needy peasant. This is what is called allowing the self to become the slave of things. 'But if the mind is calm and at ease, then even beauties that are less than mediocre will gratify the eye, even sounds that are less than mediocre will gratify the ear. A meal of vegetables, a soup of boiled greens will gratify the mouth; robes of coarse cloth, shoes of coarse hemp will give ease to the body; a narrow room with rush blinds, a straw carpet, and a table and mat will give comfort to the form. Hence, one may not be able to enjoy all the most beautiful things in the world, and yet he can still increase his joy; he may not find a place among the famous and powerful, and yet he can still win fame. A man like this, if placed in the position of ruler, will do much for the world as a whole and give little thought to his private pleasures. This is what it means to value the self and make other things work for you. Words that have a shallow basis, conduct that does not bear examining, schemes of ill repute - the gentleman is careful how he approaches these.'

QING 情 EMOTION

Elisabeth Rochat: The character for emotion or passion is qing. It is made with two parts, the heart on the left and the greeny-blue colour of life on the right. This right hand side expresses the deep power of life, the richness of the sap flowing or circulating within vegetation. It is made with the character for life itself, sheng, which is the image of a plant growing up from the earth, and with cinnabar (dan). The first impression of this character is that there is a kind of manifestation of the power of life at the level of the heart. There is nothing bad in this character itself.

There are some characters which are very often linked with the emotions at a structural level in classical texts of medicine or philosophy. One of them is xing, the proper nature of man. This is made with the heart on the left and with life on the right. This is the individual nature of man. Between xing and qing both in make-up and sound there is only a small difference. In qing there is a kind of vivacity, with this green and red colour of life. This part of the character also appears in jing (essence) with the image of a grain of cereal replacing the heart on the left. What are essences if not the deep richness and rebuilding of life, constantly renewed through nourishment and grains?

Another character much used in the medical texts is qing, clear and pure. Here, instead of the heart or cereal grain on the left you have the image of water. When it is pure and clear it is the free flowing of what is essential for life.

The character jing, tranquillity or quietness, is also made in the same way. You have one of the same parts as in qing, emotion, with sheng and cinnabar. The right side of jing means struggle. But in the Shuo wen jie zi, a 2nd century AD etymological dictionary, it was said to be the image of a hand plucking flowers or fruit from a tree. The meaning of it is not struggle in this instance, but to be able to make a good choice after examination. That is to have good judgement, to discern and analyse. Looking at this character we should remember that emotions are not bad in themselves, but we need to feel them in quietness. It is only when something overrules everything else that it becomes pathological.

QI 七 SEVEN

Elisabeth Rochat: The proper number for emotions is seven. This not just the number of emotions, but the number natural for emotions. The character for seven (qi) is drawn with a horizontal line, the earth, and from underground something is pushing itself up and springing forth. It is the only one of the numbers which has real aspiration in its pronunciation.

Five is the inner crossing allowing life to organize itself. The character for five (wu) represents the crossing in motion, between yin and yang or heaven and earth, or two poles of vitality. You have the construction or appearance of a centre by the crossing of different qualities of qi and the ability to build something from that. Six (liu) is life within, constructing itself. It is like an inner maintenance, with all the interplay of yin and yang allowing my own life to develop and maintain itself. Therefore you have six meridians or six fu.

So what is the development in seven? It is the piercing of passages between the exterior and interior. That is the reason why there are seven orifices. You can see the power of this spring of life coming from the interior and piercing something outside. This is a kind of achievement of life. Life is not meant just to remain in itself, but to continue with relationship and communication with others. There is a certain power in seven, which at the same time is dangerous if it is very strong. It is quite difficult to contain within limits. If the current of the river is not very strong it is not a problem for the water to remain in the bed of the river, but if it is very strong it is hard to contain. In a way seven is the number of all dangers. If you are strong enough inside to maintain the correct direction of the stream of life there is no problem, your orifices are well pierced and there is easy communication with the exterior, and all the vitality and information passing through is reflected by the heart perfectly well. But if that is not the case, all is disturbed and distorted. Seven is the number for the subtle inter-penetration of essences and spirits. But it is also the number for disorder. It depends if you are able to contain this lively geyser of your vital forces!

Claude Larre: At the level of the emotions the number seven is very important and appropriate for conveying the feeling that man's psychology is ruled through the brilliant array of what passes through seven. This numerological approach gives you the impression that the Chinese are making

'worlds' of things. When things are ruled by five there is a grouping of the construction behind that which you are talking about.

Whenever something is ruled by five you are sure that everything is safe, with some sort of transition which relies on a vital foundation. Everything in life is based on the construction which is expressed in the Chinese language with the number five. Not necessarily as one in the centre and four in the four directions, it might be in a circle where the five follow each other.

Now the question for the emotions is that if they are seven it is not just because there are seven, it is because the only way to understand what an emotion is, is to arrange them at the level of seven. Then we can see that the interplay of the three yin and three yang, which grade the yin and yang aspects of life, results in the emotions, which therefore have to be seven.

I insist on the numerology in order to let you understand that we are not playing with numbers. We are using the numbers in order to get better information on how things are going. I would refer you to Huainan zi chapter 7, where they talk of the development of the embryo. It is interesting to see how from the most inner position this living being is growing up to the full explosion to light. The first month is described as a paste, the second is like a pouch, the third is a fetus with some weight in it. In the fourth month the organization is much closer to what we know as flesh. In the fifth month inside the flesh there is a sort of direction for movement, the tension which is built inside the flesh in order that the flesh might move and not just be a mass. In the sixth month the structure is there for motion, the bones are there. For the seventh month there is no more description and it says it is accomplished, cheng. We were building something, and now the seven month is represented as pure formation, pure organization. And because this organization has taken place, the emotions are possible. The understanding of the psychology has to be made at the level where things are organized. There will be nothing like a soul which can be detected by its manifestation if the organization has not been made. So when we say seven we are talking of an organized position, a living being, able to manifest its organization by something. The evidence of this is that the following numbers are just pushing the first movement to more and more expression. At the eighth month there is motion, at the ninth month there is hectic motion, and at the tenth month it opens up to the daylight and comes out from the mystery of the womb and is seen outside.

Emotions come from this organization, just like a cry. When everything is there it just has to manifest itself. We understand that life is manifestation, but the manifestation is contained in the first months in the building of this new being. When the building is strong enough and it can withstand outside pressures, then the emotions are expressed. This is a more medical or biological explanation of what seven might be at the level of a human being.

We must also look at seven in the sky. We see that there are five planets plus the sun and moon. The Chinese have an expression for this, 'the seven brilliant points'. So if in heaven we have this manifestation of life, then in a human being, which at its own level is reproducing the general pattern of the universe, we have a manifestation of something to do with light. Emotions are light, but light has to be harmonized and tempered and soft. If this light is shaky and bedazzling, then the direction of life is no longer possible. The emotions must be ruled by a self-contained strength which comes from the depths of the individual nature.

Elisabeth Rochat: We have already seen the image of a great tree reacting naturally with the wind. It was very common to compare emotions and meteorology, for example, in chapter 7 of Huainan zi, and in the Ling shu and Su wen. In Ling shu chapter 71 it says: 'Heaven possesses wind and rain (feng yu), man possesses elation and anger (xi nu). Elation and anger really designate all kinds of emotions. We have in nature all kinds of atmospheric perturbation which are normal. The only thing is not to be always in a tempest or hurricane.

In Su wen chapter 5 it says: 'Heaven has four seasons (si shi), and five elements or phases (wu xing), to engender (sheng), make grow (zhang), gather (shou), and store (cang), to produce cold, heat, dryness, dampness and wind. Man has five (zang) and through transformation, five qi to produce elation (xi), anger (nu), sadness (bei), oppression (you), and fear (kong).' You can see here that there are not seven emotions but five. We will look at that later. If it is normal to have this qi, this influx of heaven in the form of cold, heat, dryness, dampness and wind, the only possible thing is to have a good composition of these five heavenly influxes, and to have a composition which fits with the season. Emotions here are just the response to the stimulation coming from the exterior. I react with my zang, which are the dwelling place of all that builds my spiritual life, and that is the leader of all the other aspects of my psychological and physical life. All the distribution of my blood, my ying and wei qi depend on a good digestion and circulation, but at the deepest level they also depend on my spiritual life. This is seen very clearly at the beginning of Su wen chapter 15 where it says that the spirits (shen) are the inner pivot of all kinds of movements of my being.

The important thing is not to be the slave of exterior beings or things. If I am myself, if I am to fulfill my own destiny according to my own nature, only my spirits must dwell in my heart. Only by my spirits dwelling in my five zang can I keep in touch with what I am and with my own nature. If I am not governing my own life with that, nothing from the exterior can help me realise what I am. As a result all the distribution of my blood and qi and so on will be disturbed, and that leads to a lot of possible illnesses, physical or psychological. It is just a distortion of the natural movement inside me. In medical texts the emotions very often injure the heart and five zang directly. For example, in Ling shu chapter 4 Huangdi asks: 'How do the perverse influences reach the zang of man?' Qi Bo replies: 'Grief and oppression (chou you), and fear (kong ju), injure the heart. When one is cold and drinks cold things, the injury is in the lung...' The important point here is that while other zang can be injured by external influences, the heart is mainly attacked by bad emotional conditions. There are a lot of texts like that. With the heart there is always an effect on the balance of psychological life.

Claude Larre: The mirror is blurred, and no longer in a good condition for reflection. Because the heart is universal, central and reflective by itself, like the image of the water, any little change on the surface makes everything change. Then we understand that the heart is not really like the other zang, it is subject to emotion because of its own constitution. The heart is the centre of all the mechanism of life, so anything touching the heart is full of consequence.

The heart is the root of the seven emotions. The seven make a unit of psychological life. When we have seven we are at the level of the jing shen, at the level of the life essences when they are flaring

up, as the expression of the spirits. This is a way to understand how these emotions are linked with the basis of life which is represented by essences. And the highest point where life brightly expresses itself is the spirits.

What is important for us, as people engaged in therapeutics, is to be able to understand through the emotions, where life may have a problem. Very simply, when emotion is present it is inclined to exaggerate something. We may be able to control the place where this deviation of life springs up. We have as usual, enough teaching to consider what the classics have to say about the levels of psychology which are indicative of normality and of pathology. Pathology is just an excess or a lack of something at the level of the five zang.

The general theory would be that the constitution of man is such that from the roots of life he expresses himself according to the pattern of his individual nature and at the same time expresses how he is going along according to the line of his own natural destiny. We must always consider together what is specifically myself at the level of my natural origin and also myself according to my destiny. There is no problem therefore which does not endanger my destiny. This is very mysterious because we do not really know our own nature. We do not know where we are heading to or exactly where we are starting from. But the very fact of living is an indication of who we have been, and from that knowledge and experience of ourselves we know more of our nature, and we have some sort of enlightenment about the direction of our life.

On entering this subject of the emotions we are not leaving medical theory, but we are taking health at the level of expansion of life, and not restricting it to our body. A major point at which Chinese medicine prevails over other systems of medicine is that a good acupuncturist will tell you that you seem to be in a very good condition but that you have to take care because there is some disorder in your emotions, and if you do not correct the way of your life generally speaking, you will not anchor your personal problems. He may warn you that something like an ulcer may develop from your overthinking. We may think that to think is good and that overthinking is just a bit too much, but this doctor will tell you that overthinking is dangerous. He will see that entering some kind of depression is not just psychological. Life by itself has to do with joy, not enough joy leads to depression and depression just accentuates this lack of joy. It proves that your general health is not good. Your life is endangered and injured by that.

Elisabeth Rochat: As with the heart, the other zang are also injured by emotions, and emotions arise from a lack of mastery by each zang. For example, if each zang is no longer able to master its own power or the aspect of life it presents in the human body, as a result there is a distortion of the movement of qi coming from inside, and that appears externally as an emotion or a passion. For this reason feelings and emotions are called internal causes of disease. But where does it begin? Is it because the zang is unable to master its own power, or is it because a feeling is there and disturbing that zang? If you are really in a good condition, even quite a violent shock could, after a while, be assimilated without a real distortion of your inner organization. But if you are not exactly well in your conduct and nourishing of life, perhaps you are not able to react well to an emotional shock, and you lose your head or your heart. Or something inside is not as good as it was before, and you can end

your life like that because it is very tiring. In diagnosis you have to take account of all these kind of circumstances, which are the real history of a disease.

Claude Larre: On that point I would like to make a comment. My understanding of what has been said by Elisabeth is more than that. Suppose you are under attack, then some sort of weakness will be induced. But what do we call a weakness? Is it a weakness of the bones, of the flesh? No, we are talking of the lack of power to restore the condition of life, and this is at the level of what the Chinese call jing shen. It is at the level of the conduct of the most physical life by the most subtle agent of life, which is a combination of essences and spirits. Suppose you have a very good friend, and that friend has been doing dirty business to you. Your feelings change, and you suffer a blow. To recover you have to rely on the sort of strength which we call jing shen. But because you have suffered a blow at the innermost part of yourself, you then lack the energy to recover. So we have to push the analysis of the subtle mechanism, as the Chinese state in the text, to understand that the lack is not lack of strength or lack of health, it is the lack of spirits. We say essences and spirits because it is impossible to call on the spirits if you have no essences. We understand that after deep grief you have to receive more and eat and drink more, and train your mind more to restore all the quality of strength. Then you can rebuild at the level of essences and spirits and maybe you can compensate for that loss. For the Chinese drink, food, friendships are all understood as one process where everything is helping the other to be better or worse. This is less felt, understood and explained in our Western medicine. We act more mechanically in Western medicine and not psychologically enough, and psychology is the art by which we understand how life is built from one stage to another. Psychology is not the way to understand people, it is the way to understand life.

Question: Father Larre, can you say a little more about what the historical basis for psychology is?

Claude Larre: Only scholars of Greek philosophy would be able to tell you about that. I think that psychology and morality were one thing in the time of Aristotle and Plato, because at that time philosophy was intended to help people to chose ways or justification for their life and to establish the fundamental morality. But when things changed with Christianity, then an adjustment had to be made, between the Gospel, the Old Testament and the special teaching of St Paul. It is a question I was recently discussing with Elisabeth, and we very much regret not having a study of how the articulation of morality, psychology and the teaching of the Gospel evolved at a critical time leading to the Middle Ages. If we knew that we could separate what is essential to understand human life as it is and listen to how the understanding of human life is using the former knowledge of psychology and morality, and gives a special hue to the revelation of the teaching of Christ. Here lies a very important point to be compared to the way the Chinese have understood the link between psychology, morality, and spiritual life without any knowledge of Christian teaching.

The time has come for the West and the East to meet and mix their inheritance, and it would be interesting to see whether the Chinese approach to human life has something to tell the New and Old Testament view, regulated through the scholastic legacy of Plato and Aristotle. If we are not really aware of what the state of mind was at the time of St Paul, with the influence of Alexandria and all the

Greek thinkers in that part of the Middle East, I am sure we cannot make a very scientific and historical contribution. That is the reason why I am not really ready to answer your question!

Elisabeth Rochat: Essences are what are inside the zang in order to release the qi which maintains and renews all aspects of life: activity, dynamism, circulation, transformation, warming and rhythms of all kinds. Essences are also able to be transformed through the activity of qi to become flesh, blood, liquids, bones and so on. If all that is working well, that is the support for the activity of the spirits. At the level of the emotions, if there is a problem coming from my ability as a person to follow or not follow my own nature, because of some kind of wrong decision or inability to keep in touch with my spirits, all the mechanism of renewal of the essences and qi can be disturbed and there is a deviation or diversion in the distribution of the influx of qi and essences, liquids and so on. Little by little if something is wrong my vitality diminishes, and then the quality of these different transformations is also diminished. At the same time the influence of my spirit is diminishing, and the inner access to the direction of my life gets worse and worse and disease appears.

Hence emotions and psychological disturbances can come from everywhere, from the inside with an emotional perturbation leading to a more physical disturbance, or from an external attack or lack of nourishment leading to a weakness of the influence coming from the spirits. This changes all my psychological life. All these questions of circulation of qi and essences and emotional feelings are nothing other than inner feelings of disturbance in the distribution of my vital influx. If it comes too strongly upward it will cause anger, if it is going down without being able to stop it is fear.

The heart is never alone in mastering life, the heart needs all the work of essences and qi and all the work of the other zang for the spirit. And the heart needs support. The deep access to inner life starts from the lower abdomen, which is the area where the original and deep forces of life are in the kidneys, and where we have willpower. It continues with purpose and intention giving form and sustaining the heart. If all of this is in a good state it is exactly like the little Buddhist statue with a very low centre of gravity. You can give it a shock and it will wobble, but it recovers its balance.

Question: What is the relationship between seven as the number of the emotions and seven as the number for the cycles for women?

Elisabeth Rochat: Seven is the number governing the reproductive power for women because seven is the number of the shao yang. With the shao yang inside a woman, it reveals to her the possibility of the crossing represented by intercourse and the possibility of having children. The number eight, the shao yin, governs the evolution of reproductive power for a man. It is not that seven is related to the woman herself, but just to the shao yang. Shao yang is the beginning force for the yang, with a great condensation of power, not yet well developed but full of surging force. Shao yang, represented by the number seven, is able to awaken and put in motion the yin of the female.

Question: Is there any relation with the seven po ?

Claude Larre: The seven po are the foundation of the individual life. They are seven workers, seven sort of lower spirits. They are managing life. Nothing works without helpers. At a Chinese court

there were many, many people working for a few higher men. They represent the activity of life with two sorts of spirits.

There are spirits who are guiding, like higher officials, they are the shen. At the lower level there is an army of other workers, and these are what the seven po are like. So if seven is the number of this activity of life, it might be that everything goes by seven in order that the work be done. We know the difference between the shen and the po from chapter 8 of the Ling shu where they give much more freedom to the shen, which come and go, and nobody can control them. The hun which are close to the shen have more or less the same freedom in the organism, and that is the reason why the hun are on the side of the liver because the liver is the extension of life. The po are restricted, they enter and exit through doors, and have distinct passages where they can go in and out.

From this distinction between the way the po and the shen are working we understand the difference between the po and the hun, and the shen and the gui. There are two distinctions: the shen and the gui, and the hun and the po. The shen and the gui tend more to the work of the universe in general, and the po and the hun are unique to your own self. But the po are on the side of the gui and the hun are on the side of the shen, The gui are more or less attached to earthly business, and the po are attached to the gui and to yourself. The number seven is given to this work for life. There is no specific number for the hun, although usually they say three. With three we control everything. but with seven we control everything in detail.

Elisabeth Rochat: Another approach to the same question is that seven is the proper number for life in relationships, because relationships are conducted through orifices. It is also the function of the po to have this movement and to master all kinds of transformation and appearance at this moment, to seize the elements of life to make life, and to attach to this life. The 'Book of Rites', which is the regulation of relationships and all manifestations of each stage of our life in society, has 49 chapters. 49 is seven by seven.

LING SHU CHAPTER 8

Elisabeth Rochat: Ling shu chapter 8 presents us with the organization of what is the basis for psychological and emotional life.

'Huangdi asked Qi Bo this question:

"When needling, one must not miss the rooting in the spirits. Blood and mai, ying and qi, jing and shen, are stored by the five zang. If, following a situation of overflowing and complete invasion, they leave the zang, then the essences are lost. Both hun and po are carried away in an uncontrollable agitation, will and purpose become confused and disordered, know-how and reflection abandon us. Where does this state come from?

Should one accuse heaven? Is it the fault of man? And what is the meaning of virtue, qi, life, jing, shen, hun, po, heart, purpose, will, thought, know-how and reflection?"

'Qi Bo replied:

"Heaven in me is virtue, earth in me is qi.

*Virtue flows, qi spreads out, and there is life.
That living beings arise implies the essences.
That the essences embrace implies the spirits.
That which faithfully follows the spirits in their coming and going is the hun.
That which associates with the essences in their exits and entries is the po.
That which takes charge of the being is the heart.
When the heart is applied, there is purpose.
When purpose is permanent, there is will.
When will is maintained, and changes, there is thought.
When thought spreads far and powerfully, there is reflection.
When reflection is available to all beings, there is know-how.
Thus know-how sustains life.”*

After the presentation of the jing shen, and the hun and po, which are the spiritual levels given to exist in man, there follows the heart. The heart is the individualization of all these kinds of essences and spirits going to constitute what is now an individual, an ego. The definition given of the heart is that it is something which takes charge of beings. To take charge of beings is to be able to assume the burden of all the elements of life, at the psychological as well as at the physical level.

Claude Larre: The question is why and how the Chinese are talking of beings. We are sometimes obliged to clarify the Chinese character on which everything seems to be based. The general description in the Chinese text of human activities is that man is faced by beings' and 'affairs'. 'Affairs' are what we are doing, and what other people are doing, for example when we are engaged in business, and that is shi. The noble aspect of business is to serve your father, your ancestors and your prince. So everything which is not shi, but which appears, to my mind is wu, a being. It is impossible in Chinese to say that there are animated and non-animated beings because we never know that a stone or a tree is not a place where a spiritual being is dwelling. The left part of wu gives the impression of the solidity of the ox. The right part is the shady form of something moving at a distance. So wu combines some sort of solidity with some activity in the distance. From that we understand that everything which exists one way or another, and is perceptible one way or another, is a wu. Then it seems to me that shi and wu are related to human consciousness. Things exist because they are perceptible or because you receive the effect of something which has been done by them. So business and things are the surrounding of human life. Coming to the heart, it is presented here in Ling shu 8 as a function, to receive and keep what comes to you in the form of a thing or an affair. With the difference perhaps that affairs are things when they are just for the heart and they are more than things when they are for your activity. The Chinese usually have two positions, one for how the thing is, and one for when its strength is shown. It is like the seventh month of pregnancy which we saw before. The seventh month is when something which is existing is now in a position to operate.

Elisabeth Rochat: When the heart exists then the central commanding point of life is constituted. But it is not enough that something happens, the purpose must take place. In Ling shu 8 the presentation

is as follows: 'When the heart applies itself we speak of purpose'. There is quite a play of characters because the character translated by 'applies itself' (yi) is made with the same character as purpose itself, with the heart added on the left. There is nearly nothing between the purpose and the activity and the relationship between the purpose and the heart. We can understand that by analysing this character for purpose, yi. It is made with the heart at the bottom. The upper part is a note. This is not just a musical note, is it all kinds of vibrations which can be classified by five. The five notes are a way of organizing and classifying all the vibratory world following the great pattern of life on earth which goes by five.

If the meaning of yi is purpose, intention, or idea, it means that the heart is able to organize the vibration which comes to it. The heart is able to recognize if this vibration conforms to the individual nature of the person of whom it is the centre. This is the first elaboration of thinking, the first movement towards something in my thinking or in my action. The heart is like the conductor of an orchestra, recognizing if each vibration conforms to the harmony of the whole orchestra.

Claude Larre: At the same time, talking of an orchestra conductor, there is a score. The conductor is not only there to preside over harmony, he has to present the composer who wrote the music. So it is a double role played by the heart. It has to be sure that everything conforms to some pattern, and that if it is well written it will be transferred to the executors, the musicians, in a way that the harmony will be preserved. When it has been written, it has one note after another. In the mind of the composer those things were objectively something, and they were consistent. When they are played, the conductor's function is to look at the score and make sure the musicians are doing all right. When you are talking of heart you are also talking of mind, because the Chinese do not separate heart and mind. A lot of things which for us are a matter of feelings and sentiments, are also full of meaning and intellectual power. When Elisabeth was talking of purpose (yi) she was writing one part, radical 117, which is to be something established on two extended legs. When you are in that position you are really steady.

What is established here is the sound of the voice (yue), which is the middle part of the character. The sound with the meaning which pertains to the sound is not only the sound as music, but it must convey some intellectual meaning too. Underneath is the heart (xin). So the English translation of 'purpose' is good because the English etymology is that you put something there, you pose something. To pose or place is li, then you have the sound of the voice with the intellectual meaning of the quality of what you are placing, and finally the heart. The addition of the heart radical makes this enter your personal world. If there were no heart, it would just be the note of your voice. With the heart it is just the same thing taken inside. Purpose is when your heart is not just open to anything but is now considering something.

Elisabeth Rochat: With purpose there is not yet a specific form which continues and establishes itself. We know that it is related to the spleen. It is a kind of raw material which can present itself to the heart, and the heart, because it is our own relationship to reality, has to decide if this material is of the right tone or not. It can accept or reject it. If the heart accepts it, then this proposition can remain,

take a form, and afterwards continue on to become the willpower (zhi). This is nothing other than the purpose becoming fixed and holding a direction.

This yi is like clay needing firing to keep its form and stay in a particular shape. If you like, this kind of image is a play between the earth and the fire, the spleen and the heart. Sometimes the five zang are presented as the centre (zhong) instead of the heart, because they too are the dwelling place of the spirits when you despatch this spiritual power by five or have five expressions of life. If the jing and qi of the five zang are in a good state then there is no problem for your heart and purpose, or knowledge and perception to function well, and not to have any lasting disturbance.

Su wen chapter 54 says: 'Through the purpose of the heart (xin yi) man is in resonance (ying) with the eight winds'. What does this mean? The eight winds represent all the variations of the exterior influences touching and moving our inner organization. Why eight not seven? Eight is the displaying and diffusion everywhere of this power of life which spreads through the number seven. At a more physical level it can be the bad influences in a season which is not well regulated by atmospheric or climatic qi. The purpose of the heart can have a general meaning which is just that. If you are not in a very good state you can be affected even at the psychological level by the cold or the wind and so on. The purpose of the heart must be able to give the appropriate response to all kinds of external stimulation if the inner balance of each zang is in a good state and no particular passion or feeling is disturbing them. Purpose is not just intent or tendency, but the accuracy and aptness of that tendency. The soundness of my intent and ideas and thought.

Claude Larre: I want to say something different but not contradictory, looking back at Huainan zi chapter 7 and taking the question of the zang. After enumerating the transformation of the embryo from the first month to the tenth, the text goes on saying: 'as the form is more and more complete, then the five zang appear'. 'Appear' has a double meaning, which is a very cunning Chinese way of saying two things with one word. Wu zang xing, means that the five zang appear or exist. But how can the zang appear because they are not visible? They manifest through appearance at the bodily, external level, and that is exactly what we call emotion. An emotion is when the deepest part of yourself, which by itself cannot be seen, shows its life by its inner motion and which is seen on the face. If somebody is pleasant you may see it on their face. If somebody is elated with joy you see it on the face. If somebody is depressed you see it on the face. And not only on the face but all over the body, but mostly on the face where all the openings make the relationship between the most outer part of yourself, the orifices, and the most inner part. Therefore there lies in the Huainan zi the shortest and the best way to express emotion without mentioning the word. It is just said that the five zang appear as the process is evolving.

Elisabeth Rochat: The link between the purpose and the spleen or earth element is quite obvious when you see the proper movement of the earth which is the ability to receive everything, and reconstitute it. This is like the earth receiving all sorts of seeds and grains and making them grow and appear in the shape of vegetation. This movement is also visible in this subtle expression of the spleen, the purpose. Purpose is nothing other than the ability to receive all kinds of impressions, to

have the memory and perception of those impressions and knowledge, and to make something appear as a result of them. The heart has to be clear enough to recognize if something is a good idea or a bad one. It is also the reason why there is not exactly a pathology at the level of the purpose. What would a pathology of purpose be? It would be pathology of each emotion because if one emotion disturbs the quietness of this operation then the heart is occupied by one tendency and is unable to distinguish the wheat from the chaff.

There might also be some kind of pathology of the memory, because memory is relationships and continuity. If there is not a good relationship between the purpose and the heart, and the purpose and the earth cannot present something to the heart, then there is a lack of continuity in your own life and the inability to take something in. But that is not the only explanation of loss of memory. Purpose should become the purpose of the heart. After that there is the link to the willpower: 'When the purpose is permanent, there is will.'

Claude Larre: This is the way the Chinese make the will, coming out of the heart by duration. There is nothing added to the purpose except that it remains, and the reason that it stays is that there is not only the production of something to do, there is something to realise. With this intense Chinese taste for doing and realising, they contemplate and they do.

Elisabeth Rochat: The definition of will in Ling shu 8 is the following: 'when the purpose remains we speak of will'. It is only a change in the duration. The heart has accepted something, a presentation that is determined, and now this is not only a purpose but a determination. The power of the kidneys is now added to the power of the spleen. To remain, to stay, to last, indicates that there is a maintenance of this position of purpose, and the purpose is now deeply anchored in the mind and body of the whole living being.

The etymological explanation of zhi, will, shows a heart underneath. Above there is an upsurge of something. In ancient writing it is also the representation of a phallus. It is something which is a vital impulse and a kind of strength and tension. It is the duration in this will which is important, the continuity of something.

The meaning of the character in classical Chinese when it is not the will, is a memorandum. It is in the title of various chapters of 'The Book of History' and other historical annals: a memorandum (zhi) on this or that. Why? Because a civilization or an individual life cannot develop itself if it is not faithful to its own history or memory. All the material for a civilization or society or human being, needs proper tension, which allows the society or man to remain alive and to go somewhere. This is not the same as memory, but it is the expression of memory in a particular direction, a tension towards something.

The other side of will is change and transformation. For instance in Ling shu 8 after purpose and will comes thinking, and the definition of thinking is 'when the persevering will changes we speak of thinking'. It seems to be contradictory but it is not. For the will to remain is to be able to contain this impulse of life formalized by the purpose in a particular direction. The change is the adaptation to all

circumstances of life, and when you consider all the ways and possibilities and circumstances, that becomes real thought, leading to reflection and the act or the ability to act.

We have to consider two things concerning the will. First, it is the deep anchoring of life at the level of the determination of life and the will to live. What is important is the good orientation of all that coming from the healthy state of the kidneys, spleen and heart. It is always the expression of what I am, of my own nature. The second aspect is the perpetual adaptation and transformation which is nothing other than life itself, because life is just an upsurge or impulse continuing and maintaining itself through perpetual transformation.