

EMOTIONS: METAL ELEMENT #2

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

WU ZHI 五志 FIVE WILLS

Elisabeth Rochat: We have the expression 'the five wills' (wu zhi). When they speak in Chinese classics of the five wills they are summing up all the particular inner tensions of each zang. It should be as in Su wen chapter 5, anger for the liver, elation for the heart and so on. But before you have anger, for instance, you just have the ability to push life upwards with a kind of impetuosity. Before you have pathological fear there is just a kind of self-restraint. Before elation or joy there is a spreading out. With sorrow or sadness there is something stopping movement and the beginning of a tightening. For thought, before it becomes an obsession, is just a way of considering all things and being the place of passage for all thinking. These five inner tensions coming from the expression of the five elements inside the body are called the five wills, and when they are in perfect balance this is the condition of a well-equilibrated inner life. The five express the perfect balance of the five zang at this level which is the most inner impulse of life. These five movements make up the unity of life. The same character (zhi) is also in use for the unity for these five wills. Zhi should be the expression of the kidneys themselves because the kidneys are the foundation of life, and the firm and solid basis for the springing up of life. They are able to ensure a kind of continuity in the being, by the relationship with the origin and so on. They are always making the power of life arise. In the image of the bone and the marrow, the strength and uprightness of the bone comes from the richness of the marrow inside the bone. And the bones protect the marrow which in turn makes it full and flowing inside the hollow of the bones. This shows the power of the kidneys which always give support for the spring. It is also an image for the will and its duration.

Another use of zhi is for will not only as the expression of the kidneys but as the expression of the total power of the five zang in perfect balance. In Su wen chapter 2 there is a description of the four seasons. The three months of the spring are called 'spread out and display'. The text continues by describing the special relationship of heaven and earth at that time of spring and what man has to do to respond to the qi of this season. The correspondence with the spring is at several levels, one is the conduct of life: to go to bed when night falls and wake at dawn, to go into the courtyard and do appropriate exercise, to accompany the power of the liver which is stimulated by the spring. At another level we have to direct or orientate our will in the sense of the vital impulse, in family, business and society. To be a little exuberant is not bad in the spring, because all expansive movements are welcome to invigorate life. But this is not the same in summer when the impetuosity and great courage and audacity of spring are not so welcome. You need to develop things, but in the manner of ripening fruit. Then in autumn the general tone of feeling is carefulness, caution, prudence and circumspection. You need to be quiet and peaceful. In winter at the level of the will you have to look after yourself to reconsider your own life and to take precautions for your own vitality and return to your inner life for self-preservation.

What is the meaning of these four directions of your psychological life during the four seasons?

There is no constant will which is proper to any kind of life. It is a question of the time, the moment,

of circumstances. It is exactly like the pulse for instance. A normal pulse is not the same in each season because the manifestation of life inside the body through the blood and qi is not the same when the general life of the universe is not the same. Life is not the constant regulation of something which is always the same. Life is always adaptation and transformation. This is very well described at the beginning of Su wen chapter 17 and especially in the commentary of Zhang Jiebin of the 17th century.

A good will changes not in the anchoring but in the general orientation, and these changes are only possible if you are well anchored in yourself. Each manifestation of your willpower, with all the changes and transformations, is always an expression of your real vitality. There are a lot of images of this in classical texts. For example, the pole star, which is motionless in the sky and around which all the constellations move throughout the year. This is the image of the heart in Confucian and Daoist classics. This is the kind of fixed point which is the deepest life at the level of the spirits of the heart, around which all turns and changes. The will is not will as we think of it in the West. It is not something you have in your head, or a decision that you take. The will is the expression of your vital tension showing the work of your five zang. If your willpower and your thinking are not reflecting all your circulation and so on, there is something wrong in you.

In Su wen chapter 54 it says:

'When the normal qi of the meridians (jing qi) has arrived, be careful to keep it without letting it be lost: avoid all changes. The depth and surface are in the will (zhi): it is the perception of the interior (nei) and exterior (wai) of the illness. Whether it is near or far it is all one: it is in the observation of the qi through the depth or the surface. Be as if looking into a deep abyss: take care not to fall. Make your hand like one that would seize a tiger: do not lack strength. Do not allow your spirits (shen) to be disconcerted by anything: with a quiet will (jing zhi) consider (guan) your patient without shifting your gaze to the left or right. Do not allow your movement to deviate, since your own uprightness will allow for rectification (zheng). First of all, rectify your spirits (zheng qi shen), since your regard to the patient will call for the regulation of his spirits. Hence the qi circulates with ease.'

This is the attitude of the practitioner in front of the patient. The spirits must not be disconcerted by the multitude of beings and must not be the slave of the external manifestations of life. You must be able to shut the door of the orifices in order to concentrate your power in the heart and in a good orientation of life. The will is just the expression of the vital tension of the practitioner turning to the patient. This is the only way to decipher symptoms and to be able to see them all without preconceived ideas. It is not a concentration with anxiety, just a reading of all the detailed symptoms which appear externally, and also a perception of the unity of the patient through the spirits which is behind all the tools and means of diagnosis. If you are not in the state of inner rectitude yourself how can you hope to make a suggestion of inner rectitude to your patients. But there is no question of the free will of your patient, because you have no particular will for this person.

In the will there is also the idea of retaining something. For instance in Su wen chapter 81 it says that when tears flow out of the eyes it is a question of lack of will. This is not because you are unable to stop yourself crying, it is because in your kidneys this power to contain the liquids is not functioning well. Between your heart and your will there is something wrong because the heart cannot endure

some kind of suffering. The will is not strong enough to contain the liquids inside the organism. This tension of retaining the liquids loosens, and you can have the very physical reaction of crying which is called losing the will. In the West the will is thought of as very cerebral. There is an application in practice with this where there are people with strong will, but it is really a lack of will. Very often there is some kind of blockage at the level of the diaphragm and maybe other symptoms as well. They think it is their will but it is an idea which does not fit with their nature, circumstances and heart. Similarly, if your will never changes it is not a good will. Your will must be very strong and very supple at the same time because the real strength is in the suppleness and adaptation.

In some texts, for example Ling shu chapter 10, you have a description of people dying because qi coming from the five zang is so weak that it interrupts their flowing. The description of this death details the movement of the eyes turning upwards, which is a sign that the will dies first. When the will dies first the patient will die in one and a half days. This is a symbolic number, because in some presentations this is the time it takes for the qi of five zang to make a complete circulation. This is also the expression that the will and the power of the kidneys are no longer powerful enough. The anchor is cut loose.

Another aspect of the will is given in Su wen chapter 34. This is a case where the nutritive and defensive qi are both empty.

As a result the patient has a lack of sensitivity and a sort of paralysis. There is a double emptiness of yin and yang. Afterwards it says that if the patient does not succeed in making his body and will come together he will die. The will here is certainly the correct orientation of inner life coming from the five wills and the movement of the five zang. If someone is in a state of quite serious illness, if he is able to make a right appreciation of his state he will survive. But if he is unable, he will die because he wants to be alive in such a way that it is impossible. He cannot put his body and his will in harmony and adjust to the circumstances of his life.

ZHI YI 志 意 WILL AND PURPOSE

Elisabeth Rochat: At the beginning of Ling shu chapter 8 the Emperor puts this question to Qi Bo, the master: 'When needling, one must not miss the rooting in the spirits.' Afterwards he says: 'when there is a disorder in a person, if the situation becomes such that by a sequence of overflowing and total invasion by passions, the jing and shen and all which is kept preciously by the zang leaves the zang, then the jing is lost, hun and po are carried away in an uncontrollable agitation, will and purpose become confused and disordered.' We can see through this negative form that the normality of the couple of will and purpose is to control the good order of the manifestation of life, of the current of qi and the circulation of blood, and the moderation of feeling and emotion.

In Su wen chapter 62 it says:

'The heart stores the shen. The lung stores the qi. The liver stores the blood. The spleen stores the flesh (rou). The kidneys store the will. That is what completes the bodily form (cheng xing), will and purpose are in free communication (tong); they are attached internally to the bones and marrow, and that is what constitutes the individual, from the bodily form to the five zang.'

Here we have one of the personal presentations of the building of the being and the body. So it is not only the bodily form but also the internal animation of this bodily form with all the free circulation making relationships and life which is constructed. It is made through the power of each zang but also through attachment one to the other of the will and purpose. The will and the purpose are really a way to gather together and unify the power of the five zang, turned to the realisation of life. It is not by chance that between the spleen and kidneys you also have, through the will and purpose, the junction of what is called anterior and posterior heaven. It is the anchorage in the origin, the fidelity to your own nature, and the way to maintain your whole exterior self, and the nature of what you are. When this axis is upright all the circulation and rebuilding of all parts of your body are well made, and the spirits of the heart can be present at each level.

We can see something nearly the same in Su wen chapter 3. This text says: 'When the qi of heaven is clear and quiet the purpose and will govern as necessary.' Here the qi of heaven is the heart or the spirits, and all the reception and communication which is making my life. 'Consequently the yang qi is strong and solid and the thieves and perverse qi are unable to cause any damage.'

In Ling shu chapter 47 it says:

'Huangdi asked Qi Bo: "Man, having xue qi and jing shen receives life (sheng) from them and they ensure the regular movement between nature and destiny (xing ming). The jing mai are what circulate the xue qi, maintain yin yang, humidify muscles and bones (jin gu), allow the use of the articulations and energetic relays (guan jie). The defensive qi is what warms the mass of the flesh (fen rou), fills up (chong) the layers of the skin, greases the cou li, and directs openings and closings (kai he). Will and purpose are what conduct jing shen, gather (shou) hun and po, regulate hot and cold, harmoniously blend (he) elation and anger.'"

This is a good description of all the effects of the heart and the general regulation of life. You have effects on the hun, the po and the jing and all the subtle and invisible parts of your life. You make use of your hun and po through your purpose and will. You also have the regulation of hot and cold, and of elation and anger, because this is the regulation of all the deepest aspects of your movement of your qi and jing. If your qi is circulating well, you are in a quiet state emotionally and are not afraid of cold or heat.

It continues:

'Thus, when the blood is in harmony, then the jing mai circulates and flows, nutrition comes and returns to the yin and the yang, muscles and bones are strong and powerful, articulations and energetic relays work perfectly. When the defensive qi is in harmony, then the mass of the flesh is quite receptive to all beneficial influences, the layers of the skin have adequate suppleness, the cou li are therefore well sealed.

'When the will and purpose are in harmony, the jing shen are concentrated and straight (zhuan zhi), the hun and po do not disperse (san), regret and anger (hui nu) do not arise, the five zang do not receive perverse influences. When cold and heat are harmonized then the 6 fu transform (hua) the cereals, the blockages in function due to wind are not triggered off; the jing mai is in free communication and functions well, the limbs and the energetic relays then remain calm. This is the normal balance of man. The five zang are for storing the jing shen, the xue qi and the hun and po. The six fu are for transforming the liquids and cereals and circulating the jin ye.'

Here you can see the description of the yin side of the vitality in the shape of the ying, and the yang side in the shape of the wei qi. In the first position you have the purpose and the will, making the unity of all this circulation because it is in the first position. It is Chinese logic.

THE EMOTIONS IN SU WEN CHAPTER 39

Elisabeth Rochat: Chapter 39 of the Su wen is a general presentation of the emotions as movements of qi. It is always quoted in Chinese medical texts.

"The Emperor asked: "I would like to know by which qi the one hundred illnesses are produced? When there is anger (nu) the qi rises up (shang). When there is elation (xi) the qi becomes loose (huan). When there is sadness (bei) the qi disappears (xiao). When there is fear (kong) the qi descends (xia). When there is cold (han) the qi is gathered (shou). When there is heat (jiong) the qi flows out (xie).

When there is starting with fright (jing) the qi is in disorder (luan). When there is fatigue (lao) the qi is damaged (hao). When there is obsessive thought (si) the qi is knotted (jie). These nine qi are different. How are the illnesses produced?"

'Qi Bo replied: "When there is anger, the qi goes into counter-current. If it is intense, there is vomiting of blood and even diarrhoea with food. This is how the qi rises up.

"When there is elation, the qi is properly harmonised and the will (zhi) spreads out well everywhere. Nutrition and defence are in free communication and function well. This is how the qi is loosened.

"When there is sadness, the system of the heart is tightened, the lung dilates and its leaves rise up, the upper heater no longer ensures its free communications. Nutrition and defence are not diffused, the warm qi is at the centre. This is how the qi disappears.

"When there is fear, the essences withdraw. Withdrawing, the upper heater closes; closing, the qi leaves; leaving, the lower heater is swollen. This is how the qi does not circulate.

"When there is cold, the cou li close and the qi does not circulate. This is how the qi is gathered.

"When there is heat, the cou li open. Nutrition and defence are in free communication, sweat flows in great quantity. This is how the qi flows out.

"When there is starting with fright, the heart no longer has a place to rely on. The spirits no longer have a place to refer to (gui), planned thought (lu) no longer has a place to settle. This is how the qi is in disorder.

"When there is fatigue, one pants and sweat goes out. Exterior and interior exceed the normal limit. This is how the qi is damaged.

"When there is obsessive thought, the heart has a place to dwell, and the spirits have a place to refer to. The correct qi remains on the spot and does not circulate. This is how the qi is knotted."

This is quite interesting because we have seven emotions and nine qi. Nine is the proper number for all kinds of different aspects of life. The totality is covered by nine, for example nine times nine is 81, and there are 81 chapters in the Su wen. We have five emotions plus starting with fright (jing) and fatigue (lao). Jing is made without the heart radical. Most of the characters for emotions contain the heart, but jing does not. Fatigue (lao) is not an emotion as such, but is a very general state of internal weakness. And cold and heat manifest all kinds of disturbances coming from the exterior.

So we have the emotions proper to the five zang, to the five elements, and two inner situations, one of yang excitement (jing) and one of yin weakness (lao), and two disturbances coming from the outside, one of a yin nature, cold, and one of a yang nature, heat. Nine represents a totality.

All the emotions here are presented as movements of qi. For example, anger means that in your body the general distribution of the influx is too strong, going upwards with all kinds of physical

consequences. It is the contrary movement to fear where jing and jin ye are carried down by an uncontrollable movement of qi. With elation qi becomes loose. This has a double meaning: it is just an absence of tension, or the exaggeration of this relaxation which is to be too full. Sadness makes the qi disappear. The movement of sadness is a kind of tightening, which leads to a blockage of qi as a consequence, and a destruction of qi. In the case of obsessive thought qi becomes knotted. Obsessive thought is thought which is unable to continue itself into a project or plan and end in an act. If you are unable to think about something up to the point of making a plan and realising it, you always come back to the same idea. It is like a ball of wool, it is very good if you knit with it, but if you just play with it like a cat you do not have the same result.

The most important thing to emphasize in the emotions is the circulation of qi, because when you have an emotion, as a result you have a distortion in the good circulation of qi. The second point is that if you are in such a state that, due to other causes, you have these movements of qi and blood, little by little you will feel the emotions. It is your feelings responding to the actual state of your organism. Psychological causes of disease can lead to somatic effects and somatic disease can lead to psychological effects. In Chinese medicine this is all explained by the movement of qi.

BEI 悲 SADNESS



Sadness

sorrow, sadness, bei: One of the SEVEN AFFECTS. Sorrow is the affect of the lung, and in excess it can damage the lung.

Wailing is the voice of the lung, and is associated with sorrow.

Damage to the lung by sorrow is characterized by crying, heat vexation and agitation, pale white complexion, insufficiency of spirit qi (lack of vigor), and a tight or bound pulse.

sorrow causes qi to disperse, bei ze qi xiao: Excessive sorrow and grief can cause depression in the upper burner that transforms into heat, which disperses and wears lung qi.

Discussion

Elisabeth Rochat: Among the seven emotions bei represents sadness, and the natural movement of metal and the lungs. It is a movement of condensation, of recollecting and gathering together.

Generally, bei is too strong because this movement is a tightening, particularly of the heart. The character is quite often associated with ai. In bei you can feel this tightening, while in ai there is some kind of cry or moaning. In ai there is the expression of affliction.

The character ai is made with the mouth (kou) in the centre of the character for clothes. The explanation is that this is lamentation howling through the mouth of the mourners clad in mourning clothes. In China during the mourning period, you have to cry in a ritual fashion, and to wear special mourning clothes. So here we have the exterior expression of affliction. It is described in the rites. The bad thing is to go too far, for example to still wear mourning clothes after a certain period of time is not very good. It is the external sign of a lack of balance inside.

Bei is more internal. The character has the heart radical beneath it, whereas ai has no heart present. Above the heart is fei which is negation, that which is not. It is not a simple no, it is an opposition, a contradiction, a denial. The impression given by fei is of something back to back.

In bei there is the negation and the refusal of something. Of course, when something is very sad, for instance the death of someone you love, this is a natural opposition to that, a refusal which is a sign of your feeling and your affection. The only problem is the duration. If this refusal and opposition to what is, lasts too long, that is bad, and that becomes the pathology of feeling. It is normal to act like this, if something very sad occurs. It is not normal to continue to have this opposition to reality.

Another character shi, which in modern Chinese is the verb 'to be', in classical Chinese has a meaning something like 'yes', 'it is that', or 'right'. The etymology of this character shows the sun on the top, and below depicts something stopping at the line which is the limit. This is also rectitude or correctness. Perhaps rectitude is also to be able to see what is and stop at the limit of what is. The sense of the character shi was what was controlled during sunlight. It is visible and perceptible. It exists fully in the light. If you say no to what is, you are in a kind of contradiction in yourself and your spirits, and this is the real pathology of deep sadness. Sadness is a rupture with reality in the

depths of your being, it is a break-up in yourself between the perception and the acceptance of reality. There is a kind of split. This is the way sadness exhausts vitality.

This is expressed in Ling shu 8: 'In the state of sadness and affliction (bei ai) one is moved at the centre, there is a drying up and interruption and life is lost.'

In the state of sadness and affliction one is moved at the centre, zhong. This sadness goes right to the centre of the vitality. This could be the heart or all the spiritual animation through the five zang, or the middle of the chest. The sadness just attacks and injures the very innermost part of life, and there is an interruption of the flowing of vitality. Life is lost.

In classical Chinese literature this sadness, bei is often in a dual relationship with le, profound joy, while elation, xi, is in opposition with anger, nu. With bei le the opposition is not the same. Le is an open presence, enabling me to accept everything that is in myself, my surroundings, my life. Bei is the refusal to do this, it is an opposition to that, and that is sadness. Heavenly joy is the feeling of human life which accepts itself and sadness is just the contrary. This opposition of life and what is making my life little by little, gradually leads to the loss of vitality and diminishes it. This is also the reason why life is lost.

Sadness and affliction are presented in the 'Book of Rites', Mourning is part of the rites, and they are the natural feeling of mourning. But the aim of the rites is to regulate the expression of affliction in order to make the manifestation of the affliction diminish, and a diminution of the sadness then follows its normal course. For instance immediately after the death of his father a son must be in a very bad condition. He must refuse to believe his father is dead for three days. This is normal, and filial piety demands it for three days! During this time he carefully keeps the body of his father, but after three days he has to place the body in a coffin. If he is unable to do that there is something wrong, and filial piety turns into pathology. After that, when the bearers come to bring out the coffin the son must cry and howl, and make bodily expressions of pain and affliction. But the next day he must not do that.

The meaning of the ritual is to help people absorb and transform all their feelings and to accept reality and deal with it. Good rites indicate how to arrange events internally, and are good when they follow the natural disposition and feelings of human nature. They can even compensate for too strong a distortion in the circulation of qi by appropriate movements of the body. If they do not, then the rites are no good.

The character you, grief, is what the son may feel for three years. But this is quite different from bei ai. We will see this later on as it is one of the seven emotions. In classical texts you often have sadness expressed as being a real injury and the character is shang, to wound, the same as is used for internal injuries (nei shang) coming from the emotions.

Sadness and the Liver

Elisabeth Rochat: In Ling shu chapter 8 it is the liver which is prey to sadness and affliction. In the ke cycle the weakness of the liver and the excessive domination of the metal and the lung can indicate this. It is like a burying, because little by little nothing is able to come to the light.

'When the liver is prey to sadness and affliction (bei ai), one is moved at the centre (dong zhong), then an injury to the hun is produced. The hun injured, one becomes mad (kuang), and one becomes forgetful (wang), one is without vitality (bu jing), being without vitality one can no longer ensure the norm (zheng). This is a situation where the yin organ contracts (suo), where the musculature cramps, where the ribs on either side can no longer lift up. The hair becomes brittle and one gives all the signs of premature death. One dies in autumn.'

'An injury to the hun is produced', the hun follow the inspiration of the spirits to make the intelligence of things in the real image of what they are. Thinking, imagination and all the highest functioning of man are the functions of the hun. The injury to the hun is the effect of the separation from reality and this kind of blinding and the impossibility of seeing the joy and splendour of life.

We can also see that there is a blockage in the natural movement of the liver. This can cause agitation. The liver will try to unblock itself and rise up and expand. The heat coming from the agitation is not good for the blood, and it is not good for the spirits, the shen and the hun. The quality of the hun is no longer good because the spirits cannot connect with reality, and the agitation in the liver makes the blood less quiet and peaceful. This is the cause of the loss of reason and the fury and rage. This kind of madness is kuang, the same as we saw earlier due to excess elation. But here this kind of madness or loss of reason is generally a movement of involution and introversion.

'One becomes forgetful', there is a kind of panic, a breakdown of communication especially between the spleen, kidneys and heart which make good memory. 'One is without vitality', without jing which is the support of vitality because if there are no more essences there is no more qi. If the essences and the blood, through the kidneys and the liver are no longer able to support and be the dwelling place of the spirits, then there is madness, forgetfulness and the diminution of vitality. Inside the essences are inscribed the patterns of our own regulation and being. If the deterioration of essences is strong enough to damage the centre of the essences and the kidneys, the sadness has really penetrated the depths. There is no possibility of ensuring the norm, the correctness of the renewal of one's vitality itself. Little by little you lose the patterns of your own life and structure. Hence 'one can no longer ensure the norm'.

Of course we can also think about the gallbladder which in Su wen chapter 8 is in charge of ensuring rectitude and correctness. The gallbladder is also able to store essences as an extraordinary fu. Here this penetration of the sadness from the heart and the liver goes to the very root of life.

You can look at this within the five elements. First the metal is aggressive to the wood, then the problem in the wood moves to its mother the water and the kidneys. You can also have a lack of fire and qi coming to the kidneys and the perverse swelling up of the water of the kidneys. There are no more blood or essences to impregnate the flesh and musculature, and finally there is a lack of blood and qi and circulation. As a result you have muscle cramps, first in the genitals, the area of the basis of vitality where everything is under the control of the kidney and liver meridians, and the area of the ancestral muscle. Afterwards these cramps strike the whole body. 'The ribs on either side can no longer lift up. This is an effect of the blockage and lack of vitality coming from the kidneys and the liver and bladder meridians. 'One dies in autumn.' This is the period of the returning movement.

XIN XI 心 系 AND XIN BAO LUO 心 包 絡

Elisabeth Rochat: Su wen chapter 39 explains the same thing in another way, at the level of fire and metal, the upper heater:

'When there is sadness, *bei*, the qi disappears... When there is sadness, the system of the heart, *xin xi*, is tightened, the lung dilates and its leaves rise up. The upper heater no longer ensures its free communications, nutrition and defence are not diffused, the overheated qi is at the centre, *zhong*. This is how the qi disappears.'

In *Ling shu* chapter 8 the essences were exhausted by sadness, here qi is exhausted. But there is no difference because one is served by the other. It is just another way of seeing the situation. What is this system of the heart, *xin xi*? It is all the connections and network of animation by which the heart is linked to the whole body, and especially used for the direct influence of the heart as a master on the very inner part of the vitality in the other *zang*. It is a kind of organisation of the mental, psychological and spiritual life.

Of course there are also, through this system of connection proper to the heart, all kinds of circulation, even the arterial system and the whole way the blood circulates in the body. The blood carries not only the nutritive power but also the inspiring power of the spirits of the heart. In other texts you find the *xin zhu*, the heart master, or the *xin bao lu*, the network of protecting and connecting animation natural to the heart. They are the way by which the heart is in communication with all the elements of life and organises and unifies them under its authority. I do not know if there is a great difference in the general vision between the *xin xi* and the *xin bao lu*.

There are, however, several levels of this system of heart connections. One is a quite invisible part, the mysterious inspiration coming from the spirits. The other extremity is perhaps the great arteries of the body. Through the good functioning of the qi and the sea of qi in the middle of the chest, helped by the functioning of the lungs, and the good balance of the blood and qi of the heart coming from the middle heater and so on, all these very subtle communications can be ensured. But, if there is the movement of sadness, these communications are no longer free and there is this tightening. It is exactly the physical sensation that we have in a violent shock or on sudden bad news for instance. The heart tightens.

This is the wonderful thing about Chinese medicine, it tries to incorporate all bodily feelings in the explanation of the medicine and of the vital movement of animation and its disturbance. The blockage at the level of the diaphragm is the reason why the lungs dilate and the leaves rise up. This is exactly the physical description of sadness and of sobbing. There is a great inhalation and it is very difficult to exhale. It is quite easy to see that in the emotional moment, but it is dangerous when this movement imperceptibly repeats itself day after day.

Su wen chapter 44 says: 'When sadness and affliction are intense, then the protective envelopes and connective network (*bao lu*) are interrupted. Hence the yang qi starts to move in the interior. When the illness is set off, the heart causes haemorrhages below and there is frequent blood in the urine.' Here it is no longer a question of the connective system of the heart, *xin xi* but of the protecting envelope and connecting network (*bao lu*).

Luo is a connective network, and bao is the intimate envelope of vitality. For a woman it is particularly the uterus, but it can also be the xin bao, the envelope protecting the heart. Bao can be written with or without the flesh radical on the left hand side. On the right side is the image of an embryo in the womb of the mother. In an human body the bao is this kind of wrapping around what is new life or the source of life, in order to protect it. It is the name, in a man or a woman, of this function of protecting the origin of life related to the kidneys and ming men. In certain texts it says that the three extraordinary vessels, the du mai, ren mai and chong mai originate from the centre of this intimate envelope (bao zhong). In the case of a woman she not only has to protect her own life, but also protect the beginning of another life inside her. This is the reason why there is a special matrix inside the womb of the woman to protect that embryo, and that is the uterus (bao).

Xin bao luo is sometimes called the pericardium. It has the function of protecting the source of life in the heart, and making all the connections with other parts of the organism. We know that the heart is master of the blood, of the mai and through that of the good circulation of blood. At the level of the intimate envelope and the uterus there is also, especially for women, a special network of connection regulating blood in this area, in her periods for example. All that is under the authority of the ren and chong mai, and of the liver which is in charge of the spreading out and storing of the blood. If there is an interruption or tightening in the communication of the heart with the other parts of the organism and with the regulation of the blood, there could be erratic circulation of that blood.

Also the meridian connected to the xin bao luo is the jue yin of the hand, and connected to the liver is the jue yin of the foot. Through this connection and through the bond between the liver and the heart, and between their meridians, there is a lot of connection ensuring the regularity of all circulation of blood. In all texts, there is also a special relationship between the heart and this area of the lower abdomen, especially for women.

If there is an interruption of communication and tightening occurs because of sadness, we have the same effect as described in Su wen chapter 39: a kind of counter-current of inner agitation, and due to this 'the yang qi starts to move about in the interior'. This agitation disturbs the regulation of blood, or makes the blood descend suddenly and violently. This could result in haematuria for men or metrorrhagia for women.

Ling shu chapter 24 describes a case of headache due to a withdrawing or weakening. Here the network of animation is painful at the head, and at the same time the heart is full of sadness and one has a tendency to cry. The explanation given by commentators is that there is a counter-current coming from the liver. The meaning of this is that the withdrawing or weakening (jue) is a loss of the liver's willpower. As a result there is an emptiness in the liver meridian. Thus perverse qi can enter the meridian and cause blockage and congestion, giving a headache in the area of liver and gallbladder meridians. If there is weakness coming from the liver the situation is very similar to that described in Ling shu chapter 8 where there was no spring given to life. There is an imbalance between liver and lungs, the propagation of the qi by the lungs has no more strength coming from the liver, and little by little the propagation of qi diminishes. Then the movement of the metal is too strong. You can also have a lack of nourishment given by the wood to the fire, by the liver to the yang of the heart. The

treatment here is first to bleed very strongly and then regulate the liver meridian. This is to evacuate perverse stagnation and after that to tonify the proper movement of the liver.

Sadness and the Heart

Elisabeth Rochat: Ling shu chapter 20 gives another example of sadness as a symptom of perverse qi in the heart. 'When the perverse qi (xie qi) are in the heart the patient has heart pain with a tendency to be sad. Sometimes he falls down with a loss of consciousness.' Here the explanation is that when the perverse qi is in the area of the heart it is in fact in the xin bao luo, and they make a pressure on the heart, the heart muscles and the connections of the heart, and you end up with the symptom of sadness which comes from this pressure, and it is impossible for the heart's fire to master the regulation of the blood and the heart's spirits to inspire the other zang. Here the symptoms are heart pain caused by blockage, with a tendency to be sad. The sadness is just the result of the physical state. Sadness is not always the cause of the disease, it can be an emotional state corresponding to the physical state. The impression in my consciousness reflecting the situation of a blockage in the circulation coming from the heart. It is just because of this lack of communication that we have the symptom of vertigo, this is the result in the brain of the counter-current of qi in the heart meridian. It is also the lack of the spirits at the level of the upper orifices.

Ling shu chapter 8 says:

'The heart stores the mai, the mai are the dwelling place of the spirits. When the qi of the heart is empty there is sadness, bei. When it is full one laughs without being able to stop.'

Su wen chapter 62 says:

'Excess (you yu) relative to the spirits is irrepressible laughter (xiao bu xiu). Insufficiency (bu zu) relative to the spirits is sadness (bei).'

These are just examples of the opposition between sadness and the pathological expression of joy in irrepressible laughter. If there is no qi, no ability to communicate with the spirits, then you have that sort of oppression called sadness. Sadness can sometimes be a real refusal of the heart to accept something, and sometimes it is just because exterior pathogenic factors or disease or physical weakness make it impossible to accept the situation and to be fully in one's own life. This is part of diagnosis, to appreciate that distinction.

Question: Is despair just a question of the degree of sadness?

Elisabeth Rochat: What is hope if it not just the permanent state of life? I think despair is sometimes on the side of sadness and sometimes on the side of grief. Chinese texts do not use the same vocabulary all the time, and they use both bei and you for this kind of despair. But we cannot be sure in ancient Chinese if it is exactly the same thing. We have descriptions of states, and sometimes they can be very close to what we call despair. So in diagnosis you have to distinguish if it is despair coming from physical weakness or from the wrong state of the spirits and the will and purpose.

YAN LEI 眼 淚 TEARS

Elisabeth Rochat: Ling shu chapters 28 and 36 explain the mechanism of tears. Chapter 28 says: "The Emperor: "When affliction (ai) pours tears (yan lei) and nasal mucus (qi ti) from us, what is the qi responsible?"

Qi Bo: "The heart is the master of the five zang and the six fu. The eye is a place where the ancestral mai (zong mai) gather, pathways for the rising of the ye. The mouth and the nose are the two kinds of doors of the qi. Thus when one is prey to sadness and affliction (bei ai), grief and oppression (chou you), the heart is moved, the five zang and the six fu are all disturbed, and being disturbed the ancestral mai are affected. The ancestral mai being affected the pathways of the ye open. This is why tears and mucus come out."

Ling shu chapter 36 says:

'The five zang and the six fu, the heart is their master. Thus the jin ye of the five zang and the six fu all rise and filter to the eye. When the heart is sad (bei) and the qi is annexed, the system of connections proper for the heart (xin xi), tightens. If the xin xi is tight, the lungs are raised. The lungs being raised the ye rise to overflow. The system of the heart as well as the lungs cannot always be raised.

Sometimes they are raised and sometimes they are lowered. This is the reason why one coughs with an outflow of tears.'

The mechanism is now quite obvious. There is this kind of tightening in this area of the xin xi, and this tightening interrupts the relationships with the other zang. There is blockage and hampering of the qi in the upper heater, blockage at the level of the diaphragm, and the uprising of the leaves of the lung. The liquids are carried up in counter-current, and are pushed out of the orifices.

The ancestral mai (zong mai) are an important gathering of mai. In the area of the eyes there are a lot of networks of animation, and the area is very sensitive to the super-abundance of qi coming in a counter-current. This counter-current is very serious because if the heart's agitation is transmitted to the other zang and fu and to the xin xi in general, there is an effect on the mastering of the mai: the heart masters the mai (xin zhu mai). This is not a question of blood here, it is a question of mai and of liquids.

Ling shu chapter 28 continues by saying that in the case of great sadness and important loss of qi the person may reach the point of exhausting their essences. The treatment given is to tonify tian zhu, (BL-10), because the bladder is responsible for irrigation of the jin ye in the body. To tonify the bladder is to invigorate the transformation of liquids allowing them to be re-injected into the body. To needle this point at the level of the neck is also, according to the commentators, to invigorate the rising up movement of these liquids. This is in order to resolve the problem of the lack of liquids in the head due to the loss of liquids in tears, and to restore the balance between the qi and liquids in the inner orifices.

In this chapter it is just a question of a deep sadness and sorrow and the loss of liquids by tears. This is not a treatment of the sadness itself. Chapter 36 said exactly the same thing but added a cough as another possible symptom of counter-current at the level of the lungs.

Su wen chapter 81:

'The Emperor said: "The heart is the specially concentrated essences (zhuan jing) of the five zang. The eye is its orifice. The brightness of the complexion is its visible radiance. Thus when man has virtue, the qi is harmonious at the eye, but if he loses it, then grief is seen on the complexion. Thus when there is sadness and affliction tears descend. When sobbing descends, this is where the waters come from. The ancestral water (shui zong) is water in accumulation (ji shui). Water in accumulation is the supreme yin. The supreme yin is the essences (jing) of the kidneys. When the water of the ancestral essences (zong jing) cannot go out it is because the essences are kept with firmness. There is a strengthened assistance, an encircling which holds, and this is why the water does not circulate to the outside. Now the essences of water make the will (zhi) and the essences of fire make the spirits. Water and fire arouse each other, spirit and will are sad together, then water appears at the eye. Hence the saying: to give a name to the sadness of the heart one says the sadness of the will.

"The essences of the will and those of the heart all converge at the eye. Thus when they are sad together, the essences and qi are transmitted to the heart. As there is a rising there is no transmission to the will, and the will alone is sad. This is why the tears flow out.

"Tears and nasal mucus are in the brain. The brain is yin, the marrow is the power and fullness of the bones, therefore mucus (nasal secretions) oozes from the brain. The will has mastery over the bones, the property of water being flowing, the mucus must follow. It is a question of affinity. The mucus and tears have a relationship like an elder and younger brother in mankind. In danger they die together, and in health they live together. As soon as the will is grieved, mucus and tears come out together and flow uncontrollably.

'Lei Gong said: "Very good, now can I ask you the reason for the following thing. One sobs and cries without tears coming out, or if they do come it is just a little and mucus does not follow."

'The Emperor said: "When the tears do not come out it is because one sobs without being sad (bei). No tears: it is because the spirits have no compassion (ci). If the spirits have no compassion then the will has no sadness. Yin and yang maintain each other. How could any tears come? If the will is sad then there is regret (wan) and if there is this regret then there is an impetuous movement in the yin. The yin being moved by this impetuous movement then the will leaves the eye. The will leaving the eye, then the spirits no longer keep the essences there. The essences and spirits leave the eye. Mucus and tears come out.'"

In the heart is the virtue, which is rectitude, and which is heavenly nature. It is the ability to make the unity that is the virtue of a man who lives in his heart. If this man has virtue in his heart he has the very axis of the distribution of qi well organised by the spirits. In this case the complexion is flourishing. In another case there is grief which is the contrary of the flourishing of life. It is very close to sadness. It is possible to see in the complexion whether the man is in a state of virtue or grief. Sadness, affliction and tears deal with the concept of liquids as the exterior sign of this inner feeling of sadness. That is the reason why this text explains that the kidneys' mastery of liquids and water in the body must be touched somewhere by the movement of sadness to allow some liquids to leave the body. The kidneys are not only responsible for the functioning of the orifices and for liquids in the lower orifices, but also everywhere in the body. The movement of the kidneys to hold and contain masters the liquids. At the level of the eyes there is also this ability to retain the liquids inside. Due to the emotions all this access is disturbed and the sadness acting on the heart and the qi also disturbs the kidneys. This is the reason why tears cannot flow out. What is interesting is the link between brain, tears and mucus. If you are really moved by emotion, tears necessarily should flow out, but if you are not really sad inside there is no reason to have tears. In your inner, instinctive

organisation the movement of the liquids does not follow what you want to believe. The will is not an abstraction or an idea. The will is the result of the visceral life; so without sadness, the will does not let tears go out.

In other texts, for example Huainan zi chapter 6, it is said that if someone is really moved by a feeling internally then other people around them can feel that because there is a communication from spirit to spirit. But if one just pretends to be sad, or joyful, even if you are unconscious of it, you cannot feel the same thing in yourself. So there is communication which is not only communication by speech or by eyes or by palpation, but also communication from what I am really feeling in my spirits to the spirits in other people which are able to receive them. Sometimes you can move the blood and qi of other people by your external manifestation, but that is not exactly the communication of spirits.

Ancestral essences (zong jing), is an expression which appears in this body of texts. It follows the same pattern as the ancestral muscle or ancestral qi or mai. It means that in this area under the mastery of the kidneys there is an important concentration of essences. There is a function able to unify all the essences in the body and give them a unique mastering. The gathering and mastering function indicated by zong, is generally located in a special area, for example ancestral qi is in the area of the lungs and the sea of qi. The ancestral mai are in the area of the ears and the eyes. And these ancestral essences are at the level of the kidneys.

Through the essences of the kidneys and through this special mastering of the essences you can have the firmness of the bones and the richness of the marrow, and the fullness of the brain, and the good state of liquids circulating in the body, making all the inner orifices and bone articulations smooth. If something is wrong with the ancestral essences, then this kind of firmness is lost.

The regret (wan) in the last paragraph from Su wen chapter 81 gives the idea of something consummated internally. If there is regret then there is something tormenting the heart, a real emotion, and a real exhaustion of the power of vitality. Regret is a way to indicate how the heart is tormented and how the qi is exhausted by this pain. There is the impression of something closed up.

YOU 憂 OPPRESSION



anxiety, oppression, you: One of the FIVE MINDS; associated with the lung; also one of the SEVEN AFFECTS. It also means sadness, grief, sorrow or melancholy and oppression.

Anxiety/ Oppression**Discussion**

Elisabeth Rochat: At the top of the character you, is the head. In the middle is the heart, and beneath them are dragging legs with the idea of going along with troubles in the head and the heart. It means sadness, grief, sorrow or melancholy and oppression. This grief may be in a dual expression with a great number of emotions. You can have thinking full of grief, or affliction full of grief, or elation or anger or fear full of grief. It is something which reinforces certain emotions like sadness or obsessive thinking or fear or, on the other hand, something which is their opposite. If we look at the texts, you is also related to nearly all the zang, wherever an oppression hampers the yang movement. For instance it could be related to the lungs like sadness, and an excess in the movement of the metal, an oppression of the circulation of the qi of the lung.

But in Su wen chapter 5 you is the pathological reaction to an injury of the heart. If the movement of fire, expressed by the heart, is to spread widely and make everything circulate well, the contrary of that is you, which is an oppression, a lack of free circulation. At the level of the liver, you is an oppression of the springing up of the wood. This is a knot in the circulation of the liver. In the presentation of the five emotions linked to the five zang in Su wen chapter 23 this kind of injury of oppression is linked with the liver.

At the level of the spleen the same thing is oppression of the yang of the spleen which is responsible for all the transportation of nutrition for instance. Su wen chapter 19 presents five emotions: oppression, fear, sadness, elation and anger, and links you with the spleen. In the texts we find you related with the yang each time that some free circulation is oppressed. Of course, this is also the mental application of that, and the feeling of that lack of free circulation. I think this is the most general definition of you.

In Ling shu chapter 8 there is a very general presentation of you: 'In oppression and sorrow, (chou you), the qi is closed and blocked. Therefore there is no longer circulation (xing).' The character chou is made with the heart underneath. Above there is fire on the right and a stalk of grain on the left. Together the fire and the grain make qiu, autumn, which is the season when the fire of the sun has completely ripened the stalks of grain. Autumn should be the time of good harvest, but it is also the time when there is nothing left in the fields and when the cold comes it is time to enter the house, and

reverse the movement of the yang. If in my heart there is something of autumn this is not so good. This is a kind of sorrow. In Huainan zi chapter 7 there is the expression 'to be a spring for living beings' which is to be able to be a saint, having all your zang full of essences and your spirits providing illumination, and being able to give life and make life better and better inside others. This sorrow is absolutely the reverse of this, because it is to have autumn in the heart. It is to be unable to provide the gift of life to oneself or others.

The difference from bei, the sadness which is refusal and denial, is that you is a question of oppression, of a lack of circulation, of contraction and immobilisation, which is contrary to the movement of life. Melancholy should be a worse state than oppression.

Is it possible to find a positive meaning for you, because there is a good meaning for all emotions? Not in medical texts, but in other texts we can have legitimate you. For example, if you are the emperor or if you are a practitioner you can have, in your heart and in your head for a certain time, and up to a certain point, concern as to how to rule or how to treat. Especially in Confucian texts! In Daoist texts there is not so much, they say no, you should not have this kind of concern even for the best of intentions it is too dangerous, and exhausts your vitality, and you are less and less able to cope with the situation. You would be better to work with your natural spontaneity to resolve the situation. In these texts you is very close to obsessive thought, or to thinking which can become obsessive. We can find you with various other characters for thinking.

When you have five zang and seven emotions you is often put with sadness under the authority of the metal. It fits quite well because this is a general movement of the metal. In fact in texts we see that if there are seven emotions, there is one for each zang, plus two which are not linked to any one particular zang. Here it is a general opposition to free circulation, to the yang of any zang.

Generally speaking however, it is the spleen, lungs and liver which are connected with pathology indicated by this character you. Ling shu chapter 8 says: When the spleen is prey to oppression and sorrow without the power to free itself, then an injury to the purpose, yi is produced. The purpose injured, one is disturbed to the point of the most complete disorder, the four limbs can no longer be raised, the hair becomes brittle and one gives all the signs of premature death. One dies in springtime.'

Here in chapter 8 this sorrow and oppression is undermining the central turning point of the spleen and stomach. Why is the injury to the purpose? This is an injury to the movement of the spleen. If the spleen is oppressed there is no possibility of transportation and transformation, and at the level of the mind it is impossible to give a shape to an image, or to give form to the purpose. Perhaps in this case there is no possibility to change or transform the images presented to the consciousness. It is a lack of nourishment of the thinking, of the spirits of the heart. This is certainly a kind of injury to the purpose. It is the reason why 'one is disturbed to the point of the most complete disorder'. This complete disorder is mental. If the purpose is not able to be formed there is no more will acting for the conduct of life, for decisions, for thinking. There is no harmonization given by the earth element. Such a man is unable to know what he wants, unable to know what he can do.

For instance 'the four limbs can no longer be raised'. This is the physical side. There is no more harmonization or free circulation of nutrition and so on up to the extremities of the limbs. This is the reason why the limbs no longer have the force to move. But in this mental disorder how can the

thinking and the will apply themselves to the decision to move something? Certainly the transportation of the spleen is lacking, but the decision to move is also lacking in its own construction. This is complete disorder. I think death at springtime is here in opposition because when it is time for life to manifest itself in spring, it is absolutely impossible to do that because this oppression prevents all the emergence of life. As a result this inner disorder increases.

Fear and the Lungs

Elisabeth Rochat: Su wen chapter 21 says: 'If there is fright and fear, jing kong, the panting comes from the lung, with infiltration of qi which injures the heart.' Here we have another kind of fear. This is the fear with a starting with fright. Jing we will see later is a kind of shock which scatters the spirits. The image is of a tree, with a lot of little birds resting on the branches, and the tree is shaken and all the birds scatter. This is what happens to the qi in the upper heater, when the lung is no longer able to master the qi and the good rhythm of circulation.