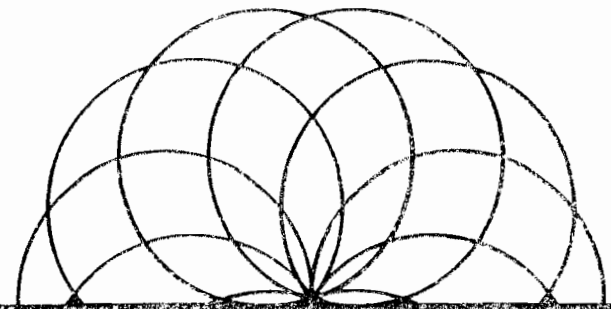
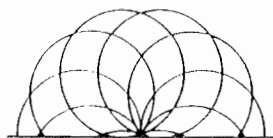


Correspondences





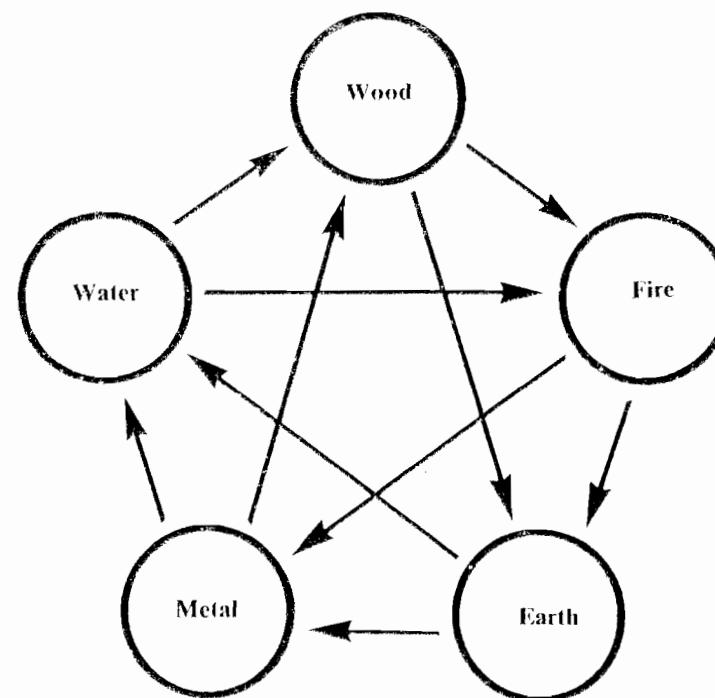
Basic Correspondences

The *Nan Ching* Five Elements system is centered upon the Creation and Controlling Cycles and a variety of macrocosmic correspondences relating to observable events and phenomena. These correspondences also figure in the contradictions and paradoxes of the *Nan Ching*. At the heart of these paradoxes is the interpretation of the place and function of the Triple Warmer and Pericardium organs and meridians. Before detailing these problems bequeathed us by the author of the *Nan Ching*, let us briefly outline the standard cycles and correspondences of the Five Elements theory. The governing principles of these interrelationships have proven to be of great practical use. Through their application we are able to perceive and restabilize the energetic patterns and interactions of the human body.

The Five Elements are said to engender or create each other: Fire creates Earth, Earth creates Metal, Metal creates Water, Water creates Wood, Wood creates Fire.⁵³ But the Elements also control each other: Fire controls Metal, Earth controls Water, Metal controls Wood, Water controls Fire, Wood controls Earth.⁵⁴ The figure on the following page, 41, illustrates the energetic cycles of interrelation as they are usually depicted.

In addition, each Element has certain correspondences,⁵⁵ which are derived from the cyclic interrelationship of the Elements and also from the relationship to the microcosm and macrocosm inherent in the Heaven ↔ Man ↔ Earth structure as given in the general cosmology.

Five Elements Cycles



The lists beginning on page 42 were obtained primarily from the *Su Wen* and *Ling Shu*, outline some of the most commonly used correspondences. Most of the information is easily comprehensible and translates smoothly to English; some is a bit more obscure.

Correspondences

The seasonal relations can be seen as an application of the seasonal associations of the Ten Celestial Stems within the framework of the Twelve Earthly Branches. Long Summer, perhaps the only unfamiliar concept, was seen as the last eighteen days of each season.

Seasonal Correspondences					
	Wood	Fire	Earth	Metal	Water
Direction	East	South	Center	West	North
Seasons	Spring	Summer	Long Summer	Autumn	Winter
Climatic Influence	Wind	Heat	Damp	Dryness	Cold

The parental correspondences are an expression of the Creative Cycle. Each Element is the Child of the Element which creates it on the Creative Cycle. Thus the creating Element is the Mother of the created Element. This relationship is commonly known as the Mother-Son law.

Parental Correspondences					
	Wood	Fire	Earth	Metal	Water
Children	Child of Water	Child of Wood	Child of Fire	Child of Earth	Child of Metal
Mothers	Mother of Fire	Mother of Earth	Mother of Metal	Mother of Water	Mother of Wood

As was noted in the the "Yin and Yang" Chapter of the **Theory** section, the relationship of Elements to organs may be considered a correlation of the Stems and Branches to the parts of the body. The more Yang Stems are seen to correspond to the five pair of meridians on the upper part of the body. The relatively more Yin Branches correspond to the six pairs of meridians on the legs. The Elements, being more Yang than the Branches and less Yang than the Stems, incorporate the

Basic Correspondences

organs related to both in Yin ↔ Yang pairs. The Pericardium and Triple Warmer are usually seen as belonging to the Element of Fire. The Five Zhong are best translated as "what the organs respect." The correspondences of each of the Elements to what they branch or open into are often clinically useful; for example, eye problems can be affected by treating the Liver. The Two Yin are the anal and urethral openings.

Organ Correspondences					
	Wood	Fire	Earth	Metal	Water
Yin Organs	Liver	Heart	Spleen	Lung	Kidney
Yang Organs	Gall Bladder	Small Intestine	Stomach	Large Intestine	Bladder
5 Zhong	Blood	Shen	Flesh	Chi	Will
5 Yin Organs Store	Blood	Vessels	Ying	Chi	Jing
Opens into	Eyes	Tongue	Lips	Nose	Ears or the 2 Yin
Branches into	Nails	Face Color	Lips	Skin/ Body Hair	Head hair

The observational correspondences of senses, colors and emotions are gathered from the *Nan Ching* and *Ling Shu*. These are direct and easily comprehended. In regard to the various "Jing" or spirit correspondences, there were several concepts which can translate merely as "soul" or "spirit" due to the meagerness of our language in distinguishing the different characters that the Chinese used to describe these energies. The character "Kuai" 魂 is a general term used to refer to soul. The soul that the Liver stores is the "Hun" 魂 or wandering soul, which like the Christian concept of soul leaves the body to float away after death. The soul that the Lungs store is the "Po" 魄 or body spirit, and is a reference to the corporeal part of the body that goes back into the Earth after death, the bone. The character of Po means "white soul," the physical body that is white, the skeleton. The term Shen 神 is another

Correspondences

form of spirit which is to Jing almost what Yin is to Yang. They are dependent upon each other and help create each other. Hun and Po may be seen as the Yin and Yang aspects of Shen.

Spiritual and Sensorial Correspondences					
	Wood	Fire	Earth	Metal	Water
Senses	Color	Smell	Taste	Voice	Liquid
Colors	Blue/green	Red	Yellow	White	Blue/Black
Emotions	Anger	Joy	Reflection Overthinking	Grief	Fear Shock Stress
5 Jing (Spirits)	Soul	Spirit (Shen)	Thoughts	Body spirit	Jing and Will

Diagnostic Correspondences

Each of the preceding correspondences may have a diagnostic significance. As clues, these may help us to perceive the energy patterns of an individual. However, since the seasonal influences are general and the effects quite varied, it is helpful to have some more detailed relationships with which we can pinpoint individual patterns. Coloration, texture of the skin on the forearm, voice qualities, condition of the Hara, can denote individual symptoms which will aid in the process of forming a diagnosis.

Diagnostic Correspondences

The *Nan Ching* gives us a series of color correspondences useful for diagnosis because they are detailed in relationship to the qualities of the pulse:⁵⁶

“The color Blue (Wood) should be seen with a Wiry or Tight pulse.
The color Red (Fire) should be seen with a Floating, Big or Scattered pulse.
The color Yellow (Earth) should be seen with a Middle, Moderate and Big pulse.
The color Black (Water) should be seen with a Sinking, Soggy or Slippery pulse.
The color White (Metal) should be seen with a Floating, Rough or Short pulse.”

Where the color and pulse match the disease can be seen as a disease within a single Element. If the color and pulse do not coordinate, the disease is operating on either the Creative or Controlling Cycle. In these instances the treatment may be more complex and difficult.

As a further diagnostic check, the texture of the skin of the forearm should also be in accord with the quality of the pulse.⁵⁷ This is important since the Foot pulse in the *Nan Ching* includes the whole of the forearm as well as the Radial pulse position, and represents the Yin aspect of the pulse.⁵⁸ The forearm from the elbow crease to the palmar surface of the thumb is the “Great Meeting Place of all the Vessels { Meridians }.” This provides the reasoning which allows us to take the pulse on the Radial artery. Thus, the forearm will reflect the same qualities as the pulse itself.⁵⁹

In a Rapid pulse, the skin should be rapid; it will feel very detailed under the fingers. This corresponds to Fire. In a Tight pulse, the skin should be tight, which corresponds to Wood. In a Moderate, Earth pulse, the skin should be moderate (loose). In a Rough pulse, the skin should be Rough. This corresponds to Metal. The skin should be slippery in a Slippery pulse, corresponding to Water. Where the quality of the skin is difficult to distinguish, you may rely on the pulse.

Correspondences

The *Nan Ching* also makes reference to the diagnostic technique of listening to the Five Tones.⁶⁰ There is no clear description in the *Nan Ching* of these tones. They are generally seen as specific tones of voice. Mr. Shohaku Honma, a Japanese practitioner who researched and used the Five Elements extensively, has provided the following descriptions:⁶¹

“A clear voice, a square voice, which means a direct voice where the words are shortened and almost spat out is a Liver/Wood tone. A long harmonious voice, seemingly dragging the words out, with a sound as if hissing through the teeth is Heart/Fire related. The tone of a Spleen/Earth voice is big and moderate, with a throaty sound. A loud voice with a tone similar to that heard when someone is sobbing or talking in a very controlled fashion { with a tight chin } is a sign of Lungs/Metal. A sinking or deep voice where the person uses their lips extensively or speaks in a voice like that of a very sick person, { very quiet, a feather voice } are Kidney/Water Tones.”

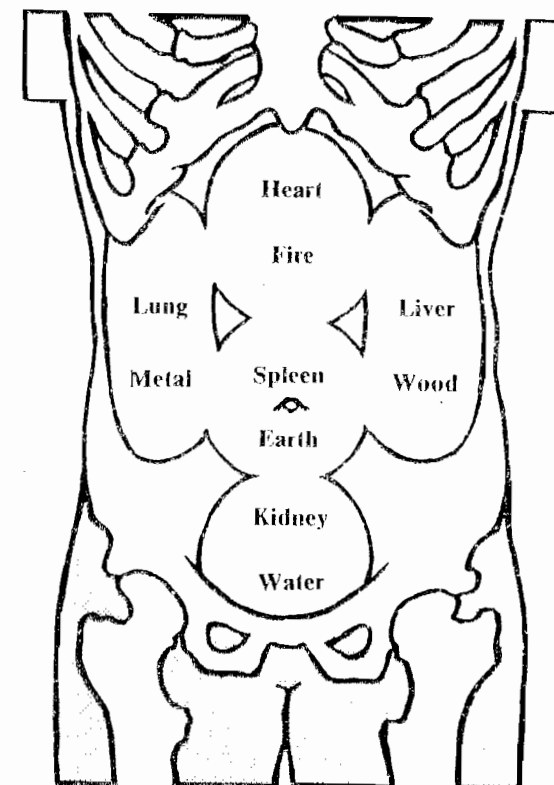
To further reinforce our pulse diagnosis we may use palpation of the abdomen, a technique which has been greatly developed in Japan. Each of the areas around the Hara reflects an organ-Element correspondence. We refer to the *Nan Ching* where the following advice is given:⁶²

- “Palpating below the sternum
reflects the Heart/Fire.
- Palpating around the umbilicus
reflects the Spleen/Earth.
- Palpating below the umbilicus
reflects the Kidneys/Water.
- Palpating on the right side below the rib cage
reflects the Lungs/Metal.
- Palpating on the left side below the rib cage
reflects the Liver/Wood.”

Diagnostic Correspondence

Palpation of the abdomen is a diagnostic tool telling us which organ or Element is affected by correspondence to the abdominal area where some difference in the Chi or a particular physical manifestation may be found. It also helps in diagnosing the condition of the Hara, or the capacity for proper breathing, which is probably the single most important aspect of the individual's health in terms of the Five Elements system. Thus, the findings of a knot, pulsing, cold or hot spot, or variations of the tension of the muscle wall are often particularly valuable signs. The reflex areas which correspond to each of the Elements are as shown in this illustration:

Hara Diagnosis



Correspondences

For most patients the symptoms of their condition are their primary concern. Correspondences which relate to the feelings and emotions, work conditions, aches and other bodily discomfort, and dietary preferences are often quite useful since the patient will be highly aware of these conditions.

Environmental and psychological conditions correspond directly to certain organs:⁶³

“Being upset, gloomy, sad or thinking too much
upsets and injures the Heart.
Drinking cold fluids or being cold
injures the Lungs.
Getting angry
injures the Liver.
Overeating and drinking or tiredness from overwork
injures the Spleen.
Sitting in a damp place for a long time
or bathing in cold water after working hard
injures the Kidneys.”

“Wind attacks the Liver, Heat injures the Heart,
Cold injures the Lungs, Damp attacks the Kidneys.
Overeating, drinking and working injures the Spleen.”

Patient responses reflect the condition of their organs. These responses also have correspondences useful in diagnosis. The *Nan Ching* tells us:⁶⁴

“When the Liver is attacked,
the sick person utters plaintive cries.
When the Heart is attacked,
the sick person utters pointless words.
When the Spleen is disordered,
the sick person hums.
When the Lungs are sick,
the sick person sobs.
When the Kidneys are attacked,
the sick person laments.”

Diagnostic Correspondences

The following chart relates a number of other conditions with the corresponding emotions and tones:⁶⁵

Symptom Correspondences					
	Wood	Fire	Earth	Metal	Water
5 Labors	Walking	Watching	Sitting	Lying down	Standing
5 Disease Transformations	Spasming and clenched hands	Grief	Hiccoughs	Cough	Body chill
5 Injuries	Blood	Chi	Flesh	Bone	Muscle/Tendons
Symptoms of each organ	Speaking	Belching	Belching with food	Cough	Yawning and sneezing
Symptoms of each organ	Grief/melancholy	Joy	Fear (like stress)	Grief	Fear/Worry

Tastes are also an important diagnostic tool. The *Nan Ching* says that asking the person about the Five Tastes will tell us the origin and location of the disease by correspondence with the dietary preferences expressed.⁶⁶ The acid or sour flavor, a taste like vinegar, indicates the Liver and the Element Wood to which it corresponds. The strong bitter flavor implicates Heart and Fire. The character that means bitter also means suffering. A sweet flavor is Spleen and Earth. Hot or spicy flavors, which the *Nan Ching* describes as “like needles sticking in the tongue,” is a Lung-Metal correspondence. The strong salty flavor, “like licking mineral ores,” is indicative of the Kidney-Water analogy.⁶⁷

The same source tells us that the Five Smells are also useful diagnostically. A greasy, oily odor like rotting dead flesh is Liver-Wood; this is described as a smell that will make one nauseous. A scorched or burnt odor is Heart-Fire. A sweet odor like boiled Millet indicates the Spleen-Earth correspondence. An odor like raw flesh or fat that “clings to the nose”

Correspondences

is Lungs and Metal. A rancid musty odor like decayed meat is Kidney-Water.⁶⁸

There are also the corresponding liquids. These are: sticky drool-like saliva, indicating the Spleen; watery saliva, corresponding to the Kidneys; tears, denoting the Liver; sweating, the Heart; a watery, runny nose, indicating the Lungs.⁶⁹

Certain foods are also said to correspond to the Elements, and certain others should be avoided if one of the Elements is imbalanced. These are arranged in the following table:⁷⁰

Food Correspondences					
	Wood	Fire	Earth	Metal	Water
Grains	Wheat	Millet flour	Millet	Rice plant	Bean
Farm animals	Chicken	Sheep	Cow	Horse	Pig
Vegetables	Leek	Shallot	Hollyhock	Scallions	Leaf of bean plant
Fruits	Plum	Apricot	Date	Peach	Chestnut
Foods better eaten	Sweet	Acid	Salty	Bitter	Hot
Foods better avoided	Hot	Salty	Sweet (also Acid)	Acid (also Bitter)	Bitter (also Sweet)

Evolutionary Correspondences

We may use and should examine some or all of these corresponding bodily phenomena as a means of diagnosing a patient's disharmony. The correspondences of tone, odor and body function can give us information regarding which organs, meridians and Elements are involved. However, it is also

Evolutionary Correspondence:

necessary to determine the relationship between these organs and meridians. The Five Elements system is particularly good at organizing this information through the Creative and Controlling Cycle concepts. There are three basic disease transformations and manifestations, which are determined by the number of organs and corresponding meridians which are unbalanced, and the relationship of these organs and meridians on the Creative or Controlling Cycles. Consequently, there are also three treatment approaches which parallel the general complexity and stage of manifestation to which the disease has arrived.

In the first stage only one organ, Element or meridian is manifesting disease. In these cases all the bodily phenomena that manifest will be found to correspond to a single Element. The second stage is determined when two organs, corresponding Elements and meridians are manifesting disease and the relationship of the symptoms can be described by the Creative Cycle. That is, some of the bodily phenomena correspond to one Element, for instance Fire, while the rest correspond to another Element, Wood or Earth, establishing a Creative Cycle relation. The disease is in the Creative Cycle or creative process. The third state is also a two organ, Element or meridian problem with the difference that they are manifesting disease through the Controlling or destructive Cycle. For instance, some phenomena corresponding to the Element Water are manifest in conjunction with symptoms which would indicate Fire. In each case, treatment style can be different and prognosis can be different. Treatment techniques must be chosen which take these distinctions into account.

The organs which are manifesting the disease must also be considered, as must the Yin↔Yang nature of the organs. Yin organ disease is harder to treat since Yin organ disease transforms via the Controlling Cycle. Yang organ disease is easier to treat because it transforms via the Creative Cycle.⁷¹ Generally, Yin organ disease gives a slower pulse, Yang organ disease a more rapid pulse.⁷² In a Yang disease people will indicate wanting to get cooler and possibly exhibit a desire to be with and talk to people. In a Yin disease, people want to get

Correspondences

warmer and might be expected to indicate an opposite urge regarding meeting or talking to people.⁷³ Yang organ disease is moving or wandering, not stable, where Yin organ disease is stable and never moves.⁷⁴ These clues as to the stage of the disease progression and the organs affected can help indicate responses to the treatment program we may formulate. Specific treatments can be designed based on these indications. In determining which treatment to apply we may begin with traditional point correspondences. In some cases the use of these points will be all that is necessary to appropriately redirect and balance the patient's energies.

Point Correspondences

Each of the twelve meridians has five Ancient Points. These are the Jing, Yung, Yu, Ching and Ho points. The energy comes out of the meridian at the Jing point. The energy goes back into the meridian at the Ho point.⁷⁵ The Yung, Yu and Ching points also relate to the movement of energy back towards and into the meridian. The correspondences of these points fit into the Five Elements system through their specific relations to the Ten Celestial Stems, which are detailed in the following table.⁷⁶

The Ancient Points					
Meridians	Jing	Yung	Yu	Ching	Ho
Yin	Wood	Fire	Earth	Metal	Water
Yang	Metal	Water	Wood	Fire	Earth

The explications of these relationships are quite complex. In the Ten Stem framework the opposite and complimentary coordinates are very important. Each of the Ancient Points is

Point Correspondence

paired to another in this fashion. There are also relationships to each of the organs which are shown in this table.

Ancient Point Ten Stem Correspondence										
Point	Jing		Yung		Yu		Ching		Ho	
Aspect	Yang	Yin	Yang	Yin	Yang	Yin	Yang	Yin	Yang	Yin
Organ	Large Int.	Liver	Bladder	Heart	Gall Blad.	Spleen	Small Int.	Lung	Stomach	Kidney

Since the *Nan Ching* informs us of the arrangement of the Jing, Yung, Yu, Ching and Ho points on the coupled Yin ↔ Yang meridians, it is possible to relate these Ten Stems correspondences to the Ancient Point meridian/organ relationships within each Element. These relationships are best imaged as microcosmic reflections of the larger macrocosmic Elements. In this sense, the Fire points of the Metal meridian are the Firey aspect of Metal; the Water points of the Metal meridian the Watery aspects of Metal.

This microcosmic corollary of the Elemental relationships may evidence each of the cycles and relationships of the larger Five Elements and Ten Stems systems. Thus, where the Water Element was excess or deficient we could expect that this excess or deficiency would reflect at the Water points of all of the Elements. While this is very subtle, it is just such subtlety which we can identify in the treatments of very fine practitioners who use the Five Elements system. In particular, the point selections detailed in the case histories of Mr. Inoue can be seen to use this logic. A practical example of this idea is detailed with Mr. Inoue's case histories in the **Treatments** section.

In the following illustration, the point, organ and Ancient Point correspondences of each aspect of the Water Element are detailed. A parallel set of relationships may be drawn for each of the Elements.

The Elemental Aspects of Water

Element	Water Element Aspect	Ancient Point	Organ	Point
Fire	Fire	Yang Ching	SI	BL-60
		Yin Yung	HT	KI-2
Earth	Earth	Yang Ho	ST	BL-54
		Yin Yu	SP	KI-3
Metal	Metal	Yang Jing	LI	BL-67
		Yin Ching	LU	KI-7
Water	Water	Yang Yung	BL	BL-66
		Yin Ho	KI	KI-10
Wood	Wood	Yang Yu	GB	BL-65
		Yin Jing	LV	KI-1

The explanation of the Ancient Point relationship to the Ten Stems and Five Elements in the energetic anatomy of the *Nan Ching* is particularly complex. Perhaps the best explanation is founded in the fact that Wood Yin is opposite and complementary to Metal Yang. The characters used for Wood Yin and Metal Yang mean "soft" and "hard" respectively. These are very old concepts dating perhaps as far back as the *I Ching*, and are an expression of the Yin ↔ Yang duality which has deep significance in Chinese thought. In incorporating this soft-hard duality into the Ten Stems framework, it is possible that the author of the *Nan Ching* interpreted Lao Tzu in the *Tao Te Ching*. Similar characters were chosen for "soft" and "hard," and the sense of the *Nan Ching* descriptions of these qualities is powerfully reflective of the passage from the *Tao Te Ching* given on the next page.⁷⁷ Perhaps the use of these

characters by the author of the *Nan Ching* indicates that he wanted them to describe a particular soft and hard nature of Wood Yin and Metal Yang.⁷⁸

If this context is further applied to the medical model, the soft part could be the Hun, the "wandering soul" which is stored in the Liver. The hard part could be the Po, the "white soul," which is stored in the Lungs. Thus the polarity of soft and hard could be the polarity of the Hun and the Po. This would attribute some very significant spiritual qualities to the Ten Stems and the way that they are interpreted by the *Nan Ching* for the practice of acupuncture.⁷⁹

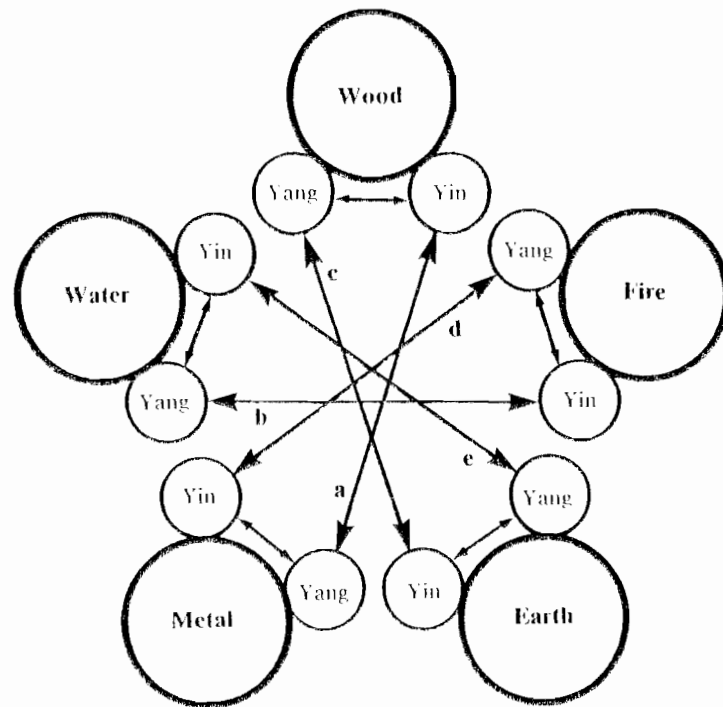
The *Tao Te Ching* says:

"Under Heaven, nothing is more soft and yielding than Water. Yet for attacking the solid and strong, nothing is better. It has no equal. The weak can overcome the strong."

This paradox is clearly expressed in the arrangement of the Ten Celestial Stems. The Yang aspects are said to be the Older Brothers, the Yin aspects are said to be the Younger Brothers. The Yin ↔ Yang combinations clearly exemplify this soft-hard duality, as in the Wood Yin to Metal Yang relation. The Ancient Points conform to this structure precisely.

When a Yin Jing point (Wood) is needled, it will affect the Liver, and Wood in general. It will balance the Yang Jing Point (Metal) of the coupled meridian, and similarly for the other pairs of points. The effects of treating each point can be many and varied. In all cases, the effects will develop according to the cycles of Control and Creation in both the Ten Stems and Five Elements frameworks. Thus, the correspondence of the Element related to both the point itself and the meridian upon which that point is found can be used to achieve the desired effect. The use of the Ancient Points in treatment is not limited to these applications. Other possibilities are discussed in the **Treatments** section.

The Ten Stems



"a" represents the Jing points.
 "b" represents the Yung points.
 "c" represents the Yu points.
 "d" represents the Ching points.
 "e" represents the Ho points.⁸⁰

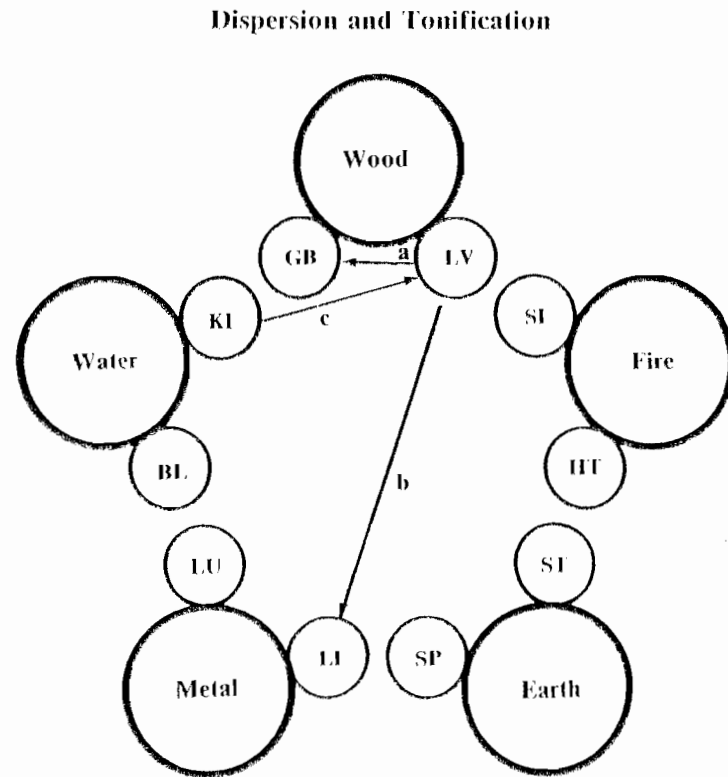
The effects of a treatment can also be predicated since the Ten Stems correspond to ten of the twelve meridians. This information allows us to fit the treatment to the condition of the organs:⁸¹

Stem to Organ Correspondence			
Stem	Organ	Stem	Organ
Wood Yin	Liver	Wood Yang	Gall Bladder
Fire Yin	Heart	Fire Yang	Small Intestine
Earth Yin	Spleen	Earth Yang	Stomach
Metal Yin	Lung	Metal Yang	Large Intestine
Water Yin	Kidneys	Water Yang	Bladder

The fact that the Triple Warmer and Pericardium are generally not seen as fitting into this system is one of the most interesting and difficult of the interpretive problems presented to us by the *Nan Ching*. It is a problem which will be discussed more clearly after we have examined some of the other treatment principles. However, the remaining ten meridians with their corresponding relationships are clearly the source of many treatment possibilities. Usually, these possibilities are accessed through the use of tonification or dispersion techniques. Tonifying an organ or meridian increases the energy where the disease manifestations indicate it is depressed. Dispersion reduces the energy of meridians or organs which are in excess. It is this ability to balance the energies of the Elements, meridians and organs which makes the Five Elements model most powerful.

The effects of tonifying or dispersing each meridian can be known only through a careful understanding of a patient's energetic condition and a thorough understanding of the Creative and Controlling Cycles. The possible interactions are numerous. Dispersing the Liver can potentially either build the Gall Bladder, build the Gall Bladder and the Large Intestine, disperse the Kidneys, disperse the Kidneys while tonifying the

Large Intestine, or a number of less common possibilities. The possible results of tonification or dispersion are summarized in the following diagram:



The concepts of correspondence, the Creation and Controlling relationships, the many individual correspondences and the techniques of tonification and dispersion are the essentials of the Five Elements system of acupuncture. There are a number of other relationships which refine and organize these concepts. These are principles which apply to the use and understanding of the *Nan Ching* style. These principles, the soft-hard duality, the Mother-Son law, and the ideas in the *Nan Ching* concerning prognosis, introduce us to both the potential extensions and the limitations of the Five Elements system.

Principles and Paradoxes

Researching the cases of experienced practitioners who treat by the application of these principles affords us the opportunity to learn through practical example. However, an experienced practitioner's treatments are sometimes difficult to grasp. Often the Five Elements or Ten Stems treatment may have an "overlay" of Five Ancient point treatments. Two of the relationships used regularly by these practitioners which help to organize the development of a treatment are the Mother-Son cycle and the Husband-Wife duality. Hua Shou⁸² says that the Creative Cycle is like the relation of Mother-Child, the Controlling Cycle is like the relationship of Husband and Wife. The *Nan Ching* tells us that the coupled Yin and Yang meridians within each Element are also like a Husband and Wife relationship. The character that means "hard" sometimes means "husband," and the character that means "soft" may also mean "wife."

"The Yin Jing is the Yin of Wood. The Yang Jing is the Yang of Metal. Metal Yang is the hard aspect of Wood Yin. Wood Yin is the soft aspect of Metal Yang."⁸³

The Husband-Wife relationship is a parallel of Yin ↔ Yang which the *Nan Ching* distinguishes as being appropriate "when talking about smaller things." However, the nature of this relationship is not as we might expect:⁸⁴

"When Liver is put in Water it sinks, when Wood is put in Water it floats. When Lungs are put in Water they float, when Metal is put in Water, it sinks. What does this mean? Liver is not pure Wood, this is the second Stem { Wood

Yin, soft } the soft part of the seventh Stem { Metal Yang, hard }. We can say in talking about great things that this is Yin/Yang. When talking about smaller things, this is like Husband and Wife. The second Stem { Wood Yin } rides its Husband, the first Stem { Wood Yang }, and soaks up the tiny Chi of the seventh Stem { Metal Yang }. Lung is not pure Metal. This is the eighth Stem { Metal Yin }, the soft part of the third Stem { Fire Yang }. In talking about big things, we can call this Yin/Yang. When talking about small things, this is Husband and Wife. When the Lung ripens, it sinks down. When the Liver ripens, it floats up."

On first thought, we could presume Wood Yin to have a total relationship with Wood Yang, like husband and wife, to be pure Wood. But this is not the case. Wood Yin breaks away "to soak up the tiny Chi of the seventh Stem." Metal Yin does the same, "to soak up the tiny Chi of the third Stem." Each shares qualities which cross over from the other Elements or Stems to which it is related through the Creative or Controlling Cycle. This crossover is one of the phenomena of life. It represents the push and pull, the tension of Yin and Yang, the vitality of life. If this connection is broken, then life is lost. From the viewpoint of the *Nan Ching*, these crossovers of each of the complementary and opposite Stems are centrally important to the understanding of Ten Stems energetics.

The correlation of the Ancient Points to the Ten Stems and the Yin↔Yang duality of each Stem introduces one of the paradoxes of the *Nan Ching*. Metal is supposed to control Wood in the Five Elements theory. In traditional thought the soft controls or overcomes the hard, which would mean that Wood overcomes Metal. This is the reverse of the Controlling Cycle. This reversal is probably true for all of the other control relationships among the Elements. It is more in the nature of Yin↔Yang that Yin and Yang balance each other. Since there are a multitude of Yin↔Yang relations which are

interactive, the examples abound; it is unlikely that this is an exception. Thus, the balancing of Yin↔Yang and the control of the Controlling Cycle conflict.

This, like the other paradoxes presented by the *Nan Ching*, represent the point at which the Five Elements theory reaches its most difficult challenge, the coordination of infinite possibilities. It is not so much that the theory itself breaks down, but that we who are using it must carefully distinguish principle from doctrine. Practically, in thinking about any individual set of conditions and symptoms we must consider both the Stem to Stem balance and the Controlling Cycle relation as possible energetic patterns.

Another of these paradoxes is found in examining the Mother-Son relationship. One of the general treatment principles from the *Nan Ching* says that in a deficient condition we should tonify the Mother; in an excess condition we should disperse the Son.⁸⁵ If there is no excess or deficiency, which is to say there is only one meridian affected, treat only this meridian.⁸⁶ This principle is derived from the Creative Cycle. One Element creates the next and is the Mother of the created Element. The Element being created is the Son. For example, if the Spleen meridian is excess, disperse the Lung meridian. If the Spleen meridian is deficient, tonify the Heart meridian. Where no excess or deficiency shows, treat only what is found on that meridian. Generally, this is taken to mean that one should palpate the meridian and treat the reactive point or points.

If the disease is manifest only in one meridian it is easily treatable. Diseases accessible through the Creative Cycle with symptoms corresponding to a single Element are also relatively simple to treat. If the diagnostic features correspond to two Elements in a Creative Cycle relationship, then the disease can heal itself and thus is more responsive to treatment.⁸⁷ For example, a red face, an angry loud voice, wiry pulse, tight skin of the forearm, and pain or reactivity in the Heart reflex area indicates a Creative Cycle Wood-Fire problem. On the other hand, the symptoms may indicate two Elements or

meridians in a Controlling Cycle relationship, for example, a yellow face, moderate pulse, loose skin of the forearm, pain on the Kidney reflex area, paranoia and a deep voice, indicating a Water-Earth problem. According to the *Nan Ching*,⁸⁸ this disease cannot be successfully treated. More modern technique and clinical practice would indicate that imbalance correction of Controlling Cycle symptoms is achievable. We feel that the *Nan Ching* author is not strictly correct in saying that we cannot treat this kind of problem. It could be that his treatment techniques were too limited. For instance, he did not talk about using moxa. Perhaps he found that he didn't get any substantial results when treating this kind of problem.

The *Nan Ching* writer's contention that we cannot treat a Controlling Cycle disease leads to another paradox that the *Nan Ching* presents. It tells us "if East is Excess and West deficient," treat by dispersing Fire and tonifying Water.⁸⁹ It further explains, "the Son makes the Mother excess, the Mother makes the Son deficient."⁹⁰ The East is Liver, the West is Lungs; this much he tells us. The basis of the treatment is to disperse the excess of the Liver.⁹¹ However, these are contradictions. Tonifying Water which is the Mother of Wood should tonify Wood via the Mother-Son law. This would make the excess Wood condition worse. Yet in the *Nan Ching* case it does not. The Mother-Son law cannot be the principle applied. If Metal is deficient and Wood excess, then according to the Controlling Cycle, tonifying Metal should control Wood. Yet we are told to forget about Metal and only work with Wood. This suggests that the Metal imbalance will settle once the Wood is balanced. The advice to tonify Water and disperse Fire is not based on the Controlling Cycle. It is in fact the opposite of what we would expect from a Controlling Cycle relationship. While we might suppose that the "soft" and "hard" Ten Stem balancing mechanism is the operative principle, it is difficult to understand how it would work in this case.

Different scholars have understood this paradox in different ways. It has been posited that this case is really a matter of

imbalance of the Earth Element. The treatment could have harmonizing effects by affecting Earth.⁹² It has also been argued that one must see this problem as an excess of Fire and a deficiency of Water.⁹³ Most interpreters, however, have concluded that the *Nan Ching* author is demonstrating certain limitations to the Five Elements theory. We are informed that in cases where the Controlling Cycle is operating in two Elements we cannot treat the disease. In other words, in his experience the theory doesn't match the practice. Therefore, the "East excess and West deficient" example is intended to illustrate the nature of the problems which may be encountered when treating by rigid Five Elements theory.

The author of the *Nan Ching* also tells us that if the disease passes through seven transformations on the Controlling Cycle the result will be death.⁹⁴ Regarding the Creative Cycle transformations, he is more optimistic. If the disease passes through five transformations it passes full circle; the person will live.⁹⁵

The *Nan Ching* author's concern for these problematic applications of the Five Elements principles indicates that he also sees Five Elements diagnosis as a very useful method of making a prognosis. In the cases of single meridian disease, or two meridian disease which is transforming via the Creative Cycle, the prognosis is good. For a two meridian disease of the Controlling Cycle, the prognosis is not as favorable. If several Elements are out of balance, the disease is more chronic and more difficult to treat. This is true particularly when the Controlling Cycle is involved.

The Five Elements theory and treatment approach is also a very useful tool for preventive medicine. If the diagnostic and prognostic capabilities the system provides are used thoughtfully we can treat what is likely to occur before its manifestation⁹⁶:

"The Great Healer can treat the problem before the disease manifests, the medium healer treats the disease after it has appeared."

If someone has a Liver disease the average healer will treat the Liver. The great healer will know that disease can transform through the Controlling Cycle and will tonify the Spleen Chi to prevent attack by the Liver. Understanding this is extremely important and useful, for it greatly expands the effectiveness of acupuncture as a healing art.

One of the more practical uses of the paradoxes presented by the *Nan Ching* is to remind us that perhaps a larger limitation of Five Elements acupuncture lies with the practitioner rather than with the theory. If we focus on only the diagnoses and treatments that correspond easily to the Five Elements system and ignore the many other signs that the body itself gives, we are not using Five Elements to its greatest scope. Rather, we are using it to limit our skills. To use Five Elements as a diagnostic and prognostic tool or as a form of preventive medicine, we have to be aware of its limitations as well as its potentials. Where we clearly see manifestations corresponding to the Five Elements that are accessible to treatment through its theories, we can use a Five Elements approach to treatment. If the image is unclear, or if we are unable to see it clearly and the body is manifesting other signs as well, for example, reactivity of points, tensions, pains or lumps in certain areas of the body and correspondent organ pathologies, we have to think of other treatments or adjust our Five Elements treatments to incorporate other approaches. Only in this way can we listen and attend to all that the body tells us.

Since the Five Elements theories are extensive and very powerful, we have a tendency to become fascinated. We may begin to ignore the many other systems of acupuncture and the complexities and limitations of the original Five Elements acupuncture which laid down the guidelines we need for treatment. We think that it is the nature of Five Elements theory that it has limitations and implicit paradoxes. It is impossible to be a "pure" Five Elements acupuncturist. Rather than using it as our exclusive treatment mode, we should be acupuncturists who use Five Elements theory and practice to bring healing and relief to our patients.⁹⁷

Completing the System

The author of the *Nan Ching* realized that the system he was developing and expounding incorporated complexities and paradoxes. Accordingly, he left us with several ideas which tie together and complete the Five Elements theory, making it more vital. Ideas such as the function of the Hara, Triple Warmer and Pericardium allow us to conceive the human energy system more clearly. Other ideas such as pulse taking and palpation extend our diagnostic abilities.

Some of these representations which the *Nan Ching* developed derive from the *Ling Shu*. They are central to the Five Elements theory and diagnostically important to all other styles of acupuncture. They extend the theoretical concepts to provide techniques of touching the body and examining certain correspondent areas or noting reactive phenomena.

One of these techniques, mentioned earlier, is feeling the texture of the skin on the forearm as an extension of taking the pulse. Another is to palpate five areas of the abdomen to discover diagnostic correspondences. Third, and most important, is examining and diagnosing the person's breathing capacity, their Hara. According to the *Nan Ching* theory, this vital technique is especially relevant to Five Elements practice as it was developed concurrently and is an essential part of that practice.

It would be difficult to overstate the importance of the Hara. Any question of its centrality to life and health is obviated by Chi Po's answer to the Yellow Emperor in the *Nan Ching*:⁹⁸

"The Yellow Emperor asked: 'The pulse is normal, and yet sometimes people die, why is this?'

Chi Po answered, 'Each of the twelve meridians has a relationship to the vital energies, the living Chi. The source of the vital energies is the root-origin of the twelve meridians and the

Moving Chi between the Kidneys, the Hara. This means that the source of the vital energies is fundamental to the five Yin and six Yang organs, the root of the twelve meridians, the gate of breathing. It is the source or origin of the Triple Warmer. Another name for it is the Protecting Shen Against Evil; and therefore Chi is the root of the person. This is why if the root is dying, the Stems and Branches { meridians and organs } will be drying, yet appear normal. The vital Chi is dying inside, but it is still there on the outside. { the pulse is normal }.”

The Hara which is nourished by proper breathing sends energy through the Triple Warmer to all the other meridians and sustains them. In terms of the Five Elements, both the Triple Warmer and the Hara are necessary to maintain Element, organ and meridian functions and balances. Thus the Hara is essential to the function of the organs and Meridians and vital to Triple Warmer function.

Reasonably, we can interpret the *Nan Ching's* description of the Hara as “the source or origin of the Triple Warmer” to indicate that the Triple Warmer is a functional extension of the Hara. As such it would be the center of the human energetic anatomy, the meeting place of the twelve meridians. This interpretation of the *Nan Ching* appears in other medical texts. During the Ming Dynasty, Li Ting in *Yixue Rumen* stated:⁹⁹

“[When] thinking about the Triple Warmer's unusual doings { workings }, then you can understand the Yin organs and Yang organs are the same, or you can distinguish the differences between them. Dividing these makes twelve [six Yin and six Yang organs]. [The twelve] meet together, and become the three Warmers. The three Warmers are also one Warmer. The Warmer is Basic. The Warmer is the Chi of the one Basic.”

Not only does this relate the organs and meridians to the Triple Warmer, it indicates that the Triple Warmer Chi is the “Basic” Chi of the body. The Triple Warmer has its origin in the Hara and is the source of the Chi of each of the meridians and organs. It is also essential to the nourishment of the body and the circulation of Chi, as is shown in the *Nan Ching*:¹⁰⁰

“The Triple Warmer is the pathway of water and grain, and is the place where Chi starts and ends.”

The Triple Warmer's function as the messenger of the Source Chi is vital. The following passages explain the functions of the Source points which are very important in Five Elements and Ten Stems treatments. They are closely connected to the source of Vital Chi in the body, and thus have extremely important roles in treatment.¹⁰¹

“The source of the Lungs comes to LU-9, of the Heart to PC-7, of the Liver to LV-3, of the Spleen to SP-3, of the Kidneys to KI-3. The source of Hand Chao Yin comes to the { pisiform } bone in the wrist crease { where HT-7 is located }. The source of the Gall Bladder comes to GB-40, of the Stomach to ST-42, of the Triple Warmer to TW-4, of the Bladder to BL-64, of the Large Intestine to LI-4, of the Small Intestine to SI-4. The Yu points of the five organs { Yin organs } are the places to which the Triple Warmer comes, the place at which Chi can stay.”

“Why are the Yu points the Source points to which the Triple Warmer comes?”

“Because below the umbilicus is the Moving Chi between the Kidneys; this is the vital energy which keeps us alive, this is the Hara. It is the root of the twelve meridians, and is the reason why this is called the Source. The Triple

Warmer is the messenger of the Source Chi. It goes around and connects with the five Yin and six Yang organs, passing the three Chi [probably Zhong, Ying and Wei] to the organs. The character of the Source is the honorary name of the Triple Warmer. If there is sickness in the five Yin or six Yang organs, pick up the Source points.”

The energetic anatomy is clear. The Hara is the center, the ultimate source of Chi. The Triple Warmer is the energetic connection of the Hara to the Source points of all the meridians. It is the “root” of health and life. Before any other treatment is administered, we need to treat the condition of the Hara.

The Hara is vital to creating and maintaining the pulse. Its condition is thus important to the diagnostic tool of pulse taking. Pulse diagnosis according to *Nan Ching* theory is extremely complex, involving Five Elements positions and depths, Triple Warmer positions and depths and numerous qualities of the pulse itself. The opening chapters of the *Nan Ching* discuss pulse diagnosis.¹⁰²

In his commentary on Chapter One of the *Nan Ching*, Wang Shu He gives the following in the rules of diagnosis section: “The pulse’s origin or source is at the { area of the } Moving Chi between the Kidneys.”¹⁰³ According to the *Nan Ching*, the pulse position is the meeting place of all the vessels and meridians.¹⁰⁴ Thus in taking the pulse, we are feeling the condition of the Hara. Only when the breathing is proper and the Hara is or becomes healthy can we accurately feel the pulses to diagnose disharmonies. If the breathing is not correct, the pulse will only reflect this, and not the underlying Five Elements disharmonies. This is why Hara treatment is the first treatment, and proper breathing is demanded before the pulse procedure. These recommendations are followed in the **Diagnosis and Treatments** section of this book.

The *Nan Ching* theory of energetic anatomy is centered in the Hara. The energetic nourishment of Jing and Shen, the passage of Chi and maintenance of the pulse are not the only

functions rooted in the Hara. The *Gathering of Eminent Acupuncturists* and the *Compendium of Acupuncture and Moxibustion* discuss how the Ten Stems relate to the Source points. At the same time they present another viewpoint on the relationship of Triple Warmer and Heart Main-Pericardium to the Ten Stems:¹⁰⁵

“Wood Yang comes out to GB-40; Wood Yin to LV-3. Fire Yang goes back to SI-3. This is the inside { middle/center } of the Source. Fire Yin comes out to HT-7. Earth Yang comes out to ST-42, so Chi can pass. Earth Yin comes out to SP-3, Metal Yang to LI-4. Metal Yin comes out to LU-9. Water Yang goes back to BL-64. Water Yin comes out to KI-3. The Triple Warmer, Water Yang, is TW-4. The Wrapping Luo, Water Yin, is PC-7.”

This stresses the importance of the Source points in relation to the Ten Stems as well as the Source Chi, the Hara. It also presents the Triple Warmer and the Wrapping Luo { Pericardium/Heart Wrapping Luo } as being part of the Water Yin and Water Yang respectively. This contradicts the usual interpretation where these are seen as belonging to the Element of Fire. Arguments can be produced to support both interpretations. For instance, since it is the “Fire of Heart Main and Hand Chao Yang { that } creates Earth,”¹⁰⁶ it is possible to see this simply as Fire creating Earth. The classical concept of Ming Men also supports this interpretation. Ming Men is seen as the “Small Fire” or “Small Heart” supporting the “Big Fire,” the Heart. As the Small Fire, it must be part of the Fire Element and is thus the Pericardium. Further support of this interpretation is found since the Pericardium is said to protect and support the Heart, the Emperor.¹⁰⁷

There are other points of view. In more modern times, Ming Men is seen as the Yang aspect of the Kidneys, Water. This is an interpretation of the *Nan Ching* statement: “the right side of the Kidney is Ming Men.”¹⁰⁸ This in turn is probably based

upon an earlier idea: "Inside the person we have Source Chi, the same as Heaven and Earth, that is created at the right side of the Kidney."¹⁰⁹

Both interpretations are certainly reasonable and present a related but slightly different sense of the energetic anatomy. It is important to examine the general cosmology for a deeper understanding. The trigrams of the *I Ching* represent the conceptual structure of both Water and Fire. Water ☵ has a Yang component. This is represented by the Yang middle line. It is possible to see this as the Fire aspect of Water, the Yang Chi that activates Water.¹¹⁰ Fire ☲ has a Yin component. Again this is the middle line and it is possible to see this as the Water aspect of Fire. It is probably most accurate to say that the Triple Warmer and Pericardium-Heart Main belong to both the Fire and Water Elements. As a pair of coupled Yin and Yang meridians their functions relate to both Elements. For instance, the Triple Warmer is the "Pathway of Water"¹¹¹ and the Pericardium is seen as the "Small Fire." On a deeper level the Triple Warmer is related to Jing: "The Triple Warmer is the pathway of water and grain,"¹¹² which are transformed into Jing.¹¹³ In its relationship to the Heart the Pericardium-Heart Main has some relation to Shen, as the "Heart stores the Shen."¹¹⁴ Trying to coerce these two organs into the Five Elements and Ten Stems framework seems a little forced and unnecessary. It is more accurate to see these as functions of the Hara rather than as a real organ-body system. Wang Shu He reached the same conclusion which he states in his commentary on Chapter Eight of the *Nan Ching*. He notes that it is the air drawn into the abdomen which is the origin of the Source Chi and the Triple Warmer and that the Source Chi protects the entire body. The Triple Warmer is "the messenger of the Source Chi," bringing it to all of the meridians. Wang Shu He sees this function as a product of the Water-Fire duality.¹¹⁵

"Kidneys belong to Water, Ming Men belongs to Fire, Chi comes out from inside of Water-Fire. The Chi of the Triple Warmer occurs { starts } from here.

Therefore the source of the Triple Warmer

protects the Shen from evil. Breath { gas/air from breathing } reaches to the inside { of the Water-Fire }; the Chi grows, then becomes solid. This protects against evil injuring the body. Protecting the inside and defending the outside, this is Chi."

It is apparent that Wang Shu He saw the Triple Warmer as a function or relation of Water-Fire, thus having qualities of both. His comment that "protecting the inside and defending the outside, this is Chi" reinforces the view of the Triple Warmer as an energetic connection or function of the Hara, protecting the Shen and the body against evil.

Another reason for perceiving both the Triple Warmer and Heart Main as functions which connect the Hara and the organ-body system is that neither has a corresponding organ as such.¹¹⁶

In examining the internal pathways of the twelve meridians¹¹⁷ we further find that the Triple Warmer (Hand Chao Yang) and Heart Main-Pericardium (Hand Tsue Yin) meridians stand out as having different types of trajectories. The other ten meridians go to their corresponding organs. The Triple Warmer and Heart Main-Pericardium meridians, once they have passed through the diaphragm, "circle downwards through the Triple Warmers like a thread on a spool."¹¹⁸ In this circular descent their pathway encompasses the whole abdomen and thus the Hara. In this trajectory their functions could easily be seen as carrying energies to or from the Hara. This is probably the point to which the *Nan Ching* writer was referring when he said: "the fire of Hand Chao Yang and Heart Main create Earth."¹¹⁹

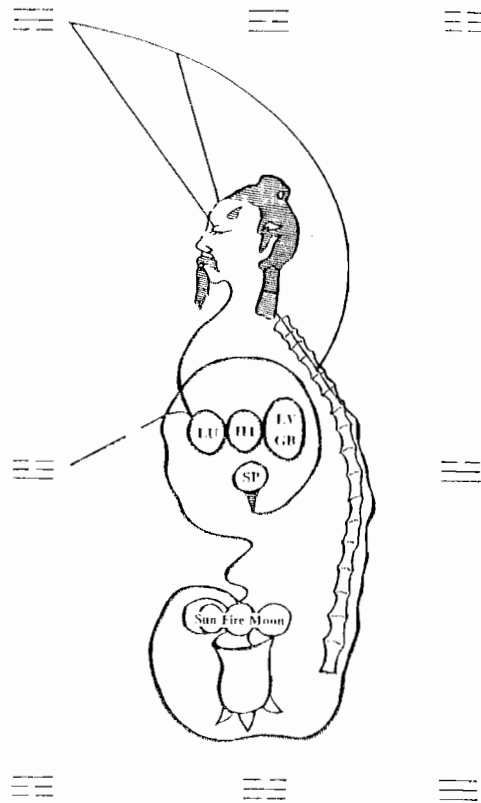
The function of energetic communication through the Triple Warmer was well established in classical reference. The *Nan Ching* described the Triple Warmer as the messenger of the Source Chi. It further stated quite directly that "the Hara is the source or origin of the Triple Warmer."¹²⁰ If it is the fire of Hand Chao Yang, the Triple Warmer, which creates Earth,

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and if the Triple Warmer has its origin in and carries energies to and from the Hara, it is therefore the Fire of the Hara itself which creates Earth.

It has been suggested that the Fire of which the *Nan Ching* speaks is the energy of the Hara produced from proper or deep, meditative breathing. This idea is very old, predating by quite some time the *Su Wen*, *Ling Shu* and *Nan Ching*. It is found in the *Tao Tsang*, the Classical Taoist Manuals of Meditation. The following illustration which we use by way of an example is taken from the Harvard University Yenching Library copy of the *Tao Tsang*.¹²¹

Fire in the Hara



Completing the System

It is interesting to note that the enigmatic quotation from the *San Dai Ji Jin Wen Tsun* which described the creation of Ming contained a character for Chi which included the Fire radical rather than the more usual Rice radical. The Fire concept contained in the very old character of Chi and the Fire in the abdomen illustrated in the *Tao Tsang* could be "the Fire of Hand Chao Yang and Heart Main" which "creates Earth." This idea can be extended further, since in the same quote the "Chi piles up," to become Shen, and this Shen comes down to become Ming. The character "Ming" has the "Sun" and "Moon" characters in it. The illustration from *Tao Tsang* also has these characters, but not in the same arrangement as the character Ming, which has the two characters placed next to each other. The characters in the illustration are placed to either side of the "Fire." The possible meanings and implications of this are many and various, and probably cannot be finally interpreted. However, the similarities are striking and in reasonable contextual relation. Ming may be a particular union of Yin and Yang, an energetic quality in the body formed in relation to or out of the Hara, the Fire of the abdomen.

We see the Triple Warmer and Pericardium-Heart Main as having functions that extend out of the Hara, the Inner Fire, the Moving Chi between the Kidneys. While this is unlikely to resolve the debate concerning placement of the Triple Warmer and Pericardium within the Five Elements and Ten Stems framework, the perception of these as functions and extensions of the Hara is practical and applicable. There are the other functions of these meridians which are related to the movements of water, grain and Source Chi. These too require some investigation if we are to effectively comprehend the Triple Warmer function. To more fully understand the passage "the Triple Warmer is the pathway of water and grain and the place where Chi starts and ends," we must turn to the food and water metabolism theory as explained by the *Su Wen*.¹²²

The metabolism of food and water is basic to life. As with all of the functions and organs of the human body, this metabolism was seen as an energetic system. The organs

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involved were recipients and in turn transmitters of Chi. The energies themselves also transformed. Careful reading of this passage will reveal what are at least parallels of some of the correspondences typical of the Five Elements, if not the logical source of the correspondence itself. Note for example the parallel of the Lung/Metal correspondence to the skin and body hair and reference to the passing of Jing by the Lungs to the skin and body hair:¹²³

"Food Chi passes to the Stomach and makes Jing. The Jing goes to the Liver, then the Liver sends the Jing all over the body. This Chi moistens the muscles of the whole body. When the food Chi goes to the Stomach the unclear Chi comes back up to the Heart and then the Heart sends Jing to all the vessels.¹²⁴ The vessel Chi goes to the meridians and the Chi goes back to the Lungs. The Lungs meet One Hundred Vessels { all vessels }¹²⁵ then carry the Jing to the skin and body hair { Defense Chi area }. The hair vessels { capillaries } and Jing meet together and the Chi comes to the Yang organs.¹²⁶ The Jing of the Yang organs and the Shen Ming { bright Shen-Spirit }¹²⁷ go to and stay at the four Yin organs { fourth Yin organ }. Then, the Chi goes back to the Pivot { Kidneys }. If the Pivot is normal, the pulse is then balanced and normal.¹²⁸ This is the reason why, when we take the pulse, we can decide whether people will die or not... Drinking goes to the Stomach { where alchemical transformation occurs } and the water becomes like bubbles. The Jing Chi of the water rises up to the Spleen. The Spleen Chi sends Jing to the whole body, and some of it goes to the Lungs. Something { the Lungs } controls the waterway passing down to the Bladder. Water Jing goes to the five Meridians, and then meets according to the four seasons, the five Yin organs and Yin and Yang { and goes to the whole body }."

This passage is rich with information. All of this is in accordance with the concept of centrality of the Hara and the perception of the Triple Warmer and Pericardium functions as extensions of the Hara. According to the author of the *Nan Ching*, the function of the Triple Warmer is to distribute the energies of food and water. Since the Triple Warmer's trajectory is through the Hara and it is within the Hara that these energies are interchanged and distributed, it would explain how "the Triple Warmer is the pathway of water and grain, and is the place where Chi starts and ends."

This reading from the *Su Wen* also adds further explanation to the importance of the Hara to the pulse. The pulse is normal if the Pivot is normal or balanced. The Pivot, as well as referring to the Kidneys, refers to the area between them, "the Moving Chi between the Kidneys," the Hara. If the Hara is normal the pulse can be normal.

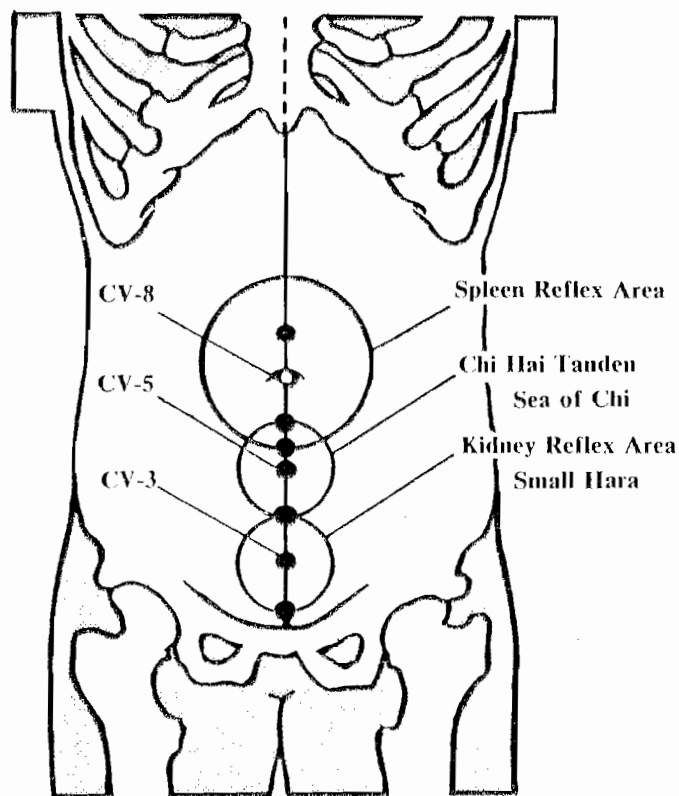
Recognition of the Hara as the "Root," the center, pervades the practice of acupuncture and all other ideas based on the classical concepts of health. As the center of the energetic system and the starting point from which many techniques of diagnosis and treatment are developed it completes or supplements the Five Elements system. The Hara itself is seen as an area that encompasses the whole abdomen. It is focussed around the area called Chi Hai or Chi Hai Tanden which overlaps the Spleen and Kidney reflex areas centering around CV-5 and CV-6, the Ma Point of the Triple Warmer and the "Sea of Chi," as is illustrated on page 76, following.

As well as being the area to which the breath is drawn down, the Hara is the area where the prenatal and postnatal energies converge. Thus, the Triple Warmer is the messenger of water and grain and of the Source Chi. This is why the Triple Warmers are important in *Nan Ching* pulse diagnosis and thus in practice based on the Five Elements. It is also why Wang Shu He, author of the *Mai Ching*, develops treatments for

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specific Warmer pulses which can be used in addition to conditions apparent through Element pulse diagnosis and other diagnostic techniques. These Warmer pulses and their related treatments are given in the **Treatments** section of this book.

The Sea of Chi



Completing the System

Other diagnostic and treatment tools which were developed in the *Nan Ching* included the use of Ma points and back Yu points in relation to the Five Elements. The Ma points, the points of "gathering," are on the Yin side of the body and are the places where Yang disease goes. The back Yu points, the points of "treatment" or "transport," are on the Yang side of the body, and are places where Yin disease goes. These concepts too have important uses in diagnosis and treatment.¹²⁹

The *Nan Ching* also discusses and develops the theory of the "Eight Extra Meridians."¹³⁰ The "Eight Controlling or Meeting points" were expounded as well.¹³¹ We must assume that where problems were found, these points and meridians were treated in addition to those indicated by Five Elements energetics. All of these points are further explicated in the **Treatments** section.

In effect our studies in this chapter cannot end. "Completing the System" is the never ending process of learning, practicing and re-evaluating our individual understanding of the theory and its implications through the practical results we achieve. Finally, we must understand the qualities and interrelations of the Elements if we are to use the techniques and principles well. This, in terms borrowed from the classical authors, we must do with our "Shen."

Mr. Shohaku Honma, in his "Explanation Book of the Five Elements Chart,"¹³² has a very insightful way of summarizing some of the qualities of the Elements which come from his long experience and effort. We feel these perceptions offer us an insight into the Five Elements which is unobtainable without such experience:

"Water is the origin or source of everything.
One of the liquids of Water is the Water of Wood.
The pond in the Earth is the Water of Earth.
The other liquid is the Water of Metal.
Fire can melt things, because of the Water of Fire."

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"Fire is the basic of the created Yang.
There is no form, but Fire manifests
and belongs to all Chi transformations.
Rubbing two pieces of Wood together to make sparks;
this is the Fire of Wood.
Striking two pieces of Metal together to make sparks;
this is the Fire of Metal.
Striking stones together to make fire;
this is the Fire of Earth.
Alcohol and oil can make fire;
this is the Fire of Water."

"Without Earth nothing can be created.
Without Earth, Wood cannot grow.
Without Earth, Fire cannot make flames.
Without Earth, Metal cannot create.
Without Earth, Water cannot store,
settle or stream."

"Wood is the Chi of the origin.
Transformations belong to Wood.
Wood is created by Water.
Wood is dependent on Earth.
Wood makes Fire develop.
Wood produces Metal."

"When Chi changes or transforms, if there is no Metal Chi, it cannot become hard, strong or stiff. Metal Chi makes the form hard. There is Metal Chi, this is why the skin has a hard cover; for instance, the exoskeleton of insects, crabs, etc. When something changes from soft to hard, or hard to soft, it needs Fire. When we use Metal, as for instance when fighting, it should be strong."

These poetic explanations illustrate the many facets each Element can have. As with Yin and Yang, it is the nature of the Five Elements that each contains within it aspects of the others. They are not static phenomena. They are precisely the

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Five Phases or Transformations. Mr. Honma also quotes from the *Illustrated Appendices to the Classic of Categories*:¹³³

"If there is a winner
there must be a loser.
If something is losing or deficient,
then something will win or rise up.
If the Mother loses or becomes deficient,
the Child will help it.
Too much Water makes susceptibility to Fire burning
then the Child of Fire will try to overcome it."

This helps us to understand a little more about the dynamics of the Five Elements. When something becomes a little unbalanced, the other Elements will try to restore the balance. It is part of their overall nature to try to retain homeostasis and is one of the mechanisms that the body has for maintaining balance. This natural responsiveness to imbalance is something that we should also keep in mind, not just in diagnosis, but in treatment as well. We can learn to focus our treatment on the organs and meridians that would naturally try to restore the balance of any particular disharmony. This natural balancing is the nature of Yin ↔ Yang and is implicit in the transformations of the Five Elements. The *Su Wen* tells us:¹³⁴

"Heaven and Earth are the upper parts and lower parts of everything, right and left are the ways of Yin and Yang. Water and Fire are the tools of forecasting Heaven and Earth. Metal and Wood are the ending and beginning of the creating and the constituted."

We feel that our discussions of Yin and Yang, Elements and Stems, energy and the body, health and disease, are summarized with much precision and grace in the lengthy passage given below, quoted from Waichi Sugiyama, patriarch of modern Japanese Acupuncture. First, however, a further explanation of a few of the concepts will deepen the meaning of the quotation which follows.

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The "rope" is the rope by which we are able to cling to life. If we are sick and it remains healthy this is the rope by which we pull ourselves back to health. This rope is the Yang Chi of the body, the living Source Chi. The side of the spinous lump could be the Wah Toh or Yu Point; it is not clear which. However, the important point is that in this area is the Origin of the Moving Chi between the Kidneys. This we feel is Ming Men.

Although the Origin of the Moving Chi between the Kidneys is in this area, Ming Men, probably GV-4, we diagnose this energy by feeling below the umbilicus with our hands. If we feel weakness here, and the pulses are healthy, this is not a good sign. Don't always believe the pulse, the Hara is more important.¹³⁵

"When you diagnose below the umbilicus, the Moving Chi between the Kidneys, the Chi of the Healer has to be calm. The hands and Heart should be the same."

As healers we have a responsibility to be capable of doing this. It requires that we develop great sensitivity. If our own Chi and thus our diagnosis is incorrect, we cannot treat successfully. Waichi Sugiyama learned from his teacher, Sekisui Genju, the importance of this sensitivity. The following quote is from his great treatise which is generally credited as being the base of Japanese practice. It reflects a deep and elegantly simple understanding of human life.

"Before people are born, one drop of Water Chi { sperm } comes to the inside of the Mother and then Jing is created. Water Chi and the Root create the five Yin organs and six Yang organs, and then become hard { make the body hard }. This Water Chi directly becomes the Moving Chi between the Kidneys. This is the Prenatal Basic Chi. Before the five Yin and six Yang organs of the person are created, Water is created. Therefore, Heaven, Earth and the person

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become one. This is the prenatal basic energy. Before we are born, not only us, but any kind of animal, there is first Water. This we have to know. The Moving Chi between the Kidneys below the umbilicus, in the Hara, has the name 'Chi Hai Tanden.'

The *Nan Ching* writer said that the Moving Chi between the Kidneys, which is two divisions below the umbilicus, is the root of the twelve meridians, the vitality of the person, and the rope. The *Nei Ching* says at the side of the seventh spinous lump is the origin of the Moving Chi between the Kidneys. All kinds of books say that the Moving Chi between the Kidneys is the active Chi. But when we try to find this, we put the hand below the umbilicus, how do we understand this?

Sekisui Genju said: 'The movement of the Moving Chi is the movement of life, the basic source of Yang.' If we think about what he said, movement and Yang are the same. The Moving Chi between the Kidneys is the Yang Chi of the living person. The living Yang Chi is in the Kidneys, therefore the root of the Yang of the body is the Yang Chi in the Kidneys. Ancient people talked about this, but nobody talks about this clearly because it is only in the practice, the touching, that we are able to understand the Hara.

When you diagnose below the umbilicus, the Moving Chi between the Kidneys, the Chi of the Healer has to be calm. The hands and Heart { Mind } should be the same.

"The Moving Chi between the Kidneys is the Yang Chi in the Kidneys, the root of the living person. Yang Chi is like the flame or fire of the

lighthouse. With the flame from the lighthouse, one can see thereabouts. If the oil is not enough we cannot see clearly around the lighthouse. When the oil is gone the flame will die and we cannot see anything. Sick people are like this. If the Yang Chi of the Kidneys is full, the whole body will be shining and elastic, the hands and feet will be warm. If the Yang Chi is not enough the whole body will lose its shine and elasticity and the abdomen will become empty, deficient. Therefore a patient who is going to die will first have cold hands and feet. The feet and hands are further from the Yang Chi of the body and show weak Yang Chi first. This is like the edge of the circle of light around the lighthouse. If you can find six healthy pulses, but the root, the Hara is dead the person will die soon. Not enough or no Yang Chi is like no root of the flowers or trees. If the pulses are very bad but we find Moving Chi between the Kidneys then we can treat this person. In this case there is still oil, but the flames are diminished. We can bring another flame."¹³⁶

Correspondences Section Notes

- 53 See for instance: *Su Wen*, Chapters 5 and 10.
- 54 *Su Wen*, Chapters 5 and 10.
- 55 The following are a representative but not necessarily exclusive reference to the correspondences noted.
- | Correspondence | Reference(s) |
|-----------------------|------------------------------------|
| Directions | <i>Su Wen</i> , Chapter 5. |
| Seasons | <i>Su Wen</i> , Chapters 4 and 22 |
| Climatic Influence | <i>Su Wen</i> , Chapter 5. |
| Five Parents | <i>Su Wen</i> , Chapter 5. |
| Yin Organs | <i>Su Wen</i> , Chapter 5. |
| Yang Organs | <i>Su Wen</i> , Chapter 22 |
| | <i>Ling Shu</i> , Chapters 2 and 4 |
| Five Zhong | <i>Su Wen</i> , Chapter 62. |
| Five Yin Organs Store | <i>Ling Shu</i> , Chapter 8. |
| Open Into | <i>Su Wen</i> , Chapter 4. |
| Branch Into | <i>Su Wen</i> , Chapter 10. |
| Senses | See note following. |
| Colors | <i>Su Wen</i> , Chapter 4. |
| Emotions | <i>Su Wen</i> , Chapter 5. |
| Five Jing | <i>Su Wen</i> , Chapter 23. |
- The sense correspondences are taken from the article, "Gozo No Shikitaihyo Bun Shi Shiroda" ("The Five Yin Organ Correspondence Chart of Bun Shi Shiroda"). They are probably derived from a simultaneous interpretation of several sources taken together.
- 56 *Nan Ching*, Chapter 13, Volume 1, page 16. These are derived in part from *Ling Shu*, Chapter 4, *passim*.
- 57 *Nan Ching*, Chapter 13, Volume 1, page 17.
- 58 See: *Nan Ching*, Chapter 2, *passim*.
- 59 See: *Nan Ching*, Chapter 1, *passim*.
- 60 *Nan Ching*, Chapter 61, *passim*, based on *Su Wen*, Chapter 74, *passim* and *Ling Shu*, Chapter 4, *passim*.

61 These interpretations are based on several people's understanding, which Mr. Honma coalesces.

62 See: *Nan Ching*, Chapters 16 and 56.

63 *Nan Ching*, Chapter 49, passim.

64 *Nan Ching*, Chapter 49, Volume 3, pages 17-18.

65 The following are a representative but not necessarily exclusive reference to the correspondences noted.

Symptom	Reference(s)
Five Labors	<i>Su Wen</i> , Chapter 23 <i>Ling Shu</i> , Chapter 1

Five Disease Transformations	<i>Su Wen</i> , Chapter 5
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Five Injuries	See the note following.
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Symptoms	
each organ	<i>Su Wen</i> , Chapter 23 <i>Ling Shu</i> , Chapter 1.

The Five Injuries are Bun Shi Shiroda's interpretation of *Su Wen*, Chapter 23, and *Ling Shu*, Chapter 1, and are taken from his "Gozo No Shikitalhyo Bun Shi Shiroda" ("Five Yin Organ Correspondence Chart of Bun Shi Shiroda.")

66 *Nan Ching*, Chapter 61, passim.

67 *Nan Ching*, Chapter 34, passim.

68 *Nan Ching*, Chapter 34, passim.

69 *Nan Ching*, Chapter 34, passim.

70 The following are a representative but not necessarily exclusive reference to the correspondences noted.

Correspondence	Reference(s)
Grains	<i>Su Wen</i> , Chapter 4.
Farm Animals	<i>Su Wen</i> , Chapter 4.
Vegetables	<i>Su Wen</i> , Chapter 4.
Fruits	<i>Ling Shu</i> , Chapter 56.
Foods Better Eaten	<i>Su Wen</i> , Chapter 22.

Foods Better Avoided *Su Wen*, Chapter 10.

71 *Nan Ching*, Chapter 54, passim.

72 *Nan Ching*, Chapter 9, passim.

73 *Nan Ching*, Chapter 51, passim.

74 *Nan Ching*, Chapter 52, passim.

75 *Nan Ching*, Chapter 65, passim.

76 *Nan Ching*, Chapter 64, passim.

77 *Tao Te Ching*, Chapter 78, quoted from *Lao Tzu*, *Chuang Tzu*, page 145.

78 The characters that Lao Tzu uses are: 柔 for soft and 刚 for hard. The character of Wood Yin is 乙; the character of Metal Yang is 庚.

79 See later in this section under **Principles and Paradoxes** for more discussion.

80 This is based in part on Mr. Honma's interpretations. See for instance *Nan Ching*, Chapters 64 and 33, passim.

81 *Nan Ching*, Chapter 33, passim.

82 Hua Shou, *Nan Ching Benyi*, page 39, in his commentary on *Nan Ching*, Chapter 64, passim.

83 *Nan Ching*, Chapter 54, Volume 4, page 7.

84 *Nan Ching*, Chapter 33, Volume 2, page 31.

85 *Nan Ching*, Chapter 69, passim.

86 *Nan Ching*, Chapter 69, passim.

87 *Nan Ching*, Chapter 13, passim, based on *Ling Shu*, Chapter 4, passim.

88 *Nan Ching*, Chapter 13, passim.

89 *Nan Ching*, Chapter 75, passim.

90 *Nan Ching*, Chapter 75, Volume 4, page 18.

- 91 *Nan Ching*, Chapter 75, Volume 4, page 18.
- 92 See: Wang Shu He, *Commentary on the Nan Ching*, commentary on *Nan Ching*, Chapter 75.
- 93 Mr. Honma's interpretation from: Shohaku Honma, *Nangyo No Kenkyu*, page 277.
- 94 *Nan Ching*, Chapter 54, *passim*.
- 95 *Nan Ching*, Chapter 53, *passim*.
- 96 *Nan Ching*, Chapter 77, Volume 4, Pages 19-20.
- 97 Many great acupuncturists in Japan used the Five Elements system. None of them called themselves a "Five Element Acupuncturist." They were acupuncturists who used the Five Elements as their primary but not singular mode of treatment.
- 98 *Nan Ching*, Chapter 8, Volume 1, page 11.
- 99 Li Ting, *Yixue Rumen*, quoted from *Nei Ching Jie Po Sheng Li Xue*, page 296.
- 100 *Nan Ching*, Chapter 31, Volume 2, page 19.
- 101 *Nan Ching*, Chapter 66, Volume 4, page 9.
- 102 See especially: *Nan Ching*, Chapters 1 and 2, *passim*.
- 103 Wang Shu He, *Commentary on the Nan Ching*, Volume 1, page 1.
- 104 *Nan Ching*, Chapter 2, *passim*.
- 105 Gao Wu, *Zhenjiu Juying*, page 248, and Yang Jizhou, *Zhenjiu Dacheng*, page 160.
- 106 *Nan Ching*, Chapter 18, Volume 2, page 2. There is a further discussion of this passage in the pulse diagnosis portion of the **Diagnostics** section of this book.
- 107 See Ma Shi's commentary on *Su Wen*, Chapter 51, from the Ming Dynasty period. See also Wu Kun's commentary on *Su Wen*, Chapter 51. Both of these references are taken from *Nei Ching Jie Po Sheng Li Xue*, page 228. See also

the discussion relative to Ming Men in the **Diagnosis** section.

- 108 *Nan Ching*, Chapter 36, Volume 2, page 25.
- 109 *Huai Nan Tzu*, quoted from: *Ki No Shiso*, page 325.
- 110 For more discussion of this, see Sugiyama, *Sugiyama Ryu Sanbusho*, page 105. See also discussion of Ming Men as the Yang component of Water, the Fire aspect of Water, in Appendix II.
- 111 *Nan Ching*, Chapter 31, *passim*.
- 112 *Nan Ching*, Chapter 31, Volume 2, page 19.
- 113 See: *Su Wen*, Chapter 21, *passim*.
- 114 *Su Wen*, Chapter 23, page 153.
- 115 Wang Shu He, *Commentary on the Nan Ching*, Volume 1, page 12.
- 116 See the discussions in *Nan Ching*, Chapters 38 and 39, *passim*, to confirm this idea.
- 117 See: *Ling Shu*, Chapter 10, *passim*.
- 118 *Ling Shu*, Chapter 10, page 128.
- 119 *Nan Ching*, Chapter 18, Volume 2, page 2.
- 120 *Nan Ching*, Chapter 8, Volume 1, page 11.
- 121 *Tao Tsang*, Volume 828.
- 122 *Su Wen*, Chapter 21, *passim*.
- 123 *Su Wen*, Chapter 21, pages 139-140. In the quote "This Chi moistens the muscles of the whole body," the interchange of the terms Jing and Chi is interesting. It is possible but not clear that this is a reference to Jing Chi.
- 124 *Ibid.* This quote: "the unclear Chi comes back up to the the Heart," can be read that the Heart { alchemically } transforms Chi into Jing.
- 125 *Ibid.* "The Lungs meet One Hundred Vessels { all