

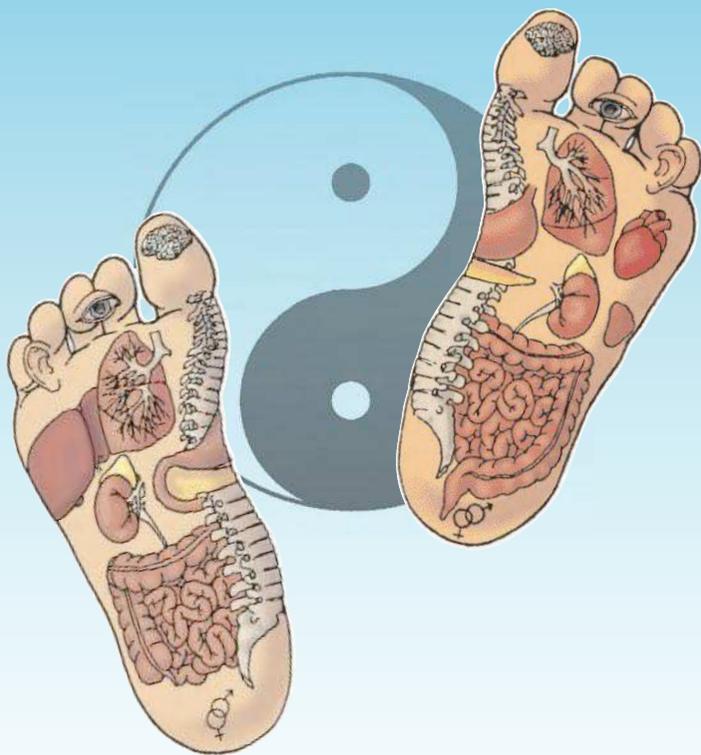
老足
Laozu
Baldassarre

ZU

REFLEXOLOGY

Way of initiation into the Tao

Vol. I



Edition
Zu Center

SCUOLA SUPERIORE
REFLESSOLOGIA ZU

老足

LAOZU
BALDASSARRE

ZU

REFLEXOLOGY

“Way of initiation into the Tao”

Vol. I

Edizioni
“ZU CENTER”

Dear Reader,

I'm quite sure that you got fascinated when reading this book thus getting a deep insight in the world of ZU Reflexology. I was appointed to translate this interesting book by Laozu Baldassare, being his manager of foreign affairs, his translator and collaborator and also being my best friend.

We went together to many and different conferences all over the world where Laozu taught the principles of ZU Reflexology and the way of practicing the Tao path. During these conferences people were caught by his energy, his knowledge, his interest and love for the feet and therefore Love for the entire mankind.

ZU Reflexology is not only massaging the feet, but it is massaging and healing the soul, the inner pain of the body. This book explains the principles, the base of ZU Reflexology, and it gives you an initial glance to this immense world of feet massaging. This is the promo of the first book translated in English. Laozu wrote four other books: ZU Reflexology Morphology, ZU Energetic Reflexology, Semiotics (The signs of the body) and one regarding cervical problems: "I have cervical". At the moment he is writing a book about the practicing of massaging. If this text meets the interest of the English readers like in Italy, then translations of the other books will follow very soon.

Laozu has been practicing and teaching continuously for almost thirty years. As it happened to myself, I think that you will be captured by this kind of philosophy, where it is possible to reach the heart through the feet of anyone thus giving health and energy to body and mind.

Rita Bracke.

Namasté reader

Normally, the pages of the preface of a book are written at the end. If they are at the beginning almost nobody reads them, moreover these pages are a reworking of the first edition. Many years have passed by since then and that is also the reason why I felt the duty to make a kind of stock-taking in this latest reprint.

I decided to write this book due to the constant insistency of the students, who attended my courses and who insisted on the need to have some printed material in order to read and go over again the obtained information. The preparation was long. I felt like Penelope: the sensation was to cancel more than I had written. What I previously thought that was discovered, afterwards it seemed no worth to note. Intuitions and examinations were superimposed, they were replaced in an hypnotic twirling dervish dance.

I had the feeling to assist and participate at an accelerated film, to roll downward, speed grew in an exponential way, that is, what I was written grew quickly older between my hands. The intuitions which just one moment before seemed brilliant, were quickly replaced by discoveries that opened new doors and new horizons of research.

The motivation that made me decide to write this book was when a student, spokesperson of a study-group, said to me: “Go ahead travelling at your speed, but please make a freeze-frame for us, take a photo of this moment and then continue your way, so at least we have something to read”.

The argument was flawless...

How could I not satisfy those ones, who asked me something written regarding Foot Reflexology, still a new and unknown argument in those times? I was in the full heat of discoveries

and the people who persistent attended my conferences expressed the desire to know more regarding the technique and the method I was defining. Different friends helped me with this book, everyone of them gave his/her contribution, but my special thanks go to Luciana Colangelo, first friend, then student, now excellent colleague, who followed my professional path from the beginning. When she gave me back the completed text, which I had given to her to read and to correct, I almost started crying; full pages were all underlined, corrected, cancelled, unrecognizable. It wasn't my book anymore, the book I had written with so much effort was rewritten, I wasn't the author anymore. What could I say? What could I do? I had spent months to the reading and the re-structuration of the text.

Transferring the corrections on the computer, I noted that the contents instead, hadn't been changed at all. The text was light and fluently. Not a single word had been removed or added. The subjects placed at the end of every phrase, typical way of speaking in the South, had been moved at the beginning. The text had been overturned like a sock. I learned more Italian transferring the corrections than in many school years. In that time I wrote like I spoke. The professionalism and the competence of Ettore Carabia, close friend, were determining regarding the graphics and the page make-up, who gave me the opportunity to put graphically the elaborated texts.

The first published charts had been silk-screen printed.

In those periods of fast evolution, even Ettore made a significant improvement. His work passed from manual silk-serigraphy to computerization of handmade articles. The original drawings I had carried out manually were digitized, thus giving the graphics a nicer, cleaner and essential

aspect. In order to interact with him, I changed my IBM computer and bought my first Macintosh. At that time computers had well-distinguished functions: the IBM and compatible computers (they were called in that way) used the DOS system; nowadays the dinosaurs of computer science and were specialized in calculation and writing. The beginners Macintosh were specialized in graphics and page making-up. The roots of my computer competences trace back to those years and Ettore transmitted to me the perfectionism of professionalism with his competency.

The image of two feet filled with the organs, icon of the Zu Centre and Zhen Li with his partner Xun Li, the Chinese couple that are massaging their feet, are drawings elaborated by Claudia Colangelo, artist with fairy hands: any material you put in her hands will be transformed in a short time in something artistic.

Many years have passed by, I don't want to remember how many. I don't like dates, they give me the feeling of stopping the time while I am constantly projected towards future. Before rereading the book, I thought to introduce substantial changes, but to my great astonishment I noted that many things were still topical, even the anatomical drawings of the bones, their proportions, the researches I made afterwards, confirmed all this. I have written other four books regarding this argument, the contents have been enriched, There has been a verticalization in the interpretation of the person and the disease. The way in making reflexological diagnosis and therapies has changed a lot: they have been verticalized. I hope that like a good wine, the content of my texts improve with the years in order to be an aid and incentive to all the people who want to learn this method. In other Reflexology tests, printed or published on Internet,

I often find something familiar, sometimes so familiar that they even didn't change a word copying them. I'd like to read one day some evolutions of my method, someone, who taking cues from my researches, continues, so that I also can become a student.

The Zu Reflexology is a three-dimensional reflexology, because we are three-dimensional. The feet are massaged on the sole, on the back and medially. All the ten fingers are used, not only the thumb. The massage is performed with different intensities, speed, directions, pressures, rubbing, mobilizations, information aimed to reach the different body layers: skin, connective, blood vessels, muscles and bones.

It is possible to massage sitting down, standing, in front or at the back of the patient, according to the need of directions and force, that have to be marked to the finger movement. The constant presence of music, basically by Mozart, gives a rhythm to the massage, which exalts the perception and the function. The knowledge and the application of the Traditional Chinese Medicine principles, through the acupuncture points that are present on the feet, are a characteristic of this technique. There are circumstances where non-invasive tools are used, in order to increase the massage effect. Our action is turned to handle the circulatory potentialities: blood (arterial and venous), lymphatic and electric, in order to stimulate the physiological capacities of self-healing.

Now it's enough, if I still continue with what should be a preface only, there is the risk that it becomes another book.

I wish you a nice reading.

Laozu Baldassarre

足

ZU - Foot

道

DAO - The Path

中

ZHONG - Centre

心

XIN - Heart

SCUOLA SUPERIORE
REFLESSOLOGIA ZU

ZU REFLEXOLOGY

What distinguishes the ZU method from other interpretations of Foot Reflexology is the in-depth, analytical study of the identification of reflex points on the foot, otherwise known as I.S.R.A., or Identification of Sensitive Reflex Areas.

All the described points have been localized in relation to the bones and the muscles, aiming at the epicentre of the pain in each sensitive area. A foot can be long, wide, short, large or thin; pathologically, it can be flat, hollow, equine, varus, valgus or twisted. This type of reading objectifies the reflex points.

At the beginning of my studies into Foot Reflexology I explored everything that had been written about it from all over the world; at this point we are in the beginning of the eighties in the other century.

The result was disarming from a critical point of view, since every chart and every drawing was represented with total subjectivity by the various authors, as regards both the positioning of the reflex organs and the colours used.

For example, the reflex area of the liver was represented in a variety of ways: oval-shaped, roughly oblong, triangular, at times overlapping the reflex area of the lungs, in some cases situated above the heads of the metatarsals, in others below them, sometimes centrally, sometimes laterally. In addition to this variety in the drawing of the area and its position, the colours used also differed widely from author to author.

If we look at a book on Western, Asian or African anatomy, obviously the organs are all situated in the same areas. A pygmy is short-limbed, a Watusi is long-limbed, but their organs are proportionately arranged in their bodies in the same way. In the various races the colour of the skin and the

shape of the eyes and cheek-bones change, but anatomically the various parts of the body are structured in the same way. There must be something wrong, therefore, when after comparing the many books and charts on the subject we verify that they are all different. This hardly encourages a serious approach in those who with a critical eye approach the study and interpretation of Foot Reflexology.

In the early days of my own study I worked in a hospital, the Tumour Research Institute in Milan, after having worked for some years in hospitals in southern Italy and in the Amazon. There was no shortage of material for verifying the first ideas I had acquired of Foot Reflexology. I touched the feet of patients, nurses, doctors, friends and relatives, anyone I came across who was willing to have his health checked with such an unusual technique. My enthusiasm was boundless.

Day after day I confirmed important intuitions, observing and resolving problems with acute symptoms in a very short time. The side effects of chemotherapy were significantly reduced.

One day in Abruzzo I had the occasion to verify the condition of a person who I had not seen for some years, using this technique. Pleasantly satisfied, and interested by what I had succeeded in telling him after examining his feet, he asked me if I had noticed anything special relating to his heart. I had already touched the reflex point of his heart, but there was no sign which might have indicated any suffering there.

I felt the area again, concentrating on it much more than I would have normally done, but there was no reaction of any kind. I therefore concluded that from a reflexological point of view, at least as far as my own knowledge at the time was concerned, his heart showed no pathological sym-

ptoms. He then told me that he had suffered three heart attacks in the last two years. Although he did not say it in a derisory way, since there were many other symptoms I had managed pointing out to him, I was utterly crestfallen.

That day threw me into turmoil. If through the foot I was unable to identify the suffering of such a seriously damaged organ, how many other reflex points might react in the same way.

At that time I had also begun to attend a school of acupuncture, and later I spontaneously applied the various techniques, philosophies and principles. I noticed that the zu meridians (i.e. those of the lower limbs) arrived in the feet: the spleen, liver and kidneys, organs which are zang (full), and the stomach, gall bladder and urinary bladder, organs which are fu (empty). The heart meridian was not among them, and from this observation I began to associate, verify and catalogue an enormous quantity of information I had obtained from patients with the most disparate pathologies.

One of the conclusions I reached, which forms one of the corner-stones of this innovative method in the study of Foot Reflexology at international level, is that lungs and large intestine, heart and small intestine, organs associated with the shou meridians (those of the hand), do not produce the same kind of response on the sole of the foot.

It is easy to observe, for example, that a mild disorder in the gall-bladder, which has its reflex point on the right foot, fourth metatarsal, distal epiphyses, will be much more evident than a serious disorder of the heart, which will be found in the contra-lateral area of the left foot. How serious the disorders of the lungs, heart, small intestine and large intestine may be, they will never manifest symptoms in proportion to their seriousness on the reflex areas of the sole of the foot.

At this time I was intensely, almost maniacally eager to go on

with my research. I was receiving charts, posters, books and other publications relating to Foot Reflexology or to feet in general, from all over the world: “the eroticism of Chinese feet”, “paradysmorphisms of the foot”, “osteoarticular physiology”, “treatises of podology”. The foot was becoming a whole new world for me to explore. Every book, every publication, especially the most rare and difficult to find, like those on the pathologies of nails, thrilled me. My study and research led me to a serious degree of involvement.

I waited for the daily postman. Each new text opened up new horizons, opened a new window.

What up until then had been just feet started to become “the feet universe”. I started to question the tiniest detail. At times the response was immediate, other times it had to be researched and pondered at length. With the passing of months and years I realized that too many texts, with their axiomatic or mechanistic assertions, no longer gave me adequate answers: overlapping and underlying toes, hammer toes and hooked toes, onychogrypsis or tending to coilonychia, all themes dealt with and explained in the space of a few lines.

The worm for reason was entering my brain instead and gave me no peace in my yearning for knowledge. It longed not for axiomatic knowledge, but logical knowledge, a knowledge that would gratify my scientific mind, my rationality.

Undoubtedly the Chinese vision of the Dao, my complementary approach between analytical and analogical, has been and still is one of the mainsprings of my research. Why is one toe hammered and another toe hooked? Why the second toe and not the third? Why the left foot and not the right? Here was the impulse behind my studies: an insatiable craving for knowledge and rational fulfilment.

Observing the considerable quantity of material that continued to arrive from all over the world and accumulated, thanks also to the contribution of travelling friends and relatives who were requested to sift through the oldest, smallest and most obscure bookshops in so-called alternative places, I realized that much of what had been published on Foot Reflexology seemed to have been written at a desk, without the least form of genuine experimental research.

The computer cataloguing of information, fundamental for anyone who wants to study Foot Reflexology seriously, was an important leap ahead for me, leading as it did to the Identification of Reflex Points on the Bones, which I later called I.S.R.A., acronym for Identification of Sensitive Reflex Areas.

Every chart in my possession presented an overall form of the foot that was different from all the other ones. In almost all of them only the outline of the foot was drawn and long, wide, large and short feet were filled graphically in a way that certainly reflected the subjectivity of the author. The various organs were arranged in an approximate fashion and represented graphically in a variety of ways, and the colours too were chosen with total subjectivity and without any logic except for the relative agreeableness of the combinations.

I have a gallery of the most important charts from various countries, and by various authors. The only thing they have in common is the obviousness, that they are outlines of feet filled up graphically. Therefore, the need for an objective determination of a certain quantity of identified reflex points, which are the same for everyone and located in relation to the bone structure, became a fundamental principle of the research. What previously had been mere bones started to become projections of bodily systems and organs.

Each bone became the representation of a corresponding organ. Those twenty-six bones of the foot began to speak, to tell a story, and increasingly to acquire meaning.

THE DAO *(The path)*

*«People of ancient times were observers
of the “Path“ (Dao).
They regulated themselves upon the Yin and the Yang
and they reached harmony with the practices and numbers.
They ate and drank moderately,
They worked and rested regularly,
and they didn't get exhausted of irresponsible activities,
thus keeping the union between the body and the spirits,
they arrived at the end of their natural age
and left as centenarians.
People of today don't do anything of this!
They drink alcohol using it as their soup,
bad behaviour is their normal way of living:
they enter completely drunk in the bedroom,
they let passions drain their vital forces
and dissoluteness dissipates their authenticity,
unable any more to keep their intensity of feeling
they lead their spirits out of control,
they stimulate their heart busting,
cutting themselves off from the joys of life.
They act or they rest without any moderation,
so that they decline half way their hundred years.
What the saints of ancient times taught their subjects*

*leads back to the following:
avoid emptiness which attracts the depraved people
and the thieving winds, considering the season.
In the quiet tranquillity, in the emptiness and on holiday,
the authentic breaths proceed happily,
being the vital spirit kept inside,
How could illnesses arise?
Starting from there a restrained will,
which diminish the desires,
a calm heart, that frees from fear,
a physical job that doesn't exhaust;
since the winds followed their natural course
everyone could follow his proper desire
in a general joy.
At that time everything was good what was eaten,
everyone was satisfied with their proper clothes,
and everyone was happy with what they had,
there was no jealousy neither between rich nor poor people.
Those people were really simple.
There weren't subjects with yearnings and desires that
strained the eyes,
nor with dissolutenesses and wickedness that upset the heart;
The ignorant people as well as the wise ones,
the talented and untalented people
weren't afraid of anything,
they lived one with the Path.
That's how they reached the hundred years
without the decline of their activity,
thanks to an intact virtue, protected against every danger.*

This is the answer we find in the first chapter of the Huangdi Neijing Suwen (The simple questions of the Emperor), which Qi Bo, prime minister, gave to his emperor Huangdi, who asked him the reason of the decline of mankind during his reign.

Words which sound incredibly modern but were in fact written some 2,000 years B.C. and were certainly written only during the era of the Reign of the Fighters (453-222 B.C.) to continue under the anterior Han dynasty (206 B.C. - 8 A.D.) and to be finished in the posterior Han dynasty (25-222 A.D.) The laws of the Dao are universal. The word Dao signifies “the right way”. The literal meaning of the word Dao is Path or Way. If used as a verb it takes on the meaning of following a path, or discussing. Laozi also defines it as Yu, which means “being”, as opposed to Wu, which is “non-being”, or even Wu-Ming, the “nameless”.

It is the principle of the world. Every thing originated from being and the origin of being was non-being.

The Dao has no well-defined characteristics. It is not the void, since what produces all things is a force that derives from an energy. It is that which is at the base of life, which has always existed, in any case, before all things; it has no beginning and no end. The Dao produced the number one, or rather generated itself, was manifested unto itself. One produced two, that is the generating force, the principles Yin and Yang; two produced three, the harmonious union of the two principles; and three produced all things and all beings.

Two thousand five hundred years ago it was written: «one can travel without limits!». This sounds almost ridiculous when compared with today, given the speed of movement reached by modern forms of international and interconti-

mental transport, not to mention journeys made beyond our planet. This feeling was associated with the fact that it was impossible to abandon the earth and the farm animals even for a day. Therefore journeying without limits signified distancing oneself from everything that furnished daily sustenance.

Illiteracy is a problem in China even today, but because the Chinese “breathe” Taoism in the air rather than in the same way Brazilians “breathe” the samba or the Italians spaghetti, it is something profoundly rooted in their culture. The Chinese are intimately linked to the earth, are profoundly peasant, have always experienced a relationship with the earth in a total way.

The Chinese peasant, like the Western farmer or the one in any other part of the world, although unfamiliar with the written laws of the Dao, is Taoist par excellence.

The word Dao, which will inevitably pervade this book, must be explained, intellectualized at least a little, so that we Westerners can experience it in a way that is closer to our own culture, in other words learn to live our daily Dao, whatever our professional activity is, and whether we live in the country or in a small town, in a large city, on an island or in the mountains.

Frequently I have been asked during the conferences or meetings of different kind: “How do you pronounce or write correctly the words Dao, Qi, Laozi, Yi Jing, Taiji Quan etc.? We read many books that are talking about the same argument but with different transcriptions”.

Chinese people has always written by means of ideograms. Chinese isn't a language that can be translated like the Western languages where it is possible to do a simultaneous translation. Chinese is a language that has to be interpreted,

therefore the translation can't be done word per word: during the translation you have to wait for the conclusion of the phrase in order to translate the concept. The Western translators who translated from Chinese into English or from Chinese into French always translated the texts according to the phonetic transcription related to the proper language. When we hear a Chinese person pronouncing for example the concept – sound- word qi in pinyin, the pronunciation in Italian copies it like ci, because we use it to write it in this way, since it's fairly close to its pronunciation. An English person will copy it in chi, a French person will copy it in ki. The Anglo-Saxon people created their Chinese – English vocabulary. The most famous and used vocabulary is the one by the authors Gilles-Wade. The transcribers of the French-speaking language have generated the E.F.E.O. transcription (Ecole Française d'Extreme Orient). During the last ten years, due to commercial and political needs, China in opening itself to the Western world had to adopt a written communication system different from the ideograms. That's the reason for the arise of the transliteration of the Chinese letters of the pinyin system, getting affirmed on world level and it is the language you'll meet in this text and the one we use at our School. Tao is the most common and affirmed transcription of “Path”, deriving from the Gilles-Wade vocabulary, Do is the equivalent of Dao in Japan (do-in, shiatzu-do, ai-ki-do, ken-do) and Dao in vietnamese (viet-wo-dao). Thus Tao, Do and Dao have the same meaning in different languages.

*The Dao we can talk about is not the eternal Dao.
Its name to be called is not the eternal name.
Without a name it is the principle of Heaven/Earth.
With a name it is the Mother of all things.
Without the desire we perceive the undefinable,
with the desire we perceive the limit.
The two points, the same in origin,
have only different names.
The identity is called mystery,
mystery of mystery,
and here we have the door of indefinability.*

*From Chapter I° of Dao De Jing
Laozi*

Therefore, the Dao is not a religion. It is not a philosophy in the western sense of the word; the Dao is the natural movement of these two complementary and opposite energies. It is not my intention to intellectualize this principle excessively; that is not the aim of this book. I shall limit myself to enunciate the general principles by which it is governed. Every time I was asked to talk about it, I feel the need to be silent. So you can imagine the difficulty I feel writing about it.

The Dao is not immoral as some misinformed person has defined it, but amoral. Its general principles can, and in fact should be applied at any moment of our existence, whatever religion, ethics, profession or activity we have. The principles that regulate the Dao are called Yin/Yang.

In order to facilitate my subject, I shall sometimes use the

terms Yin or Yang on their own, as if they were two separate and independent things. However, it is important to understand and internalize the idea that Yin and Yang are two inseparable entities. They are the two pedals of the bike, one rises and the other descends at the same time in a constant alternation. Therefore when I mention them in reference to something, to an event, to a situation, this should be interpreted in relation to its complement.

Let us make a list of words in two columns, one Yin and the other yang. In one column let us put everything that corresponds to yin and in the other everything that corresponds to yang. The absolute complementarity between them has to be considered for the correct interpretation. There is no question of superiority between them. At any moment yin can become yang and, at the same time, every situation is both yin and yang.

To the question «is a ten year-old child big or small?».

If you have already answered then you are wrong. There is no logical answer to the question posed in these terms. There will be the answer when you ask «relative to what?». At this point the ten year-old child will be small compared to a young twenty-old person, but big compared to a child of two. Thus the ten year-old child is both big and small without any contradiction.

The taiji tu is normally considered as the symbol of the Dao. Taiji tu means: "The image of the big overturn". It is represented by a circle divided into two equal black and white parts. We may observe that the black and white areas are not divided like a cake cut in two, half white and half black, but that the black area enters into the white area and the white one enters into the black one. In the black area there is a white part and in the white area there is a black part in order to emphasize this Yin and Yang complementarity.

We always take into consideration the esoteric image of the taji tu, related to the apparent movement of the sun, represented with the larger white part on top on the left and the larger black part below on the right, due to didactic and interpretation purposes.

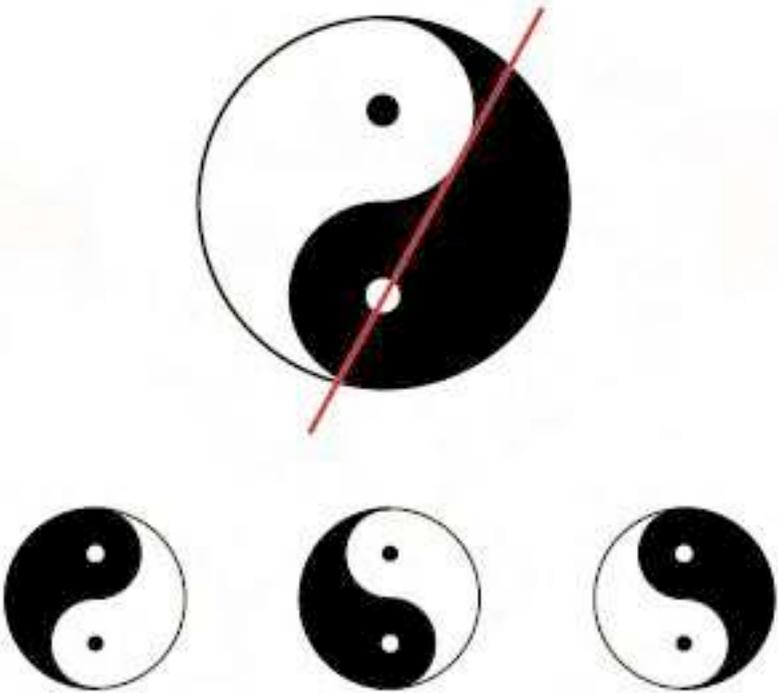


Image of the Taiji Tu symbol

Overturning the image, considering its negative and the negative overturned, we'll have in total four different images. The red 23,5° line has the same inclination of the average terrestrial axis and the electric axis of the heart

The colour white refers to light, the black one to darkness. Emotionally we associate light with the sun; its complement becomes the moon. The sun is hot, the moon is cold. Heat is Yang, cold is Yin. The hot air of Yang rises upwards, the cold air of Yin descends.

YIN	YANG
Earth	Heaven
Woman	Man
Water	Fire
Moon	Sun
Dark	Light
Black	White
Cold	Hot
Winter	Summer
Low	High
Heavy	Light
Slow	Fast
Contraction	Expansion
Hard	Weak
Full	Empty
Centre	Suburbs
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In a closed environment, therefore, the higher layers will be warmer than the lower layers which will be cooler. High Yang, low Yin. The thing that rises upward is lighter, Yang, as opposed to what is heavy and tends to sink, Yin. Light is fast, heavy is slow, one Yang the other Yin. The light, fast, upward-moving Yang is in this way, because the molecular density is reduced compared to the Yin, i.e. heavier, slower and tending to descend. The situation that is hard therefore becomes Yin, the one that is soft becomes Yang.

In nature, the soft, fleshy Yang fruits contrast with the hard, contracted Yin fruits; these are in fact relative to summer and winter respectively. Summer, the warm, light season in which we wear fewer clothes, which offers us sweet, watery fruits like melons, cucumbers. Winter, the cold, dark season, forces us to cover up and produces fatty, contracted, protein-rich fruits like walnuts, hazelnuts and almonds. For a rapid, concise synthesis which could actually be infinitely long, we can say that man, fire, high, peripheral, emptiness and speed is Yang; complementary, woman, water, low, centre, fullness and slowness, etc. is Yin.

Yang is heaven, Yin is earth.

Chinese people divide the year into four seasons, two of which, one cooler than the other, with a movement of increasing physical activity outdoors, go from spring to summer; the other two, with a gradual movement towards an increasingly intense cold, go from autumn to winter, with a reduction in physical activity. This corresponds to the Yang manifestations of spring and summer, which we may call smaller Yang and greater Yang, and those of autumn and winter, which we may call smaller Yin and greater Yin.



Small Yang



Big Yang



Big Yin



Small Yin

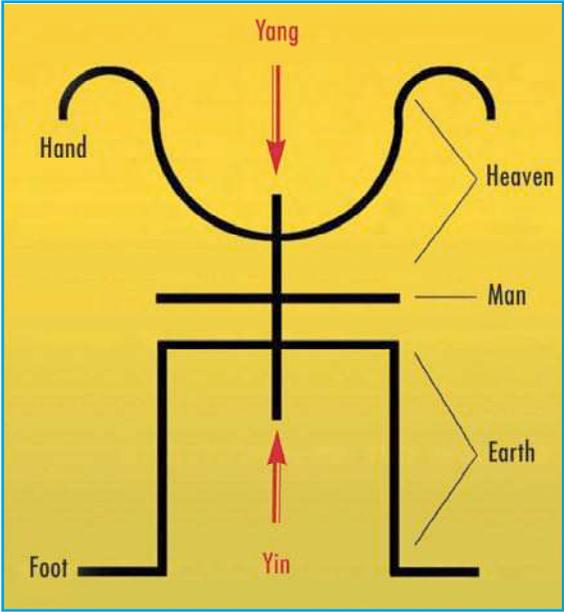
Image of the four xiang

Returning to the Chinese peasant, we now see how he started to notice that everything was strictly regulated by these two fundamental forms of energy, though not in a rigid and Manichaeian way. The moment separating day from night, like the moment separating night from dawn, does not exist. Nature shows us softness, the absence of absolutes, everything is a perpetual gradation. The passage is always gradual. No man is 100% man, no woman is 100% woman.

Nature has made us in a way that even at the level of chromosomes each sex has in itself the hormones of the opposite

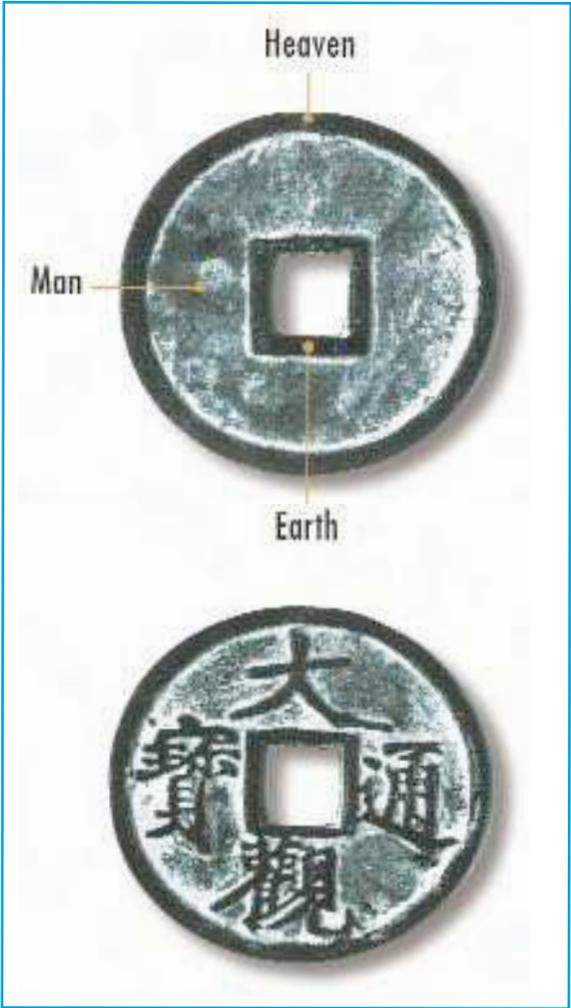
sex. A fact that is very clear at the time of the menopause and male menopause, when in the woman bodily hair increases and the voice can become deeper, secondary male sexual characteristics, since the female hormones are deactivating. In the man, especially if he has a tendency towards obesity, his breasts can become more pronounced. Man experiences this relationship with nature not like a bird in the sky, and not even like an animal on the ground. Man lives a special condition between the sky and the earth.

The ideogram which represents this principle indicates schematically that the fist is round like the head and the sky, whereas the foot is square like the body and the earth. Man is situated between heaven and earth, at the meeting-place of the Yin energy of the earth, which rises, and the Yang energy of the sun, which descends.



Man between heaven and earth

The principle expressed by this ideogram is also represented in Chinese coins, which were circular in shape with a square hole in the middle. The peripheral circle of the coin is projected towards the infinite, whereas the square in the middle is limited like the earth. Man is situated between the inner square and the outer circle.



Antique chinese coin

We find the same principles with different symbols in apparently distant populations and cultures: Assyrians, Indians. The team represents the square, the earth, the finite. Man, although situated between heaven and earth, has actually a privileged relationship with the earth; it is on the earth that he lives and leads his life. His is a geocentric observation point. The earth is cultivated by the peasant with procedures that depend on the seasons. Consequently, the ground offers products that can grow on it: cereals, legumes, fruit, or products that can grow below it: roots, potatoes, carrots, fennel, beet. In his relationship with the earth the Chinese peasant, the Taoist observer, notices that the earth is not always the same, that astonishingly, together with the atmosphere (the winds, temperature) and the emotions, products change accordingly.

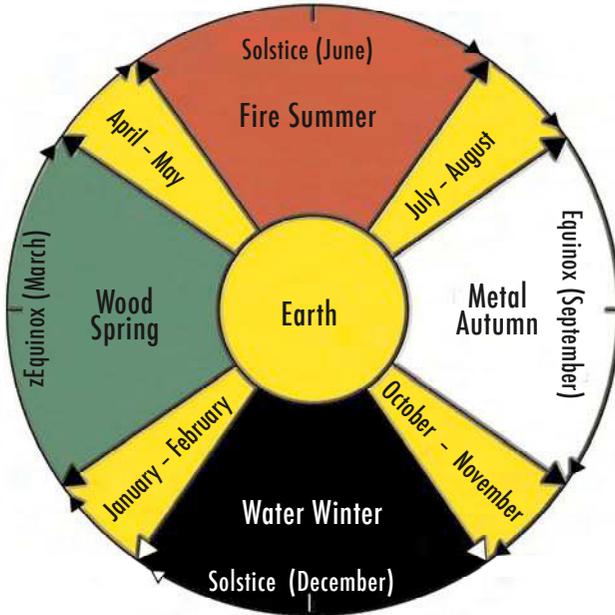
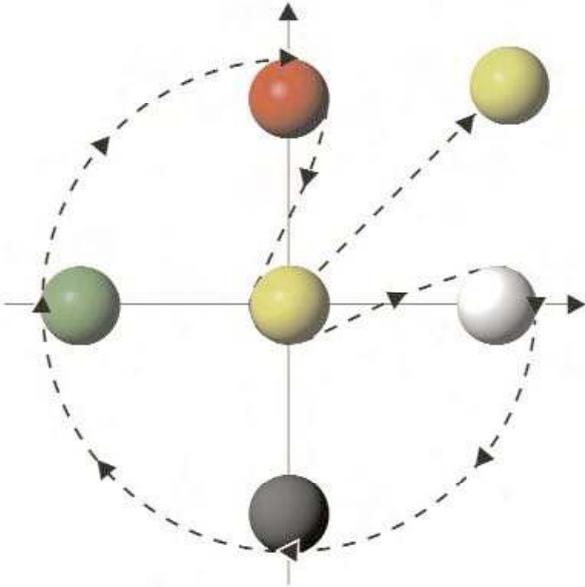


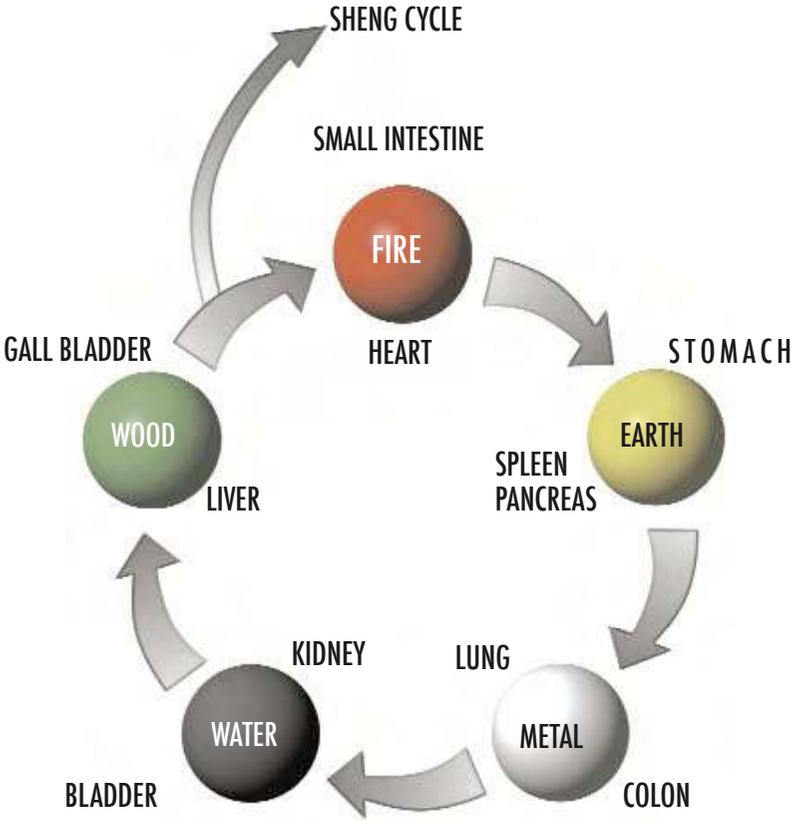
Image Wuxin Shi

The Dao creates a single, overall, universal relation. There are four seasons: spring, summer, autumn and winter, defined and separated by astronomical dates. In his observation of nature the Chinese peasant includes another season — late summer, or the fifth season. This late summer is in fact the period between the two warmest seasons, spring - summer, and the two coldest, autumn - winter. A pentagon is created when this fifth season, associated with Earth Movement, is extrapolated beyond the square represented by the four seasons. The concept of the fifth season, which we'll associate to the yellow colour, is something unusual, but we can note and appreciate a reality, equal to the season change in nature, where yellow flowers appear.



Sheng Cycle = Law of Generation

The Chinese expressing graphically the Dao manifestations don't link them in a limiting way to the seasons or to the organs of the body or to the emotions, but they use a vaster language with the definition of Five Movements. The concept of non-stagnation is intrinsic in the word "movement" and thus the narrowness of a reductive definition is superseded. The figure of the pentagon serves to introduce us to the understanding of various fundamental laws which govern the universe.



Sheng Cycle = Law of Generation

The first we meet are the Law of generation and the Law of control. Depending on the western translations, they are also called Mother-Son Law and Grandfather-Grandson Law. In some texts they are referred to as Law of generation and Law of destruction. The concept of destruction recalls death as a negative element that leads to the end of something. This is extraneous to Chinese culture. Even Lavoisier claimed that «nothing is created, nothing is destroyed, everything is transformed». St Paul taught that in baptism the old man dies and the new man is born. In the Tarot the card of death does not necessarily signify physical death, but rather the death of a situation from whose ashes another arises... The Chinese call these fundamental laws

the Sheng Cycle and the Ke Cycle.

The Five Movements, and not the “five elements”, are called:

WOOD, FIRE, EARTH, METAL, WATER.

<i>In the Sheng Cycle of Generation</i>		
Wood	generates	Fire
Fire	generates	Earth
Earth	generates	Metal
Metal	generates	Water
Water	generates	Wood

That wood generates fire is easily understood. Thus the Wood Movement becomes the mother of Fire. In turn, Fire, the offspring of Wood, generates Earth in the form of carbon, charcoal, lapillus, and becomes its mother. Earth, the offspring of Fire, becoming mother itself, generates Metal : the extraction of metals is made from the earth, from rocks, from quarries. In its turn Metal, the offspring of Earth, generates Water, understood as liquid. In fact during the fusion of a metal the transformation from solid to liquid occurs. Water, the offspring of Metal, generating Wood becomes its mother: without rain there can be no vegetation. Thus the cycle of generation is concluded.

The Ke Cycle, Grandfather-Grandson or Law of Control, is the five-pointed star which is formed within the pentagon. Control, therefore, and not destruction, as is written in many texts. The concept of death is not the same for the Chinese person as it is for westerners. When we talk of Yin, for example, we do not speak of death as opposed to Yang life, but Yin as “non-life”. Physical death is a point of transition, a state of transformation. The thing that differentiates a living person from a dead one is the presence of Qi: “blow” for the Chinese people. We interpret and translate it as vital energy, “and God blows life in them”.

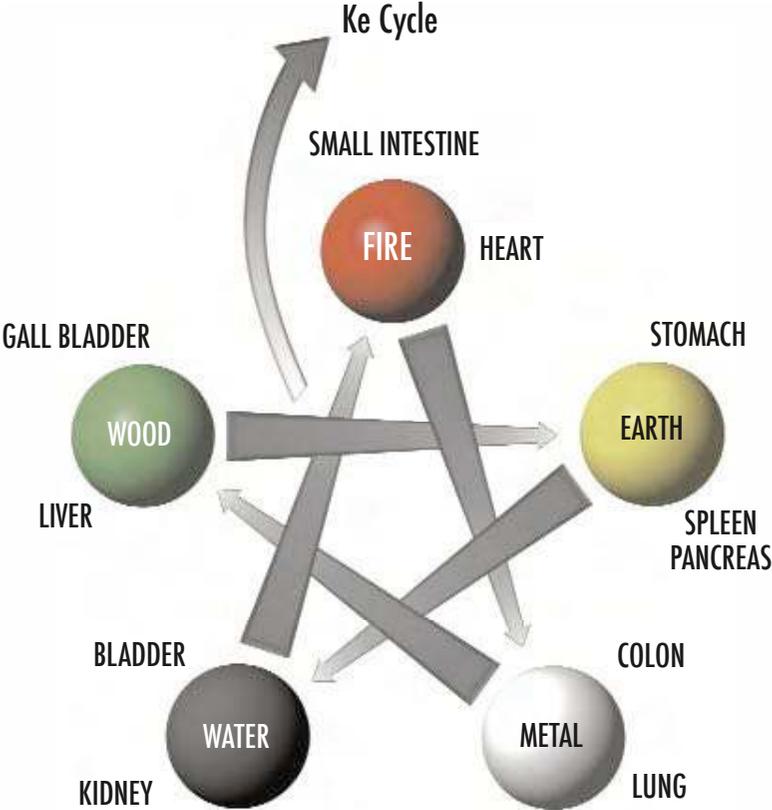
The body of a person who has just died is identical to when he was still living, in all its parameters: length, weight, number of cells. But the ancient Chinese people did not study the bodies of the dead in order to cure the living ones, and even less the bodies of the animals, since they were different from humans. Instead they used occasions in which criminals were tortured in public as an example, studying their insides to discover the secrets of the human body. Above all they were looking for the Qi. Merchants, missionaries and travellers returning from the East, unable to understand

such subtleties, told only of terrible “Chinese tortures”. The condemned thanked their torturers in advance, certain that these professional men would do everything to keep them alive as long as possible, which meant making them suffer as little as possible. It was in such circumstances that doctors and researchers went to observe and study the reactions of the organs.

<i>In the Ke Cycle of Control</i>		
Wood	<i>controls</i>	Earth
Fire	<i>controls</i>	Metal
Earth	<i>controls</i>	Water
Metal	<i>controls</i>	Wood
Water	<i>controls</i>	Fire

Wood is the mother of Fire and Fire is in turn the mother of Earth. Therefore Wood becomes the grandfather of Earth and controls it. An example is reforestation. Trees are planted to control the earth and to avoid avalanches, landslides or landfalls. Originally ploughs were made of wood and controlled the earth since they dominated it by penetrating and turning it over. Fire controls metal in the forge; we need fire to forge metal and make it useful to our needs, like creating work tools. Earth controls Water. The Chinese, rice-eaters par excellence, need earth to control water in the rice-fields, and to build canals for irrigation.

Earth controls water by holding it in terracotta vases. Metal controls Wood. We need metal tools to cut, saw and carve. We need chisels, gouges, axes and saws to build houses, furniture and bridges. Water controls Fire, an obvious relationship. If there is a fire we can extinguish it with water. From the water-fire relationship we can use the energy of water in the form of steam. All little examples. In reality we can associate any situation, an emotion, the seasons, the layers of the body, the winds, with each Movement, as I have summed up in a brief table.



Ke Cycle = Law of Control

WOOD MOVEMENT

Wood Movement immediately reminds us of trees, of vegetation. Vegetation has its principal manifestation in spring. The dominant colour is green. Grass begins to grow in the meadows, small leaves and buds on the trees, birds begin to sing, migratory birds return, animals awake after hibernation, the whole of nature reawakens. The cosmic energy that dominates is the wind, the wind which blows away the winter. Spring is a season linked to birth in all senses, but it would be better to talk of appearing, since when we talk about being born in reality it was already existing under another shape. Once the years were numbered by counting the springs. In the life of a man there are his springs, periods of birth and rebirth. Birth is separation from the mother, the cutting of the umbilical cord. It represents the passage from Yin to Yang: from non-visible to visible. The baby is nourished by its mother through the umbilical cord which reaches its liver. The liver is an organ that is zang (full), associated with Wood Movement. The liver produces bile, which is green. This is stored by the gall bladder, an organ that is fu (empty). When a person has problems connected with his liver, in addition to palpation we can check the sclera of the eyes to verify the change of colour that would indicate the presence in the blood of an excessive quantity of bile produced by the liver. Here we have another close correlation between the eyes and the Liver-Wood.

When a baby is born we say it has “come into the light”, we say “he has opened his eyes!”. Birth into a new life, into a new interpretative possibility. The word Buddha, for example, means the “Enlightened One”.

When the gall bladder undergoes an energetic emptiness there will be a full structure, that is expressed with the difficulty to introduce bile into circulation and therefore the person is more prone to lacrimation. Bile is basic and neutralizes or controls the acidity that we have in circulation. When our muscles are attacked by lactic acid we become cramps, and so the link with Wood Movement is further extended. The muscles, in fact, are part of the Wood Movement as body layers. Muscles contract and become rigid when we are emotionally unable to verbalize our most unpleasant emotions. By not verbalizing these emotions we somatize them and manifest them through excessive control and muscular rigidity. People who are described as bilious may sometimes have salutary (for them!) secretions of bile, symptom of a loss of control. Here are other concepts linked to Wood Movement control: principal emotion, anger; manifestation determined by loss of control, shouting, tears.

Another relation with Wood Movement, with the colour green, the liver and the gall bladder, can be biliary vomiting of green colour, different from gastric vomiting of yellow colour caused by gastric juices, from haematemesis, which red colour is caused by blood, from sialorrhoea or excessive salivation, or from food vomiting, which in really serious cases, which pathologies caused by intestinal obstruction can lead a person to vomit his own faeces.

FIRE MOVEMENT

Spring generates summer. Whereas in spring nature was coloured green, in summer the pervading emotion is red coloured: fire, the sun at midday, fruit which in spring was at the bud stage has now ripened and is prevalently juicy and red (strawberries, cherries, water-melon). The greatest heat, the greatest fire, the most intense summer is felt at the equator. Here the colour of people's skin is certainly not Yang, white or pale; on the contrary, people are either black or dark-skinned. This introduces us to another very important principle, namely that Yang taken to the extreme becomes Yin and Yin taken to the extreme becomes Yang.

The colour red, fire, heat, are fundamental for our survival, but fire, too much fire, produces burnt residue, which is bitter of taste.

In Italy the main cause of death is coronary thrombosis and most cases occur in summer. Thus the heart, zang (full), is the organ of fire; its related organ is the small intestine, fu (empty). In fact dysentery is a characteristic of the hottest season and the hottest countries.

In our society, the most popular taste nowadays is in apparent contradiction to the Fire Movement, therefore heart: not sweet, as one would instinctively imagine, but bitter. When I was young my parents took me with them to visit friends and relatives and along the way they bought sugar and coffee to take as presents.

The receivers returned the gesture by offering small glasses of home-made liqueurs from bottles which caps were encrusted with sugar. The alcohol content was high and the taste was very sweet: anise, anisette, aromatic herbs, walnut. They were poor people, labourers, farmers, craftsmen, enga-

ged in mainly physical activities. This explains the sugar, which acted like fuel for their muscles, and the alcohol, to warm them. Nowadays heavy muscular work has almost disappeared, being replaced almost everywhere by machines and robots.

The recurrent cause of the vast majority of modern illnesses is what is commonly called stress. In most cases this derives not from physical, manual work, but from intellectual, cerebral fatigue.

The heart, therefore, is diseased not as a result of physical exertion, but as a result of an excessive use of the brain. Until some years ago sweet liqueurs were much more readily available; today, it is more usual to invite friends to drink a “bitter digestive”. Bitter is the control taste of the heart. Instinctively we have turned to bitter, changing taste because our organism desires tastes that are most suited to our real needs, needs we often deny by intellectualizing the reasons behind them. The prevailing emotion of the Fire Movement is joy and the way of showing its extreme is something that comes close to a hysterical behaviour. People who are red in the face, ruddy, cardiac or joyous, experience a stressful situation with laughter. This can vary depending on the situation, but the main characteristic of a person with heart problems is his laughing with an “ee” sound (iiiiihhh...) rather than with an “oh”, an “ah”, an “eh” or an “uh” sound. The laughter is further distinguished by being deep and/or baritone, or high-pitched and/or nasal.

EARTH MOVEMENT

Zang organs (full) associated with the Earth, or Earth Movement, are the spleen and the pancreas. Although anatomically these are two distinct organs, the Chinese consider them energetically as a single organ. The complementary fu organ (empty) is the stomach and is also called “the sea of the metabolizing of the five cereals”, interpreted as five energies. The colour is yellow. The Chinese are “yellow people”. They have always considered themselves to be at the centre of the universe and indeed they had reason to justify this belief: the inventions of printed paper, paper money, gunpowder, the magnetic compass, and possibly even spaghetti, are of Chinese origin.

Acupuncture, the most ancient and complex therapeutic technique we know nowadays and which has remained almost unchanged over thousands of years, is of Chinese origin. The Chinese wall is the only structure built by man which astronauts have identified with the naked eye from the moon. Huangde Neijing Suwen is the Internal Medicine Rule of the Yellow Emperor.

The emperor wore yellow (imperial yellow) when he resided in the capital, in the centre of the life of the nation. He dressed in green when he travelled to the eastern provinces (green in relation to the east gives us Wood Movement, since the sun rises in the east and this analogical relationship extends to everything that is born), and he went there in spring.

The emperor visited the provinces of the south in summer, dressed in red. He visited the provinces of the north in winter, dressed in black. He went to the west in autumn, dressed in white. People who have a yellowish complexion, not to be confused with jaundiced people, (green) have this colour be-

cause of the haemolytic activity (destruction of red blood cells) by the spleen. The colour of insulin produced by the pancreas is yellow, like the colour of the gastric juices is yellow. The Earth Movement has a particular importance due to its central position as regards everything that involves distribution and above all when it involves the “if”. Yellow is gold, precious metal. Once a year the Shah of Persia received as much gold as his weight. We give golden pieces of jewellery to a person who is at the centre of our attention. Yellow corresponds in the language of flowers to jealousy, feeling of obsessive central position. The crowns of the Kings and Queens were of yellow gold.

The number five is the number of the Earth, of transformation, and it is composed of two first even numbers yin, and of three first odd numbers yang. The coloured belts of the shao long, students of the Higher School of Zu Reflexology are 230 cm long $(2+3=5) \times 9$ cm (3 times 3) number of the Emperor, maximum of the yang. Two and three together represent a constant at anatomical level. The left lung has two lobes, the right one has three lobes. The cardiac valves are the mitral, bicuspid and the tricuspid. The bones of the foot are longitudinal divided in calcaneals containing two metatarsus (IV°/V°) with related phalanxes and astragalus three metatarsus (I°/II°/III°) and related phalanxes.

METAL MOVEMENT

White is the colour of transparency. We associate it with the Metal Movement, the offspring of Earth. In autumn it is manifested with a double polarity: as white, related to Yang, the high part, the sky, the transparency of the dry air in this season of clear skies, cleaned by the mistral wind that blows from the west; and as brown, linked to the ploughed earth. The zang organ (full) is the lung, referred to in singular by the Chinese, since during the observation of tortured criminals it was seen as a single tree, the trachea (bronchial tree) with two large fruits, the lungs, one divided into three (three lobes) and the other one in two. The corresponding fu organ (empty) is the colon or large intestine.

The lungs are the headquarters of the respiratory system. They represent everything that can be referred to air, vital spirit, the energy of Po for the Chinese, «...and God breathed life into you...». Everything referring to the respiratory system is considered strictly related to life. We can live for 50/60 days without eating, for six or seven days without drinking, but for only 3-4 minutes without breathing. When a baby is born the affirmation of its independent existence is crying as a respiratory action.

We are born, therefore, with an in-breath and we die with an out-breath; we die exhaling. The space between pharynx-larynx and trachea-bronchi is called “the dead space” because the trachea is a rigid tube and the air contained in it is still, being moved only through the ventilation of the lungs. The ability to take in and expel air, quantified by means of a spirometric examination, is called vital capacity. Thus, everything that is related to the lungs, to the respira-

tory apparatus, is interpreted in the context of life and death, associated in any case with spirituality.

The colour of the Metal Movement, white, leads us analogously to a sense of purity. We dress in white when we want to emphasize our cleanliness. We talk symbolically of the “fearless and unsullied knight”. The concept of being tainted, sullied or unclean is in contrast to the concept of purity. White is placed above, brown below. Brown we associate with the faecal mass that is expelled through the orifice at the bottom of our body. Air is expelled through the nose, the orifice situated high up. Faecal mass, the waste product of the metabolization of what we have eaten, is associated with a physical, material, terrestrial quality.

Air, or life, is the nourishment of the spirit.

WATER MOVEMENT

The cosmic energy of the Water Movement is the cold. The corresponding season is winter, the season when the hours of darkness are longer than the hours of light. It is considered a dead season. The concept of death, at least in the Western mind, implies something that finishes in an irreversible, unalterable way.

These concepts are completely strange to the Chinese vision. It is worth remembering that black, Yin, winter, does not mean death; it is more useful to consider the Water Movement as something linked to the invisible, something that is not appearing. Water is a silent force which perpetual flows.

The colour black, the non-colour, the darkness are one of the Yin manifestations, and therefore everything relating to a concept of contraction, closure, low, material, heavy, slow. In the taiji tu Yin is represented by the black colour situated below, on the right.

The organ zang, full is the kidney, its linked organ fu, empty is the bladder. The kidney represents innate strength. It is the deepest organ in our body, superprotected in the renal cavity. The Chinese made no distinction between kidney and suprarenal gland; for them it was one thing and had a single important significance relative to life. The fundamental distinction to be made is between the yang function of the kidney and the yin function of the kidney. The yang function is related to the sexuality meant as origin of life, to the hormonal activity, to the decision-making capacity. The yin function is related to the blood filtrating component by the kidney.

The kidney represents one hundred per cent of male sexuality and about fifty per cent of female sexuality.

The so-called renal people have dark skin. They are distinguishable by their strong will, by a characteristic “iron will”. When their hair starts to turn grey this is one of the symptoms of the weakening of the power of that will. When a renal person weakens, he is unable to take quick decisions and tends to put things off.

In stressful situations he shows his emotions by groaning. A person with kidney problems, although not considered by allopathic medicine to be ill at an organic level, will suffer from sexual deficiency due to the control of the kidney over the suprarenal gland.

In winter, although with a very slow metabolism, life continues. The seed lies under the snow-covered earth but is not dead; in spring, the mystery of life will bring the plant into the light.

Nine months are needed to grow wheat; nine months are needed for a child to grow in its mother’s womb. Being invisible does not mean being dead.

In the tombs of Egyptian Pharaohs grains of emmer have been found in their original state. When sown they have sprouted and produced plants of emmer. This demonstrates that the DNA in these seeds was preserved over thousands of years before the seeds were put into the earth, a catalytic element (in chemistry, catalysts are elements which accelerate or delay a reaction without taking part in it). The suprarenal gland and the kidney are depositories of this energy.

The shen of the Water Movement is called jing.

The ancestral jing is seen as the force of the DNA.

The bodily layer corresponding to Water Movement are the bones. Also the hair and the teeth, elements which give us a sense of crystalline hardness are controlled by the kidneys. One of the primary functions of the kidney, in fact, is the

regulation of the hydroelectrolytic balance which involves the storing and elimination of mineral salts. A common pathology of these people is renal calculus, caused by the kidney's deficiency as a filter organ. If the filtering "meshes" of the kidney become too narrow they will only let pass water through it, while toxic substances, nitrogenous waste and various crystalline elements will remain behind it. In urine analyses nothing pathological will show up because the kidney has failed to eliminate the toxic substances, which will be present in insufficient quantities to be registered by normal haematochemical tests.

The person will therefore be unaware of his permanent state of intoxication, but will have the feeling of not being in perfect health. Because the results of his tests fail to confirm his condition there will be a discrepancy between what he feels and what his analyses register.

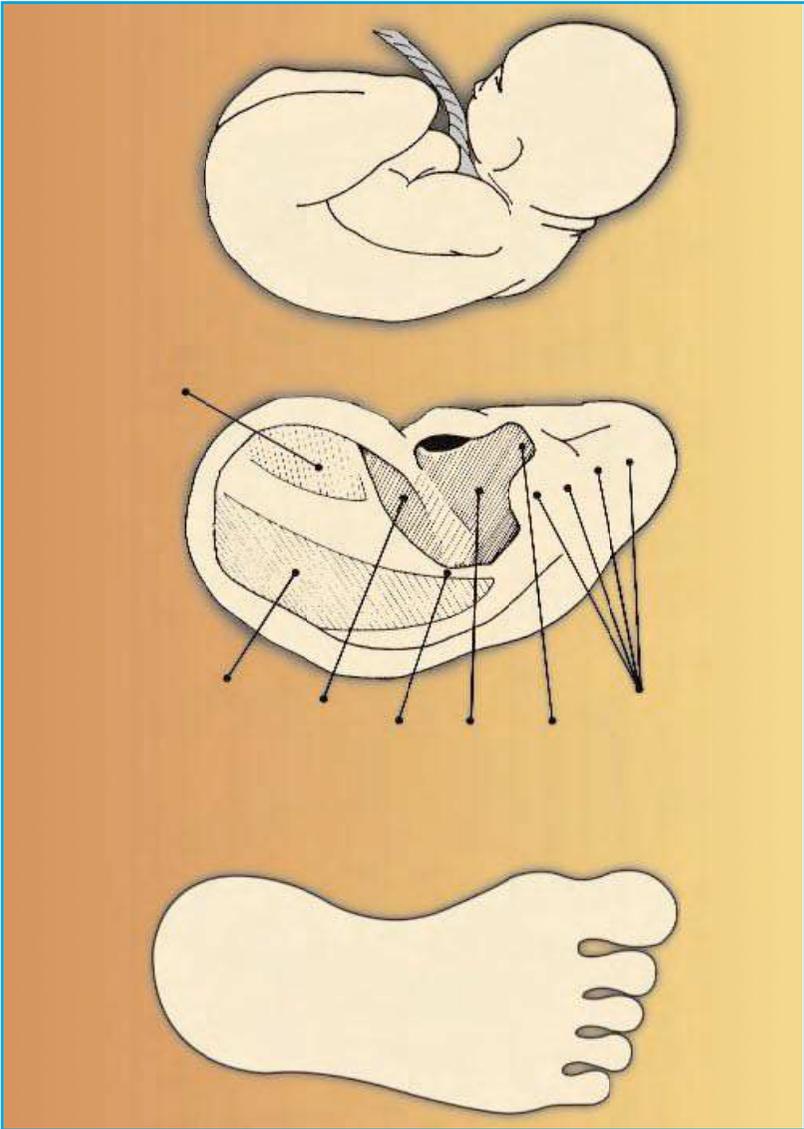
When a person does not urinate sufficiently we usually invite him to drink at least two litres of water a day. This seems to contradict the logic of our body. If the person does not urinate it is because he is already saturated with water; therefore he is not thirsty. A glass that is full cannot be filled. Instead, we must first of all provide for his emptying. To empty fullness and fill emptiness we must generate a negative pressure where the emptiness attracts the excess which causes the fullness. It is more correct to say that our organism needs about two litres of liquids a day. Depending on whether the subject is obese or thin, whether his work activity is sedentary or mobile, outdoors or indoors, depending on the season, on the subject's age and sex, he will have a different consumption of liquids and a different need to replace the liquids used. For example, the subject's demand for liquids will vary according to a diet rich in fruits, or rich in sweets, or a very salty diet.

*Reflexologies are the complete
ancestral projection
of the whole body
onto only a part of it.*

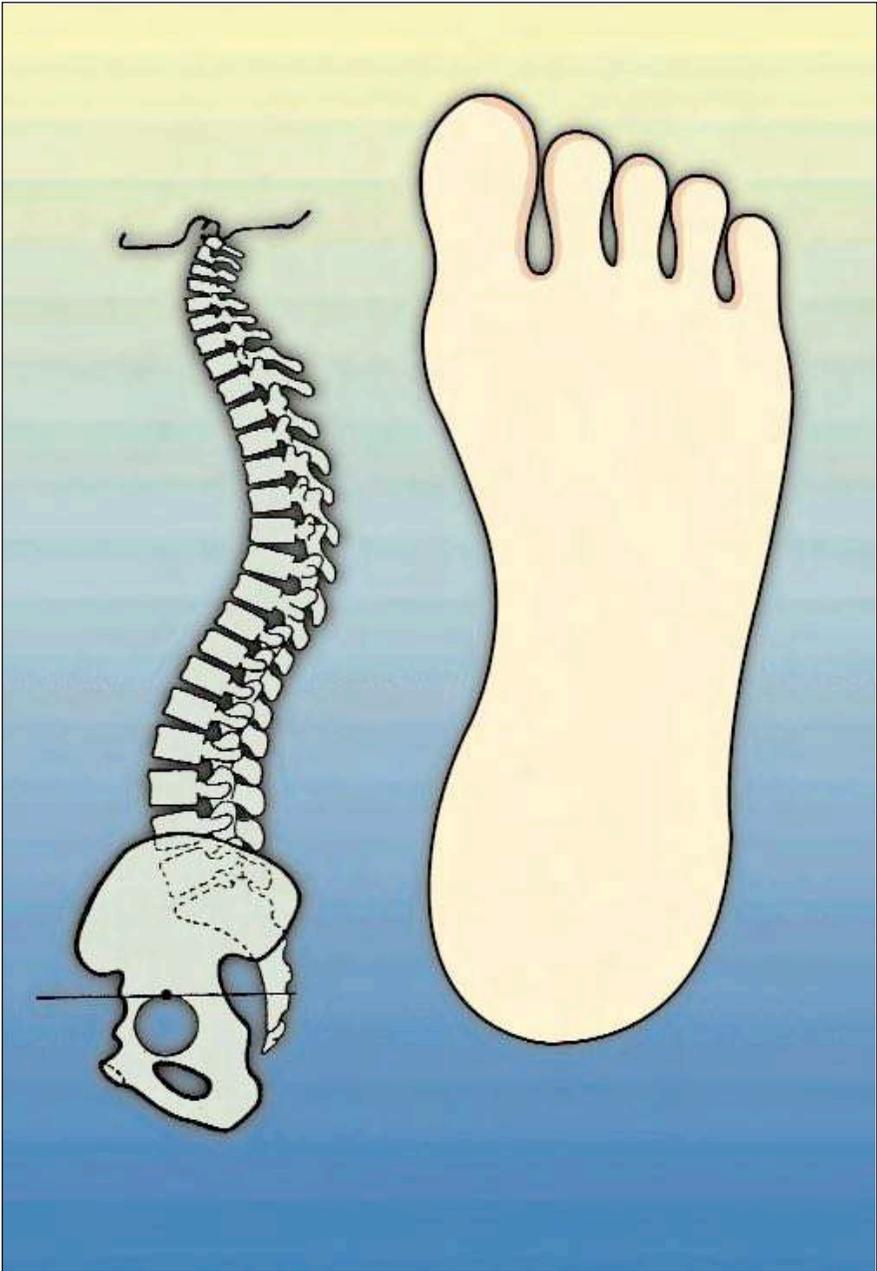
This introduces us to the concept of the microcosm-macrocosm principle. The smallest known entity of the simple element is the atom. This is composed of a central nucleus formed of protons and neutrons, where the electrons revolve around. One of the largest entities we know is the solar system, which has the same structure as the atom: the sun as a central nucleus and the planets revolving around it. A scale that can be considered like a game of Chinese boxes, one inside the other.

A group of atoms makes up a molecule, a group of molecules forms a cell, groups of cells form tissue, a mass of tissue forms an organ, a group of organs forms a system, various systems become a person, several persons make up a family, many families form a tribe, a clan or a neighbourhood, many neighbourhoods make a town, many towns a province, and so on... a region, a nation, a continent. Thus, one is in everything and everything is in one. In every part of the body we find the whole body projected proportionately in an organic, precise, logical way.

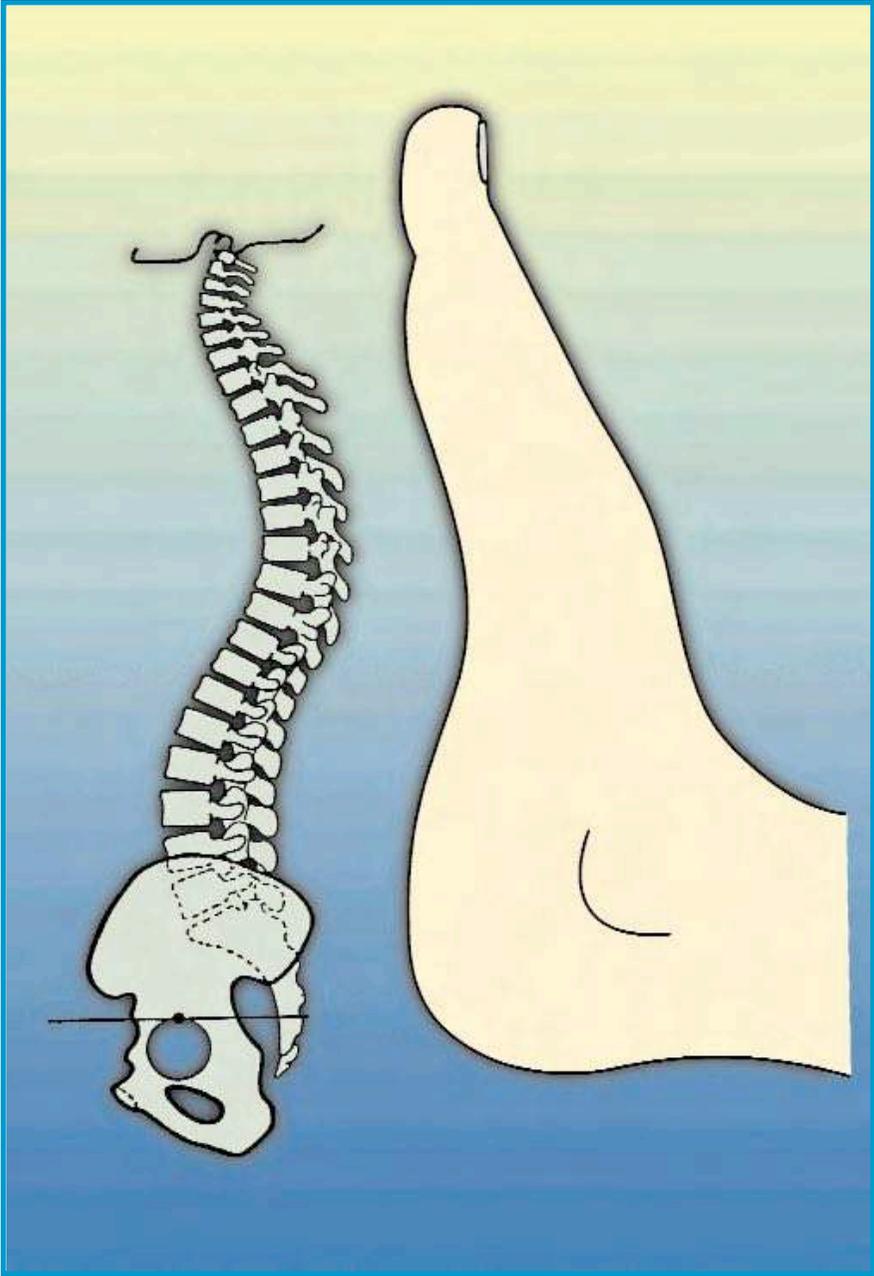
Auricular therapy projects the image of an upturned foetus, with its head nearest the ground, onto the ear pavilion, so that the lobe corresponds to the head and the anthelix to the spinal column. It comes almost spontaneously to identify the remaining organs.



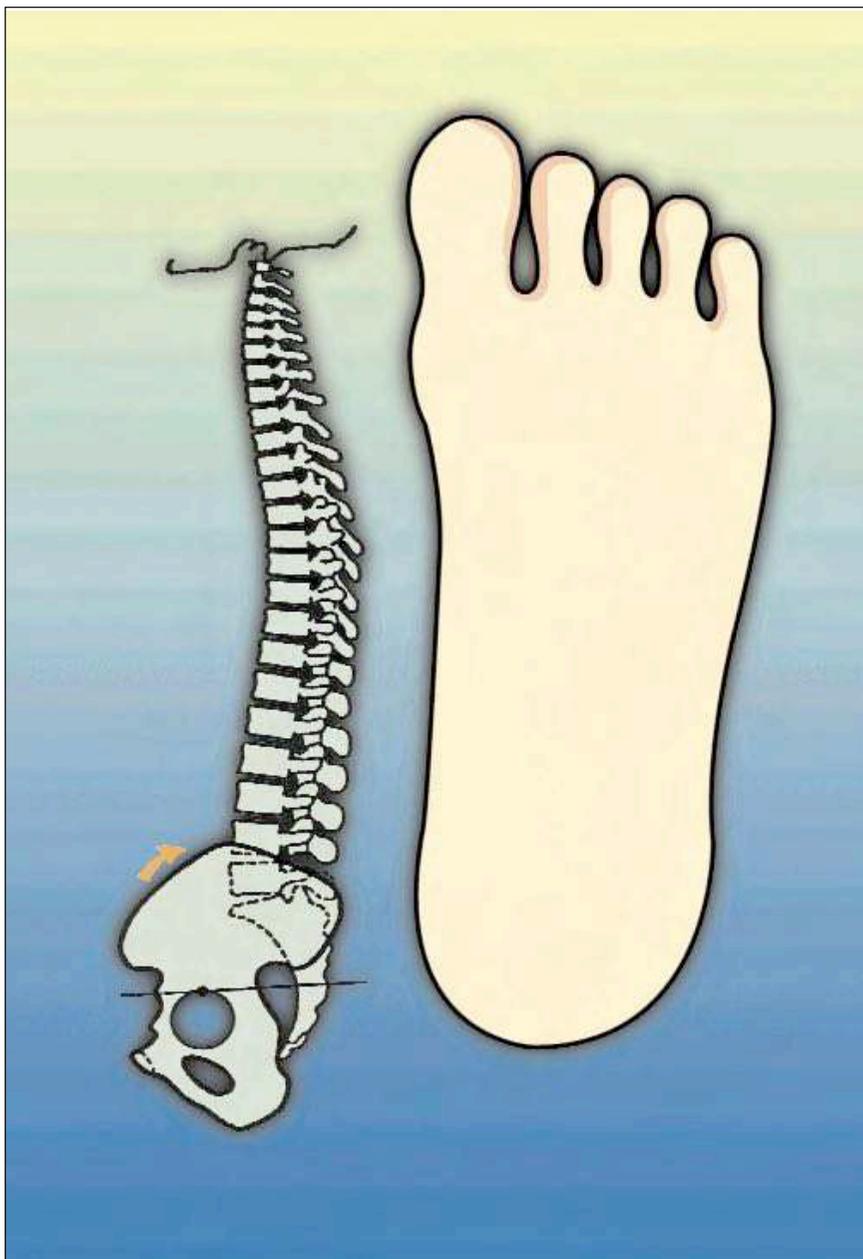
Reflexologic ear – foetus relationship



*Normal position of the pelvis and the column
Plantar view of the normal foot*



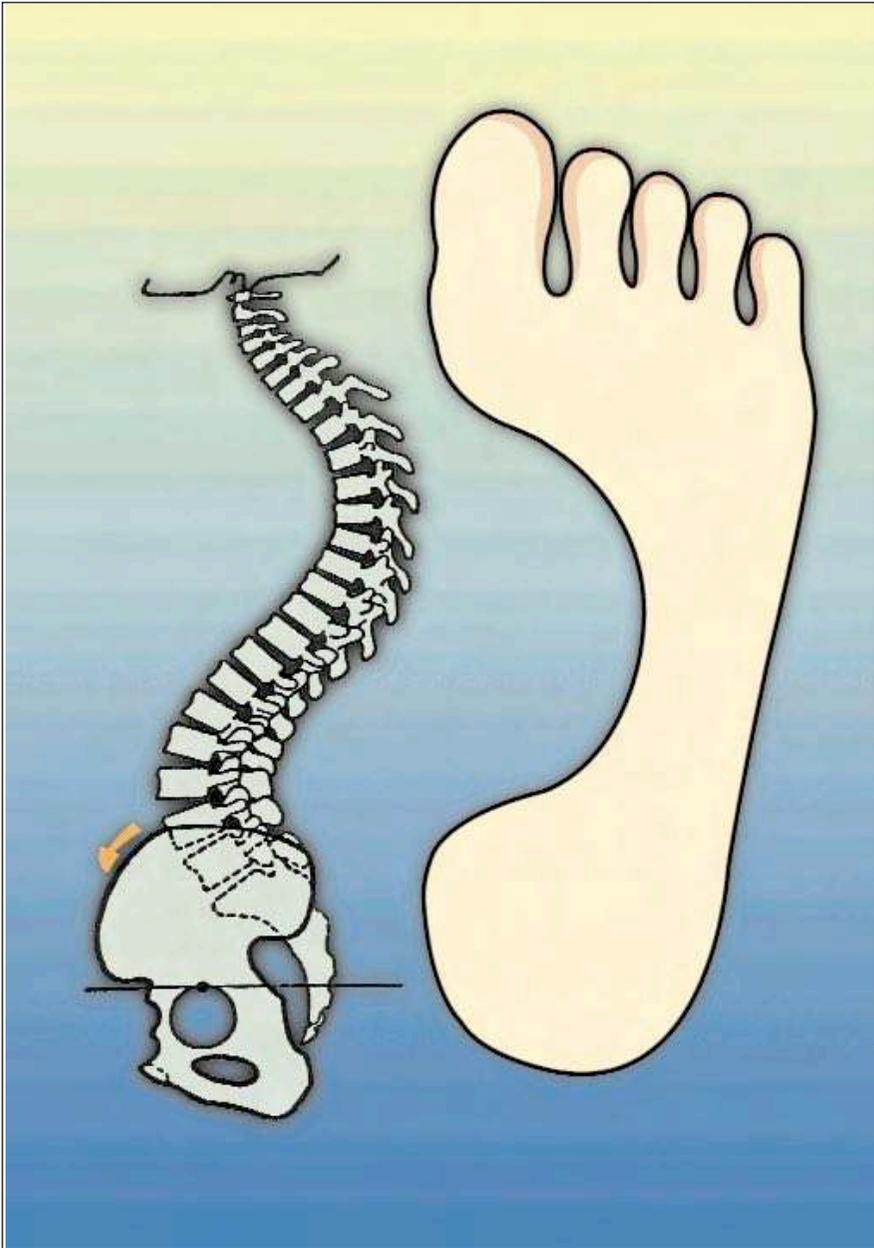
*Normal position of the pelvis and the column
Plantar view of the normal foot*



Posterior and inferiorly tilting pelvis

The column is flattened due to the diminishing of the curves

Plantar view of the flat foot



*Anteriorly and superiorly tilting pelvis
The column is shortened due to the intensifying of the curves
Plantar view of the hollow foot*