



D. Willmont **The Twelve Spiritpoints of Acupuncture**



zum Bestellen hier klicken

to order click here

by naturmed Fachbuchvertrieb

Aidenbachstr. 78, 81379 München

Tel.: + 49 89 7499-156, Fax: + 49 89 7499-157

Email: info@naturmed.de, Web: <http://www.naturmed.de>

Gv24: "Spirit Courtyard"

Descent and Return of the Shen/Spirit

Gv24, "Spirit Courtyard" *Shénting* 神庭, is located on the center of the forehead, half a body inch above the natural hairline. The primary association of this point with the *Shén*/Spirit is in terms of the Upper *Dāntián* and the Yellow Court, *huángtīng* 黃庭. "Yellow Court" is a term used in Chinese alchemy for the locus of elixir formation and transformation⁷⁰⁵ where it forms the center of each of the Three *Dāntián*'s. These three areas are two-way stations where Heaven manifests as spirit within the material realm of the human body and, simultaneously, where aspects of the human body, i.e., the *Jing*/Essence, *Qi*, and *Shén*/Spirit, return to the Original Spirit.

The *Lingbao* sect of the Daoist religion describes the materialization of spirit in the Three *Dāntiāns* where Universal oneness becomes a trinity of gods residing in the human body.⁷⁰⁶ The first manifestation of this materialization is that where the Original *Yuānqì* 元氣 divides into what is called the "Three Originals," *sānyuán* 三元, or the "Three Ones," *sānyī* 三一, and are aspects of the Three Powers of Heaven, Earth, and Man. These three take the form of three spirits, *shén* 神, or gods of the body.⁷⁰⁷

In Daoist religion there are different versions of the spirits residing in each of the *Dāntiāns*. Different variations of the spirit for the Lower *Dāntián* include the "Heavenly Sage Jade Dawn of the Golden Gate," the Yellow Emperor, thought to be the perfect human expression of the *Dào*, or the Immortal Embryo. Different variations of the spirit for the Middle *Dāntián* include the Jade Emperor who represents the *Dào* in its sustaining and protecting function, Lǎozǐ, who is thought to be an immanent expression of the *Dào*, or the "Perfected." Different variations of the spirit for the Upper *Dāntián* include the "Heavenly Sage of the Original Beginning," a personification of the *Dào* as origin, the "Heavenly Sage of the Original Beginning," or the "Infant."⁷⁰⁸

Table 11: Divine Expressions of the Three *Dāntiāns*

Upper <i>Dāntián</i>	1. "Heavenly Sage of the Original Beginning" (personification of the <i>Dào</i> as origin) 2. "Heavenly Sage of the Original Beginning" 3. The "Infant"
Middle <i>Dāntián</i>	4. Jade Emperor (<i>Dào</i> in its sustaining and protecting function) 5. Lǎozǐ (an immanent expression of the <i>Dào</i>) 6. The "Perfected"
Lower <i>Dāntián</i>	7. "Heavenly Sage Jade Dawn of the Golden Gate" 8. Yellow Emperor (perfect human expression of the <i>Dào</i>) 9. Immortal Embryo

The divinization of the Three *Dāntiāns* in Daoist religion is complimented in Daoist alchemy by the spiritual transformation of the physical body at the level of the Three Treasures. This takes place through four successive stages. In the Lower *Dāntián* the essence of the physical body as *Jing*/Essence is transformed to *Qi*; in the Middle *Dāntián* the *Qi* is transformed to *Shén*/Spirit; and in the Upper *Dāntián* the *Shén*/Spirit returns to the Original *Yuānqì* and the emptiness from which it came.⁷⁰⁹ Another way of looking at the transformation of the Three Treasures in the Three *Dāntián*'s is according to the liturgy of the *Lingbao* Five Talismans. Here Metal and Water, representing the most Yin and, therefore, most physical of the Five Phases, are refined into *Jing*/Essence in the Lower *Dāntián*; Soil is refined to *Shén*/Spirit in the Middle *Dāntián*; and Wood and Fire, representing the most Yang and, therefore, most spiritual of the Five Phases, are alchemically fused into *Yuānqì* in the Upper *Dāntián*.⁷¹⁰

These two materializing and spiritualizing directions are symbolized in the name "Yellow Court." According to the *Bai Wen Pian*, or *The Hundred Questions*, the *Tīng* 庭 is a "hall at the centre of the four directions" that is in charge of "outward-pointing affairs."⁷¹¹ In contrast, the "Yellow" of "Yellow Court" refers to "the center of heaven, of man, and of the earth," and is in charge of "inward-pointing affairs . . . Therefore it is called yellow hall."⁷¹²

In Chinese meditation texts, these two contrasting movements are called *Hánhé* 混合, "Unitive Fusion," and *Fēnhuà* 分化, "Transformation by Division." According to Isabelle Robinet, *Hánhé* "indicates the movement of return or of ascent to the One," while *Fēnhuà* "refers to a movement of descent . . . and of multiplication, which proceeds from heaven down to mankind."⁷¹³ Robinet compares these two movements "to exhalation and inhalation, and to the Yang

movement of expansion that makes the world and the yin movement of contraction that reabsorbs the world."⁷¹⁴ This divine breath emerges from the bowl of the Dipper⁷¹⁵ and returns to *Tāijī* at the North Star.⁷¹⁶

In the body this "re-absorption" takes place in the Upper *Dāntián* or Upper Yellow Court, which Wu Chengzi, in the Inner Chapters of *The Hundred Questions*, identifies with the *Niwán* 泥丸 Palace.⁷¹⁷ The *Niwán* is one of the Nine Palaces of the Upper *Dāntián* and located in the center of its Five Lower Palaces where it is equivalent to the *Dāntián* Palace itself.⁷¹⁸ According to Maspero, the Upper Yellow Court "is guarded by pavilions where divinities dwell. Entirely outside, the two ears are like pavilions of drums and bells from which (these) arriving visitors are announced."⁷¹⁹

Secular and Religious Use of the Courtyard

The courtyard, *tīng* 庭, as an architectural unit in China is as old as the early Bronze Age and the Shang dynasty. Courtyards were the center of rectangular walled compounds incorporating a main south gate, interior galleries laid out against the walls, and an elevated main hall at the rear of the compound. This type of layout is often mentioned in ancient texts as the site of large, often ceremonial gatherings.⁷²⁰ Within this complex, the *táng* 堂 is the Main Hall while the *shì* 室 is one of the rear chambers.⁷²¹ In some cases these "gatherings" were of an official nature, as where the courtyard became the office, *yámén* 衙門, of a county magistrate, as opposed to the *fū* 府, which was the popular name of the office of a provincial governor.⁷²² Basically, the *tīng*/courtyard is an all-purpose room within a house in direct contact with all the other, more separate rooms that were used for special purposes. According to Porkert, "It is also used as a temporary waiting room for visitors, or for the temporary storage of objects."⁷²³

The architectural principles of the *tīng*/courtyard create discontinuity in space by separating the inner from the outer to form a relatively independent space that is enclosed from the outside world yet open at the top and bottom to the influences of Heaven and Earth. These principles formed the basis from which ancient Chinese temples were constructed.⁷²⁴

The *Shéngtíng*, or "Spirit Courtyard," is a specific example of a Chinese temple used by individual households as an altar to worship ancestors and, in modern times, the spirits of a local area.⁷²⁵ In ancient China, the importance of the Spirit Courtyard was halfway between the domestic altars and the Main Ancestral Halls, *cítáng* 祠堂.⁷²⁶ According to H.G.H. Nelson:

The *zhèngwū* 正屋 is the house with the ancestral tablets; the *shéngtíng* is the *zhèngwū* for all those who install their ancestors there rather than in their own houses.⁷²⁷

In other words, the *Shéngtíng* is a temporary place of worship. Seven generations have to pass by before a full-fledged Ancestral Hall can be built. If a family moves, the *Shéngtíng* takes the place of the Ancestral Hall until the prescribed period of time comes when they can build one.⁷²⁸ According to H.G.H. Nelson, "In modern times *shéngtíng* may refer to a subsidiary ancestral hall."⁷²⁹

Architectural Terms Used in the Names of Acupuncture Points

These three terms, *tīng*/courtyard, *táng*/hall, and *shì*/chamber, are also used in the names of several acupuncture points. Cv16, located on center of the sternum, is called the "Central Courtyard," *Zhōngtīng* 中庭, where the *Chóngmài*, after its departure from the main vessel at K21 diffuses through the diaphragm into the "Central Courtyard" area of the chest below the Heart. K21 is located only half a body inch lateral to Cv14, the *Mù*/Collection point of the Heart, a main point for the Heart, itself located square in the center of the upper quarter of the upper abdomen and representing Fire according to the Five Phases and the Heart region of the upper abdomen. As such, K21 is like the door of the *Tīng*/Courtyard that opens up into the "Center" itself at Cv18.

St44 is another "Courtyard" point, the "Inner Courtyard," *Nèitīng* 內庭. St44 connects with Cv18 through St18, which is located immediately lateral to Cv16 and K22 below each nipple and between the ribs of the fifth intercostal space. St18 is titled the "Great *Luò* (i.e., Connecting Point) of the Stomach" where the Ancestral *Qì*, *Zōngqì* 宗氣, from the "Center of the Chest" at Cv17 passes out from the chest and into the Stomach meridian, and where Body Fluids, *Jīnyè* 津液, circulating upwards from the *Chóngmài*, penetrates the chest.⁷³⁰ Cv18, as the "Central Courtyard," represents the Courtyard as reception area to the main area of the Heart itself within the chest. St44 represents the state of *Qì* flowing in and out of this area, hence its name, "Inner Courtyard," a variation of the name of Cv16.

The *Qi* in this area expands and contracts with the respiration of the Lungs, in the same way that it does at Gv24 with the respiration of the universe at large. Gv24 is called the "Spirit Courtyard" where Cv16 and St44 represent the Courtyard of the Heart organ and the establishment of the *Shén*/Spirit in the Heart. Gv24 represents the Courtyard of the *Shén*/Spirit where it extends into the world beyond the body, i.e., worldly life and the return to spirit.

The word *shì* 室 is used in the names of B47 and Cv4. Cv4 is one of the five *Míngmén*/*Dānlún* points and is located on the centerline of the lower abdomen two body inches below the navel. B47 is located on the sides of the lower back three body inches from the space between the second and third lumbar vertebrae and the point Gv4, the main point of *Míngmén* or "Gate of Destiny." Since both of these points are located in the lower section of the body, i.e., below the navel, they correspond to Water in the Five Phases and the northern direction where the *shì* chambers of the courtyard complex would be located architecturally. Cv4 and Gv4 are both *Míngmén* points and related to the Kidneys and Water in the Five Phases. Therefore, B47 is called *Zhìshì* 志室, the "Chamber," or "Altar of Will," Will being the Spirit of the Kidneys; and Cv4, a very important point with at least two dozen different names in Chinese, is called *Xuèshì* 血室, the "Chamber," or "Altar of Blood," in reference to the uterus and menstrual cycle. The Kidneys control the genital organs.

Since the *táng* is the Main Hall of these compounds, it represents a more important area in the Body/Mind when used in the names of the acupuncture points. At Cv17, located in the center of the chest between the two nipples, it is the "Hall of the Thorax, *Xiōngtáng* 胸堂, where the Ancestral *Qi* is located. Cv17 is the *Mù*/Collection Point of the Pericardium or Heart Protector. In conjunction with the Ancestral *Qi*, it helps to surround and protect the Heart and stimulate the circulation of *Qi* and Blood.

Cv18, located one rib space above Cv17, represents a deeper area of the Heart space in the chest. Thus, it is called the "Hall of Jade," *Yùtáng* 玉堂, in honor of the *Shén*/Spirit established in the Heart as ruler. Jade, *yù* 玉, is a symbol of the ruler, *wáng* 王. Their written characters are almost identical. The word jade is exactly the same as ruler with the minor addition of a single dot that represents a piece of earth. Jade rules the mineral kingdom as the king, *wáng*, rules the human. The word *wáng* depicts the unification of Heaven, Earth, and Man represented by the three horizontal lines of the character and the single vertical line running through them all.

B39, located between the shoulder blades three body inches from the fifth inter-vertebral space and the acupuncture point Gv11, and Gv23, located in the center of the forehead, only a half body inch above Gv24, are both called "Spirit Hall," *Shéntáng* 神堂. The "Spirit Hall" is the same as the "Ancestral Hall" where the deceased ancestors were worshipped. As acupuncture points, these two are, therefore, primary points for the *Shén*/Spirit. More specifically, the *tíng*/courtyard can be an audience hall where one goes to see the emperor.⁷³¹ According to Henri Maspero:

Just as earthly officials are received in the courtyard, which comes before the second hall of the (Imperial) Palace, so the Divine Immortal Officials and Real Officials are received in the courtyard before the second cubicle of the *Niǔwán* Palace.⁷³²

Therefore, Gv24 is the Audience Hall where people gather for reception by the emperor, while Gv23 is the cosmological temple where the emperor conducts his ritual sacrifice and greets the world in all of his ceremonial regalia in full balance and power in regard to his position as ruler.

The last *Táng*/Hall point is L5, located on the inner crease of the elbow on the thumb side of the tendon. One of the names of L5 is "Ghost Hall," *Gǔtáng* 鬼堂. Spirits and ghosts have a similar derivation. At the Ancestral Hall the *Shén*/Spirits of the dead are worshipped and offered food in order to secure their blessings. At the "Ghost Hall," food is left to the wandering ghosts, which are spirits with no one to worship them. Rather than risk the ill fortune that could befall one if these ghosts aren't fed, they are left food to placate them. Psychologically, these "ghosts" could symbolize negative thoughts and emotions that are both unassimilated and unreleased. They represent incomplete relations to other people and bother people with worries and regrets.⁷³³ This type of person can cry easily or be overwhelmed with sobbing and grief,⁷³⁴ which can degenerate into mental disease or madness.

Pre and Postnatal Junction

The Spirit Courtyard as a temporary altar for the *Shén*/Spirit symbolizes the conjunction at Gv24 between the pre and Postnatal *Qi*. Energetically, the placement of food at the ancestral altar in order to honor the dead and to entice them back to earth so that their blessings can be received represents the Postnatal *Qi* brought into Gv24 by the Three Leg Yang Main Meridians and the Three Leg Yang Tendino-Musculo Meridians. Gv24 is a Meeting point of the Three Leg Yang Main Meridians, the Three Leg Yang Tendino-Musculo Meridians, and the *Yáng Wéimài*.⁷³⁵ Gv24 connects with the Bladder meridian via B3, which is located only half a body inch lateral to it, and with the Stomach through St8, which is located at the outside corner of the forehead.⁷³⁶ St8, in turn, establishes the connection to the Gall Bladder Meridian as well as the Three Leg Yang Tendino-Musculo Meridians and the *Yáng Wéimài* through G13, which is located a half body inch below St8 and three body inches lateral to Gv24.

Table 12: Anatomical Relationship Between the Connecting Points of Gv24

St8						St8
⇐ G13		⇐ B3	⇐ Gv24 ⇒	B3 ⇒	G13 ⇒	

Postnatal *Qi* enters Gv24 through the Three Leg Yang Main Meridians and the Three Leg Yang Tendino-Musculo Meridians and meets Prenatal *Qi* carried in there by the Governing Vessel and the *Yáng Wéimài*. All of this *Qi* is Yang. It gathers here at Gv24 prior to its unification at the *Mingtáng* of Gv23, which represents the Main Ancestral Hall, *Shéntáng*.

This junction is implied in the secondary name of Gv24, *Fājī* 髮際, which means "Hair Junction." Anatomically, this name simply refers to the location of Gv24 half a body inch past the natural hairline in the center of the forehead. *Fā* means the hair of the human head,⁷³⁷ and *jī* means boundary, angle or juncture.⁷³⁸ However, on a deeper level the name "Hair Junction" also refers to the conjunction of Pre and Postnatal *Qi* that converges here. In Chinese, the word *jī* 際 denotes the boundary, *fū* 分, between Heaven and Earth or Life and Death⁷³⁹ that takes place in ritual sacrifice, *jī* 祭. On one side this boundary is the Heavenly realm and the Prenatal *Qi* and on the other, the world of man and the Postnatal *Qi*.

As *Fājī*, the "Hair Junction," Gv24 is the boundary between the Yin and Yang areas of the Head. In acupuncture theory, the Yin and Yang areas of the body are distinguished by the areas that normally have hair and the areas that do not. The areas with hair are considered Yang. These include the top, sides, and back of the head, the backs of the arms and legs, and the back itself. The areas without hair are considered Yin. These are the face, the insides of the arms and legs, and the chest and abdomen. In addition the body is considered Yin and the head Yang. At Gv24 the postnatal Yang from the Yin region of the body is collected temporarily and then offered up to the Yang prenatal realm of Heaven at Gv23 in the temple of *Mingtáng*.

On the psycho-spiritual level the Postnatal *Qi* represents what is already actualized, whereas the Prenatal *Qi* represents dormant potential. At the level of the Upper *Dantán*, the psycho-spiritual aspect of Postnatal *Qi* reflects the known world in terms of mental constructs. Whatever we think, imagine, or believe about a given situation is brought to Gv24 as Yang where it meets the Yin aspect of dormant potential, i.e., whatever is inherently true but lies beyond the scope of ordinary cognition. What is important to understand here is that mental constructs can only approximate the totality of a situation they cannot fully grasp. Complete understanding can only be achieved when mental constructs are aligned with higher knowledge. Higher knowledge comes from Heaven and meets one's mental constructs at Gv24 where they blend together. The blend of higher knowledge and mental constructs is then fully expressed in the world at Gv23.

The idea of harmonizing higher knowledge and mental constructs in the courtyard is presented in the Great Appendix of the *Yijing*. Here, the courtyard represents the transition between above and below where the lowly knowledge of the mind contains itself while it awaits audience with the higher knowledge so that the fullness of its perspective is not dissipated. The transition where these two forms of knowledge are brought into first contact must be protected so that one form does not overwhelm the other. On the contrary, the Superior Man must listen deeply within:

If he does not quit the courtyard (*tíng* 庭) before his door, there will be no occasion for blame. The Master said on this, "When disorder arises, it will be found that (ill-advised) speech was the stepping-stone to it. If a ruler does not keep secret (his deliberations with his minister), he will lose that minister. If a minister does not keep secret (his deliberations with his ruler), he will lose his life. If

(important) matters in the germ be not kept secret, that will be injurious to their accomplishment. Therefore the superior man is careful to maintain secrecy and does not allow himself to speak.⁷⁴⁰

This idea is also paralleled in Chapter 47 of the *Daodejing*:

Without leaving your door, one can know the entire world
Búchūhūzhitiānxià 不出戶知天下。

Without looking out the window, one can perceive the Heavenly Path
Búkūyǒu, jiàntiāndào 不闚牖，見天道。

The further one goes, the less one knows
Qíchūmiyuǎn, qízhīmishǎo 其出彌遠，其知彌少。

Therefore, the Sage knows without traveling
Yìshìshèngrénbúxíngérxī 以是聖人不行而知；

His reputation is made without looking for it
Bújiànrénmíng 不見而名；

He is accomplished without doing anything
Búwéiěrchéng 不為而成。⁷⁴¹

In Chinese alchemy, the transformation of the lower self to the Higher Self is also brought about through this blending of opposites. The alchemical process concerns the art of perfecting the material world so that transcendence and eternal life could be brought about and was described in symbolic imagery. According to Nathan Sivin, "Even the extraction of silver from lead reflected 'the separation of the positive and negative macrocosmic energies and the emergence of the perfected self when a human is metamorphosed into an immortal.'⁷⁴² This transformation is described in the *Gold and Cerulean Jade Canon* c. AD 200:

Refine silver within lead and the spiritual being is born of itself. In the ash reservoir, melting in the flame... Lead sinks down, silver floats up. Pristine white the Treasure appears with which to make the Golden Sprout.⁷⁴³

The patience through which ancient Chinese adepts separated from the worldly mire to attain the *Dào* is described in Chapter 15 of the *Daodejing*:

Abide in Primal Simplicity
Dūnxìqīruòpú 敦兮其若樸。

Empty like a valley
Kuāngxìqīruògǔ 曠兮其若谷。

Mixed up like something muddy
Hūnxìqīruòzhuó 混兮其若濁。

Yet who else could so patiently clear the peaceful from the turbulent
Shúnéngzhuóyǐjìngzhixúqīng 孰能濁以靜之徐清？

Yet who else could so patiently and slowly move from the tranquil to the living
Shúnéngānyǐjiǔdòngzhixúshēng 孰能安以久動之徐生？

He who guards the *Dào* doesn't want deficiencies or surplus
Bǎocǐdào zhěbúqiǎnyíng 保此道者不欠盈。

Only because he is never full, can he remain hidden and not rush to completion
Fúwéibúyínggùnéngbìbúxīnchéng 夫唯不盈故能蔽不新成。⁷⁴⁴

Indications

Gv24 controls the flow of Yang Qi in and out of the head region. Because Postnatal Yang Qi meets with the Prenatal Yang Qi of the Governing Vessel here, the Yang Qi can easily become blocked and develop into Yang excess. Because Gv24 is a main point for the Shen/Spirit, this excess impacts heavily on the Shen/Spirit and the mind. Examples include: emotional upset, fear, and anxiety, as well as extreme mental conditions such as screaming, raving, running around aimlessly,⁷⁴⁵ pulling out the hair with sobbing or singing,⁷⁴⁶ climbing to high places to sing, take off the clothes and walk about, as well as madness, schizophrenia, and split thoughts.⁷⁴⁷ These are instances of the calming effect of Gv24 on the Shen/Spirit.

Psycho-spiritual disorders can also arise at Gv24 due to Yang Qi insufficiency. These include: weakness of spirit,⁷⁴⁸ despair, deranged mind,⁷⁴⁹ and severe depression. J. R. Worsley explains this dual nature of Gv24 on the Shen/Spirit: "Where there are extreme mental disorders, use the Governing Vessel to get these under control."⁷⁵⁰

There were certain ancient prohibitions on the use of needles and moxabustion at Gv24 due to their effect on the balance of Yang Qi in the head. For example, So Tinyao, the modern proponent of Zhang Danan, a famous pre-Communist acupuncturist, says that, in certain situations, Gv24 is forbidden to needle because it may cause madness or blindness,⁷⁵¹ and over seven direct moxas can create baldness.⁷⁵² Needling Gv24 could cause madness because of the excess Yangqi that could be released into the head. It could cause blindness for similar reasons. The ability to see clearly is determined by the balance between Blood (Yin) and Qi (Yang). The *Essential Subtleties on the Silver Sea*, a Chinese Classic on Ophthalmology from the fifteenth century, says that the ability to see far is determined by the Yangqi while the ability to see near is determined by the Blood.⁷⁵³ Needling Gv24 could upset this balance causing blindness from either cause. The eyes are also the opening of the Shen/Spirit where it connects to the outside. The fact that Gv24 is nevertheless used for eye problems including inflammation of the lachrymal gland and white spots in the cornea indicates that understanding of the Yin and Yang of the condition in conjunction with proper needling techniques and precaution can be essential in using Gv24 for these conditions.

Dr. So also states that the use of over seven moxas on Gv24 can cause baldness due to the excess build-up of Yang Qi in the head. Moxa is Yang, and combined with the other Yang variables of this point, it could also create excess Yang Qi in the head so the pores dilate and the hair falls out. The health of the head hair is also dependent upon the Yin-Yang balance of the Qi and Blood. The cut-off point of seven moxas is probably based on the numerological significance of the number seven. Since there are seven orifices of the head, and seven *Po* that govern physical vitality, the number seven symbolizes this physical vitality as opposed to the spiritual vitality of the *Hun* and Shen/Spirit. Therefore, excess Yang Qi in the head from an imbalance at Gv24 can effect both the Shen/Spirit AND the physical vitality as indicated by the pores on the head and the health of the head hair.

Another physical condition related to the Shen/Spirit and the Heart that is affected by Gv24 is sleep. Gv24 is mentioned in the *Zhen Jin Da Cheng* (1573-1620) for insomnia,⁷⁵⁴ but Dr. So warns not to use it in the evening as this will prevent sleep.⁷⁵⁵ Apparently Gv24 can disperse the excess Yang Qi causing the insomnia, but problems could arise by using it in the evening because the Yang Qi could be aggravated and cause the insomnia rather than treat it.

Another interesting use of Gv24 is for vomiting. Since vomiting is caused by rebellious Qi of the Stomach whose Yang Qi is then directed upwards instead of its normal downward direction, Gv24 disperses this Stomach Yang as well due to the connection it makes with the Stomach meridian via St8.

While the seven moxas at Gv24 could cause baldness, old books say that 37 moxas are to be used here to treat Wind in the head⁷⁵⁶ such as epileptic seizures, convulsions, headache, dizziness, and vertigo. This prescription is also numerologically based: $37 = 9 \times 4$ plus 1. The number nine symbolizes the maximum Yang number, while the number four indicates manifestation in the physical world. The number 36, or 9×4 , symbolizes the stability of Yang Qi on the physical level. The addition of 1 to make 37 moxas indicates that this stability manifests into the local area in order to disperse and prevent the attack of Wind.

Another interesting indication of Gv24 is spine stiffness, especially where the spine is arched in reverse. Since the Governing Vessel controls the spine, and since it represents the "Sea of Yang Qi," Gv24 disperses the accumulation of Yang Qi causing this condition where the spine arches back. Psycho-emotionally, this situation relates to excess Yang Qi stimulating the Shen/Spirit. According to Michael Saso, the Lower *Dantian* is associated

Miscellaneous Points: Rear View

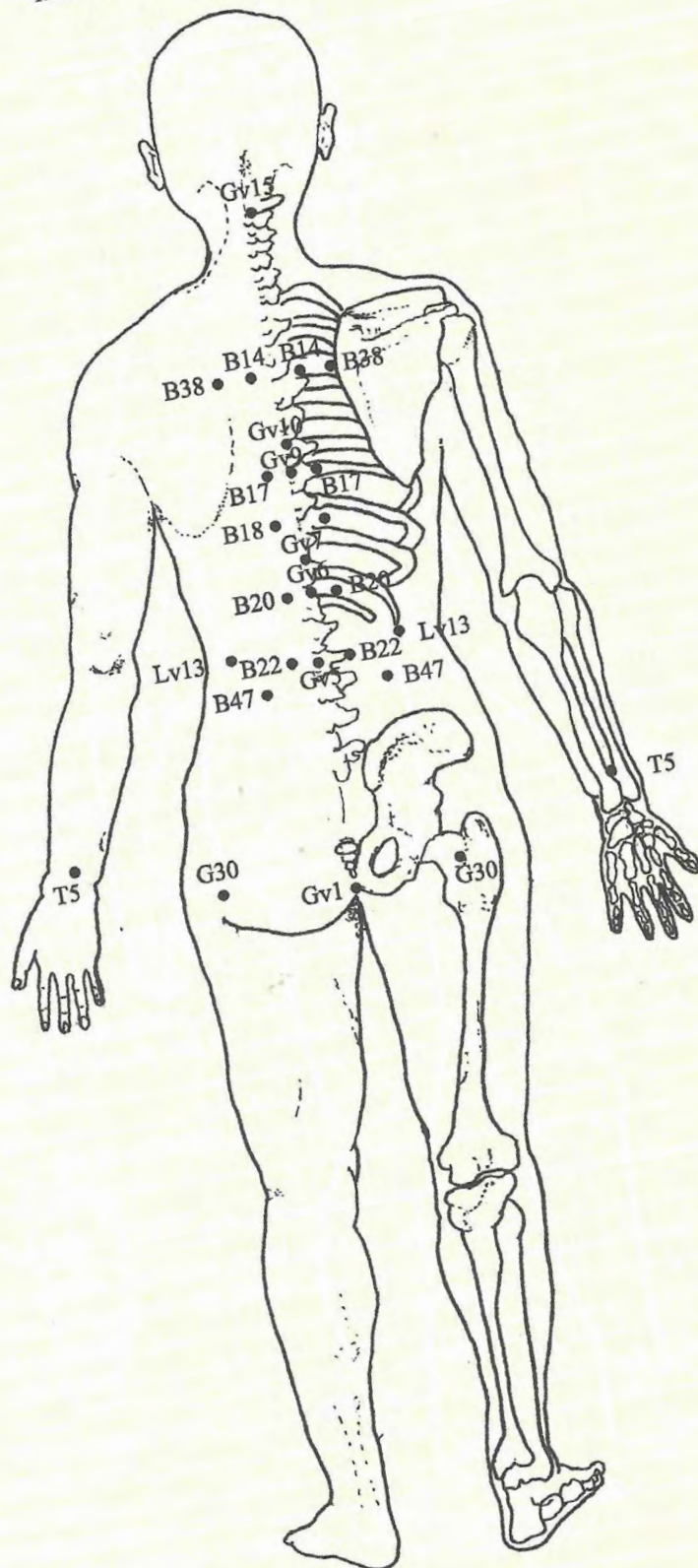


Table of Contents

INCARNATION OF THE SPIRIT.....	1
THE SHEN/SPIRIT AND RELATED TERMS	4
<i>Shen/Spirit</i>	5
<i>Jing/Essence</i>	5
<i>Jingshen</i>	5
<i>Shenming</i>	6
<i>Xing/Human Nature</i>	6
<i>Qing/Emotion</i>	6
<i>Xin/Heart/Mind</i>	6
<i>Ming/Destiny</i>	7
<i>Xing/Form</i>	7
<i>Gui/Demon</i>	7
METHODS OF APPLICATION FOR ACUPUNCTURE.....	7
<i>Summary of Individual Points</i>	8
<i>The Twelve Spirit Points</i>	13
<i>The Four Stages of Spirit Incarnation</i>	13
<i>Heaven/Man/Earth</i>	14
ESSENTIAL OILS FOR THE TWELVE SPIRIT POINTS	15
<i>Oil Summary: Single Oils</i>	16
<i>Oil Summary: Blends</i>	19
CV8: “SPIRIT DEFICIENCY/SPIRIT TOWER”	21
THE VORTEX OF CREATION	21
LOOK-OUT TOWER OF THE HEART.....	24
MATTER AND SPIRIT COMBINE	25
DESTINY IN THE DAODEJING	26
DESTINY AND HUMAN NATURE, SHEN/SPIRIT AND JING/ESSENCE	28
INDICATIONS	29
GV6: “SPIRIT ANCESTOR.”	31
PRENATAL/POSTNATAL TRANSITION.....	31
SKIN TROUBLES OF THE PALM AND SOLE	32
STABILITY IN TRANSITION	33
THE YELLOW COURT.....	35
TRANSFORMATION OF THE SHEN/SPIRIT	38
INDICATIONS	39
CV15: “SPIRIT TRANSMITTER”	41
POLARITY STASIS AND THE CONGEALATION OF QI.....	41
JADE AND THE IMMORTALITY OF THE SPIRIT	42
JADE IN CHINESE ALCHEMY	44
JADE: KING OF THE HEART.....	46
KAN AND LI.....	48
ALCHEMICAL TRANSFORMATION	50
THE MYSTERIOUS CAVITY	51
THE YELLOW COURT.....	52
THE PRE AND POSTNATAL GATE	54
LUO POINT OF THE CONCEPTION VESSEL	56
SOURCE POINT OF THE GAO	57
INCURABLE DISEASE	59
<i>The Double Passes</i>	60
<i>The Fat of Crabs</i>	61

The Twelve Spirit Points: Table of Contents

MU POINT OF THE PERICARDIUM.....	61
INDICATIONS	61
G13: “ROOT OF THE SPIRIT”	63
“ROOT OF THE SPIRIT” IN THE LINGSHU	63
Section One.....	63
Section Two	67
Section Three.....	68
ROLE OF THE GALL BLADDER IN THE “ROOTING OF THE SPIRIT”.....	69
“ORIGINAL SPIRIT”	72
Comparisons.....	72
Location.....	74
Bridge Between the Sacred and Profane.....	75
Stages of Training.....	77
INDICATIONS	79
K23: “SPIRIT ALTAR/SPIRIT DOMAIN/SPIRIT SEAL”	81
ALTAR OF THE SOIL.....	81
BOUNDARY DISORDERS: LV4 AND THE RELATED POINTS SP5, ST41, AND G40	82
THE ANCESTRAL TEMPLE.....	85
AUTHORIZATION TO RULE.....	85
COSMIC CLAIM.....	86
CREATING A SACRED SPACE.....	87
THE FENG & SHAN SACRIFICES.....	88
THE CULTIVATION OF VIRTUE.....	89
SPIRIT SEAL.....	90
SUMMARY	91
G24: “SPIRIT BRIGHTNESS”	93
“SPIRIT BRIGHTNESS” SHENGUANG	93
“SUN AND MOON,” RIYUE.....	96
The Gall Bladder “Pivot”: Connections to the Kidney and Heart.....	96
Curious Organ.....	99
Polarities of Yin and Yang: Gall Bladder and Heart	101
Mutual Union of Yin and Yang.....	102
Union of Yin-Yang in Chinese Alchemy	103
THE GALL BLADDER AS MATRIX FOR THE SHEN/SPIRIT	105
THE CONVERSION OF LIGHT	105
GALL BLADDER 24 IN ACTION	108
B39: “SPIRIT HALL”	111
ANCESTRAL HALL	111
PSYCHO-EMOTIONAL TRANSFORMATION.....	111
INDICATIONS	112
GV11: “SPIRIT PATH/SPIRIT ROAD”	113
DESCRIPTION.....	113
HISTORY.....	114
PHILOSOPHY	115
FUNCTION.....	117
THE POISONING OF THE HEART	119
Corruption by Worms	119
Gu Poisoning.....	120
Gu Syndrome	120
Cause	121

<i>The Path of Demons</i>	122
<i>Family Karma in the Yijing</i>	123
<i>The Innocuous Wind: Messenger of Dao or Demon in Disguise</i>	126
APPLICATIONS	129
K25: "SPIRIT STOREHOUSE"	135
GROUNDING IN THE HEART	135
GOD OF THE CENTER	136
INDICATIONS	137
GV24: "SPIRIT COURTYARD"	139
DESCENT AND RETURN OF THE SHEN/SPIRIT	139
SECULAR AND RELIGIOUS USE OF THE COURTYARD	140
ARCHITECTURAL TERMS USED IN THE NAMES OF ACUPUNCTURE POINTS	140
PRE AND POSTNATAL JUNCTION	142
INDICATIONS	144
GV23: "SPIRIT HALL"	147
GV23 AND THE ANCESTRAL HALL	147
ANCESTORS AS HEAVENLY BODIES	148
<i>The Star Spirits</i>	149
<i>The Milky Way</i>	151
<i>The Meaning of "Upper Star" in Ancient Chinese Astronomy</i>	153
<i>Gods in the Constellations</i>	153
<i>Connection to G13</i>	154
<i>The Chongmai and the Shen/Spirit</i>	155
<i>K22: Dance of the Shaman King</i>	160
MINGTANG: HALL OF LIGHT	161
<i>The Divine Connection</i>	162
<i>History in Medicine</i>	163
<i>History in Chinese Culture</i>	164
THE GREAT ONE	167
<i>A Cultural Legacy</i>	169
EFFORTLESS CONTROL	170
LI/APPROPRIATENESS	173
VIRTUE	176
<i>Simplicity</i>	178
TRANSFORMATION OF THE SHEN/SPIRIT	179
RETREAT INTO THE SACRED REALM	182
GHOSTS	184
INDICATIONS	185
<i>The Unification of Opposites</i>	185
<i>Ruling the Internal and External Worlds</i>	186
<i>Returning to Destiny</i>	187
<i>Intuition</i>	187
HEART 7	189
SHENMEN 神門 "SPIRIT GATE"	189
<i>The Door Gods: Mindfulness as Protection</i>	190
ZHONGDU "CENTRAL CAPITAL"	191
<i>Universal Center</i>	191
<i>Shen/Spirit Cultivation in the Daodejing</i>	192
<i>The Heaven and Earth Split</i>	195
<i>Ancient Chinese Capitals</i>	195
<i>Centrality of the Shen/Spirit in the Neijing</i>	196

Table of Illustrations

Figure 1: Yin-Yang of <i>Shen/Spirit</i> Related Terms.....	5
Figure 2: Octahedral Dimensions	22
Figure 3: Body Planes	23
Figure 4: Three Axes of Creation: Four Extra Vessels.....	24
Figure 5: Latter Heaven and the Five Phases	32
Figure 6: Trigram Shift.....	34
Figure 7: Horizontal Relationship Between Cv15 & Gv6.....	35
Figure 8: <i>Luo</i> Points of the Transverse and Longitudinal Vessels.....	36
Figure 9: The Yellow Court and the True <i>Mingmen Dantian</i>	36
Figure 10: Five Phase Diagnostics of the Abdomen, Transitional Postnatal Center	37
Figure 11: Cv15 and the <i>Chongmai</i>	55
Figure 12: Progression of Seed as Origin of Differentiation	73
Figure 13: Prenatal Based Yang <i>Qi</i> Inversions of the <i>Chongmai</i>	106
Figure 14: Postnatal Based Inversions of the <i>Chongmai</i>	106
Figure 15: Mixing of Heaven and Earth, <i>Yin</i> and <i>Yang</i> , Pre and Postnatal <i>Qi</i> in the <i>Chongmai</i>	107
Figure 17: <i>Daimai</i> as Centrifuge of the <i>Chongmai</i>	107
Figure 18: Positioning of K25 to the Heart	135
Figure 19: Similarity Between Sections of the Bladder and Kidney Meridians.....	159

Table of Tables

Table 1: Four Stages in the Development of <i>Shen/Spirit</i>	4
Table 2: Spirit Point Categories.....	14
Table 3: Spirit Points According to Heaven, Man, and Earth	14
Table 4: The Three Adepts	15
Table 5: Essential Oils and the Twelve Spirit Points.....	16
Table 6: Cv8 Connection to the <i>Chongmai</i> and <i>Yin Weimai</i>	22
Table 7: Ontological Transition of the Five Phases.....	32
Table 8: Five Phase Postnatal Centers.....	38
Table 9: Path of Spirit/Path of Demons.....	131
Table 10: Yin-Yang Polarities of the Spirit Road	132
Table 11: Divine Expressions of the Three <i>Dantians</i>	139
Table 12: Anatomical Relationship Between the Connecting Points of Gv24	142
Table 13: Early Structural Plan of the <i>Mingtang</i>	166
Table 14: Heaven and Earth Aspects of Early and Late <i>Mingtang</i> Designs Early: Odd/Heaven.....	166
Table 15: Correlation of the Months with the Hexagrams and Acupuncture Points	182
Table 16: Magic Squares.....	191
Table 17: Water/Fire Polarity in the Heart Meridian.....	201

Incarnation of the Spirit

The *Shén*/Spirit was considered to be the most important aspect of ancient acupuncture. According to Chapter 8 of one of the first two classics of acupuncture, the *Lingshu*:

“Of necessity, acupuncture must first be concerned with its root in *Shén*/Spirit
Fánlǎzhīfǎxiānbìběngānshén 凡刺之法先必本干神.”¹

The understanding and use of archetypal patterns was also fundamentally important to early acupuncturists. These patterns were of strategic symbolic value and were highly developed in astronomy, astrology, *Yijing* divination and philosophy, philosophy itself, religion, politics, and numerology. There was no part of the early Chinese culture that did not place great value on these disciplines. Numbers symbolized energy patterns thought to be the cosmic templates from which material form condensed. For example, 12 is the number of the Zodiac in Heaven and is reflected in the energy meridians of the body in Man. The Zodiac is the *Qì* template for the meridians of the body, which then become the template for physical structure, *Xíng*/Form.

The base note of 12 is 3, i.e., $1 + 2 = 3$. Three is the number of the harmony and balance between Yin and Yang. Yin and Yang are ancient Chinese concepts signifying the polar nature of the universe. Yin 陰 depicts the shady side of a hill and signifies that which is dark, cool, receptive, and feminine, while Yang 陽 depicts the sunny side of a hill and signifies all that is bright, warm, active, and masculine. The interplay between them is crucial to understanding Chinese thinking in general and especially its philosophy, medicine, and martial arts. Yin and Yang are said to originate from the original non-material emptiness of the universe and are part of an intermediary state called the realm of Pattern/Templates that set the material world in motion.

The *Shén*/Spirit also corresponds to the number 3 symbolism because it is the Yang animating principle from Heaven that originates before the separation of Yin and Yang and also follows the spiral of Yin-Yang transition into the world of form. In other words, the *Shén*/Spirit also reflects the balance of Yin and Yang because it follows their changes in and out of existence. Therefore, the numbers 3 and 1 represent the Pattern/Template for the sacred *Shén*/Spirit. Three symbolizes the *Shén*/Spirit in Heaven and the Former Heaven realm prior to creation, whereas the number 12 symbolizes the *Shén*/Spirit active within the physical world.

In contrast, the number 13 symbolizes materiality and disintegration, i.e., $1 + 3 = 4$, the number of the Ten Thousand Things in the *Daodejing*. In all cultures, 13 is the number of the lunar months and is associated with Yin, darkness, disintegration, and, in ancient China, the *Pò*/Instinctual Soul. The numbers 4 and 13, therefore, symbolize the number/pattern of the mundane world. Four symbolizes the positive aspect of the creation of the world. Creation in the world follows the law, “what has a beginning, has an end.” Birth and death and creation and destruction are two aspects of the same cycle. The number 13 symbolizes the connection between these two aspects and places special attention to the Yin aspect. In ancient Chinese myth, the creation of the world takes place in 13 stages, paradoxically, through the disintegration of the first world being, Pan Gu. According to the *Wuyun linian ji*:

1. His breath became the wind and clouds
2. His voice became peals of thunder
3. His left eye became the sun, his right eye became the moon
4. His four limbs and five extremities became the four cardinal points and the five peaks
5. His blood and semen became waters and rivers
6. His muscles and veins became the earth's arteries
7. His flesh became fields and land
8. His hair and beard became the stars
9. His bodily hair became plants and trees
10. His teeth and bones became metal and rock
11. His vital marrow became pearls and jade
12. His sweat and bodily fluids became streaming rain
13. All the mites on his body were touched by the wind and were turned into the black-haired people²

The number 13 symbolizes the shell of matter enclosing the activating light of *Shén*/Spirit. This idea can be traced back to the Shang dynasty (ca. 1500-1027 BC) where diagrams based on the number 13 that are precursors to the Magic Square of the *Yijing* have been found. According to Schuyler Cammann:

It has been suggested that both diagrams [the Former and Latter Heaven Trigram sequences] have been derived from a larger diagram of thirteen digits, which was probably known to the people of the Shang dynasty.³

The Magic Square is an ancient diagram from which the eight trigrams of the *Yijing* were derived. It was comprised of nine squares, eight on the periphery and one in the center. Each square was assigned a number so that the sum of any three consecutive squares equaled 15. The central square was considered the neutral balance. The surrounding eight symbolized the eight trigrams.

The Magic Square of Nine

4	9	2
3	5	7
8	1	6

During the Shang dynasty, the Magic Square of Nine had four additional squares at the diagonal corners, making it a Square of Thirteen. These additional numbers at the four corners symbolize the forces of materiality holding the active forces of life within.

The Square of Thirteen

10				11
	4	9	2	
	3	5	7	
	8	1	6	
12				13

The number 13 represents the struggle between these two forces, the Yin and the Yang, for the maintenance of life. The *Shén*/Spirit enters the material world in order to animate its growth and orient its direction to Heaven where it originated. The material world gives form to the *Shén*/Spirit and stabilizes it within a fixed position. It also forms an obstacle that the *Shén*/Spirit must overcome. The number 13 is like the sun in the center of the Zodiac affected by the power of darkness, which kills the light and strength of the sun during the shortest day of the year.⁴ The ancient Chinese expressed this idea through their expression *shénguǐ* 神鬼, a binome comprised of the *Shén*/Spirit and *Guǐ*/Demon. This idea surfaces in early acupuncture through a famous treatment by Sun Simiao (581-682), the Tang dynasty author of the *One Hundred Golden Ducat Prescriptions*. This prescription for manic behavior is called the "Thirteen Ghost/Demon Points," a formula for treating disturbance between these two Yin and Yang forces of creation at war within the human Body/Mind. This life and death struggle, symbolized by the number/pattern of 13, is also mentioned in Chapter 50 of the *Daodejing*:

"As soon as one springs into Life, one enters Death
Chūshēngrùsǐ 出生入死.

There are Thirteen followers of Life
Shēngzhītúshíyǒusān 生之徒十有三,

There are Thirteen followers of Death
Sǐzhītúshíyǒusān 死之徒十有三.

When a living person moves into the realm of Death, his followers are also Thirteen
Rénzhīshēng, dòngzhīsǐdì, yìshíyǒusān 人之生，動之死地，亦十有三.



**Hat Ihnen das Buch
D. Willmont
The Twelve Spiritpoints of Acupuncture
gefallen?**

Did you like the book ?

zum Bestellen [hier klicken](#)

[to order click here](#)

by naturmed Fachbuchvertrieb

Aidenbachstr. 78, 81379 München

Tel.: + 49 89 7499-156, Fax: + 49 89 7499-157

Email: info@naturmed.de, Web: <http://www.naturmed.de>