

Excerto do texto *The Seven Emotions* de Claude Larre e Elisabeth Rochat de la Vallée sobre as (7) emoções:

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

Elisabeth Rochat: Let us begin with an image from Zhuang Zi. Zhuang Zi is one of the greatest Daoist philosophers. A disciple asks him to explain the music of heaven, the music of earth and the music of man. The master explains the music of earth first.

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

What is the meaning of this? Coming from this mass of clay, which is earth, there is something which just comes out under the excitation coming from heaven. The name of that is wind. This breath of life which is able to carry all seeds of life like pollen, and gives stimulation and excitation to all kinds of life, and to diffuse and propagate the influx and to be an exemplary influence coming and going between heaven and earth. But usually this wind is motionless. Usually we don't have this idea of what a motionless wind is, because for us the wind is always in motion. But if the wind is not in motion, if you cannot see leaves moving, the wind just returns to the motionless. To the nothingness, but which is not non-being. It is a way to exist without manifestation.

We find the same idea in other texts, medical and non-medical. The wind is all kinds of movement and agitation in our body and our mind.

When this wind is put in motion the expression passes through orifices and halls and cavities and openings.

The explanation of the master continuous with the example of a great tree on a mountain. This tree is just like a man with roots deep in earth and branches displayed in the wind. On the trunk of this tree and the great branches there are a lot of little holes or cavities and during a tempest you can hear the sounds of resonances inside the wood of the tree, and the noise made by the branches. After a while the wind calms itself and the tree returns a kind of quite emptiness without any noise. This is what is called earthly music, which is just music coming through openings and cavities. These are the doors between the inner vitality and the world outside. This is a very important point because emotions are always reactions to the world outside by one's inner vitality.

This is just an example of the very general use of emotions. It is normal for a man between heaven and earth to have stimulation and emotions and sometimes to be very deeply moved by them.

But the important thing is to be able to restore the balance, and the calm emptiness through all the passages of vitality.

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

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