

AYMTA JOURNAL



Memory and the Three Duans
Validating Your Taijiquan
Jean-Luc Perot Workshop
Profile: Lin Wen-xiong
Review of Lu Sheng Li's
Combat Techniques ...
Pronation and Supination of the Hands

AYMTA

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Editor's Notes

Cover: With articles on Bamen it seemed appropriate to feature a gate on this issue's cover, especially one with an Escheresque appearance. It is the 5th floodgate on the Danshui River leading into Yanping Park where George Lin and Lin Wenxiong have practice areas.

An attendee emailed the journal that the article on the Taipei World Cup slighted Du Yu who also participated in the Tuishou competition coached by Julia Fairchild of the Yen-nien Daoguan.

--Don

President's Message

Welcome everyone to the Summer 2007 edition of the AYMTA journal. I hope that the lengthening of daylight hours reveals many windows of opportunity for lengthening hours of practice.

This year, during the last weekend in July, Recontres Janieres will be celebrating its 20th anniversary. Recontres Janieres is a Lakeside Taiji festival in a stretch of wine country just outside of LeMans, France. This event is open to the international community of internal martial arts with an emphasis on Taiji push hands. ARAMIS (the local group who hosts this event), in a continuing effort to knit worldwide ties, has a standing warm welcome to any AYMTA member and even offers a generous stipend to the teachers in our association who would be willing to teach a few classes. The atmosphere is friendly, the setting is beautiful and there is a constant sense of deepening practice amidst the seemingly non-stop celebration. I am very happy that an event like this continues after so many years.

On the flipside of the knowledge exchange coin, YMT practitioners in Northern California enjoyed a visit from Belgian YMT teacher Jean-Luc Perot this past April. He conducted a four-day workshop which featured the 13-postures form as the backbone which branched out into an array of exercises derived from his many activities outside of YMT. For example, he found a way to introduce some dance steps from the Argentinean Tango into stepping patterns for pushing hands. It was certainly a first for me but, it is there if you know how to look for it.

I think that the ability to find the essentials of taiji movement nestled within other activities is often the by-product of a practice that is spent ever-investigating to the marrow. It is like striking a well-crafted tuning fork that will find resonant waves with another object that emits the same frequency.

When I first began to study taiji a teacher of mine said that if someone were to practice only taijiquan they could never really understand taiji. I, being completely blissed out by my discovery of this wonderful art, couldn't believe that 24 hours a day of practice would not yield proportional results. Perhaps 23 ½ hours might be more like it but, there needs to be some opportunity to focus the taoist lens of healthy body mechanics and movement principles onto an activity of similar, or even not so similar nature. A striking of the YMT tuning fork with no anticipation and seeing what resounds back in the world.

When using the tuning fork analogy I do place emphasis on the words "well crafted." I believe there is a sentiment shared by dedicated artists within all forms of expression is that dabbling in too many activities leads to nothing but a wavepool of dissonance. So, while I have never met a YMT practitioner who didn't have at least one concurrent non-taiji activity in their life, the clear ring of a wellcrafted fork only comes with heartfelt dedication to YMT practice.

It is only through meeting with other YMT practitioners and sharing of YMT knowledge that any of us can expect to develop this art with such integrity that we can enjoy a clear communication with the many activities of the world.

Charles Adamec

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Letters and Notes

May 1, 2007

Dear Editor,

Mary Loesch reviewed *Daoist Body Cultivation* in the Winter 2006 issue of the *Journal*, and Tom Campbell reviewed *Health and Long Life* in the Summer 2005 issue. The reviews were thoughtful, careful, and generous. However, I wish to draw attention to a blind spot in those reviews that I think is important to the self-understanding of the AYMTA. The reviewers did not find it noteworthy that an author and editor outside of Master Wang's lineage found Wang Yen-nien worth mentioning in her works and his account of the transmission of Yang Family Taijiquan credible.

Since Michuan is largely unknown, it is significant that any author should include it in her book. However, the author and editor was Livia Kohn: Professor Emeritus of Chinese Religions at Boston University, prolific author, respected scholar, and practitioner of qi gong and taiji quan. Michuan is relatively unheard of in the global taijiquan community and is denied by some. The fact that a scholar of Dr. Kohn's caliber should include it in her books is significant. The publicity is a great recognition of Michuan to those outside of our immediate community.

Of works in English, I have read of Master Wang and Michuan in *only one* work done by an author who was not affiliated with him or Michuan in some way. Robert Smith had a short chapter on him in *Chinese Boxers: Masters and Methods* (Berkeley: North Atlantic Books, 1990). I have seen pictures of Master Wang with notable William Chen and other distinguished taiji quan practitioners, but I have not read of him in books published in the U.S. Perhaps he is better known in Europe. Certainly he is better known in Taiwan and the East.

Two challenges come from this recognition. First is the challenge for members of AYMTA to publish books and articles outside of our small community. Second is a challenge to the editors to make the *Journal* more available to the wider interest groups of taijiquan and qigong practitioners and students of Chinese culture and martial arts history.

Sincerely,

Bede Bidlack

Still Mountain T'ai Chi Center

Somerville, MA

☉ Dale Napier's article "Yang Taiji as a Fighting Art" in the March/April issue of *Kung Fu Tai Chi* magazine specifically mentions YMT and provides a concise history.

☉ Search for "Michuan Dreyer" on <http://www.youtube.com/> to bring up a selection of AYMTA Adviser Serge Dreyer's workshops in Russia including his version of Second Duan.

☉ AYMTA is pleased to relist the 1996 New York Workshop of Wang Laoshi teaching the 15 Tuishou exercises on 5 DVDs. This is the official release from the original master tapes and includes a 2 hour lecture by Wang Laoshi.

☉ AYMTA Adviser George Lin was chosen to represent YMT for the Sinica version of Youtube, at <http://vcenter.iis.sinica.edu.tw/watch.php?val=aWQ9TWx2bk9BPT0=>> Academia Sinica was founded in 1928 by the Republic of China and moved to Taiwan in 1949. The recording of 3rd duan is done from 3 angles.

☉ Hervé Marest has been elected Secretary of the European College of YMT replacing Nicole Heriod.

☉ It is not too late to apply for the stipend to attend Recontres de l'Amicale in Ales, France, November 2007.

Jean-Luc Perot Workshop

By Charles Adamec



There is a pressure point located on the sole of the foot known in Taoist physiology as the Bubbling Spring. This point is the first point on the Kidney Meridian that follows a course up the inseam of the legs, circles around in the lower abdomen and makes its way up the spine. When activated, this meridian brings a sense of deep-lying stability as it draws the body's intrinsic awareness closer to the bone. Allowing our attention to settle in along this meridian allows the muscles to relax, which creates the cotton wrap for our skeleton-shaped needle forged from the Qi of the kidneys.

The activity that takes place at the Bubbling Spring is often described as the site where the superficial stirring of a vast yet hidden water source can be detected. This source of power, unseen by the eye hooked on the tangible alone, cannot be emphasized enough in the practice of taijiquan. It is from this point that Jean-Luc Perot began teaching his four-day workshop in Crocket, California, this past April.



Jean Luc Perot is a YMT teacher from Brussels, Belgium, who has been involved with the European taijiquan community for many years. Jean-Luc has written many articles for the AYMTA journal but the four days spent investigating the subtle mechan-

ics of the 13-postures form marked his first formal workshop in America.

Starting from the first moment of the workshop Jean-Luc presented to us dozens of different exercises designed to steer our curious, wide eyes inward and down towards the Bubbling Spring. One bit of imagery he used to help establish a lively connection with the earth was that of using the heel of the foot to give a hug to our little friend the ant. The picture of a hug invites the feeling of a just right amount of pressure for contacting the earth.

If the body weight is too much off of the heel and tipping up toward the toes, it brings a rigid quality to our movement; it is the equivalent of keeping the little ant at bay with a stiff and abrupt handshake. Also, if we take the idea of sitting into a posture a bit too seriously this tends to lock up the joints leaving us about as limber and spry as Godzilla. Oh! How many ants have fled the incoming steps of my form just like the good citizens of Tokyo fleeing a metro train about to get a "hug." Next, as our bodies began to acclimate to this comfortably centered position, Jean-Luc introduced us to pressing the sole of the foot to the earth so as to stir up a pulse of intention out of the Bubbling Spring. Qi, when flowering in the kidney meridian, brings fluidity with a firm texture to all the joint motions in the body, especially the spine. When the Kidney meridian is open and flowing, fed through its mutual embrace with the Bubbling Spring, the simple act of bending and straightening the legs can produce a wavelike sensation that can be felt up the crown of the head and out to fingertips. This wave can find its effectiveness in all YMT postures.

When this wave expresses its movement by first sinking down into the foot to gather strength and then pressing forward and up, it can be a likened to the action of uprooting a push-





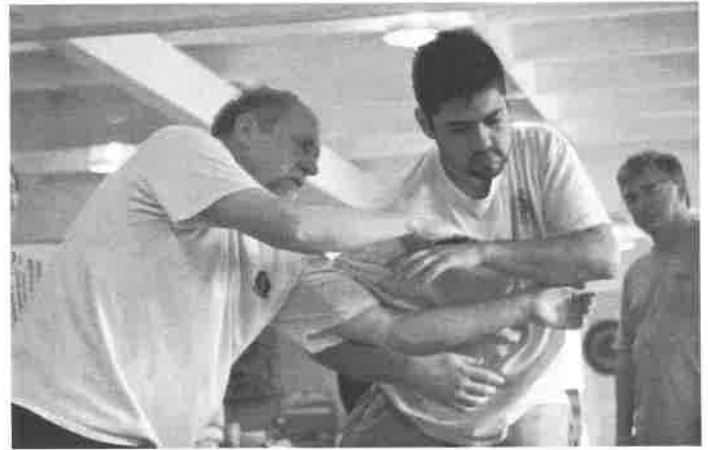
hands partner. To accentuate this type of wavelike motion, Jean-Luc created the image of a sea turtle. As we bent our legs while simultaneously raising our arms we mimicked the sea turtle as it plunges down to deep below the ocean waves. We followed with a pressing down of the arms to help

straighten the legs just as sea turtle would use its paddlelike feet for returning up to the surface.

The complimentary wave to the sea turtle motion was that of the pouncing tiger. As I do believe that most taiji practitioners have food acquisition methods that are quite different from that of a tiger, the action of reaching out to, bonding with, and then dragging down to the ground is most useful when playing with such postures as Lu and Cai.

It was became clear through the grand imagery of the sea turtle and the tiger that Jean-Luc really loves exercises that feature big, expansive movements that disinhibit the joints and relax our personal parameters. But with the continuous repetition of sinking down into and pressing off of the Bubbling Spring, he guided our awareness of this wavelike sensation to every joint of the body and all the vertebrae of the spine. When the mind never forgets about the Bubbling Spring, its deep-rooted power is available to any part of the body at any moment.

All of the exercises that Jean-Luc presented were also



to be seen in his interpretation of the YMT 13-postures form. He demonstrated applications that gave me new insight into the possibilities that can be found within the form. It seems that through many years of continually honing the essentials of this style, a practitioner can find applications where applications may not have been presented. To me, if someone can clearly show the effectiveness of an application and explain it in terms of YMT principles, then I would take it in as the breath that is naturally exuded by any living art form.

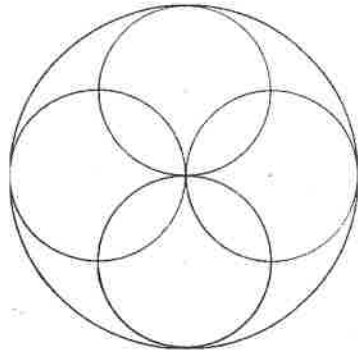
I feel that I speak for everyone who attended this workshop that Jean-Perot is a wonderful teacher who truly enjoys his art to the fullest and also loves to share it with others. I appreciate everyone who contributed to making this workshop happen and also those who helped with the hosting of Jean-Luc during his two-week visit to Northern California. I would like to think that this workshop was just part of a continuing trend toward more exchanges with YMT practitioners from other parts of the world, and also more exchanges among practitioners within our own country, so we can keep this art form alive and breathing.



Charlie teaches in the Bay Area.

Reflection on the Four Hand Techniques and Their Transformations

By Christian Bernapel
Translated by Stephanie Polatsik



At the occasion of the last European Teachers' College seminar, Sabine Metzlé proposed a fascinating theme on the "transformations" of the 13th Tuishou basic exercise of Yangjia Michuan Taijiquan: *Peng-Lu-An-Ji*.

This codified Tuishou exercise allows two partners to approach the subtlety of the first four "energies" or hands techniques *peng*, *lu*, *an* and *ji* in their "natural succession," but also in their "transformation."

The concrete application of those transformations has rapidly clashed with the clarity of their teaching because of the large number of possible solutions (16) applicable or not, their difficulties in interpretation, and especially their concrete application with two partners.

During the workshop I had been able to identify a theoretical model to follow with simplicity at the condition that we lean over without falling in dizziness! The old diagram of the two fishes, emblem of Yangjia Michuan, allows guiding ourselves with security and apparently flawlessly.

After deeper reflection, I could come up with some simple "referent rules."

Common referents:

We have distinct partners A and B.

The cycles of the Yin movements absorb the cycles of the inductive Yang movements and neutralize them.

In the *peng*, *lu*, *an* and *ji* we can consider,

- *peng* and *lu* as Yin energies: absorbing and neutralizing,
- *an* and *ji* as Yang: inductive and penetrating.

So, *peng* (from B) absorbs *an* (from A) and *lu* (from B) neutralizes *ji* (from A).

Said in a complementary way: *an* induces *peng* and *ji* induces *lu*.

Finally, between the two cycles of induction and neutralization there is the necessary "transformation."

Referents in the context of their natural sequence:

Convention with the two partners:

- Partner A has his right foot in front. He performs the four hands techniques, *an*, *ji*, *peng* and *lu* clockwise. *Peng* on the front leg. The first two moves *an* and *ji* are [active], the following next two moves neutralize.
- Partner B has his right foot in front as well. In complement to the sequence of the moves of A (*an*, *ji*, *peng*, *lu*), he performs in order the four techniques *peng*, *lu*, *an* and *ji* counterclockwise. *Peng* on the back leg.
- If the left feet are in front A performs the four techniques counterclockwise and B performs the four techniques clockwise.

Referent in the context of the transformations:

For A the four transformations are:

- 1- *An* and *peng*
- 2- *Ji* and *lu*
- 3- *Peng* and *an*
- 4- *Lu* and *ji*

An, *ji*, *peng*, *lu* are performed clockwise and their transformations *peng*, *lu*, *an* and *ji* are performed counterclockwise.

For B, the response to the transformations of A are:

- 1- Peng and an
- 2- Lu and ji
- 3- An and peng
- 4- Ji and lu

peng, lu, an and *ji* are performed counterclockwise and their transformations *an, ji, peng* and *lu* are done clockwise.

So, after each transformation A becomes B and B becomes A.

Admit that you have some problem to follow! So observe the two fishes that get us out of certain embarrassment. When you will be familiar with the four transformations on the right and the left, you will be able to study the moment of distribution and transfor-

mation of the supports between your front and back leg by applying the rule of “crossed” through the notions of 順 *shùn* “in the stream” and 逆 *nì* “against the stream.” But this is another study ...

Also try the transformations *peng* on front leg *peng* on back leg and then, ... and again ...! Didn't Sabine conclude her workshop by saying: “But all the transformations are possible!”

For you there remains the tests with the two partners. Good luck and many laughs in your exchanges.

I've tried to be simple, but like any model, theory certainly has its limits; therefore, I would be infinitely grateful for you sending me your reflections and comments: cbernapel@wanadoo.fr

Eight Techniques: Bafa Or Eight Doors: Bamen

By Claudy Jeanmougin
Translated by Stephanoë Polatsik

This second article is dedicated to AN and JI, which completes the first part of four doors associated to the cardinal directions. What has always surprised us in this sequence of four doors is the order in which they are placed. In the classic texts, we have the following order: PENG-LÜ-JI-AN, but in our style, the order is PENG-LÜ-AN-JI as Bafa illustrates (The Eight Techniques) which is the practice of two person in the third sequence in Shi san Shi. We have therefore the right to question ourselves on the benefit of having a specific order in the classics when, in our practice, the sequence is different.

We know that these doors are always associated in pairs: PENG with LÜ and JI with AN. These associations are found in the directional axis: PENG-LÜ for the South/North axis, AN-JI for the East-West axis. If we place these doors according to the Chinese orientations with the South above and the East at the left and we read them according to the modalities of the Chinese lecture being from top to bottom and from right to left, we have indeed the sequence PENG-LÜ-JI-AN. Are we sure this reason is the right one? No! This is why we are making other propositions like the ones about the possible sequences of the gestural shape of these doors. For example, can we link the gestural shapes LÜ and JI? This is possible and the classics show it to us with this non-conventional order in the common practice.

It is most probable that the proposed sequence has no importance and that only the formed pairs matter. Perhaps it is also an indication to not mix gestural shape and energy expressed by the gestural shape...

I – Energy of AN: AN-JI

The gestural AN shape with the “pushing” from one hand, or from two hands, takes away most of the time the practitioner from the energy expression of this door. If the practice was limited to this simple confusion it wouldn't be so bad but what about the right moment for the expression of the door? How many practitioners believe they are making a “pushing” from the “low ebb”? Even though in fact it can't be like this. Also, the translation for AN, in English or French (push or pousser), is a big factor inducing in error... With AN we do not push, we penetrate... as the related song tries to explain:

*An is like the force of the river water.
Gently the water flows,
But how great is the strength concealed within ?
The furious current is difficult to stop.
It envelops the high rocks with a wave ;
And downwards it drives to fill the hollow caverns.
Water overcomes all!*

Should we not distrust the “water that sleeps”? a French proverb that warns against the apparent calm

of things and events. The particularity of water is to infiltrate the least corner by filling the smallest void. The accomplishment of the expression of AN will not be possible without a perfect understanding of empty and full.

Can AN-JI express itself only by the hands? As Master Wang never stopped repeating it to us each part of the body is a hand and in Tuishou, we must always have one more hand than the other. Let's suppose our partner applies two hands on our body. The two points of contact on our body with these hands become themselves hands that will apply the principle of the Empty and of the Full. This time, we understand that beyond the principle of empty/full, we will have to apply the principle of Yin/Yang to work the transformations.

AN-JIN's transformation

When the void is filled, isn't it enough to apply any of the other energies? If JI is often advanced in its gestural shape, AN can generate any other door because, once the void filled, a pressure point is offered to serve all the energies. It seems important to me to make clear that this transformation rely on empty/full.

Form AN

The gestural AN shape is based on a virtuosity of the mobility of the pelvis to accomplish the alternation empty/full in perfect cohesion with the alternations of Yin/Yang. The example that Laoshi gave us for the accomplishment of AN was a picket deep-set in the ground that we would shake in every directions to uproot it.

In the practice of the form we must understand that it is not about a simple pushing. From this fact, when we perform "Ru Feng Si Bi", there can't be a simultaneous pushing with two hands, but really an alternation of the left and right hand generated by the rotation of the pelvis. If the gestural An shape makes believe to a pushing by the fact of the image it projects, it is absolutely not the case in its accomplishment. This is equally true for the first part of "Ru Feng Si Bi" with the "pushing" from one hand.

Conclusions

- 5- AN-JIN develops an energy of penetration.
- 6- This energy has nothing to do with a pushing often confused with a PENG (rebounding).

7- AN-JIN rely on the right understanding of empty/full associated to Yin/Yang alternations.

II. Energy of JI: JI-JIN

We don't hide from us that this door causes some problems. Once again, the French translation of "presser" is identical to the English one "to press", with the same inconvenience for misunderstanding if we stop by. To press is to take a contact then apply a pressure to it either constant or progressive, but there is no shock at the beginning. Yet JI can't limit itself to this type of energy that would "crush", at least it is what we think.

The song related to JI-JIN is unsettling:

*There are two ways to apply Chi.
The direct way is with an intention,
" opening and closing " is just in a moment.
The indirect way is to use the reaction force
Like a rubber ball hitting the wall and rebounding
Or a coin thrown on a drumhead.
Let the opponent be like the coin
Bouncing off with a tinkling sound.*

This song explains to us that there is two ways of expressing the energy of JI: directly or indirectly.

The idea of the first modality of the application of JI is to weaken the opponent at the right moment by the simultaneous performance of opening/closing. It is the retraction in the expansion that will be the source/beginning of JI. For us, this force of "weakening" will eat away the structure from the inside and will have has a result the collapse. The sad example that we can give to illustrate this force is the collapse of the towers of the Wall Trade Center after the penetration of the planes. The planes have penetrated the structure of the towers by weakening them, then eaten away from the inside, the towers collapsed.

For the second way of applying JI, it is all different. Two example are given to us to illustrate: the elastic against the firm (rubber ball against a wall), the firm against the elastic (coin against drumhead). We can therefore understand that in the expression we are either the wall or the drumhead, or both at the same time. What matters is the use of the reaction force of the other.

In the past, we have said that JI was PENG supported by AN. We think that we have been influenced by the gestural shape of JI resembling to PENG on which AN applies itself. Even if there is penetration, it is

not from AN that doesn't tamper in any way with the structure. JI ruins the structure. Even if there is an expansion translated immediately with an implosion, it is not an expansion from PENG that causes the bouncing. And this is why the Song is unsettling for us with the rubber ball and the coin bouncing off.

JI, in its energizing expression is very dangerous because it can hurt an internal element of the body without any sign showing on the external. JI can explode a spleen or a liver with no bruises on the skin... If JI has been forbidden in Tuishou competitions, it is really because it's dangerous, like ZHOU and KAO. It happened to some teachers to have hurt their student while demonstrating, without realizing, JI by striking with the palm.

JI-JIN's transformation

After what we just said, we don't see why JI would have transformations outside its own generation: JI transformed in JI. However, it is not forbidden to imagine JI's transformation in any other doors.

Form JI

The appearance of the gestural JI shape is really PENG + AN. But, we said it, JI-JIN is not equal to PENG-JIN + AN-JIN. It is JI-JIN with its specific expression.

Then, a question is asked, knowing on "which foot to dance"... You are all familiar with the modification of the supports brought to the realization of JI in the third sequence of Shi San Shi. It is done by shifting the weight of the body on the front foot. Is it bothering? Not at all, but then why not bringing this modification in the form each time we do a JI? It's a question we should ask the instructors of the Daoguan of Taipei.

On our side, we didn't find useful to bring this modification because the form is sufficient to itself in its state and the JI variations are inferred/established enough to not perform them in the form.

Additionally, Master Wang never missed showing us these variations within the Tuishou practice.

What are then those variations? They are illustrated in the song.

1. Right PENG shape and performance of JI with support on the left back leg. It is the example of the wall on which the rubber ball is bouncing. By applying the principle that the full hand is on the opposite side of the full leg, the support leg, it is the right hand adopting PENG shape which will be full, in other words like the wall.

2. Right PENG shape and performance of JI with support on the right front leg. It is the example of the drumhead on which the coin is bouncing. By applying the last example, the hand is empty and will then be able to fill itself by becoming elastic like the drumhead.

There is a third variation that consists in going from the first variation to the second variation, it's the transformation from JI to JI often shown by Laoshi.

Conclusions

- 1- JI-JIN is a force of weakening that eats away from the inside
- 2- Its application is dangerous because it can seriously damage the organs and the structural integrity. This is why it is banned from the Tuishou competition.
- 3- Lots of practitioners think they are performing JI-JIN while they often doing PENG-JIN

At last...

What matters the most between the gestural intention and the gestural shape? Between the form and what emanates from it? Everything will depend on the finality of the practice, but let's not forget that it is the JING energy that nourishes the form and that the form exhausts itself by diffusing the energy.

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Teacher Profile: Lin Wen-xiong

By Serge Dreyer
Translated by Don Klein

This column introduces various Taiwanese YMT practitioners, active or deceased, who have contributed significantly to the development of Yangjia Michuan Taijiquan. The choice of whom is entirely my responsibility. If, however, other followers wish to collaborate actively in this endeavor, they can send me their text to the following address



Lin Wen-xiong and the author

serge.dreyer@gmail.com. However, any text presenting one's own teacher(s) should state explicitly in the subtitle the relation between the author and the person described. This obligation concerns obviously only articles published within the framework of this column, not similar papers in the *Journal*.

The purpose of this column aims at tightening links between the followers of the Yangjia Michuan Taijiquan (YJMTJQ), at encouraging dialogue among persons within our style and at avoiding all attempts of imposing dictums on behalf of persons or of different institutions.

I would receive with much interest a portrait of the Chinese pupil of Wang Yen-nien (WYN) who was, to my knowledge, the first one to teach YJMTJQ in Europe. This request is just as important for the pioneers of the education of this style in all other countries.

I met Lin Wen-xiong in 1976 in WYN's *wuguan* during my initiation to YJMTJQ in Taipei. In addition to WYN, he was one of the rare persons who agreed to regularly help me to progress in tuishou. His technical skill was an important source of inspiration for me, notably his tuishou in which every movement stands out, a rare quality that I had observed at this level in our style, only with WYN. His early experi-

ence with aikido may have some bearing.

Born in Taipei in 1937, he began to practice TJQ supervised by WYN at the age of 17. He has taught our style for 32 years. It began by him regularly taking his seriously ill father to Wang Yen-Nien's exercises on Yuanshan. When his father had to rest, Lin Wen-xiong took advantage to practice TJQ with WYN. He practiced the basic exercises, the sequences and the different sword sequences. At that time, the practice site of Yuanshan was a hard-packed surface that proved itself unfit for tuishou practice because of the frequent rains in the region of Taipei. And so LWX suggested his father's home for WYN's first classes of tuishou where they remained from 1956 until 1966.

At this time, according to Lin Wen-xiong, the level of the pupils of WYN was more proficient because a number of them had already studied other schools of TJQ or other martial arts; such was the case of the famous T.T. Liang and also of Hou Hai-quan of Tainan. They were more supple than the following generations.



WYN and early students

Following are a set of reflections of Lin Wen-xiong (excepting the "NB of the author") that answer some of my questions. The order of these answers is unpredictable:

1. WYN has never taught them actual *sanshou* (fight with strikes).
2. The syllabus of WYN varied little in the time during his learning.
3. Robert Smith, the American author of a work on the various Taiwanese teachers of wushu, was very punctual going only to have a practice with WYN.
4. At the time of the learning, there were no official competitions but only challenges between fol-

lowers of various styles/schools. WYN had to find some of these challenges.

5. WYN did not create an elite within his school.

6. WYN did not teach foot techniques (reaping, sweepings, etc.); but he enjoyed himself with such during the tuishou sessions in the *wuguan* [NB: I often knew the taste of the straw of the tatami in training with Lin].



LWX with long pole

7. The pole was taught after the sessions of tuishou to work the power and the energy of transformation (*hui jing*). [NB: after reflection, it would seem that this custom corresponds to practical considerations. Indeed, the length and the weight of the poles made them difficult to transport to Yuanshan during the morning practices of sequences. In the beginning of the session of tuishou, their practice would have blocked all the space of training, as there were only three available poles. It is not thus surprising that only the most motivated pupils practiced the pole at the end of the sessions of tuishou. The situation changed a little when our group of foreign followers in 1977 (including according to my recollections Toshiro, a Japanese karateka, John Hoag USA, Joe Morris USA, Peter Clifford UK, Jacky Kieffer FR, John Barry UK) asked WYN for two supplementary morning sessions of practice. However the practice of the pole remained much neglected in spite of its extreme importance for all the aspects of our style.]

8. WYN insisted at the time of Lin Wen-xiong on very precise explanations of *jing*. [NB: I confirm these comments from my own experience, that these explanations became especially precise for the practice of tuishou. I often was blamed by WYN during

the tuishou training of my weakness in "*sui jing*," the energy to follow, which obviously could be experienced very concretely only in the practice of tuishou or sanshou, partially also in the *dalü* (the big chain). According to WYN (and Lin Yun-long who made a similar remark to me during our meeting in Inner Mongolia), this weakness came from my too limited understanding of the role of the rear leg.]

9. Furthering one of my remarks on the distance of legs in the practice of sequences, Lin Wen-xiong underlines the importance of the support on the back leg for buoying, *jing*, "the energy of transformation." In sequences, his step is a little bigger to insist on the *shen yang*, "to take care of health, to feed itself the personal vital principle" according to the dictionary Ricci. In tuishou, the step must be smaller to facilitate the movements, the quality of liveliness and watchful state of consciousness that embraces the *linghuo* (term quoted by all the schools of Chinese martial arts). Note that this state becomes enlightened from the practice of sequences on the condition of understanding not only the military applications (*yongfa*) movements but also their potentialities of chains.

10. According to Lin Wen-xiong, tuishou and sanshou are contained within the form provided that "the intention" (*yi*) is invested there.

11. Health is the most important for the practice of TJQ, although this aspect plays a less important role in tuishou.

12. One of the peculiarities of the YJMTJQ is the *shen yang*, which associates qigong with the neigong.

13. In his time, the ceremony of the *baishi* (the inauguration of a follower who becomes officially the pupil of a teacher with a whole system of mutual obligations) was bound to neigong, which practice, according to him, has a sexual orientation.

14. In tuishou, the training included introduction to *qinna shou* (military art specializing in the blocking of joints) but which were not carried to their extremes.

15. WYN insisted on the fact that the practice of the other martial arts was useless for the TJQ.

16. In his time, there were very few women in WYN's school.

17. He finds that WYN's attitude to the foreigners as particularly favorable.



Tuishou: WYN and LWX

18. Distancing himself from one of his brothers of practice present during the interview, who insisted the future of the YJMTJQ lies in strict correspondence to the education of WYN, Lin Wen-xiong asserts the superiority of the pupils and the possible improvements that they can bring to the style.

Lin Wen-xiong was the one who taught us eyebrow pole in the 70's. This is the pole form (length at eyebrow level) that I spread upon my return to Europe and which survives and is still taught in Taiwan among some of LWX's students. On this matter, the following anecdote is revealing of WYN's humor. Lin Wen-xiong began in 1977 (if my memory is good) to teach us this stick form secretly after the morning sessions on Yuanshan. But one day, after a common morning session, WYN returned by surprise



1970's Tuishou Competition in WYN's school: LWX and Mr. Zhang nicknamed Dage (Big Brother). Both helped me in my tuishou in the school..

to the practice area as everybody had taken out from the bushes his stick to practice. General bewilderment! WYN then took a stick that he made spin everywhere, probably a shape learnt in his youth, then he left quite silently, a smile in the corner of his lips ...

For those who visit Taipei and would like to meet—or even to practice—with Lin Wen-xiong, he teaches every weekday morning at 7:30 along the Danshui River in Yanping Riverside Park entered by the floodgates on Nanjing West Road or Minsheng West Road by the Dadaocheng Wharf (floodgate 5). He

also has sessions Saturday and Sunday mornings at a teaching pavillion on Yuanshan behind the Grand Hotel which include an open tuishou meet that attracts followers and teachers from various taijiquan styles.

His phone number is (886) 02 (outside Taipei) 26242556; mobile 0917054055. Although he does not speak English, there are almost always students present at the practices who will be glad to translate.



1970's: LWX witnesses Baishi ceremony for WYN



1950's. From L to R: Lin Jin-cai, Li Jin-chuan, a shaolin and qinna teacher, WYN, LWX. The others are students of WYN.



1982: Peter Clifford (UK), Mr. Li, LWX, Serge Dreyer

Apparent Closeup (Seal It As If Closing)

by Christian Bernabel

Translated by Stephanie Polatsik

On an idea that appeared on November 23, 2006, in the morning roaming towards my breakfast ...

Levels of consciousness between walking and the practice of the form.

Who is not surprised to stroll in the country or in the city without stumbling or striking obstacles on the road, all the while savoring the spectacle offered to the eyes and to the wandering thoughts and, furthermore, thinking about the last movie or any other subject of entertainment or concern.

In everyday life much of it is that we put our attention on our "state of mind," so that these skills can be familiar to us or completely subconscious.

When we walk, we know how to, all at the same moment, follow the road to end at the place that we want to reach, put our feet on the ground without stumbling over a stone or sliding on a banana skin, choose the nature and the rhythm of our walk adapted to the ground, to the moment, to the purpose of moving: to reach a goal (bus stop, top of a mountain, ...), to take a walk, to promenade, to observe or to look for something while moving (mushrooms, or a lost object, ...), perceiving our internal being: "sensations" of our muscles, joints (articulations) and organs, heartbeat, breathing, vibrations, feelings, To place this internal state with regard to outside requests because of the "awakening" of our senses: smell, hearing, sense of touch on the different parts of our skin exposed or covered, seeing, taste

intuition. Our step can be connected to our internal state, it can evolve in time, either naturally without intervention of our mind or by the will, to change it.

We can walk with a light, heavy, decided, sure, careful, hesitating, preoccupied step, a reflection of our internal state, and at the same time straggle, hasten, walk around, roam, search. What wealth!

In the simple use of the walking, there is an infinite field of experiences offered to us with the possibility to act on our being, physical, mental and spiritual.

So, at each step, we straighten ourselves and perceive our verticality while going forward in a horizontal movement in the chosen direction.

Apparent closing or adapted opening?

As we observe Taijiquan practitioners, we might notice the diversity of the presences they bring up. The mind is not in agreement with the movement: it is vague and unsure, absent, somewhere else; the mind is concentrated permanently on the gesture: it is fixed and is obviously not listening the outside events; the mind is as if far off, movement takes place with detachment, the mind is suspended; the mind switches between internal listening and expression but does not seem sensitive to its environment; the mind is present, all absorbed by the

gesture while being alert like the glance of the feline. Etc. ...

When we unwind the form, every sequence divides into two parts articulating between the parts due to the transformation: preparation and expression or closing and opening. The body, mind and breathing act in harmony and we use generally the juxtaposition of several similar states to those that were described in the walking.

The first is the intention to unwind the sequence of our choice. The sequence implies its knowledge and its applications. The second is the wealth of states of consciousness: state of consciousness of the gesture that we carry out, of its martial meaning or its energizing effect; consciousness of our own internal state; perception of sensory information aroused by the progress of the movement; anticipation of the following sequence. ...The third is the perception that we have of the environment in which we evolve: fictitious, real or meditative.

The integration of these three levels of consciousness allows us to transpose the sequence into the work between two persons that is necessary for the opening of our internal being in the outside world. It is this outside request that forces us to the adaptation. It allows unwinding the sequence as one "tangible act" after having tried it with a real or fictitious partner. And then, the form is filled with meaning.

In the following stage, the one

that allows us to detach ourselves from the applications, every sequence obeys always the succession of a closing and an opening. Thus, the look (of attention) goes to the absorption, an act of interiority that opens to transformation and expression. In the first part, attention is placed on our own body in the area where absorption happens: it is self-protection, the return into ourselves that allows the transformation: a closing ... apparent, in a sense! Then, in the phase of opening, the look opens and goes into the riposte field of expression.

In the subtle movement of "apparent closing" [seal it closed] after having seized the tail of the bird (of the sparrow!), in the phase of retreat and of rotation of the waist (downward spiral) the forearm leads the force of the opponent and diverts it subtly close to our own body while controlling it. At this moment, the attention is

placed on the area of contact with the arm of the opponent: "looking inside/back home," it withdraws and is apparently placed on this part of the forearm while the mind/consciousness keeps a global perception of the opponent (the body remains suspended and does not flop, the back remains straight!). When the hand turns facing the ground with the inverse rotation of the waist and the subtle straightening of the back leg (rising spiral), the other hand rises up towards the opponent while the back leg relaxes like a spring and the weight of the body passes on the front leg. Here the attention shifts onto the basic gesture expressed towards the adversary: "the look exported." Then the look withdraws again on the fictitious request of the opponent and reappears with all the claws of its ten fingers in one "h" an" liberator who throws away the opponent to the devil of

the infinite opening.

Thus, the "apparent way of closing" ... isn't it a skillful way, two times, to put us in the listening of the internal state, to collect ourselves over the outside force to better open and project ourselves to the outside?

Return to the quotidian and to the walking

Isn't the observation of our multiple ways of walking the best way to prepare ourselves for the practice and also to perfect the practice in its internal and outside states? An occasion to have a practice "outside" of the world protected from the traditional practice? The use of the ordinary quotidian to polish our practice. With its characteristic spiral rising and descending, our school is particularly suitable to this quotidian approach within the context of the natural undulation of the walking.

Rencontres de Western Michigan YMT

Mendon

Grand Haven

Big Rapids





無為

作事莫問得與失
步步玄機待分曉
全力以赴任自然
失意竟成得意時

Ann Lee

無為

作事默問得與失
步步玄機待分曉
全力以赴任自然
失意竟成得意時

Wúwéi

zuòshì mòwèn de yǔ shī
bùbù xuánjī dài fēnxiǎo
quánliùyǐfù rèn zìrán
shīyì jìngchéng déyì shí

ED: The familiar seven syllable, 4 line stanza. Although titled 無為, the term never appears in the poem. Instead there is the hoped for result of *Wúwéi, zìrán*, “in accordance with nature,” “spontaneous,” “self-so-ing.” But ironically, the intent is to “spare no effort” to be *zìrán*, a seeming contradiction that afflicts most of us. The last characters of the first line, *de yǔ shī* embrace the last line *shīyì ... déyì shí*; so unconcern with Gain and Loss first becomes Frustration and then Proudness.

Be unconcerned with outcome
Embrace result of mysterious fate
Spare no effort to be natural
Disappointment becomes pride

Off the Beaten Path ...

By Phyllis Magers

How many of us have wandered off the beaten path in life? Most of us have done this at least once in our lifetime. I know I have. I found myself looking for that connection once again. What was it that I had left out of my life that was still there, buried deep beneath the layers? I let go of my Michuan Taiji practice on a physical realm when I relocated back to Ohio in 2004. I was going through a clearing process and I let go of many things to see what it was that was meant to be in my life. I felt myself wanting to get back into the dance of Taiji earlier this year.

I went to the Web site for American Yangjia Michuan Taijiquan Association and located Jim Carlson. I had met Jim at a Madison gathering some time ago and once again when John Cole had a workshop at Jim's Rouhe Daoguan, located in Mendon, Michigan. So I contacted Jim and he responded and we were able to coordinate my coming to Michigan for a refresher course.

The journey back to the path was one full of gratitude to the people in Mendon.

I was greeted with open arms when I arrived and shortly after I settled in Jim led me through the 13 Postures. And we went back over applications, which personally I feel is very important to know. I went over the form in my head and on the floor and watched the DVD. (Thank goodness for modern technolo-

gy.) That evening a few students showed up and we did 13 Postures plus Section I. Oh boy, was I ever realizing that I should have kept up with my practice as I felt the warmth seep up over me while doing the form. Nightfall came and I practiced on my own in the Daoguan.

Thursday morning found Jim leading me through the forms and adding a part of Section II. Then Alyse came in and she and I went through Fan. As we were doing the form my eyes widened as I realized that I only remembered the simple movements and had forgotten most of the part in the middle. Evening class came in and we did 13, I, II, and pole exercises. My legs were really responding then. Once again I went through the forms at night, in the dark, and I enjoyed the moment. Friday came with Jim going through the forms and correcting my movements and explaining application to enable me to understand the movement better. It works! Mary arrived from Big Rapids to join in the evening classes and to share the sleeping space at the Daoguan for the night. I watched the evening class go through Sword after which we went through forms. Oh what beauty I saw. Nightfall and all was quiet in the Daoguan except my mind that was racing so fast from the input I had received. I stood quietly and went through the forms in my mind's eye. My mind

stopped racing and the world settled for the night.

Saturday was a day full of excitement. Don and Kay came for the weekend and we all warmed up to do the forms. I jumped in, hesitantly, to go through Sword. Not as bad as I thought. I had fun! We split into two groups and I went to do Fan outside with Don and Kay and Alyse. More info and I absorbed it and would wait to sort it out later. The day went on and instruction was given with an open heart from all. Nightfall came and I was up with the moon. Listening to the walls speak and going through the forms and reading my notes and going back through the forms. I finally went to sleep knowing that it was time to journey back to Ohio and continue with my practice, but not alone for all I have to do is close my eyes and see others doing the form with me.

I am so thankful for my extended family in Mendon. Thank you for the many lessons and kindness you gave me. I look forward to seeing you once again, but in the meantime I shall practice and keep what was taught more closely in my heart. May we all find ourselves back on the path before we wander too far.

Xie xie.

Phyllis practices in Ohio and is looking for other YMTA folks.

Validating Your Taijiquan

By Dale Napier

One of the great advantages of taijiquan over other forms of exercises, such as yoga or Pilates, is our ability to validate our efforts by putting them to the test. What test is that? The same as any test for a martial art: it either works or it does not.

Why does it matter whether it “works” or not? By working I mean you can perform useful martial-arts techniques for self-defense. Such utility matters because taijiquan is first and foremost a martial art, but also because it is healthy due to its martial aspects. So to expect full health benefits from taijiquan, without exploring the martial aspects, is an approach that defies logic.

How do we go about validating our taijiquan? To be blunt, we fight and either win or lose. If you win, you have validated your efforts. If you lose, and survive the encounter, you have the opportunity to learn and make adjustments so that you can be more successful in the future. One “unbeatable” master I have read about spent ten years losing, and learning from his losses, before he became “unbeatable.”

Less than a century ago – as recently as the days of Zhang Qin Lin and Yang Cheng-fu – it was common to take (or offer) no-holds-barred challenges in order to test one’s skills. The events depicted in the recent movie *Fearless*, featuring Jet Li playing Chin Woo (Jingwu) founder Huo Yuanjia, took place during this period. Many of us know stories of Master Zhang and Master Yang being tested by outsiders, and sometimes the test was not voluntary.

Today there are options available with less severe consequences. I advocate the usefulness of one of the most common approaches, which is tournament competition.



The author scores a point against a fixed-step pushing hands competitor at the 2001 Taiji Legacy tournament in Dallas, Texas. Note the senior judge in the foreground, and two corner judges in the background.

Most martial artists can easily list the disadvantages of tournament competition, but short of street fighting, which carries its own attendant disadvantages, there are few approaches more useful to you. In the end, listing the disadvantages is nothing more than making excuses. The bottom line in mar-

tial arts is, you do it. You do not just talk the talk, you walk the walk. Anything else is— well, anything else, but not taijiquan. Maybe taijigong.

One further note: Although the remainder of the article focuses on pushing hands (*tui shou*) competition, it is a mistake to think this is the end point of taijiquan training. No, that end point would be *san shou*, full-contact fighting. Pushing hands is essentially a game that allows us to hone some of our skills, but ignores the true needs of self-defense. Reality requires me to recognize that *san shou* is not an option for most of us today, but it is critical in our practice to realize its importance.

Competition Categories

Tournaments featuring taijiquan as a main event typically offer these competition categories: form, fixed-step pushing hands, moving-step pushing hands, taiji sword, other internal weapon, sparring, and perhaps *san shou* (In Texas events it is typically restricted to

ages 18-32). Even if you avoid the last two categories, as most people do, there are a lot of opportunities to test yourself and offer your skills for judgment by outsiders. Since we are aiming this discussion at validation of martial-arts skills, let us focus on the pushing-hands competitions. If anyone has questions of the other competitions, I will be glad to respond, but for the moment let us set them aside.

Rules and Conduct

One advantage of pushing-hands competition (as opposed to forms) is that it spans across all taijiquan families, and allows them to be tested directly against each other. Thus it is striking that forms competitions, in my experience, are often frequented most by Yang stylists, while pushing-hands competitions are often frequented most by Chen stylists – further solidifying taijiquan stereotypes. It need not be this way because, to quote Master George Hu, “Yangjia Michuan Taijiquan is a fighting form.” I and other students of Master Hu have regularly defeated Chen stylists in such competitions, but most Yang stylists do not even try. Let’s talk about what is required for the effort.

Fixed Step

Rules typically call for the competitors to go for 90 seconds, rest for 30, and then compete for 90 more seconds but starting from reversed positions. This reversal is intended to nullify any slight advantages of starting position. The “90 seconds” are rarely non-stop: the clock stops every time a point is called, and restarted when the match resumes.

A point is called on behalf of a competitor when he/she executes a technique that clearly causes the other to lose balance – perhaps slightly, perhaps enough to go hurtling out of the ring. Normally there is a head judge and three corner judges. The head judge will halt the fighting, call the point, and look to the corner judges for confirmation. At least two corner judges must concur for the point to be awarded.

A point may also be called for a competitor’s *opponent* if the competitor violates the rules of the competition, which are established primarily for safety reasons. Blows to the head, neck, back, and knees are good examples of illegal play, as are extended or double grabbing. For lesser offenses, the competitor may be stopped and warned. Three to five warnings in a match may result in the head judge disqualifying the competitor, but that is rare. In regional competitions most judges are local teachers, and a lot of the competitors are their students or their competitors’

students, so there is a general reluctance to take such as drastic step.

The most distinctive limitation is the fixed-step aspect. While competitors are not required to compete without moving their feet at all, you are not allowed to step and cross legs: you may take shuffling baby steps forward or backward only. You may also not move off the main line of the action, which is the line faced when you as competitors first set down against each other.

At the end of time, the competitor with the most points wins.

Moving Step

Moving step competition has the same rules about the types of strikes and holds not allowed, but much looser rules in regard to movement. Competition circles are set up with one smaller circle inside another. Competitors start in the middle of the circles, and must stay inside the smaller circle at all times. If a competitor goes to the ground or is expelled outside either ring, the opponent wins the point(s). If both competitors go to the ground no point is awarded, but if both go outside a ring, the loser is the one who got there first.

Point scoring is slightly more complex than with fixed step. A competitor loses a point to his/her opponent for simply losing balance or going to the ground; two points for being expelled outside the smaller ring, and three points for being expelled outside the larger ring. Rounds normally last 60 seconds instead of the 90 seconds in fixed step competitions.

Competing and Interpreting the Results

Competitors are divided into groupings that vary from event to event, but not much: categories for men, women, and children; for beginners, intermediates, or advanced practitioners; and for pushing hands, by weight. A beginner is thought of as someone with up to two years of experience; an intermediate, two to four years; and advanced, more than four years. Competitors usually place themselves, on the honor system.

I have competed in these events, sometimes winning, sometimes losing; I have gold and silver medals sitting in a drawer somewhere. And while I truly enjoyed winning, everything I learned came from losing. These are the lessons that I replay in my mind over and over again.

For instance, in one match I found I could dominate my competitor by expelling him at the earliest possi-

ble moment allowed by the judges; see the photo, which demonstrates ward off in action. I closed my door and entered his house, and he was helpless to defeat it. After doing this four times in a row for four quick points, I got bored and decided to try a different technique. Big mistake! He was eager to retaliate and because I left my door open, he quickly racked up more points than I did. Lesson learned: in competition, in a fight, just win, and win quickly. Nothing else matters. We can explore different techniques during training, but in a real fight, there can be room for nothing but winning. You must be prepared for a ruthless opponent who will seize upon any opening you provide.

This lesson perfectly illustrates the value of stepping outside the sanctuary of our schools and testing our efforts against strangers. Within our daoguan we are all friends, a close rapport established from long years of regular practice together. Each of us learns the body types and moves of our gongfu brothers and sisters. And because we are friends, we do not want to hurt each other. Few are willing to push their friends to the edge. Some people call this problem “dojo syndrome.” Your fellow competitors or other outsiders, on the other hand, have at most a passing interest in your feelings or well-being, no matter how good-hearted they are.

Now I participate primarily as a judge. In my early days of competing, the goal – as with most competitors – was to validate my skills and learn what adjustments might be required to improve the validation. As a judge, I get a chance to see, question, and learn from a much larger volume and diversity of competitors. Everything I see forces me to question my assumptions about what good taijiquan is or is not, and to widen my horizons about the possibilities of what taiji may accomplish and what is required to do that. I will have more to say about that in a bit.

Typical Pushing Hands Problems

Most pushing hands competitors use force. Force is the bane of such competitions and yet it is exactly the kind of exposure we need as martial artists. Any violence committed against you is certain to involve a burst of force. If we cannot successfully neutralize and counter such attacks, our taijiquan is inadequate. For this reason there is great benefit to be exposed to such bad taiji, even though your goal is to be soft while neutralizing. Discovering whether you can actually accomplish this, especially the first time you try, is a great awakening. You may have to make ad-

justments you never considered before, or you may discover you must make adjustments you always secretly knew you needed, but preferred to remain in denial. Learning to face these mental shortcomings is one of the great benefits that taijiquan offers – and is essential to any martial artist.

Outside of the use of force or inability to relax, a number of mistakes in core techniques stand out: knees not held open, standing on heels, legs not firm or straight, inability to use rising and sinking, lack of yin-yang separation. The biggest mistake may be lack of faith in the technique. The form is a good place to explore and correct all of these deficiencies except the last, but the proof is in the pudding: the practice of *tuishou* or *tuishou* preparatory exercises is important for destroying our illusions about what we can and cannot do correctly. *But tuishou is not enough.* You need applications practice that goes beyond the game of pushing hands. If we cannot do a movement correctly in application, our practice of it in the form can only make things worse.

What is Taiji?

Watching eclectic taiji is an exercise in self-examination. I have been taught very strict and certain standards for performance of Michuan, but once we step outside the family, which standards should we require and which should we relax? Without direct personal experience in the other systems – without direct personal experience in systems that I must judge – how can I establish standards for judging that are fair, reasonable, and appropriate? As it turns out a lot of judges must deal with this problem. A handful are specialists who judge only certain styles, while a lot of us are called upon to look at all sorts of material. Instincts formed by experience are key to pulling this off. My goal is to be fair to practitioners of systems I have a low opinion of, while holding everyone to a martial standard that make sense for fighting. There are many ways to do this, but judges tend to come together around common ideals.

For instance, in forms competition I have judged ordinary Yang, Cheng Man Ching style, Chen Pan Ling style, Wu style, 24 Step, and 48 Step. Without knowing the specifics of the forms of each style, we can examine a person’s movement. By agreement, most judges will refer to the concepts of Yang Cheng-fu’s Ten Essentials, and/or the Tai Chi Classics. We look for continuity, open knees, not rooting through the heel, rising and sinking, softness, hollow chest,

Validating continued on Page 21

MEMORY AND THREE DUANS

By Laurence Bovay

Translated by Don Klein

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Sometimes, one listens in the wings: “It is not to say, but our Form, it is strangely long...” with a small camouflaged sigh.

And if one looks the bubble forming over the head, one could read even there: *Is it really necessary?*

Why the three duans?

Let us visit some arguments that militate in favor of YES.

The three duans allow us to develop our concentration, our memory, our presence, our patience, and to enjoy the transforming effect of the movement. There is evidence to say that it is different to concentrate for 10, 30 or 60 minutes.

To practice the three duans at one time teaches us rhythm as in a musical partition, widens our field of consciousness as one goes along, and gradually dilates our perceptions.

The composition of the duans is of a remarkable intelligence. Progress in duans requires us to place ourselves with regard to a perimeter every time, an entity, a packaging, an always-vaster space-time. The first steps learnt in the park squared with the wooden bars of the *13 postures*; one is going to change scale every time; then, in the *1st duan*, a journey still with dad and mom; with the *2nd* a one-way ticket is taken; as for the *3rd*, one is supposed finally to bring down this tiger, hear our internal devils and manage even to turn the Earth at the end of our circling and aerial stepping.

It is as if we were pulled by the hand further and further into the vast world. It is as if, by swimming the river, the lakes, the oceans and the banks are crossed, each time deviating still more.

Armistice of lyric. Memory.

The three duans, with their length, cause us to work our memory—either by supplying us with repetitive marks, to facilitate it to us—or by putting it to the

test, by breaking these marks, by drawing a course scattered with traps, with false appearances, with games of mirrors, mixing known and new fragments.

They teach us then that memory needs to be maintained.

Neglect practicing a duan for some time, and one stumbles over a detail, it is a blank, towards a connection that had seemed completely acquired, and it is becomes necessary to reconstruct everything.

The conception of duans teaches us the difficult wager to see near and far at the same time. Be 99.9 percent there, but retain 1 percent of the brain to anticipate: it is this invaluable 1 percent that makes the wheel, the bridge between past and the future, which assures the impulse of its command. The origin of the movement, an order that needs be constantly vigilant but which knows how to fade in front of the Master, the Artisan, namely the vertiginous complexity of the human body, and your human body with you.

What is it that prevents our memory of the good from working?

The fear of forgetting, of not retaining, the fear of not understanding, of not being at the peak, of being late, etc. ... These fears prevent us from allowing the mobilization of receiving, passive functions and persuade us that there is an effort required to retain, to fix. Yet, the more the body is relaxed, the more it can imprint or allow imprinting. The body itself records, but the mind interferes with its concern to make good, slowing down learning.

The various forms of memory:

- Memory that works by the understanding, an intellectual memory, which proceeds by analogy, association, which must seize a sense, a memory fed by a military or philosophic explanation;

- Aesthetic memory;
- Visual memory, which needs an outside or internal vision, an image or a metaphor;
- Aural memory, or olfactory, sensory, emotional;
- Spatial, territorial memory;
- Practical memory (that will satisfy the martial application of the form);
- Et cetera ...

An educational concern can facilitate the memorization of the pupil:

- Either by directly facilitating her, for example by supplying summarized and graphic support,
- Or by speaking to her about that which hinders; namely work on consciousness of fears, apprehensions and physical relaxation.

Or it can be as well an educational will to refrain from it, by banking on the fact that the way to incorporate all this material is an integral part of the adventure, that it is personal for each, that the speed of memorization imports little and that discouragements or risk of renunciation are in the nature of things. That said, the learning of the three duans could be an explicit invitation made for students to find their own forms of memory—even though certain are combined—and to mark according to the learning of their own marks.

We need our current memory, as is, to learn the three duans. It would be possible that their practice one after the other widens in its tour the field of our memories, to vibrate our space- and time-widened memories, and even cosmic and animal, vegetable, mineral memories, and also newly fluidized and enriched memory delivers us, with a bit less apprehension, to our slow tomorrow?

Experiment also with the paradox that one learns when one does not know.

Memory is not a safe, but a container that is made to be emptied before being able to be refilled. Without neglect, no newness.

We work by layers, as a palimpsest.

How to give the taste of it?

expressive waist, and a firm lower foundation. The vast majority of mistakes we see lie in these areas. I also look for a form to be performed with useful martial arts techniques.

A good example of what I personally do not like is someone with extremely flexible legs to extend a leg high in the air in a faux kick, and hold it there: there is no application for holding it there. Taiji requires continuous motion, even at the end of a punch or kick, so holding the foot there is pointless. From a practical point of view, it could get you killed.

But outside these areas, what goes? In YMT we have relatively high stances; Chen uses low stances. So I may not say a high stance or low stance is necessarily good or bad. Instead I must ask, how well is this stance executed? Can it accomplish what is intended? Are the legs open, strong, and rooted? Are the fascia firm and tendons activated?

These self-examinations lead to a deeper level. If we can alter basic requirements of our taiji practice and it is still taiji, then how far can we go to stretch the limits of taiji and still be doing taiji? What primary feature, if removed, would force us to say “that is not taiji”?

Many people would say the use of force is not taiji, but what about the cannon fist that Chen stylists love so much? Is that not taiji? Some taiji masters insist on a perfectly straight back, while others prefer a slight curve of five percent or so. They think of that five percent as a slight concavity as a body bow buttresses the otherwise straight aspect. But what about ten percent? Twenty percent? Can this factor be changed indefinitely and still remain within the realms of taiji?

Conclusion

To the open-minded internal stylist, external exposure is an excellent way to test and extend the limits of our understanding of taijiquan. If you have not tried testing yourself at tournament, I strongly urge you to seek out opportunities to do so. There are many additional ways to validate your practice, but I will save that discussion for another time.

Dale Napier, a senior student of Master George Hu, is a YMT teacher in Houston, Texas, and member of the AYMTA Board of Directors. His article “Yang Taiji as a Fighting Art” was published in the March/April issue of Kung Fu Tai Chi Magazine. He may be reached at dalenapier@hotmail.com, or www.ElementalTaiChi.com .

Technical Note: Pronation and Supination of The Hands, An Interesting Discovery

By Serge Dreyer

This technical note is short in content but hopefully rich in discovery for our readers

About three years ago a taijiquan expert from a different style, after watching a video of WYN, good heartedly expressed some criticism about the way our form was practiced. One of the two critiques that I was not prepared for attracted my curiosity. He mentioned that our hands didn't move alternatively inside and outside while performing the sequence (see the pictures). His remark was that we were missing something in terms of energy by not doing so. Therefore, I decided to try the pronation and the supination of hands in the slow movements of sequences. I found his remark extremely well founded for two main reasons. First, I definitely felt a new dynamic

in my body that gave me more tonus while maintaining a good state of relaxation. Second, it corresponds to my experience of pushing hands. I use the expression of "screwing": the pushing in the body of the opponent/partner to explain the effect of this hand movement. For example, you can experience it on an *an* push. If you use an equal amount of energy from the legs to push, you will discover that the effect will be different if you put your intention on the inside of the hands rather than on their whole surface.

I invite feedback about your own experience with this exercise



1. Beginning of the 1st duan = pronation of both hands



2. The right hand begins a movement of supination



3. The right hand in pronation



4. The right hand takes up supination



5. The right hand begins a movement of pronation



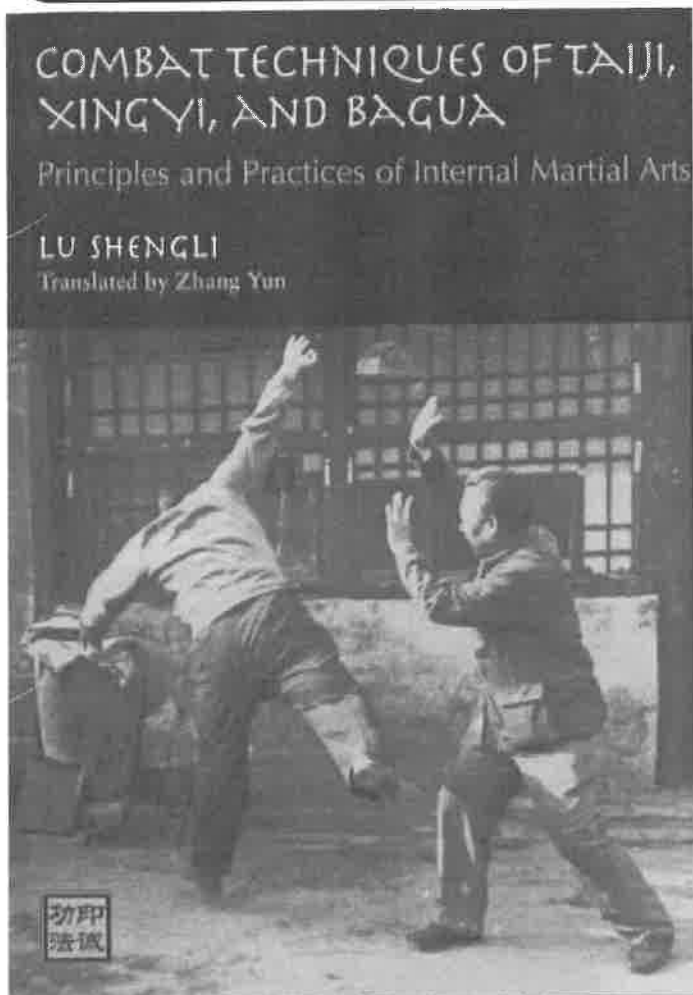
6. At the end of the movement of pronation

In these photos, I illustrate only one hand and on a plan for reasons of light. But this double movement of hands works in all the plans and for both hands, synchronically or not.

Combat Techniques of Taiji, Xingyi, and Bagua: Principles and Practices of Internal Martial Arts¹

By Lu Shengli. Translated by Zhang Yun

Reviewed by Mary Loesch



Lu Shengli, like many trained in the martial arts, started his training young and trained in many martial arts. He practiced diligently and became quite strong and knowledgeable in his skills.

With this background, and that he furthered his skill and understanding with Grandmaster Wang Peisheng, Lu Shengli embarks on synthesizing the three basic internal martial arts: Xingyi Quan, Taiji Quan, and Bagua Zhang.

He first distinguishes between external and external martial arts. This discussion is well worth reading as it succinctly explains the differences, including Buddhist and Daoist roots. He continues to describe the three internal disciplines, including both history and lineage of each. I noted that the branch from Yang Luchan to Yang Jianhou to Zhang Quinlin to

Wang Yen-nien is absent from the Yang family tree. Lu Shengli acknowledges that in China there are many, many forms and styles of martial arts, mostly external. He mentions Tongbei Quan, Baji Quan and Sanhuang Paochui Quan specifically as external-internal blended martial art forms, and presents Tongbei Quan and Baji Quan more thoroughly as they are part of the basis of his Sixteen-Posture Form.

Lu Shengli, through a series of very good photographs, shows hand, elbow, shoulder, hip, knee, and foot positions and strikes. I found the photographs most helpful in copying the positions myself. I did not have a partner to practice the strikes upon. Head and body positions, as described, as well as steps were familiar. I had learned many in our form of taijiquan (YMT).

His Chapter 3 on Basic Gongfu Training is excellent. In many, many ways he, and the translator, Zhang Yun, make clear with concise words the gongfu concepts. He describes exercises and then goes further to explain how the energy is moving through one's body with each exercise. It is good to learn that in other internal martial arts disciplines, pile standing or standing meditation is an integral part of learning and practice. In this chapter, Lu Shengli also discusses push hands, again, with photographs. I found YMT descriptions and photographs equally, if not more effective for learning. Lu Shengli then describes Fa Jin, or Releasing Force, which is how to handle energy for use in "exchange" with partners. I liked that he referred to one partner as a "feeder" of energy to the other.

Chapter 4 is the chapter I thought I was waiting for: the Sixteen-Posture Form. Truthfully, I was hoping I could read, absorb, and then do the form. My expectations exceed my ability.

Lu Shengli, in the beginning of this chapter forewarns his audience to both be patient and to practice with a partner. I was somewhat patient, but again, no partner. Sadly, I have not learned the Sixteen-Posture Form. As I have often heard of martial arts, a teacher is necessary for proper learning. I believe

this is so; however, I did discover that each posture or series of motions, of this form flow neatly one to another, making Sixteen-Postures one continuous move. Lu Shengli gives the reasoning for each posture based in historical and mythical Chinese lore. Then he describes in excellent detail how to do it, including photographs. He also gives several applications of each posture, including what to do if an application is misapplied and so doesn't work properly. It was helpful seeing different opportunities possibly afforded by slight variances for each posture.

Lu Shengli concludes with the sage words *PRACTICE*. (*liànxì*). Truly that is, with proper instruction, the way we learn our martial arts. He emphasizes the importance of practicing the actual application of a posture, because it may well differ from that

application in the form. He relates to us many practical points to remember when we practice the applications of the pieces of the postures. By this we learn sensitivity for actual fighting. He reminds us that the psychological component to fighting isn't necessarily learned through doing form or applications. It is an attitude. It is the edge of calmness that leads us to a relaxed awareness of our surroundings, our opponents, and ourselves. Fighting is and should be a far-off event, not invited. It is better to see the trouble coming and to cross to the other side of the street than see it as the opportunity to practice what was just learned.

This was a good book, an interesting read. I will definitely reread it, and practice with a partner.

¹ Berkeley, California: Blue Snake Books, 2006



Chinese Martial Arts Training Manuals. A Historical Survey²

By Brian Kennedy and Elizabeth Guo
Reviewed by Serge Dreyer

This is the best book I ever read in a Western language about Chinese martial arts. First, it is written by researchers, not a self-advertising book by professional martial artists. My second great satisfaction lies in the fact that the authors are not afraid to debunk fancy stories and myths (internal versus external division of martial arts, Shaolin versus Wudang, etc). The research about manuals as a tool for a better understanding of the lives of Chinese martial artists not only as fighters but also as social beings gives a very exciting perspective about wushu for the non-Chinese-speaking reader. One very important distinction in this book is made about fighting arts and martial arts, something that tends to be blurred in the flurry of books published about these topics in modern times. Moreover, the book is full of historical information, much of it firsthand

from the Chinese language. The authors have also conducted a noncomplacent study of the research available in Chinese and English about Chinese martial arts. One could only complain that no references are made about other languages than English and Chinese.

I would only give one "red card" to the authors for the chapter about "Taiwan Martial Arts History." In the beginning of their book, they state strongly that they don't intend to promote anyone on the martial stage but they forgot their words when writing the subchapter "Important Modern Figures" that I found unnecessary here. But it is really a minor criticism compared to the overall quality of the work.

²Berkeley, California: North Atlantic Books, 2005

Discover Your Sword

by Bede Bidlack



March 24 & 25, 2007, Scott M. Rodell, Director of Great River Taoist Center in Washington, D.C., presented a sword-form seminar at Still Mountain T'ai Chi Center in Somerville, Mass. The framework for the seminar was an introduction to the Kunlun Sword (*jian*) Form. Naturally, we only scratched the surface of this sophisticated form in the nine hours of the seminar. The form operated more like a framework around which Rodell Laoshi expressed many facets of Chinese swordsmanship. This essay will focus on one facet, the sword itself, perhaps the most obvious and most overlooked facet.¹

In the demonstrations and presentations on *taiji* sword work, the fact of the sword itself is presumed to be understood by the audience. On the contrary, the fact of the sword is assumed and not understood by the majority of presenters and their audience. A photograph of the gentleman practicing sword outside the Temple of Heaven in Beijing is symptomatic of the general ignorance of this weapon that many martial artists take up. Such ignorance is a disaster for our art and is dangerous to anyone foolish enough to presume to think he or she could wield the weapon in a self-defense or free swordplay situation. Furthermore, in an august art like *taiji jian*, where the ultimate aim is to hone the mind with the body to come to spiritual insight, ignorance of the tool one uses for such an end can only lead to failure.

¹ For a more complete exposition on the sword itself see Scott M. Rodell, *Chinese Swordsmanship*, Annandale, Va.: Seven Stars Books and Videos, pp. 15-25 & 41-64.

What became obvious to me after only a few hours into the seminar was that participants were oblivious to the most basic feature of the sword, its length. People were hitting walls, furniture in the studio and, finally, one person got whacked in the arm. This led me to interrupt Rodell Laoshi's seminar to give instruction on sword etiquette: "Unless we are all practicing together the proper way to hold the sword is by the handle with the point facing the floor. Do not lean on the sword. Do not hold the sword, though wooden, by the blade. Treat the sword with respect."

Like a magnifying glass, the sword highlighted mistakes otherwise overlooked in the empty hand form. In this case, a general sloppiness with regard to behavior in the martial-arts studio revealed itself. The Zen master, D. T. Suzuki, found a general sloppiness in his American students.

One manner sloppiness enters our discipline is the over-emphasis of the art on its physical benefits. Though these benefits are great and should be pursued, the interest in *taiji quan* solely for physical reasons does not set the art apart from other forms of physical fitness, which have largely deteriorated into



forms of entertainment and or narcissism.² Instructors who overemphasize the physical aspects and downplay the other facets of the art (the martial, medicinal, philosophical and ethical) must ask themselves if they have given in to the pressures of an increasingly competitive physical fitness market.

Before returning to the sword, I should add that most of the participants were not Still Mountain students, and that the participants responded generously to my request to restrict sword wielding to occasions when we were all performing together.

In addition to its length, a second feature of our swords is its straightness. For Michuan sword, we use a *jian*, a straight sword, not a *dao*, a curved, broad sword featuring only a single sharp edge. I do not know how to wield a *dao*, so its curved shape affects the cuts one uses, is beyond my ability to comment. I would only say that, even though a *dao* possesses a point, I do not know how one would poke (*dian*) with it. The curved shape would seem to make the poke difficult.

A more revealing difference is the *dao*'s single, sharp edge. The comparison highlights the fact that a *jian* has two sharp edges. The double edge is important because it means that much of the time practitioners have a sharp edge facing toward them. The practitioner at the Temple of Heaven clearly did not realize this basic fact. He shows no awareness that, were he to be using a sharp *jian*, he would be severely cutting his own armpit. Lastly, the comparison with the *dao* tells us that the *jian*'s straightness lends itself to easier poking (*dian*) and thrusting (*ci*).

The third feature of the blade is the two flat, non-sharp sides of the blade. The sides are used for deflections. An often overlooked detail is the slight turning of the wrist outward in the "brush knee and strike" type movement after "Crouch Like a Dragon." Too many practitioners lack the awareness of the sides of the blade in their deflections and deflect using the sharp edge of the blade or at an awkward angle of the blade. This mistake is obvious in form practice.

² Consider the following from *The New York Times*, April 5, 2007, regarding *qi gong*: "Qigong probably won't be as popular as yoga because you can't really get a beautiful body — it's such an internal practice," said Kimberly Ivy, founder of Embrace the Moon School for Taijiquan and Qigong in Seattle. "And qigong does not have the same cult of personality as yoga. How do you get celebrity status when you are standing still, breathing?"

The fourth feature of the *jian* is its different areas: 1) the point, 2) the area covering the six inches of the blade from the point, 3) the area covering six inches from the guard, 4) and the area connecting areas 2 and 3

With these four features—length, sharp edge or flat (part of the blade), area of the blade—one can analyze the solo sword form. The first feature—length of the sword—lends itself to an understanding of distance. The following table³ gives some examples:

Movement ⁴	Distance	Part of sword	Area	Type of cut/deflection
After Crouch Like a Dragon (77-78)	Close	Flat	3 or 4	Deflection
Turn Over, Step Forward (86)	Mid	Edge	2	<i>Pi</i> , split
Turn Over, Step Forward (87)	Mid	Edge	2	<i>Dou</i> , chop
Give Distinguished Service (88)	Far	Point	1	<i>Ci</i> , thrust

What is not included in the above chart or discussion is the use of the handle and pommel, such as in "Turn and Pat the Horse; the Body is Upright" (Rodell, 137-38). Such a discussion of the handle lends itself to an exposition on grip and the use of the guard. Here I just want to draw attention to the sword blade, the *jian* and its parts, and movements. This was a major feature of Rodell Laoshi's presentation at Still Mountain. Instructors would do well to incorporate two-person exercises into their sword classes to experience these different aspects of the sword itself.



Bede teaches in Somerville, MA.

³ For a similar table presented by sword cut, *Chinese Swordsmanship*, p. 59.

⁴ For illustrations, the reader should refer to the movements as shown in *Chinese Swordsmanship*. The page numbers for the movements in *Chinese Swordsmanship* are shown in parentheses.

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AYMTA CATALOG

Member
Price

Non-
Member
Price

BOOKS

YANG FAMILY HIDDEN TRADITION OF TAIJQUAN, ILLUSTRATED AND EXPLAINED by Wang Yen-nien Vol. I (2 nd Ed.): The basic exercises and all three sections of the form. English/French or Chinese/Japanese	\$60	\$95
Vol. II (1 st Ed.): Martial Applications English/French	\$60	\$95
KUNLUN TAIJI SWORD by Hervé Marest Photos and text fully illustrating Kunlun Jian form with Character-by-Character glossary of the KunLun poem and additional material on the Chinese Sword, the Basic Sword Exercises. 321 photo illustrations, 174 pages.	\$40	\$50
LITTLE RED BOOKLET 2003 (3RD) EDITION in Chinese and the Chinese phonetic system "bopomofo"; includes the names of the movements of the Sections 1,2,3, the Yen-nien Fan, the two Sword forms, the Long Pole, the Taiji Classics, and more; small pocket book format, plastic cover.	\$5	\$10
YMT BASIC SWORD METHODS Photos and Text on the 8 Basic Sword Cuts; list of WuDang & KunLun Forms in Chinese, Pinyin, English. 56 Pages.	\$10	\$15

FANS

BAMBOO FANS, SPECIFY RIGHT-HANDED (STANDARD FORM) OR LEFT-HANDED (MIRRORED FORM) Lightweight and highlighted by the Chinese characters 延年 Yán Nián (literally extended years).	\$16	\$20
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AUDIOTAPES, CDS

YANGJIA MICHUAN TAIJQUAN by Wang Yen-nien - Audio Tape, CD Yangjia Michuan Duan by Wang Yen-nien An 80-minute tape/ CD of the breathing and names of the form movements called out in Chinese. The definitive YMT audio tape/CD, recorded in 1996.	\$12	\$20
Collection Series, CD Only Set of three Audio CDs of Wang Yen-nien leading the basic exercises at the Grand Hotel teaching area, from the 1970's. One CD for each of the three rotation schedule days. Day 1/4: Basic Exercises (26 min.'s) and Sec.'s 1,2 of Yangjia Michuan Taijiquan (32min.'s). Day 2/5: Basic Exercises (26 min.'s) and Sec.3 of Yangjia Michuan Taijiquan (32 min.'s). Day 3/6: Basic Exercises (30 min.'s); Wudang Sword (9 min.'s); Kunlun Taiji Sword (8 min.'s); Yen-nien Taiji Fan (7 min.'s).	\$21	\$30
Yangjia Michuan Taijiquan Weapons -CD Only Audio CD of Wang Yen-nien calling out the breathing and the names of the movements for Yen-nien Taiji Fan (12 min.'s); Wudang Taiji Sword (17 min.'s); Kunlun Taiji Sword (15 min.'s). A great teaching aide, suitable for beginners and advanced players. The definitive weapons audio CD, recorded in 1999.	\$12	\$20

VHS, DVD-Rs

Ensure that your DVD player will play DVD-Rs before ordering.

Although videos published by YMTI are available in various formats, the catalog only indicates those which AYMTA stocks.

WYN IN TAINAN (early 1970s) VHS Wang Yen-nien demonstrating YMT Sections 1,2,3, Kunlun (Old) Sword, WuDang (New) Sword. A little dark but fun - no sound - looks like a Buster Keaton.	YMTI	\$17	\$45
WYN DEMONSTRATING YANGJIA MICHUAN TAIJQUAN - VHS. Videotaped in the early 1980s in Japan and in Taiwan, this tape shows Wang Yen-nien demonstrating the following: YMT basic exercises, YMT Sections 1,2,3, Tuishou basic exercises, Fajin exercises, Thirteen Postures and Kunlun (Old) Sword Form. The names of the postures are called out in Japanese. 99 minutes	YMTI	\$17	\$40
WYN IN TAINAN (1980) DVD Wang Yen-nien demonstrating all three duans, Yen-nien Fan, Kunlun & Wudang Sword. In color with Chinese subtitles naming the moves.	YMTI	\$27	\$40
RECORD OF NATIONAL SPORTS DAY DEMONSTRATION (1994) VHS Group Demonstration of 1 st duan. Visits 10 Taipei teaching areas with the various coaches & groups training form & weapons for National Sports Day demonstrations.	YMTI	\$17	\$35
YMT: A RECORD OF TEACHER TRAINING COURSE (1996) VHS Demonstrating all 3 duans and each move separately with WYN commenting on correct & incorrect ways to practice selected moves. The audiotape is extracted from the sound on this video. 2 Tapes.	YMTI	\$34	\$80
PUSH HANDS BASIC EXERCISES (1996) DVD ONLY Record of New York WYN Workshop detailing the 15 tuishou exercises. 5 DVDs	NY YMT	\$150	\$205
THIRD DUAN (1996) VHS, DVD This step-by-step instructional video taught by Wang Yen-nien for students new to the 3 rd duan, those who want a review aid, or for instructors who wish to explore all the rich details of the form. 3 tapes/DVDs.	AYMTA	\$90	\$120

JOURNALS

Vol 8 #2 FALL 2000 : Wang Yen-Nien Celebrating Fifty Years of Teaching	\$15	\$25
Vol 4 #1, #2; Vol 5 #1, #2; Vol 6 #2; Vol 7 #1, #2; Vol 9 #1, #2; Vol 10 #1, #2, Vol 11 #1, #2, Vol 12 #1, #2, Vol 13 #1	\$10	\$15

Payment: only checks drawn on US banks, money orders, and wire transfers are accepted.

Availability: A basic inventory is maintained, but not all items may be in stock; enquire about availability. Only NTSC format videos are stocked although PAL & SECAM are available from YMTI. Items may be ordered directly from Taiwan and take up to 2 weeks to arrive by airmail (tapes and DVDs) and 4 weeks by air freight (books); enquire at ymtitaipei@yahoo.com.

Shipping & Handling: Prices include shipping for orders in the contiguous United States.

Please inquire about shipping costs outside of the contiguous United States at the address below or by email: "AYMTA Orders" <Orders@aymta.org>

Ordering: Please make your check payable to AYMTA and mail to **AYMTA Orders**

PO Box 173
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AYMTA

What is AYMTA?

- The American Yangjia Michuan Taijiquan Association (AYMTA) is a nonprofit public benefit corporation. The specific purposes for which this corporation is organized are to transmit, perpetuate, promote and further the growth of Yangjia Michuan Taijiquan (YMT) in the United States.

What is Yangjia Michuan Taijiquan?

- YMT (Yangjia Michuan Taijiquan), translated as Yang Family Hidden Tradition, was created by Yang Luchan. Yang Luchan passed it on to his son Yang Jianhou. Yang Jianhou passed it on to Zhang Qinlin. Zhang Qinlin passed it on to Wang Yen-nien. Master Wang, in order to prevent the loss of this art, has passed it on to all who are interested in carrying on the Yangjia Michuan style.

Member Eligibility

- Submit a completed and signed application form.
- Pay the annual fee.
- Support the purpose and objectives of AYMTA
- Members need not be YMT practitioners.
- Members are welcome from all over the world

The Objectives of AYMTA

- To promote and respect the quality and integrity of Yangjia Michuan Taijiquan as taught and transmitted by Wang Yen-nien
- To conduct workshops and public demonstrations in YMT.
- To educate the public that the purpose of YMT is to promote health, to prolong the life span, to calm the mind and harmonize the spirit, to develop the art of self-defense, and to provide the entry level to the Great Dao.
- To provide YMT instructors for the public.
- To provide interested members with opportunities to develop the skills necessary to become YMT instructors.
- To provide assistance to member instructors in obtaining required documentation when requested.
- To help instructors improve their teaching and build consistency in teaching YMT.
- To publish a journal (twice a year) and newsletter for members

Annual Fee

- Regular: US\$35 per Year
- Family: US\$20 per Year
- Full Time Student: US\$20 per Year

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