

# AYMTA JOURNAL



2001  
2001.12.12

Visit to Taipei  
Discovering the Five Steps  
Development of Martial Arts in Taiwan  
Review of Marnix Wells' *Scholar Boxer*  
2nd Duan Application Workshop  
Wang Yen-nien's Legacy  
對方 Duifang

## AYMTA

### Board of Directors

Charlie Adamec

*President*

Jim Carlson

*Vice President*

Don Klein

*Secretary*

John Cole

Gretchen MacLane

### Advisers

Christian Bernapel FR

Peter Clifford UK

Serge Dreyer FR

Julia Fisher-Fairchild TW

Claudy Jeanmougin FR

Akai Jong US

Mark Linett TW

Sabine Metzlé FR

### Others

Kay Reese *Treasurer*

Jim Carlson *Storekeeper*

Don Klein *Web Monitor &*

*Journal Editor*

Stéphanie Polatsik *Web Designer*

The *AYMTA Journal* is dedicated to the promotion and practice of Yangjia Michuan Taijiquan and related neigong/meditation practices. Readers who choose to practice anything described in the *AYMTA Journal* do so at their own risks. It is always wise to learn from a qualified teacher. None of the officers, directors, advisers, authors, or the editorial staff of the *AYMTA Journal* has responsibility of any kind for any injury

## Editor's Notes

**Cover:** *Press* by Assi Benporat. More of his taiji artwork can be seen at [www.arttaichi.com](http://www.arttaichi.com).

**Terry Wisniewski's** new job got in the way of completing his article *First Things First - Discovering Zhiyue Yundong* so I convinced him to let us publish two pieces that have been circulating around the larger taijiquan community: enjoy.

**This Issue** was produced with *Open Office*, as we move to non-commercial software. Some errors may have occurred as a result of conversion and inexperience. The next step is to migrate to *Linux*.

--Don

## President's Message

Welcome everyone to the Summer 2006 edition of the *AYMTA Journal*. I hope that everyone fully indulges the season and enjoys the open communication with nature in bloom and practices out-of-doors as much as possible ... and no the mosquitoes did not lobby me to make such a statement. Recently, the AYMTA board of directors decided to keep the bit about self-defense that appears in our mission statement on the back page of the journal. This decision came about because we felt that the majority of our members who have corresponded with the board have expressed their wishes that we do not remove the line about self-defense. People may have a different perspective in the future and wish to change the mission statement but, for now, we wanted to go with what seems to be the popular opinion. But, as practitioners of YMT here in America we are in an interesting situation in terms of what we term health and self-defense and how most of the country views martial arts and taiji. So, if our mission statement is our calling card for the world, perhaps it is very worthwhile to occasionally check-in and asses just how we present ourselves( unless it is that we just don't care but, that really wouldn't seem to fit the openness of the general YMT community.

I think that the vast majority of people in our country see taiji as a dance which has a long list of health benefits that correspond to many common ailments. While this is true, I think that anyone who stays with a good teacher for awhile will begin to realize that it's the underlying principles of balance and harmony that provide the most astounding health benefits. The principles of balance and harmony, if brought into any art form, would be an unmeasurable boon. We practice an art that is well steeped in these principles but was also developed over several generations with traditional martial applications.

Over the years I certainly have enjoyed learning the applications of the YMT form. It is quite a far cry from the 6th grade when, after being chased home by schoolyard bullies, I decided to try out a local martial arts studio's "self-defense" class. It only took a couple of classes before I realized that occasionally forfeiting my lunch money was the much saner solution. I think a lot of other Americans get their initial exposure to martial arts through an approach which, like a lot of activities in this country, serves to further wind someone tighter into a ball of aggression and arrogance. I can't speak for the rest of the world but, I think our country could really do with surrendering some of our highly treasured fear and enjoy some uncoiling of the ball. I may be an odd one but, I don't know, I sort of think balance and harmony feels rather luxuriant.

In learning YMT form and applications as it was presented to me by various teachers both here in America and abroad I have found nothing but the principles of balance and harmony applied to physical encounter with someone. Before I started taiji I thought martial arts were sort of silly, just a way to get yourself in more trouble. Now martial arts seem not quite so silly to me. I certainly feel that sure-footed agility and whole body coordination, are so helpful in maintaining integrity through all of life's' twists and turns. I have other health practices (qi gong, yoga) but, those don't seem to hone the mind body presence the same way that challenging play with another person does. I feel that such kind of play with another person doesn't have to degenerate to combative nonsense. If I stay with the principles of balance and harmony I certainly feel that I get occasional glimpses of what our mission statement calls entry into the great Dao.

In some ways the days of Yang Luchan are long gone and in some ways things haven't changed too much. In times of carpet bombing incited by a computer from the other side of the planet, hand to hand fighting seems to be a bit outdated. But, the acquired skill of leading aggression back into the void through balance and harmony seems to be still quite applicable today, perhaps even more so. I don't know, maybe I see things in a peculiar way but, unbridled aggression just doesn't seem to be serving anyone very well.

If I were hanging out in the Yang family compound a century and a half ago, could I have foreseen this style of taiji spreading all over the world. There many different interpretations of YMT out there and quite a bit of sincere dedication to the art as well. So, I would like to think that AYMTA is association that allows for all the variety of interpretations of the YMT form and philosophy. I feel that my taiji thrives on such variety.

I tried to present this letter without lolling around too much in my personal take on YMT taiji. The bottom line is that YMT being presented today, in all its' many varieties, and with respect to the teachings of Wang Yen-Nien, is the future of this style of Taiji. I have no idea what that future is going to be, but I think that the essential qualities of this form will always find their proper place in this world and it is all of us who will continue the transmission ... and of course, while enjoying it all along the way.

Charles Adamec

## FEATURES

- 2 **Journal of My Visit to Taipei**  
By Christian Bernapel
- 7 **Development of Martial Arts in Taiwan**  
By Lee Chang-chih (Li Zhang-zhi)
- 12 **Master Teacher String: Discovering The Five Steps**  
By Terry Wisniewski
- 14 **對方 Duifang**  
By Scott M. Rodell
- 15 **Synchronicity**  
By Mark Linnet
- 20 **Snake Creeps Down Drills**  
By Terry Wisniewski
- 25 **Rouhe Daoguan 2nd Duan Application Workshop**  
By Alyce Knepple, Mary Loesch
- 28 **我听不懂: What'd He Say?**
- 31 **Wang Yen-nien's Legacy**  
By John Cole

## DEPARTMENTS

- 00 **President's Message**  
By Charles Adamec
- 16 **Poetry and Drawing: 功夫 Gōngfu**  
By Ann Lee
- 18 **Teacher Profile: Robert Politzer**
- 22 **On the Bookshelf: Scholar Boxer**  
Reviewed by Steve Peplin
- 30 **On Pinyin**

## RESOURCES

In order to get the number of pages to come out correctly, we sometimes must omit repeated *Resources*; please use the web site for Member Applications and the Worldwide Directory of YMT Organizations.

- 24 **Photo and Image Credits**
- 32 **Directory of Member Instructors**
- 33 **AYMTA Catalog**

## ANNOUNCEMENTS

- 15 **Call for Submissions**
- 19 **New York Applications Workshop 7/4/06-7/6/06**

The *AYMTA Journal* is published for members. For information about writing or contributing to the *AYMTA Journal* or Web site contact Don Klein at [don@aymta.org](mailto:don@aymta.org). Romanization: The *Journal* romanizes Chinese using Hanyu Pinyin except for proper names and place names where other romanizations are in common use. Submissions may include Pinyin with tone marks and/or Chinese characters in Unicode, Big5, or GBK. Electronic submission of articles and pictures is preferred: [AYMTAJournal@aymta.org](mailto:AYMTAJournal@aymta.org) or [don@aymta.org](mailto:don@aymta.org). Printed articles can be mailed to:

Don Klein  
*AYMTA Journal*  
1700 Robbins Road #244  
Grand Haven, MI 49417-2867

The AYMTA Web site is <http://aymta.org>

## AYMTA JOURNAL

Summer 2006

Vol. 14, No. 1

### Editor/Publisher

Don Klein

### Editorial Assistant

Kay Reese

### Layout

Don Klein

Kay Reese

### Proofreaders

Gretchen MacLane

### Consulting Editors

Thomas W. Campbell

Jan Phillips

Gretchen MacLane

Sam Tomarchio

The *AYMTA Journal* is published semi-annually by the American Yangjia Michuan Taijiquan Association, a California Public Benefit Corporation. Summer 2006, Vol. 14, No 1. All material is copyrighted under U.S. Copyright Law and International Copyright Conventions, specifically the "Berne Convention for the Protection of Literary and Artistic Works." Except for use under "fair use doctrine," no part of this publication may be transmitted in any form by any means, electronic or mechanical, including photocopying, recording, or any information or retrieval system, without permission of the copyright holder(s). All material including editing, layout and translation is contributed for no fee and, as such, the *AYMTA Journal* does not own the copyright to any material herein, nor has it had any such rights assigned to it unless specifically noted. Therefore, the *AYMTA Journal* is not able to grant reprint permission for any such content. Such permissions should be sought directly from all credited, whether explicitly or implicitly: the author, interviewer, translator, illustrator, photographer, layout designer, editor, etc.

The American Yangjia Michuan Taijiquan Association (AYMTA) is affiliated with international Yangjia Michuan organizations but is not in anyway affiliated with any sovereign government or political entity whatsoever.

### Subscription Inquiries and Changes of Address

All members of AYMTA receive the semi-annual publication of the *AYMTA Journal*.

For more information or address change notifications please write:

AYMTA  
P.O. Box 173  
Grand Haven, MI 49417  
U.S.A.

## Over There, What Time Is It? Journal of My Visit to Taipei

by Christian Bernapel

*"We get hurt and refine ourselves  
in contact with others"—Chuangzi*

This Tuesday, February 28—228, national remembrance day in Taiwan\*—the rain never stopped. This morning, the last visit to the Master was all of gentleness, listening and compliance. Between humor and evoked memories of good food/good living, the wine of France and the kisses on the cheek ("you have a beautiful tradition in France and it is so much better than shaking hands with someone") on parting, our exchanges were marked with smiles, profound looks and emotion.

And then it was time to part ...

Landing in Hong Kong, a few hours before the trip to Taiwan concludes, like a long meditation. Behind the wing of plane, the sun frolics on the sea with sparkling bronze reflections: it is at twilight that colors show themselves more profound.

Beneath the shadow and light of the Lantern Festival, on February 15, I set a foot on the "Beautiful Island,"

Ilha Formosa, so rightly named by the Portuguese conquistadors. This stay on the land of our school, I pictured it under three stars: one for the return to the cultural and initiatory sources of the secrete and mystical China: one for the reunion with the master I sensed moving; one for the gathering with those who knew him well or less well, Taiwanese and Westerners, Manuel Solnon and George Lin, my Chinese "big brother," welcomed me warmly at the airport.



### Taipei

Taiwan the beautiful, earth of dragons, tigers and phoenix that invades our senses with its brilliant colors; its prickly and pleasant infinite smells; its surprising sounds rising from the rumbling of the city, drilled by a ringing bells at the bend of a road in the mountain; its delicious kitchen and abundance of sophisticated, prickly, smoking dishes, sweet, fragrant and also the sweetness of the pervading sweatiness which nourishes the skin and returns it to velvet. The welcoming and natural kindness of the Taiwanese who bear multicultural happiness and the consciousness of enjoying the land of a protective island separated from the great continent by the China Sea.

Taiwan is also earth of energy and power crossed by the howling and hissing winds of cyclones and shaken by the redoubtable starts of the great dragon searching the earth and winding under the mountains that it moves when its anger roars.

Earth of sweetnesses, goodness from its thermal waters into which one plunges with enjoyment made drunk by the sulphurated vapors at first surprising



then just scented/aromatic when one gives way to it. Delicacy of the light and powerful many teas which appear in spring in the mountains and improve with the passing time, as do our wines. Oolong and Puer alternately mix and are tasted at the liking of the day or night, with the happiness of their crystal clear colors which vary from pure to yellow deep red.

Variety of incense, also, in the many wooden carriers of sandalwood or aloe that spread in space their agile snakes of smoke. Tea and incense wake our sleepy senses and bring their benefits to those who know how to wake in their delicate subtleties.

Taipei, city at the same moment agitated and serene where each respects the other. Wisdom or Oriental pragmatism in which work and leisure activities have no border and are integrated into the same momentum: that of life.

Walk in the town, discover at the bend of a street a traditional theater where Taiwanese opera spreads in your head its pleasant and shrill melodies, shouts and whispers, meows and growls, in ears and captivated glances of the spectators and of the passersby. The scene is flooded with brilliant colors and an endless intrigue not to sleep before redoubtable warriors charm the shy and roguish courtesans under nose of their Mandarin father and of the indignant or flattered wife or (who knows!). I doubt I really have understood it all ... But it is fascinating to observe the curious on looking spectator, as well as following the contorted actors who evolve on boards, and to hear the musicians firing their instruments of stabbing, acrid or syrupy airs. All that on a fragrant background of roasted meats and smoking soups flavored with mysterious spices. Spectacle is here alive.

To promenade around workshops with herbs and multicolored spices, vegetables, fruits, luxuriant vegetables that extend beyond their surrounding, displays, as in our Middle Ages, the places where one collects himself and prays. Here, life is next to the spiritual and is strictly bound to it.

Enter temples and discover the simplicity with which Buddhists, Taoists, Confucianists and Animistics mix. From the chatoyance of local religions with multiple divinities to the mineral rigor of a Confucian temple, one is stunned in front of this spiritual profusion.

In the surrounding wall of the temple that protects from the trembling city, meeting with a singer of tra-

ditional Taiwanese songs who dedicates to me her recital complete with the slow graceful movements of a dignified and concentrated lady.



The alive spirituality contrasts with the rigidity of our offices, and expresses itself, through simple gestures, humility, grace, worship and fervent prayers day and night. All strikingly contrast our museum-like churches. Here, still, smells, sounds, colors, savors, seek our senses in a mess in a luxuriant reassurance: paradox. One feels fed by everything: the soul is sought by the senses which wake, loosen, accept and open to spirituality. Here duality has no body.

Danshui, the harbor city in the beating rain, is the great port of northern Taiwan. Imagine all these exotic foodstuffs that come to flood the whole world for prices challenging any competition. And nevertheless continental China threatens because it “breaks the price” of the Beautiful Isle which already produces luxury. Hear the local storekeepers mocking “Camelot” of the continent.

Finally, exhausted by the fatigue of a long day, the discovery of a tea boutique with thousands of cups and teapots. But which to choose? It is Cornelian. And all these teas with subtle aromas that they made you discover with dexterity and elegance: read *cha*, *bao zhong*, *gao san*, *dong ding*, *ti kuan yin*, *puer*, and other names from Alishan, from the most green to the most fermented of the art of the tea is a history with a beginning—green tea—but without end ...

Sometimes we taste them during a foot massage that makes you suddenly sweat all the waters of your body. Happily there is a fan that cools, tea that calms and the spreading smiles that accompany you with benevolence and mockery when massage becomes

too much insistent, even unbearable, for our Westerners' poor feet.

#### Wang Yen-nien—Visits to the Master

George Lin and Manuel both accompanied me, alternately or together with Cici, Manuel's wife, during my visits to Master Wang. So, I went three times to the Veterans' Hospital where he was: dialysis every other day, observation and following up of his condition.

On our first meeting, he friendly scolded me because I had not brought him "pizza Alsatian" (the flaming tart) nor cakes or chocolate. The French kitchen remains one of his unforgettable recollections as well as certain scenery from his trips to France and Europe. He assured me that if I invited him, he would come willingly.

Our exchanges were simple, warm and familiar punctuated by long silences during which our hands continued to speak to each other confidentially. In spite of his state of weakness, his words seemed joyful and light in support of his fierce will to face the physical pain and the gravity of his state with a dignity characterized by serenity and sweetness.



I was impressed by his determination, a master of a sublime art in its ultimate reality; to ignore the illness with the subtlety of *tuishou* of spirit and the immovable will of the warrior. I was moved by his youthful happiness in seeking the light kiss of a young lady present in my last visit and I've kept preciously his last advice:

"Do not forget to always remain soft and light  
(*song*)."



#### Yangjia Michuan Taijiquan.

I wished to meet the main players of Yangjia Michuan in Taipei. So, I went to the Daoguan where I was able to share an evening of practice with Julia Fairchild, the mistress of the place, and a serious and attentive petite group of about 10 followers. Form guided by the rhythm of Master Wang's audiocassette tape and application exercises led by Julia. A pleasant and friendly moment during which I tasted the atmosphere of the place.

I also had a lengthy exchange with Julia and Anne Dourday who handle not only the responsibility of Daoguan but also part of the heavy task of accompanying Master Wang between his stays in the hospital and his place of residence.

To my question, Julia gave her opinion on the local association situation. In summary, three associations are directly concerned with Yangjia Michuan:

The earliest is the "Taijiquan Association of Taipei." Created by Master Wang, it is the historic association of Master Wang's school in Taipei. The one we saw appearing, long ago, in our relations with him. It is



presently chaired by Mr. Li Jin Chuan. Its role is not predominant for the future.

The second is called “National Taiwan association of Yang Family Taijiquan.” It was created in 1996 by Master Wang who held its presidency for two mandates, that is to say eight years. Its purpose is to group and to represent the Taiwanese associations practicing Yangjia Michuan Taijiquan and the styles of the family Yang.

Why does not this association mention in its name “Yangjia Michuan Taijiquan”? Because, at that time of its creation, Taiwan’s official authorities did not want to recognize naming “Yangjia Michuan” within the framework of a specific style of the Yang Family Taijiquan. On the other hand “Yang Family” was agreeable. Today, Lin Chin-Tai (George Lin) is its president during the third term, the Taiwanese associative rule does not allow more than two successive terms in the presidency of an association.

The third is named of “National Association of Yangjia Michuan Taijiquan of Taiwan.” Created at the end of 2005, chaired by Master Yue and vice chaired by Julia Fairchild, it was placed under the Honorary Presidency of Master Wang.

Why now does one see the name “Yangjia Michuan Taijiquan” appearing? Julia answered that it was made possible thanks to Mr Yue’s diligent and relational work with Taiwanese authorities.

Note: For evident reasons, this situation creates a strong tension between the second association (the title of which does not contain term “Yangjia Michuan”) federating the earlier students of Master Wang who left the Daoguan and the new association created in 2005 (the title of which contains the name “Yangjia Michuan”).

Today, Julia considers herself invested with the succession of the Daoguan, Yangjia Michuan Taijiquan and the publication of Master Wang’s archives, which represents, according to her, an enormous but fascinating task.

We left agreeing that each would need the other. That each and that every entity would know how to contribute to the development of the inestimable patrimony passed on by Master Wang around Yangjia Michuan Taijiquan.

It is with former Chinese students of Master Wang, introduced by George Lin (Lin Jin-Tai), that I spent

the friendliest moments. I felt there the solidarity of a collective of teachers that carries a very alive tradition of Yangjia Michuan. Generally each teaches with his own group and students.

George Lin is one of the earliest students of Master Wang, studying with him from a very young age, before emigrating to the United States for 20 years, then returning to Taiwan. Close to Master Wang, he is one of the best witnesses of the history of Yangjia Michuan (with famous meetings with Zhen Man Zhing). He is a man of a great sharpness of spirit, modest and friendly, appreciating humor and good words. His practice and his education are very relaxed and of great quality. George related to me the history of Yangjia Michuan since its origins both in Taiwan and in the United States.

As President of the National Association of Yang Family of Taiwan, he showed me numerous documents including the magazine of the Association, which existed since the beginning of the Association, and expressed the will to develop strong, concrete relations with the Association (AMICALE) and the European College. He commended to me the qualities of the Taiwanese teachers the most talented of our school.

With regard to the “local life,” in addition to large annual demonstrations, Master Wang’s birthdays and other festivities collecting all the Taiwanese followers of Yangjia Michuan or groups of Yang schools,



the YMT teachers of Taipei themselves meet every week on Saturday and on Sunday mornings.

It is at Yuan Shan, on the mythical place of the Memorial of the Martyrs, in front of the Grand Hotel, that I lived the most intense moments. The group im-

mortalizes there the morning tradition as it was led by Master Wang, and sent me back to the golden years when he led the gathering with the *Shi-Ro* of his unique and strong voice.

Even though, it is still his voice now transposed by a cassette that gives the tempo, the practice, where the leader changes at every form, which gives off/carries a strong and uniting energy. There also, as in the Daoguan, a relation to the Master by the sound of the voice that remains indispensable in the practice of basic exercises and form. It is in any case the mark of a deep nostalgia and great respect. Then, the sword, pole, fan forms are each practiced only once. The session ends by the cheerful and friendly sharing of steamed pâtés, small cakes, tea and other warm drinks as questions on the technical details are discussed, glass in hand. It is there also that the recollections of



past meetings are reborn: "I remember you!"

The meeting on Sunday morning, chaired with nobility by George Lin, takes place in the lecture hall of an university in Taipei's center. Chinese students are found there with Westerners for a session of *tuishou* guided by a different expert every week. The ambiance is effective but also very relaxed and with tradition; before leaving, discussions ensue while salty and spiced peanuts circulate.

Each of these meetings was, as tradition obliges, the occasion for multiple "family photos." I noticed there that the early Chinese students are extremely united and carry on with much respect and attention the education and tradition of Master Wang.



I kept of this stay a multitude of impressions and sensations of the country and of the local fragmentaion of our school.

I return with the conviction that the future of Yangjia Michuan Taijiquan is to build respect for each and for every federation.

If that's how it is, from the twilight of a great man, unique heir of an inestimable tradition, will be born the dawn of the multitude. And the patrimony passed on attentively and accurately by Master Wang will be able to flower under its most beautiful light.

I preciously keep his last advice:

*"Don't forget to always remain soft and light("song")."*



Christian is the founder of INPACT, *L'INstitut de Pratique des Arts Chinois Traditionnels*; he teaches in Strasbourg France.



# Development of Martial Arts in Taiwan

By Lee Chang-chih (Li Zhang-zhi)

Reprinted and edited\* with permission from [http://kongfu.org/english/En\\_Document.htm#1](http://kongfu.org/english/En_Document.htm#1)

Tracing back the history of martial arts, they probably were brought into Taiwan as early as the Qing/late Ming dynasty along with the troops of Zheng Cheng-Gong. It was not officially documented, but what can be certain is that along with the troops of Zheng Cheng-Gong, there must have been generals who were highly skilled in martial arts. Whether it migrated along with the settlements of the troops or was brought in by late Ming rebel organizations reserving the intentions to fight against the Qing Empire, martial arts are certain to have spread into the society. During that period, the martial arts popular in Taiwan were predominately genres from Southern China. This would be the high time when martial arts migrated into Taiwan in large scale. Later, along with the unification by the Qing dynasty, exchanges of martial arts between the two sides of the Taiwan Strait became more and more frequent. During the Japanese Colonial Period, it was noted that a famous Crane Fist master came to teach in Taiwan, leaving a profound influence on martial art developments in Taiwan. With the Republic Government, many genres of Northern Chinese martial arts were brought in. These new genres were infused into the martial art development in Taiwan and brought a new life into Taiwan's martial art societies.

Under stable economic and political development in Taiwan, folk cultures have been more integrally preserved. During this period, martial arts societies of various genres sprouted. For promotion of the sports, the government set up the Martial Art Association of R.O.C. and International Taijiquan Association, Taiwan, R.O.C. at the central level and subsidiary martial arts and Taiji associations at the county level. With flourishing private organizations and institutions, Taiwan could be said to be a paradise for high-quality martial art learning.

Along with the development of the society and revolution in the ways of information transmission, the once secretive or rarely known knowledge of martial arts began to be widely spread, researched and discussed. Martial arts were no longer trainings for military or militia purposes: they were absorbed into folk cultures. Nowadays, even dance arts have absorbed the muscular esthetics of martial arts, and their benefits to health have also become known by the world. Up until today, the development of martial arts in Taiwan has been diversified and a lively journey that is worth exploring.

## Developmental stages of martial arts

### Martial art development before the Japanese Colonial Period

Before the Japanese Colonial Period, martial arts in Taiwan were mostly passed down from the forefathers of Taiwan migrants besides those spread to the society from Ming military. The exact process was not documented, but many schools of Kungfu and legends have been talked about for generations in many communities. One of the well-known legends is the Siluo Qikan (西螺七坎) story. Since the old times, villages in China have been known to hire famous martial art masters to teach their militias for the purpose of protecting their homes.

The same custom was practiced in Taiwan. During the Daoguang Period of Qing Dynasty, Liu Pao (劉炮), alias Ming-San (A-San-Shi 阿善師), came to Taiwan from Zhangzhou, Fujian and set up the Guangxing martial art institute, "Zhenxing She (振興社)," in Siluo. During the same period, the prominent family of Liao Jin-Ye (廖金堃) integrated the Liao-family style and famous Chinese master Gao Rong-Shi's (高榮師) martial arts in to a school and promoted the style locally. Liao's seventh son, Liao Mao-Zhao (廖懋昭 also known as the Wan-De-Shi (萬得師), was exceptional in the arts. During the Guangxi Period of Qing Dynasty, he passed the Martial Art Xiucai (秀才) imperial exam at the county level and afterwards he opened his own martial art institute at age of 24. His father named his institute the "Qinxi Tang (勤習堂)" and opened the doors to pupils interested in this school of art. Both "Zhenxing She (振興社)" and "Qinxi Tang (勤習堂)" were highly influential in Taiwan during that period.

In the Dajia area, there were also martial arts passed down from the common folks. According to Mr. Guo Ying-Zhe's (Taiwan Martial Arts Culture Research Association) study, the Dajia Wu-Shi-San Zhuang (53 villages) Martial Arts Institution System can be roughly classified into the following schools—Daan (大安) "Qingxi Tang (勤習堂)"—Pao Shi (炮師), Dajia "Jiyang Tang (集英堂)"—Hei Fan Shi (黑番師), Waipu "Yihu Tuan (義虎團)"—Cuo Shi (師), Yulin "Jin Shi Zhen (金獅陣)"—Yi Shi (益師), "Qilin Shen Shi Zhen (麒麟神獅陣)"—Wang Zai-Jia (王仔甲), Daan "Zheng Xing She (振興社)," Dajia "Jin Sheng Tang (金勝堂)," "Yu Lin Guan (玉麟館)," and "Zhong Yi Tang (忠義堂)."

Each institute has its own specialty. Among these "Qingxi Tang (勤習堂)" practiced the "Lian Huan Bagua Zhen (連

環八掛陣, serial bagua)” and, according to studies, the “Yong Chun Bai He Quan (Yongchun White Crane Fist)” practiced by “Yu Lin Guan (玉麟館)” was probably one of the oldest style in the Crane Fist system, which is not only rare in Taiwan but also in the world. The “Yihu Tuan (義虎團)” is just as unique—it was one and the only troop which practiced Tiger instead of Lion Dance martial art.

### **Martial arts development during the Japanese Colonial Period**

The most famous genre prominent in the Japanese Colonial Period is the Crane Fist (He Quan). Although Crane Fist was originated in Fujian, it was highly popular in Taiwan. Since it was not disrupted in the midst of political and cultural destruction, it was preserved relatively intact. Crane Fist was said to have been developed by Fang Qi-Niang (方七娘), and the White Crane Fist was known to have been brought into Taiwan by four masters—Zhang Chang-Qiu (張常球, also known as Taichung Ergao), Fang A-Feng (方阿鳳), Lin Guo-Zhong (林國仲, known as Huwei Ergao or Yigao), and Lin De-Shun (林德順, Ruishi). Crane Fist currently practiced in Taiwan was mostly passed down by these four masters. The following is a brief illustration of the legends of these masters.

Lin De-Shun (林德順) was hired by the affluent gentleman Liu Gu (劉故) of Liuying Tainan County after Lin arrived in Taiwan in 1927 as a private trainer. He also taught in Madou and Jiali area. During the Sino-Japan War, the Japanese suspected him of working for the Chinese as an intelligence worker and attempted to arrest him many times. After he was arrested, the Japanese intended to deport him back to China. Afraid that he would escape, the Japanese injected him with anesthesia before putting him on a boat back to Fuzhou. Mr. Lin De-Shun was over-dosed and died on the boat. His school of Crane Fist is called the Shi He Quan (eating crane). Liu's posterity taught in the Xinying and Liuying area, including Mr. Liu Jin-Long and Liu Zheng-Jia. Lin Guo-Zhong (林國仲) set foot in Huwei, Yunlin around 1922 and began to teach Bai He Quan (white crane fist) in this area. His students are still holding up the school and devote themselves to promotion of Bai He Quan. The Zhong He Quan Association (縱鶴拳) was established by this school. Mr. Lin Guo-Zhong passed away in 1956 at age 87. His lineage includes Mr. Hong Zong-Ji, teaching in Taipei City, and Mr. Lin Chao-Huo, teaching in Zhonghe, Taipei County

A Feng-Shi (阿鳳師) was a linear descendant of Shi-Pei Zu-Shi (世培祖師), Shi-Pei Grand Master). Hearing of the beautiful scenery of Taiwan, A Feng-Shi came to Taiwan for a visit. During his prolonged visit, he taught in areas of Kaohsiung, Tainan and Yanshui. He left Taiwan when called by the public office of Fuzhou. A Feng-Shi

and Mr. Zhang Chang-Qiu (張常球) were sworn brothers. At present, there is Mr. Cheng Ming-Lun teaching A Feng-Shi's He Quan (Crane Fist) system. In addition, there is also the Ro-Quan (Soft Fist) system developed by Mr. Tong Jin-Long.

Mr. Zhang Chang-Qiu was originally teaching martial arts in Taipei. He came to Taichung in 1915. Mr. Zhang Chang-Qiu was highly skilled in martial arts. His students were often winners in competitions. Unfortunately, Mr. Zhang Chang-Qiu passed away in 1929 at age 49. He taught numerous students and most of them were scholars of arts and literature. Most of these scholars learned martial arts for self-defense or physical training; therefore, very few of them teach martial arts for living. Currently, Mr. Lai Xing-Ming and Cai Zhe-Ming are teaching in Taichung.

### **Martial arts development in the Republic era**

The period when the Republic Government migrated to Taiwan can be said to be the height of martial arts inflow into Taiwan. Almost all famous martial art styles were introduced into Taiwan at that time. At that moment, a fanfare-like atmosphere rose in the martial art society. Since martial arts were less destructed in Taiwan, they are mostly preserved in their original forms. However, without government support, most of them were not developed. And, most of the older generation martial art masters have passed away. Without inheritors, it is unfortunate that traditional martial arts are fading away.

After the doors of the two sides of the Taiwan Strait were opened, exchanges of martial arts between the two sides became possible. And, after martial arts became one of the competitions in the Asian Game, martial arts have become valued by governments of Asian countries. Although these competitions are limited to set-forms (Tao Lu 套路) which have been compiled based on traditional martial arts. The biggest difference between these two different categories is that the history and culture and philosophy of martial arts are lost. Therefore, set-form (Tao Lu 套路) martial arts are not included in the scope of discussion in this thesis.

### **Bei Shaolin Chang Quan (北少林長拳, Northern Shaolin Long Fist)**

Northern Shaolin Chang Quan in Taiwan was mainly brought in during 1949. The highly popular Northern Shaolin Long Fist was mostly taught by the Central Martial Art Institute. The content of this style includes Lian Bu Quan (連步拳), Shi-Lu Tan-Tui (四路彈腿), Mai-Fu Quan (埋伏拳), Cha Quan (查拳), and San-Cai Jian (三才劍). Northern Shaolin is a school of martial art centered on long-distance combat skills. Its range of leg-extension is relatively farther than other styles. It is a style with open frame, clean-cut movements, and clear tempo.

The master who had the most number and widest spread of pupils in Taiwan would be the Martial Zhuang Yuan (狀元, Champion of the National Level Imperial Exam)—Mr. Han Qing-Tang (韓慶堂). Although Master Han passed away in 1979, his students carried on his spirit and art. Among his students, Wang Jian-Xu (王建緒), Shen Mao-Hui (沈茂惠), Jiang Chang-Gen (姜長根), Tang Ke-Jie (唐克杰), and Meng Xian-Ming (孟憲明) were called the “Han Men Wu Hu (Five Tigers of Han School).” In addition to the above masters, quite a few renowned masters have also taught Shaolin Chang Quan in Taiwan. The following are two representative masters active in Taiwan.

Mr. Shen Mao-Hui (沈茂惠) is a member of the Chang Quan Committee of the Martial Art Association R.O.C. (Northern Shaolin Chang Quan) and the master trainer of Cheng-Gong High-School. Mr. Shen Mao-Hui began his martial art training at age 12 under the famous master of Zhejiang County, China—Mr. Yu Ke-Jin (虞可金)—and later Mr. Cheng Huai-Sheng (程淮生) in Shanghai. After he came to Taiwan in July 1949, he began his study in Shaolin Chang Quan, Mantis Fist, Monkey Fist, Drunken Fist, and Double Hook under Mr. Han Qing-Tang (韓慶堂) and Wang Song-Ting (王松亭). Later, he followed Mr. Lu Zu-He (呂祖和) for his training in Tiger-Tail Whip. He taught in government investigation and national defense departments for martial arts, bare-hand combat, wrestling, and weapon tussle (knife, gun, etc.).

Mr. Jiang Chang-Gen (姜長根) was born in a martial art family. He has been trained in the “Feng Yang” School of Southern Shaolin since young, as well as Hong Quan under famous Hong Quan Master, Mr. Wang Cheng-Jun (王成俊). After arriving in Taiwan along with the Republic Government, he entered the law enforcement force and studied Northern Shaolin Chang Quan and wrestle/combat skills at the school of contemporary Northern Shaolin Chang Quan Grandmaster, Mr. Han Qing-Tang (韓慶堂). He has also followed the Grandmaster of Mantis Fist, Mr. Wang Song-Ting (王松亭), learning various martial art skills of Mantis Fist. Mr. Jiang Chang-Gen can be said to have been a master with complete knowledge in both Northern and Southern styles of martial arts. Later, he taught in the Investigation Bureau. He is now a committee member of the Martial Art Association of R.O.C., the chairman of Northern Shaolin Chang Quan Association R.O.C., a National Level trainer, and an international referee. Mr. Jiang Chang-Gen is currently teaching in the Northern Shaolin Chang Quan Promotion Association R.O.C., Cheng-Chi University, and Zhong-Zheng High School.

### **Hong Quan (洪拳)**

Many legends have related the origin of Hong Jia Quan (Hong Family Fist, commonly known as Hong Quan). The most widely agreed story would be the Hong Xi-Guan (洪熙官) story: that Hong Xi-Guan entered as a pupil under the Zhi-Shan Zen Master (至善禪師) of Shaolin Tem-

ple. After completing his training, he created a style of kungfu based on Shaolin martial art. His surname is Hong; therefore, the style of kungfu is called the Hong Quan. Hong Quan has two styles: one is a widespread and wide-open combat skill—the more commonly known style—and the other is a narrow spread close combat style. Modifications are common to a school of martial arts that have existed for a few hundred years with numerous practitioners to suit the trend and individual needs.

Guangdong (Cantonese) Hong Quan has been widely used in Hong Kong kungfu movies; therefore it is a commonly seen style of martial art familiar to people. Mr. Qi Guan-Jun (戚冠軍) from Hong Kong and the Ling-Nan Martial Art Association in Taiwan have trained many Hong Quan masters in Taiwan. However, most Hong Quan practitioners in Taiwan have probably been trained by Mr. Zhang Ke-Zhi (張克治). Hong Quan taught by Mr. Zhang Ke-Zhi is very different from the Guangdong school. Currently, there are many trainers teaching Mr. Zhang Ke-Zhi's Hong Quan, for example, Mr. You Shao-Lan (尤少嵐) of Shaolin Hong Quan Association R.O.C. and Dr. Lu Wen-Cheng (盧文琛) in Zhongli. Unofficial documentation of the lineage of Hong Quan is: Grand Master Hong Xi-Guan (洪熙官), Hong Wen-Ding (洪文定), Lu A-Cai (陸阿彩), Huang Qi-Ying (黃麒英), Huang Fei-Hong (黃飛鴻), Lin Jia-Kun (林家坤), Zhang Ke-Zhi (張克治).

### **Ba-Ji Quan (八極拳)**

Ba-Ji Quan was originated in Dong-Nan Village of Cang County, Hebei Province. Based in Cang County, Ba-Ji Quan spread to the neighboring Yanyou County, Nanpi County and Ningjing County during the Qing Dynasty. Ba-Ji Quan was called the “Ba Zi Quan” in the old times. Ba-Ji Quan is a powerful style of martial art with maximum strength, emphasizing coordination of eight body parts—head, shoulder, elbow, hands, tailbone, crotch, knees, and feet.

Since there are a large number of masters practicing Ba-Ji Quan, various styles of Ba-Ji Quan have been developed, such as the Wu Baji, Huo Baji, Qiang Baji, and Ji Baji. Among these the most famous Ba-Ji masters are Li Shu-Wen (李書文) and his two students—Mr. Huo Dian-Ge (霍殿閣) and Mr. Liu Yun-Qiao (劉雲樵). Mr. Huo Dian-Ge became the martial art trainer of the last emperor Pu Yi, and Mr. Liu Yun-Qiao became the head guard of the Presidential Hall after he came to Taiwan. These two highly noticeable masters made Ba-Ji Quan even more famous.

Practice of Ba-Ji Quan in Taiwan mainly centers on the Central Martial Art Institute System. In the Central Martial Art Institute, Mr. Ma Ying-Tu (馬英圖) and his colleagues taught Ba-Ji Quan and its combat skills. Its set-forms are almost identical to the Huo Baji. Trainees of the Central Martial Art Institute who came to Taiwan with the

Republic Government were mostly highly skilled in Ba-Ji Quan. During the earlier period, Mr. Li Yuan-Zhi (李元智) served as a martial art trainer in the military and, ever since, Ba-Ji Quan became a required course of the Ministry. Ba-Ji Quan was also taught by Mr. Pan Wen-Dou (潘文斗) in Han Men Martial Art Institute and Mr. Fan Zhi-Xiao (范之孝) when he was teaching at the Department of Martial Arts, Chinese Culture University.

The most widespread Ba-Ji Quan currently in Taiwan is the style passed down by Mr. Liu Yun-Qiao (劉雲樵). Mr. Liu Yun-Qiao established the Wu Tan, which contributed greatly to the martial art development in Taiwan. Wu Tan's Ba-Ji Quan forms include the Baji Minor, Baji Major, Baji Serial, and Liu Da Kai. There are quite a number of famous Ba-Ji Quan masters trained by Mr. Liu Yun-Qiao (劉雲樵). Ba-Ji Quan training is available at the Wu Tan Martial Art Center, Ba-Ji Quan Association of R.O.C.—Mr. Ye Qi-Lin (葉啟立), Da Nei Ba-Ji Martial Art Development Association—Mr. Jin Li-Yan (金立言), Zi-Ge Martial Art School—Mr. Xu Ji (徐紀), and Ba-Ji Mantis—Mr. Su Yu-Zhang (蘇昱彰). In addition, Mr. Ji Zhao-Hua (季昭華) is also teaching the Ji Family Ba-Ji Quan at Taiwan University and Mr. Wang Feng-Ting (王鳳亭) of Gong-Li Men (功力門) taught Ba-Ji Quan during earlier times.

### **Tang Lang Quan (螳螂拳), Mantis Fist**

Mantis Fist is also a popular style of martial art in Taiwan. It is believed that Wang Lang (王朗) of Shangdong created this style of martial art in late Ming/early Qing. Wang Lang was once a pupil in Shaolin Temple. Legend has it that he tried very hard to meet the level of his senior colleagues, but all efforts failed. One day, he saw a mantis, and on observing the mantis, he was inspired by its combat movements. After a period of close observation, he created the 12 basic movements of Mantis Fist—stick (粘, zhan), glue (黏, nian), adhere (貼, tie), lean (靠, kao), clutch (刁, tiao), advance (進, jin), plunge (崩, beng), hit (打, da), hook (勾, gou), hold (攔, lou), grab (採, cai), and hang (掛, gua). Combined with the essence of 17 genres of famous Northern martial arts and monkey steps, Wang Lang created the Mantis style. Therefore it can be said that Mantis Fist is a style containing the essences of 18 schools of martial arts.

In the earlier period, one of the famous Mantis masters was Mr. Li Kun-Shan (李昆山). Mr. Li Kun-Shan scored the top in the long-range weapon category of Shangdong Province Martial Art Exam and Nanjing Martial Art Exam in 1933. The style taught by him was the Qi-Xing Tang-Lang (Seven-Star Mantis). Many renowned masters in Taiwan have studied with him. Among which Mr. Wang Song-Ting (王松亭), known as the “Iron Arms,” also taught Seven-Star Mantis. Currently there is Mr. Gao Dao-Sheng (高道生) teaching master Wang's martial art in the Chang-

Quan Mantis Institute established by him. Chang-Quan Mantis Institute has had a long history of training Mantis masters with students not only in Taiwan but also all over the world. Mr. Gao Dao-Sheng has been invited to Japan to teach many times. At present a number of his students are teaching in Taiwan. Mr. Lin Chang-Xiang (林昌湘) in Danshui established the Qing Dao Martial Art Institute, promoting Chang-Quan Mantis, and its Songshan Branch is hosted by Mr. Yan Ming-Da (顏明達). Mr. Zhang Xiang-San (張詳三) is famous for his Liu-He Mantis. His student, Mr. Dai Shi-Zhe (戴士哲) is currently teaching and promoting the art in Taipei. Mr. Wei Xiao-Tang (衛笑堂) is famous for his Babu Mantis (eight-step mantis), and his student, Mr. Zhang De-Kui (張德奎) is a master in “Mi-Men Mantis.” He has students—Mr. Yang Feng-Shi (楊逢時), teaching in Chinese Culture University and Mr. Shi Zhen-Zhong (施振忠), who established the “Tainan Penglai Martial Art Institute.” There are also Mr. Jia Jin-Ting (賈金亭) and Zhu Yong-Qiang (朱勇強) currently teaching Mantis Fist in Taiwan.

### **Taijiquan (太極拳)**

Most people think Zhang San-Feng (張三豐) created taijiquan but, through historic studies, a more credible theory points to Chen Wang-Ting (陳王廷) of Chen-Jia-Gou, Henan Province. Nevertheless it is widely known that in modern Taiji, Yang Lu-Zhan (楊露禪) was the creator of Yang Taiji. It has been said that Yang Lu-Zhan learned Taijiquan in Chen-Jia-Gou and became famous in Beijing. From that a number of varied styles of Taiji were created, including Wu Taiji, Hao Taiji, and Sun Taiji.

Taijiquan is known to have softer forms. It is now recognized worldwide as a sport highly beneficial to health. However, most people forget that Taijiquan was originally a defensive as well as combat martial art. Chen-Jia-Gou Family used skills of this style of martial art to kill the Big Head King of Taiping Tian-Guo (Nation of Heavenly Peace). If Taiping Tian-Guo was not defeated by the Chen Clan of Chen-Jia-Gou, the history would have been rewritten. In addition, the Chen Clan used this martial art to defend their homes against mobsters (Ran Fei). Therefore, it can be said that Taijiquan is a hard/soft-balanced style of martial art that is capable of overcoming hard forces with soft strength.

The first generation and the creator of Yang Taiji system was Mr. Yang Lu-Zhan (楊露禪). The second generation was Yang Jian-Hou (楊建侯) and the third generation was Yang Shao-Hou (楊少侯). Quite a few famous Taiji masters came to Taiwan during the earlier period. The following is a brief summary of Taijiquan development in Taiwan. In 1946, students of Master Chen Wei-Ming (陳微明) of Shanghai Zhi-Rou Martial Art Institute—Mr. Xie Jing-Hu (謝鏡湖) and Mr. Zhou Min-Yi (周敏益) came back to Taiwan from Shanghai and began teaching in

Hsinchu. Mr. Chen Zheng-Ming was the top pupil of Master Yang Cheng-Pu (楊澄浦). In 1948, Master Chen Zheng-Ming was invited to Taiwan for a performance as well as teaching seminar. The event rose the popularity in Taiwan and thus laid the foundation of Taijiquan Development. The next year, Master Qi Jing-Zhi (戚靜之), Wang Yan-Nian (王延年), and Shi Cheng-Zhi (施丞志) came to Taiwan and began teaching in the New Park and Yuan Shan. In 1949 and 1950, a large number of renowned martial art masters followed the Republic Government to Taiwan. During this period, Taijiquan training became widely available throughout the Island. The following is a brief description of a few renowned masters.

Grand Master Zheng Man-Qing (鄭曼青) was called the "Master of Five Arts." He was well cultured in literature, calligraphy, painting, medicine, and martial art. At age 27, he studied martial art with Master Yang Cheng-Pu (楊澄浦) in Shanghai. Later, for the needs of his students, he modified Yang Taiji Old Style into 37 forms and named it the "Cheng Tze Simplified Taijiquan." After arriving in Taiwan, he established the "Shi-Zhong Institute," teaching students with the principle of kindness. During the 50 years, he trained over 30 thousand martial art trainers. These trainers spread all over the world carrying the mission of promoting the art of Taiji. Those who are interested may contact the Cheng Tze Taijiquan Study Association in Taichung. Classes are also available at Shenglong Taiji Quan Association and Chinese Taiji Institute. Cheng Tze Taiji is widely promoted in Taiwan. Training classes are available throughout the Island. Thirty-seven-form Taijiquan has now entered into the National Game as one of the taijiquan competition category.

In addition, the Jiu-Jiu Taijiquan Association in Taichung County promotes Jiu-Jiu Taijiquan (九九太極), which is an integration of the essences of various Taiji styles created by Mr. Chen Pan-Ling (陳泮嶺). Mr. Chen Pan-Ling (陳泮嶺) studied Xingyi and Bagua with Mr. Tong Lian-Ji (佟聯吉), Liu Cai-Chen (劉彩臣), and Cheng Hai-Ting (程海亭) and Taijiquan with Wu Jian-Quan (吳鑑泉), Yang Shao-Hou (楊少侯), Ji De (紀德, alias Cheng-Xiu), and Xu Yu-Sheng (許禹生). He had also studied under Xingyi and Bagua master, Mr. Li Cun-Yi (李存義). Mr. Chen Pan-Ling (陳泮嶺) was also been appointed as the Director of Henan County Marital Art Institute and Deputy Director of Central Martial Art Institute. Mr. Wang Yan-Nian (王延年), who taught Yang Family Secret Taijiquan in Taiwan, was a student of Zhang Qin-Lin (張欽霖), and Mr. Zhang Qin-Lin was a student of the son of Yang Lu-Zhan (楊露禪), Yang Jian-Hou (楊建侯). Yang Taiji is a popular style of Taijiquan in Taiwan as well as the world. It is the most practiced martial art in the world.

Further, I would like to introduce Chen Taijiquan. Chen Taijiquan in Taiwan has its unique style. It preserved the

essence of the old style Taijiquan. Six famous Chen Taijiquan masters came to Taiwan during the earlier period.

1. Mr. Du Yu-Ze (杜毓澤, alias Ji-Ming)—Mr. Du Yu-Ze learned the old frame from Chen Yan-Xi (陳延熙) and the new frame from Chen Ming-Biao (陳名標).
2. Mr. Guo Qing-Shan (郭青山, alias Yang-Zhi)—Mr. Guo learned the old frame from Chen Fa-Ke (陳發科).
3. Mr. Wang Jin-Rang (王晉讓, alias Xun-Fu)—Mr. Wang studied with Mr. Chen Ying-De (陳應德) for the small frame.
4. Mr. Wang Meng-Bi (王夢弼), alias Mu-Zhao)—Mr. Wang learned the old frame from Chen Fa-Ke (陳發科).
5. Mr. Wang He-Lin (王鶴林)—Mr. Wang He-Lin learned the old frame from Chen Fa-Ke (陳發科).
6. Mr. Pan Yong-Zhou (潘詠周, alias Zuo-Min) studied with Chen Fa-Ke (陳發科) for the old frame.

Mr. Wang Jin-Rang's (王晉讓) Taijiquan is also called the Zhaobao Taijiquan. This form of Taijiquan is taught by Mr. Xiao Zhi-Fu (蕭治傅) or Mr. Guo Dong-Bao (郭東寶) at the Kaohsiung County Wu-Dang Zhaobao Taiji Quan Association. Mr. Pan Yong-Zhou's (潘詠周) Taijiquan is available at the following locations: Chen Taiji Association (Chairman Jiang Xuan-Cang), Taipei Chen Taiji Association (Mr. Hong Yun-He), and Yonghe City Sports Association Chen Taiji Committee (Mr. Hong Tu-Sheng). In addition Mr. Wang He-Lin's (王鶴林) is currently available at the Ninth Branch of Chen Taiji Association, taught by Mr. He Ji-Lin. In Kaohsiung, there are Mr. Wang Jing-Xiang (top student of Mr. Du Yu-Ze) Jing-Ji Taiji Institute, Tu Zong-Ren, and Xu Ji currently teaching Chen taijiquan.

### Conclusion

Traditional martial arts in Taiwan have unique culture and historic background. It is a precious treasure of civilization. We will be able to scientifically analyze various martial arts to prevent misunderstanding and enable learning of martial arts with the correct concepts. We are also preparing to translate various martial art documents into English and make the information available to the international society through which the international society will be able to see the essence of Chinese culture. To be well understood a large amount of documented information is necessary. Only with written documents will the martial arts of Taiwan be able to get on the international stage.

\* In particular sections on health, folk culture, arts, sport and combat have been removed. "Nowadays, martial arts are no longer a type of combat skill. Through long-term deployment, Chinese martial arts have been integrated with an array of culture, knowledge, and philosophy. Martial arts have developed diversified characteristics."

Lee Chang-chih teaches Chen style Taijiquan and Qigong in Taiwan and is Director of the Martial Arts Faculty of Intercultural Open University. He is also a TCM practitioner and student of Mi Zong Buddhism. Chang-chih and his brother Lee Chang-Ren founded the Miao Kong Martial Arts and Dao Yin Association in Taiwan.

<[http://kongfu.org/english/En\\_Master.htm](http://kongfu.org/english/En_Master.htm)>

## The Master Teacher String: Discovering The Five Steps

By Terry Wisniewski

I have found in my own training as well as in my teaching experience that the addition of the "Five Steps" to the training progression is fundamentally one of the most powerful practice changing events that can occur. The student must be ready to take responsibility for the changes in skill that will be presented, and most importantly, must be prepared to "invest in loss."

The practical addition of "Five Step" training is also a time of danger, for ourselves as instructors and for the student. The danger we face as instructors is that from this point on in the progression, anything that we share with our students must be "truthful." If it is not, and the student gets "hit," every student will see it and know. Everyone catches the untruthfulness. If we say something is "this way" and this is "how you develop it," it must be congruent. I have found in some cases that it is very appropriate to say, "I don't quite have something yet, but I know it is supposed to be this way and how about we work it out together." Everyone grants a great "buy in" to the process usually and we all benefit and grow together.

Another danger is with the addition of the "Five Steps" the change in perception of Taijiquan that the students go through may be too much for them. There is something about the jump required, the instant boost to the "*shen*," the sudden change of who they are and what they may become leads many students to drop out soon after this point. There is sudden realization that, "Wow, I really see the possibility of taking complete control of myself and my actions and having the personal power to chose to purposefully injure someone." For the sociopath or emotionally damaged, this is not a consideration generally, but for a "normal" person to pursue this and to begin to acquire even a small ability is a very, very big thing. It changes the basic relationship between yourself and all other human beings. It is genuine personally powerful change.

This first bit is not what you expected, but I hope that it shares the personal significance of this small portion of the training progression and the training tradition that I was brought up in. So let's get practical. Many folks start thinking about the "Five Steps" when starting the students off in a *tui shou* context. This is great and can be successful. But, I suggest that this just may be a bit too refined for most folks. They must already possess a pretty good basic sense of "interpreting" and "knowing" skills in order to not get too "hard" because of the physical contact. There is, in my experience, a whole layer of "judgment" and "response" that has been skipped over by starting in this particular training context. I suggest a

starting point that does not skip or underutilize the *tui shou* context but moves it to a context of refinement of skill and not the initial method of discovery of principle/skill. So where do we start? We start with a piece of string. *The Master Teacher String*.

When you are ready to do this, preface the night's work with telling the students something about how tonight will be some of the greatest fun and greatest learning experiences that they will ever have in class. And, that within all this fun, there will be profound aspects of functional Taijiquan to be introduced, recognized and used by them this very night that will change their practice forever. Then, with great fanfare, whip out a long piece of strong heavy string or cord. Pause for a moment, then tell them, "This piece of string will be our teacher this evening, and is going to change us forever." I guarantee, you will have 100 percent of their brains, spirit and emotions involved at this moment.

Grab one of your students, and tie a loop of the string or cord about her waist, while doing this, whisper to her to just follow your lead, stay relaxed, and that it will be fun. After doing this, back away from her about 8 feet and tie the other end of the string about your own waist; you want the string to be tightened between you, but not pulled taut; let it hang just a little. Be sure and tell your student partner to keep her hands and arms relaxed at her sides.

Stand face to face with your student partner. Tell her this position that you currently hold represents the primary point, the basic relationship that she can have with her opponent. It is this relationship, this pivot point that gives birth to the other four steps of Taijiquan. At some practical level, the goal is an understanding that they all start from this point. She must maintain this point with every action, step or thought. This is the earth step, central equilibrium, balanced in time and space in a very literal sense. Failure to maintain this pivot point in time and space limits the ability to move and adjust, adhere, stick, join and follow or open and close on the opponent.

In the "Song of Central Equilibrium" it is written,

We are centered, stable and still as a mountain.

Our qi sinks to the tan-t'ien and we are as if suspended from above.

Our spirit is concentrated within and our outward manner perfectly composed.

Receiving and issuing energy are both the work of an instant.\*

\*All songs from Douglas Wile, trans., *T'ai-chi Touchstones: Yang Family Secret Transmission* (1983), Sweet Chi



Ask your student partner to take a step towards you. You back up (retreat) a step in time keeping the string taut. Do this several times. Now ask the student to retreat step and you advance in time keeping the string taut. Repeat a few times. It is useful to point out how you must be very aware of the opponent's weight distribution and your own. This is so you can adjust or move in and create a relationship that will keep the string from either going slack or allowing yourself to be pulled, potentially breaking the string. This may be the perfect moment to discuss or point out how failure to maintain or keep the "Earth" step affects the unfolding relationship with the opponent.

As you "advance" step recall and share the "Song of Advance,"

When it time to advance, advance without hesitation.  
If you meet no obstacle, continue to advance.  
Failing to advance when the time is right is a lost opportunity.  
Seizing the opportunity to advance, you will surely be the victor.

And, as you "retreat" step share the "Song of Retreat,"

If our steps follow the changes of our body, then our technique will be perfect.  
We must avoid fullness and emphasize emptiness so that our opponent lands on nothing.  
To fail to retreat when retreat is called for is neither wise nor courageous.  
A retreat is really an advance if we can turn it to a counter-attack.

At this point, stop for a moment, ask your group the question: "The movements of advance and retreat are pretty easy and obvious to see, but how else could I move in relation to my opponent while keeping this relationship with my opponent as defined by the string?"

Ask your partner student to retreat step, instead of stepping in, turn your body right (clockwise) and take a step forward with your right foot in an arc around your student partner to their side. In order for the opponent to re-engage you, the student partner will have to stop and turn to face you again.

The "Song of Look Right" says,

Feigning to the left, we attack to the right with perfect steps.  
Striking left and attacking right, we follow the opportunities.  
We avoid the frontal and ADVANCE from the side, seizing changing conditions.  
Left and right, full and empty, our technique must be faultless.

But you are not done yet, square off with your student partner again, and this time when the opponent steps in for a step or two, pivot backwards to the left (counterclockwise) and walk backwards around an arc to the left to the student partner's corner keeping the string taut.

The "Song of Gaze Left" says,

To the left, to the right, yin and yang change according to the situation.  
We EVADE to the left and strike from the right with strong sure steps.  
The hands and feet work together and likewise our knees, elbows and waist.  
Our opponent cannot fathom our movements and has no defense against us.

It is at this point, I would have the group pair up, get tied together, and play with this. There are some caveats that I would offer. Keep the players separated by the distance of the outstretched hands plus 2 feet or so. Have them keep the hands down on the waist or hanging at the side. I guarantee that if they bring the hands up and are a little closer, they will start engaging. Also, at least for the first, be sure that one person is the stepper, the other the responder, and limit them to just a couple steps, no more. Trade off every couple of minutes, and trade partners a few times, too. I would really stress that they should not engage each other, but simply work on staying connected and joining with the movement. After a while though, turn them loose and watch the dance of death/life. Some fascinating things will be revealed. Let them put their hands up in a fighting-type position and maybe even shorten the string until the fingertips will just barely touch with their arms outstretched between them.

I cannot stress the power that this exercise can have. It will change the skill level of your students. And, there is so much more that can be explored from this drill. There are the aspects of stick, adhere, join and follow as well as those of full and empty that can be dramatically introduced from this. If you give this an honest try I think it will be the most insightful and simply fun training that you will have.

---

Terry teaches Yangjia Michuan Taijiquan and Tibetan White Crane at Integrated Sino-Tibetan Arts in Arkansas. He has learned YMT both in the direct transmission of WYN through Yang Shr Lin and indirectly from Tuey Staples, a student of Huo Chi-Kwang.

## Duifang

by Scott M. Rodell

reprinted with permission from *Taiji Notebook for Martial Artists*

There is absolutely no word in the English language for the Chinese term *duifang*. There is no corresponding idea in Western martial terminology. *Duifang*, used throughout the classics, is most often translated as “opponent.” This immediately gives the wrong feeling. An opponent is someone who exists in an adversarial position; he or she is an obstacle. We think of our adversaries as enemies. Enemies are people we grow to hate. The notion of an opponent easily manifests as resistance and stiffness in mind and body.

*Duifang* literally means the “other direction.” We could ask who was “*duifang*” to you at dinner (meaning who sat across, from you). The idea of two-person work in taijiquan is that of a lever, a balance. As on an old-fashion scale where two pans are balanced on opposite sides of a beam, in this art’s two-person work, two students stand opposite each other but are joined. The classic “Song of Push Hands” explains that there is no idea of separation. Taijiquan is all



“no resistance and no letting go,” all stick, adhere, follow.

When one’s *duifang*—opposite direction—pushes into the center, one turns, yielding in exact proportion to the push, leading it off center. As the push is slipping off the center, the side of one’s body that is opposite the side that is yielding swings like a lever toward the *duifang* and circularizes the incoming energy. This is how the rollback movement is ap-

plied, deflecting the *duifang*’s push before it arrives. When using rollback or any other movement, there is no thought of using the rollback technique. Rollback is what the *duifang* asked for.

*Duifang* implies listening, joining and blending. There is an appropriateness about techniques that manifest through soft sticking and following. Correctly applied, taijiquan never over reacts or pulls away and never forces techniques.

*Taiji Notebook for Martial Artists*, Seven Stars Books and Video, 1991, pp. 39–40.

Scott M. Rodell began his study of martial arts at the age of nine. Teacher Rodell founded the Great River Taoist Center in 1984 in Washington, DC and later establish branches in Russia, Estonia and Australia. As a leading exponent of a return to the martial roots of taijiquan, Rodell regularly leads seminars across America, Europe and Australia. Rodell is the author of *Taiji Notebook for Martial Artists* and *Chinese Swordsmanship - the Yang Family Taiji Jian Tradition*. He also made the DVD, *Yang Family Michuan Taiji Sword Martial Applications*.



對方



## Synchronicity

By Mark Linnet

In November of 1978 I began my search for a stimulating and creative force in my life. I quickly became absorbed in the artistic side of photography-taking techniques with darkroom courses at the New School for Social Research, as well as spending my weekends walking the streets of Greenwich Village searching for the perfect shot.

One of my teachers invited me to take course he was offering at a studio in Chinatown. A few months later he mentioned that his Taiji teacher was offering a beginning class in Wu style and that he thought it might be a good way to sharpen and develop my "eye."

Never having heard of Taiji, I simply trusted the judgment of my teacher and began attending classes at his studio.

After nearly two years of learning Wu style, I flew off to Maui to take a summer massage intensive. In addition to the massage practice we were required to practice Taiji. Having such limited experience with Taiji, I was in shock and awe when the teacher introduced some basic movements in the Yang simplified form. Learning a new form was not what I had signed up for.

Six months later I was back in Hawaii on the Big Island this time for a Taiji intensive. This time I had other plans; not to return to New York but instead to fly on to Asia;

having taken leave from my teaching job, I was on the road.

It was nearly at the end of my stay at a meditation center in Southern India that I spoke to a guy whom I had noticed practicing Taiji. I crossed a bridge nearly every morning on my way to the ashram and had noticed two people practicing near a river. When asked why he was alone today he mentioned that his partner and teacher had gone to Taiwan since it was said that some of the best teachers in the world were there.

Despite having plans to stop in Singapore in my quest to find a teacher, the seed was planted that Taiwan was where I was headed.

Soon after my arrival in Taipei in fall of 1981, I found a wonderful open-hearted teacher who taught the long Yang style. Since I was familiar with the Yang-style short simplified form it seemed to be a natural fit.

I particularly recall learning from a wonderful Yang-style teacher who was a bit cross-eyed so I never quite knew whether he was talking to me or the person standing next to me. Also, at this time I met some foreigners who were interested in learning Taiji and were looking for a native English speaker so I started teaching the short form that I had learned in New York.

It was interesting that it was one of my students who told me he had

heard of a teacher who was teaching near the Grand Hotel and that he gave push-hands classes at his home in Shilin. Having been in Taipei for a relatively short time, finding Laoshi's house in Shilin was a daunting task. It was a typical winter evening in Taipei; being a bit cold and damp. It reminded me very much of the feeling I had waking up quite early on damp cold mornings in New York and walking down to Chinatown to my Taiji class. In Shilin, folks were very kind and somehow, some way I found myself staring up at the steep narrow staircase to Laoshi's residence.

After the initial introduction, explaining that I had practiced with William Chen in New York, Laoshi invited me to do some push hands.

It quickly became clear that my skills were quite basic so he asked one of the senior students to introduce me to the basic exercises.

Standing next to me was a tall Western guy who looked very familiar.

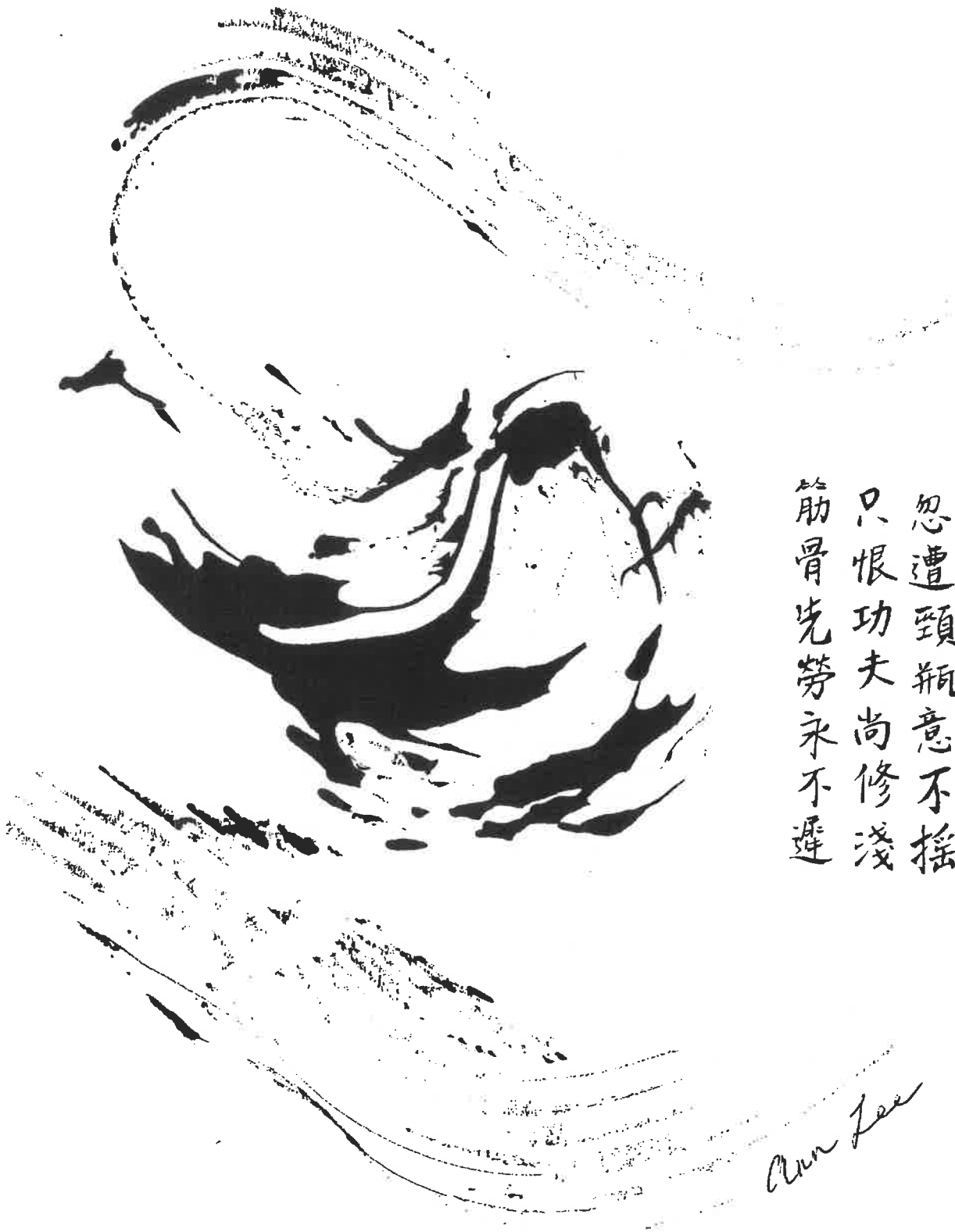
We exchanged a few words and I quickly realized it was the meditation center in South India where he later told he had spent some years teaching a young German near the river. Somehow I knew I was in the right place.

Mark teaches and practices in Taipei, Taiwan.

### Call for Submissions 洛書

We are very happy to have many new contributors. Our suggestion for Book Reviews for this issue were successful enough (anyone for Steve James' *The Spiritual Legacy of the Shaolin Temple?*), that we would like to offer a subject to a researcher-writer: Luòshū—the magic square that appeared on the back of a tortoise from the Luo River to the Sage Emperor Lu. Every row, column and diagonal sum to 15 and it became an integral part of Chinese culture, Daoism and fengshui. Among available resources, the *Journal of Asian Martial Arts* had an article on Luoshu in 1996 and Frank J. Swertz has just published *Legacy of the Luoshu*. The Luoshu is also associated with taijiquan—in particular through Yang Jianhou according to Chen Weiming. Many of the postures can be described by one of the additions, i.e. 852 can describe Single Whip where energy spirals from the rooted leg through the waist to the emitting hand.

Now it's up to you!



功夫

身在高山欲冲霄  
忽遭颈瓶意不摇  
只恨功夫尚修浅  
筋骨先劳永不遑

*Aun Lee*

功夫  
身 在 高 山 欲 冲 霄  
忽 遭 颈 瓶 意 不 摇  
只 恨 功 夫 尚 修 浅  
筋 骨 先 劳 永 不 迟

Gōngfu

shēn zài gāoshān yù chōngxiāo  
hū zāo jǐng píng yì bù yáo  
zhǐ hèn gōngfu shàng xiū qiǎn  
jīngǔ xiān láo yǒngbù chí

While this four line/seven character poem appears straight forward, there is tension—maybe even ambiguity—revealed in the choice of words. There is a contrast between yù in the first line and yì in the second, both of which can be parsed as intent: 欲 contains the radical *breath* 欠 (also *short of breath* or *owe*), 意, the radical *heart* 心; this is enforced by the rhyming of these lines (the second and fourth lines are tied by bù as the sixth character). While the opening zì—character—of the second line, hū is translated as *suddenly*, it can also mean *disregard* or *neglect*, followed by zāo, *meet with disaster*. In the third line hèn can be translated as *hate* or *be exasperated* as well as *regret*. The character for *study*, xiū, is used rather than the more common xué, and, while appropriate for an art (*cultivate*), has the primary meaning of *embellish* or *decorate*. The use of láo(dong) rather than gōngzuò for *work* in the last line is intriguing since its cognate meaning *labor* implies wearisomeness and “going to the trouble.” Jīngǔ clearly contrasts with shēn in the first—*body at high mountain* vs. *tendons and bones first toil*—also then implying a contrast between the second halves of the lines.

Rather than translating the title, it seems appropriate to again examine the sense of Gōngfu. There are actually two such cí—words—with similar etymologies: 功夫 and 工夫. While the gōng in the second parses as *work*, the gōng in the first is composed of *work* and *strength*.

Andy James writes “Looking back on thirty-five years of personal practice and twenty years of teaching, I take satisfaction that I have nurtured *gongfu* in my students, and in my children. *Gongfu* is an ancient Chinese term describing work/devotion/effort that has been successfully applied over a substantial period of time, resulting in a degree of mastery in a specific field. Although the term is synonymous in the West with martial arts (though it is most often rendered *kungfu*), it is equally applicable to calligraphy, painting, music, or other areas of endeavor. Our organization’s area of expertise is broad—no less than self-transformation on the many levels of being.” ... “Lasting skill, or *gongfu*, in any endeavor requires persistence, intelligence, and time.” (*The Spiritual Legacy of the Shaolin Temple; Buddhism, Daoism, and the Energetic Arts*, Wisdom Publications, Boston, 2004, pp 24 and 122)

At mountain peak, desire to the sky  
Suddenly an obstacle, intent not shaken  
Regret gongfu study still shallow  
Body first labor, never be late

## Teacher Profile: Robert Politzer

In 1979 I was a student at Indiana University, in Bloomington, and studying very hard to be a doctor. I studied so hard and so intensely that I quoted lines from biology and chemistry textbooks on my exams. I had a 3.97 grade point average after my second year at IU and I was so proud of my grades ... and so miserable. I had some friends living in Madison, Wisconsin, and that was the hip place to be in 1979 if you were of left/hippy leanings.

In Madison I met people who had just returned from traveling overseas. These were "cool" people who seemed to be more inwardly expanded due in part to their travel experiences. Eventually I met someone who had just returned from living on a Kibbutz in Israel. This really grabbed me in a way that those most important, most defining events in one's life always seem to do. By the end of the summer I had decided to take a year off of premedical studies and to sign up for a six-month Ulpan (work/study program) at Kibbutz Regavim. In September of 1979 I was overseas for the first time and living with a sense of wonder and adventure in Israel.

On one of those hot sunny days when we were off of work and study, a truly fantastic water fight spontaneously began. We were all children again on that sunny day, throwing water balloons and spraying each other with water hoses, and it was truly joyous. It was that day that I officially met John Lash; 6-foot-3-inch, red-haired tobacco-chewing Texan who had recently converted to Judaism. I had seen John practicing a slow set of movements in the morning and I was intrigued. After we officially met, we got talking about this "Taiji" that we was doing. He showed me some of his form and we did some sitting meditation, which for me was a first. Living in Israel, being introduced to Taiji and meditation, and meeting people from all over the planet had transformed my life. A new search had begun for me, the search for my passion and for my soul, which had gotten lost along the way.

I went back to Indiana University but dropped out of the "pre-med" rat race. I got into a pretty cool biology honors program and won the award for Biology Student of the Year in 1981. I was still driven and not what in Chinese would be considered *song*. Having been given a taste of Taiji by John Lash, I wanted to do more study and I found a Taiji school in Bloomington where the new Yang Style of Cheng Man-Ch'ing was practiced. The teacher, Laura Stone, had studied with William Chen.

The next summer of 1980, I went to Kenya to study rhinos and help in their preservation. I was out jogging in a game

park, over hard road, when I missed a step and felt a sharp pain in my lower back. Years earlier I had been diagnosed with spondylarthritis and spondylitis of the fifth lumbar, but my lower back never really bothered me much until that incident.

I returned from Kenya to Indiana University in order to complete my studies. My back was really hurting and I was concerned. I made an appointment with a surgeon who was supposedly a sports doctor and a specialist in spinal treatment. I so vividly remember this authoritative-looking doctor telling me that they "have made great progress in back surgery." I had stopped doing Taiji while in Kenya but this pain in my lower back, and the fear of surgery, brought me back to Taiji study and practice.

In 1982 I found out about an educational exchange program between Hangzhou University and Indiana University. I applied and was selected to travel to China in 1983 to live and study in Hangzhou at the university.

We were only the second group of foreigners to have lived in Hangzhou since Nixon opened the door to China. Living in China at that time was like watching a film on a huge screen where all the colors of all the clothing of the hoards of people are either off-white, dirty pink or faded blue.

A special Taiji class was arranged for our group with the head of the Hangzhou University Athletic Department. This teacher taught us the new Yang style that was developed by the Mainland Chinese government for the "masses." This form was to the Michuan system as the new simplified written characters were to the old Chinese writing system; easy to learn and practice but lacking in depth and application. I wanted a more authentic style of Taiji and one with a clear lineage where the system had been carefully passed on from one generation to the next.

While touring a Buddhist monastery towards the end of the exchange program, I met a woman who had just come from Taiwan. We got to talking about Buddhism, Taoism and Taiji and she told me that she had heard of a very famous Taiji master in Taipei. Having graduated from IU my then girlfriend, Bernadette, and I decided to travel to Taiwan. A mutual friend of ours, Melissa, decided to join us on our journey. In search of a good-paying job teaching English and of the mysterious Taiji teacher, I landed in Taiwan in the summer of 1983.

Bernadette and I soon found lodging in Taipei and our friend Melissa found her own lodging through some sort of connection. After about three weeks of being in Taiwan



I got a call from Melissa. She was very excited about having been introduced to a great Taiji teacher by her roommate, Julia. Melissa invited me over to show me this great Taiji style that she was now learning. In beginning the form, Melissa brought both of her toes together, which differed from the other styles that I had previously learned. This attention to detail really interested me and I asked Melissa to ask Julia to introduce me to the teacher. About a week later, I was introduced by Julia Fairchild to Wang Yen-nien at the observatory in front of the Grand Hotel where Master Wang had been practicing and teaching since the 1950s. I had come halfway around the planet to find a teacher who was a true Taiji authority and from that first meeting I knew that I had found him.

Master Wang was 70 years young when I met him. To this day I have never met any 70-year-old who is as strong and flexible as Master Wang was ... and disciplined as well. Perhaps my greatest lesson from Master Wang occurred one morning before practice began. I had arrived at the observatory platform early that Tuesday or Wednesday morning at around 5:30 a.m. (in those days morning practice was six days a week from 6 to 7 a.m.). The only person who had arrived before me was Master Wang and there he was messaging and stretching his legs. It occurred to me in that moment that Master Wang had been doing Taiji for some 30 years and yet there he was, still practicing day in and day out. When all is said and done, I learned, it really just comes down to that.

I returned to the U.S.A. after living in Taiwan for about eight months and then went to graduate school at the University of Michigan. I didn't learn much in graduate school but I met my dear wife, Barbara, and made some dear friends. After being awarded a master's, I moved back to Chicago while Barbara went to Guatemala. I lived with my parents again for about six months and, well, you know how that goes. And then I learned from my sister that one of her roommates moved out of her apartment in Washington Heights in New York City and I was off to my new life in the Big Apple.

Within three months of arriving, I was teaching bilingual Chinese biology to new Chinese immigrants at Seward Park High School in the Lower East Side of Manhattan. At "home" Washington Heights was the center of the crack cocaine epidemic that swept the city and much of the world. Believing that I was on my way up in coming to New York, I was actually on my way down! Without going into the gory details, this city has brought me to my knees on many occasions and each time, after recovering from the blow, I learned the lessons that I really needed to learn. It has been just like that line in the Taiji classics, "to go up one must first have the downward idea."

Which reminds me of another of Master Wang's teachings ... We were going through the Push Hands Basic Exercises at the penthouse studio, with Master Wang directing and looking over our work. We started working on exercise #4, Bend Back, but every time my partner pushed me, I would get uprooted. Master Wang came by and watched as I continued to get uprooted. He finally said "*zuo xia*" (sit down) but for some reason I couldn't. He again said "*zuo xia*" but I still couldn't sit down. He then got behind me and pulled me down while I was being pushed, again saying even louder "*zuo xia*." In that moment I remember something opening up inside of me and a realization came bubbling up that I had to return to the United States, to my roots, and go down into those dark places within. Essentially, I realized that I had to "embrace the Tiger" to "return to the Mountain."

Now I am age 47 and married with two children, Rebecca and Benjamin. I own a green building firm called Green-Street Construction which is both wonderful and difficult and I am never sure when I wake up in the morning which type of day it will be. I teach Taiji at the West Side YMCA on 63<sup>rd</sup> Street in Manhattan, which is mostly pure bliss. Internally, I am still wrestling with the Tiger at times but I do have fleeting moments of feeling as if I were home in the Mountain. And so my dear Taiji and Taoist brothers and sisters, may we all do our work, day in and day out, and finally meet up at the Mountain.

## **Form Applications Workshop with Robert Politzer**

The New York Form Applications Workshop will take place from the evening of August 4 through the evening of August 6 at Baker Camp in Harriman State Park. The Workshop will focus on form application study and will explore the basic principles underlying the applications. We will also make sure to have some real good fun. The cost of the workshop will be \$150 which will cover: two nights lodging in rustic cabins, two breakfasts, two dinners and all teaching. Contact Robert Politzer at [robert@greenstreetinc.com](mailto:robert@greenstreetinc.com) with any questions.

## Snake Creeps Down Drills

### 單鞭下勢

### *Dān Biān Xià Shi*

By Terry Wisniewski

First, see if you can do this.



If not, begin working with this....



Let's begin building some leg strength with this. Yes, this is hard, but no cheating!! LOL All the way down, every time, even if it is only for a second or two. Be absolutely sure not to hold your breath. Work up to holding this for 40 to 60 breaths or more. It is achievable. And, yes, there is an optical illusion. My knees are actually in line with my toes. The upper thighs rotate out and the angle is complemented by the knee joint



and stretching to achieve this.



Lets also continue with some basic but very important stretching. Put your hands on the floor and just hang out at whatever level you can comfortably maintain with just a bit of pressure.



Now add the squatting to the stretching, use your hands to support your weight, sit first to one side.....



Keeping the weight on the hands and the butt down as far as possible, transfer across.....



to the other side. Repeat till you drop.



This is a nice alternative....



And on the other side.



Keep it all up, and you will get to this in no time at all!!

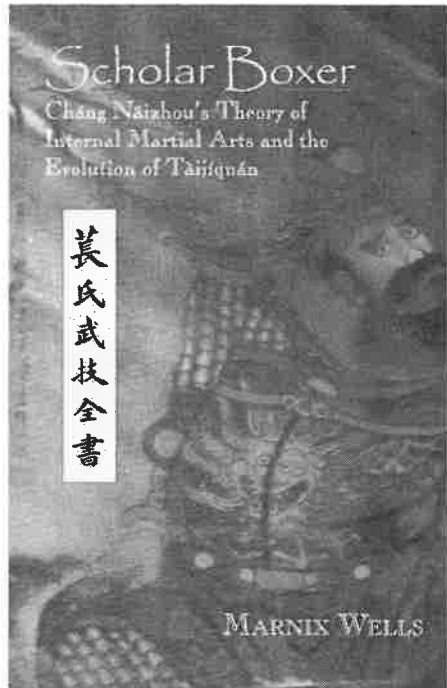


# Scholar Boxer

## Chang Naizhou's Theory of Internal Martial Arts and the Evolution of Taijiquan

By Marnix Wells  
Reviewed by Steve Peplin

Scholar Boxer is a very important compendium of information thought to be lost by many in the Taijiquan community. According to Dr. Marnix Wells, a gifted and highly qualified candidate for the enormity of this task,



Chang Naizhou's writings are one of the most complete pre-modern treatments of martial arts theory in any language. Aside from the Classics, Chang Naizhou provides the only known comprehensive precursor to Taijiquan Classic theory. While Chang Naizhou's art,

Chang Boxing, is not Taijiquan, it shares many too characteristics to be avoided by the serious Taijiquan student. This book offers a thorough translation of Chang Naizhou's important work. Dr. Marnix Wells has presented this book with the fervor of one presenting the Lost Gospel of Judas. At first glance, the translation seems awkward, but this is because Dr. Wells has preserved as much of the original work as possible by translating the actual *structure* of the language as well as the meaning. Dr. Wells includes a glossary and French pronunciation marks along with the pinyin system of spelling. The introduction alone is worth the read as it gives a meticulous history of the internal arts that was faithfully catalogued and preserved by Chang and his relatives. The rest of the book is divided into two major sections; Part A: Nourishing Central Energy (*Peiyang Zhongqi*) and Part B: Martial Defense (*Wubei Cankao*). The book ends with appendices which include Chang's correspondences with the Taiji Classics as well as a translation of the Classics and more.

The book begins with a series of plates, which were photographed at the Chang family home in Henan, Xingyang. These include a painting of Chang Naizhou and photos of present-day descendants striking Chang boxing poses. There is also a fairly detailed map of the Yellow River in Henan province, which includes such famous locales as Chenjiagou (home of Chen style Taijiquan) and the Yellow River Shaolin Monastery.

This section is followed by the "Vocabulary of Key Terms" which is valuable for the aforementioned accent marks and the Chinese characters thereafter. A veritable who's who of ancient internal martial-arts names follows, including page references for easy access.

The Introduction, subtitled "Toward a Martial Philosophy" makes clear the reasons for the scarcity of clear and complete documentation of internal martial theory. In 1727, Yongzheng, the Manchu Qing Emperor banned the practice of Chinese martial arts to prevent the rise of subversive sects. This resulted in the void of written information until the 19<sup>th</sup> century, when Imperial control became diminished. Chang's writings help to fill this void between the rise of the "internal school" of boxing from Zhejiang, written by Huang Zongxi and his son Baijia (1610–1695) and the Taijiquan Classics of Li Yiyu from Hebei (1832–1892).

The introduction is a book unto itself and is not a light read. The language is heavy and often seems disjunct, but upon closer inspection is full of gems of information including the story of Yang Luchan, which is close to Master Wang's telling. There is also a comparison of martial movements. In fact, many of the movements in Taijiquan share names with movements from Chang Boxing (i.e., Single Whip, Gold Cock on One Leg, Seven Stars, etc.). The Introduction also covers references to the Classics, Xingyiquan's six coordinates and Shaolin fighting arts. There are several illustrations by Chang that depict what appears to have been a variant of "tui shou" or "push hands." Also of note are the local histories and mythologies that arose along with internal boxing theories.

Part A: Nourishing Central Energy (*Peiyang Zhongqi*) begins with Chang's interpretation of Yin and Yang energies that are described as "Shady" and "Sunny." The begin-

ning of Part A deals with essential meridian theories and the cycle of creation: water creates wood, wood creates fire, etc. There are several drawings depicting the paths of the meridians, but these are largely ornamental to the non-Chinese reader, unless one already possesses a general knowledge of Chinese meridian theory. Every relevant permutation of Shady and Sunny is covered in regards to direction, movement and structure. Well's commentaries often relate many of Chang's theories to Western anatomical theories such as opposing muscle groups and historical references from ancient China. For those unfamiliar to Chinese meridian theory, this work is a valuable source of reference.

Chang goes much deeper than meridian theory, however. There are varicolored levels of complexity as he relates Chinese medical theories and Qigong and Neigong theories to every anatomical complex of the human body (Theory of Hands, Theory of Fists, Theory of the Head, Theory of Feet, etc.). I gained much more interest as I entered the Theory of Hands section, which discusses detailed minutiae behind how to "issue energy." For instance, "In Shady Ward-off (*peng*) Hand, Thumb and Ring Finger mutually pair to lead energy. Metal must join Earth: Earth's Four generates Metal, getting Earth's Five to make Nine." The numbers refer to Chinese Five Element Numerology and the Nine Palaces. Chang continues to go deeper into the details of how to store, ignite and release energy for martial purposes. Of course, this process is what allows us to cultivate and manipulate Qi. This work serves as a reminder that the true acquisition of energetic health and enlightenment was attained and measured through martial application.

Part B: Martial Defense (*Wubei Cankao*) begins with a quote from the Book of Mencius, which Chang himself quotes: "The way is like a high road. How hard is it to know? Men's problem is in not seeking it. Sir, go home and seek it. You will have a surplus of teachers." Here Chang emphasizes the importance for the individual student to seek his own instruction, in essence, to experiment.

The next segment of the book (Sections 29 through 54), deals further with energetic cultivation, refinement and manipulation, beginning with "Boxing Law's Source: Introduction" (*Quanfa Yaunyaun Xu*). The majority of this section is poetic and slightly vague until Section 52, which expresses the Theory of Central Energy in greater detail. Chang gives important information about issuing energy, for example: "When energy surges up to the chest and is almost about to issue(!) you must use the mouth with full force to inhale ... Above close the throat. Energy from above directly descends to the Elixir Field (*dantian*)."

Chapter IV (Sections 55 through 67) expresses the direct manifestation of energy in regard to structures and movements of the (external) body. Again, this section is very poetic and metaphoric: "... Topsy-turvy, they [lead and

mercury] copulate in the Yellow Compartment's [spleen] interior, clasping, embracing, and tenderly kissing."

The Yellow Compartment, as Dr. Wells explains, was the color of the compartment of the Imperial coach, as yellow was the Emperor's color as well as that of the spleen in Chinese medicine. Lead and mercury refer to the dantien and the conscious mind respectively.

Section 67 shows an illustration of Gold Cock on One Leg, which is shared by many styles of taijiquan as well as Chang's art, of course. The plate (from General Qi Liguang's *Boxing Manual*, c. 1562) shows the user of this posture striking his opponent under the chin with a raised knee. The text of Section 67 concludes with "To Gold Cock on One Leg Law there is no answer." This technique is very old but is still used frequently in mixed martial-arts fights (such as UFC, Pride FC or Muay Thai matches and street fights) to great effect.

Section 67 describes "The Study of Boxing's Requirements." These are the 26 precepts of Chang Boxing entitled, "Beginner's Items." These 26 items codify everything from conduct (Confucian influence) to the Six Coordinates of Xingyiquan, as well as practice suggestions and philosophy (Taoist influence). Item 16 is especially interesting because it codifies the need for secrecy and exclusivity during the Qing Dynasty. It reads: "Do not let corrupt scholiasts (*furu*) know. If they once know they will quote scripture and ancient precedents and speak a lot of misleading and irrelevant maxims that annoy people. Be careful to avoid this. You may keep it a secret."



Obviously this phenomenon isn't limited to the Qing Dynasty.

Item 19 is also of immediate relevance to today's taijiquan climate. It follows, "...Do not say you will memorize the overall schema, and once familiar with it then correct the details. If you later try to correct them, they will never be correct."

Chapter V begins with Twenty-four Word Theory, as follows:

- 1) Shady, 2) Sunny, 3) Receive, 4) Balance, 5) Raise, 6) Sink, 7) Open, 8) Enter, 9) Finish, 10) Bounce, 11) Charge, 12) Chop, 13) Tug, 14) Push, 15) Oppose, 16) Devour, 17) Sticking, 18) Follow (stick and fol-

low, from taijiquan), 19) Dodge, 20) Surprise, 21) Hook, 22) Connect, 23) Advance, 24) Retire.

Each word is accompanied by a drawing and a comment. Following this is a list of the main and subsidiary dynamics for each word (skill) presented through specific techniques. While this section is very well presented for scholarly purposes, it would be very difficult to achieve any real martial prowess from the information presented here alone. As with most arts, the instruction of a master would be necessary.

Each main dynamic is illustrated and explained (however cryptically at times) through a short poem. Dr. Wells does a great job illuminating some of the more cryptic references here. I will mention a few of the more direct taijiquan related techniques.

Technique No. 6: Pair of Flying Swallows, is very similar to both taijiquan's Left / Right Squat and xingyiquan's Swallow Form. Its poetry describes a strike to the perineum, or the Devil's Eye acupoint between the anus and the genitals.

Technique No. 14, Both Hands Push Mountain, is closely related to taijiquan's *An* (Push) postures. It reads, "Moved but unmoving: Steady as Grand Mountain. Both hands push it: Fiercely upward lift." The main dynamic of this posture reads: "Two hand-backs adhere to chest-front. Forward one squeeze. Energy issues from the heart." The heart meridian runs along the inner edge of the arm, ending at the corner of the fingernail of the little finger. This knowledge implies that "hand-back" refers to the "knife-edge" of the hand. This type of detail is what is required to ascend beyond external body mechanics to true energetic transference.

Technique No. 18: Hidden Crossbow Shoots Eagle has a strong resemblance to taijiquan's Fair Maiden Weaves To and Fro. The main dynamic involved is "Follow." The first movement is defensive and reads: "Rig up a cool tent, peep out to watch." The third movement states that the left hand grips and the right hand hits the nose.

Technique No. 21: Crab Closes Pincers closely resembles taijiquan's Twin Winds Pierce Ears and Chinese kempo's Scorpion. The crablike position of this technique is shown as either a pair of double strikes to the temples (Grand Sunny / Triple Warmer 23 acupoints) or a pull-up leg tackle. Here the text is actually very graphic: "Crab folds

hands in salutation: Golden pincers, one pair. Combining at center: A Skull is smashed."

Chapter VI is subtitled "Spear Laws: Twenty-four explanations (*Qiangfa Ershishi Shuo*). Here Master Chang deals with theories and applications of the spear and the sword (double swords). This includes the Four Great Guiding Principles (Steps and Eyes, Hand Laws, Body and Head and Face), the Eight Great Items (Opposing Stabs, Surprise Battle, Sticking and Following, Slide Away, Rise and Duck, Advance and Retire, Blast and Hit, and Uplift and Push), and the Twelve Variations (Follow Center, Employ Center, Conclude and Press, Flick-up and Deflect-down, Pluck and Scoop, Intercept and Barge, Stall and Lead, Hook and Hang, Combined Palms, Grasp and Flip, Rein and Crush and Pull-out and Roll.)

The third Great Guiding Principle, Body Way, subtly stresses the importance of knowledge of Chinese Meridian Theory in internal martial arts with the following maxim: "Body is commander-in-chief, Five organs are generals. If you cannot in order deploy them, you seek self-destruction." Here Dr. Wells doesn't comment on the reference to the order of the Cycle of Destruction / Subjugation (fire destroys metal, metal destroys wood, wood destroys earth, earth destroys water, water destroys fire), but Master Chang's intent with this passage is clear. Chang Naizhou, no doubt, had a deep comprehension of Chinese Meridian Theory / Chinese Medicine.

There are more spear, saber, sword and pole techniques as well as the Double Sword Catalogue (*Shuangjian Mingmu*) which lists Chang's 36 posture double-sword form. One gets the impression that any single page from this work could provide many years of rewarding study. Still, Chang Naizhou and Dr. Wells aren't giving it away. Of course, this is very typical of Chinese martial arts in general. The knowledge provided herein is more akin to a Rosetta Stone than an instruction manual. Chang Naizhou as well as Yang Luchan, Zhang San Feng, General Yue Fei and many other Great Grandmaster martial artists were explorers of the arts. They didn't limit themselves to dogmatic teachings and inflexible methods. Their arts were alive, constantly evolving and organic. In closing, I again quote Chang Naizhou:

"Men's problem is in *not* seeking it."

---

Steve Peplin practices in Milwaukee, WI. He also writes for *Guitar One*.

---

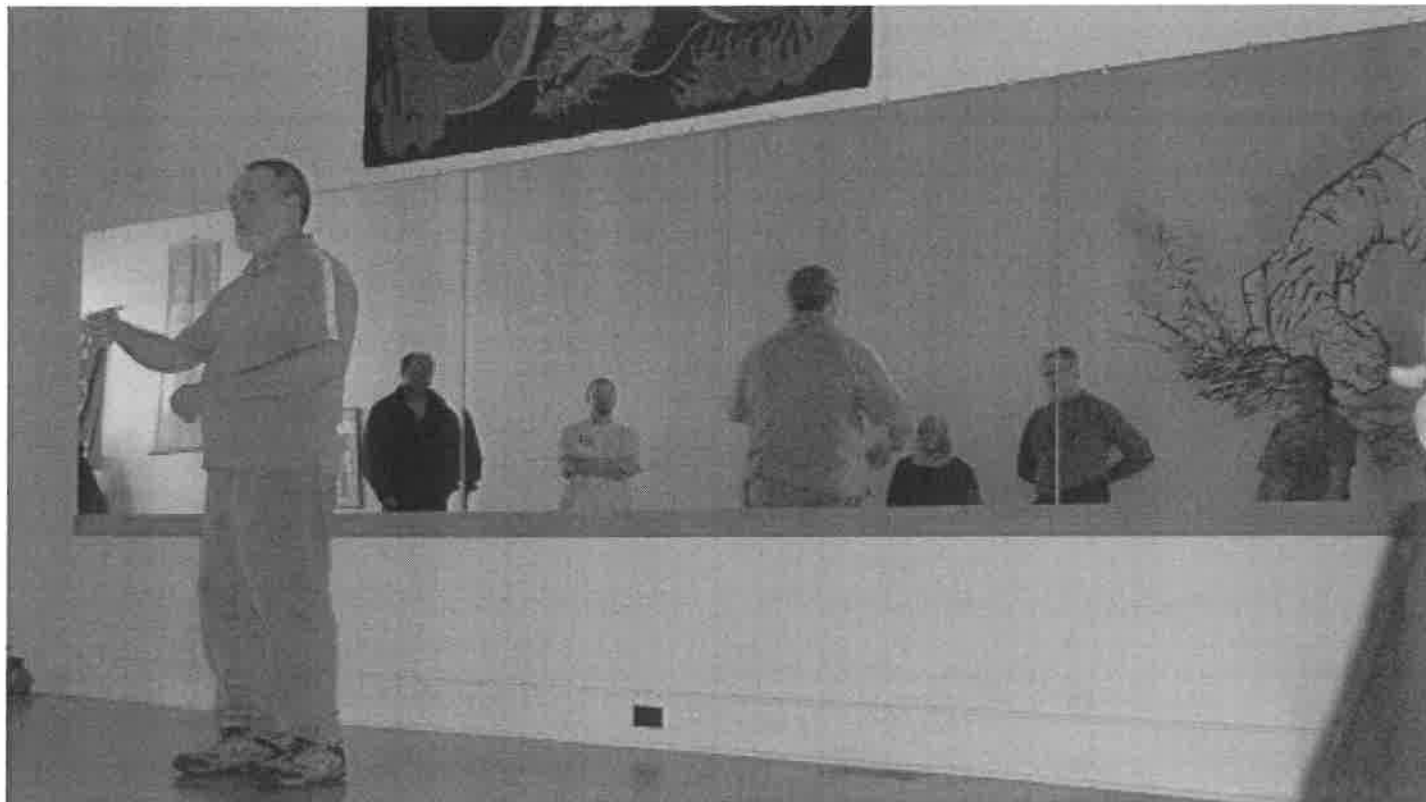
#### Photo Credits

Pages 2-6            Christian Bernapel  
Page 14 top        Holly Leavy: *2006 NY Taiji Day*  
Page 14 bottom    Don Klein: *Rouhe Daoguan 2<sup>nd</sup> Duan Workshop*

Pages 20-21        Terry Wisniewski  
Pages 25-27        Don Klein, Christine Carlson  
Page 29            Kay Reese



## Rouhe Daoguan 2nd Duan Application Workshop with John Cole



### Mendonitis in March

**Good Food, Good Play,  
Good People**



Some of us play Taiji for the health benefits and the peace of mind. Cultivating the qi is so important for harmonious living. But delving into the martial aspects of Taiji brings an awareness of being in the moment. It gives us a chance to face and to try to overcome our fears.

Stepping off the sidewalk of Mendon, Michigan, into the Rouhe Daoguan is like entering a sacred space. Here we are given permission to gently interact with our fellow taiji players to explore other dimensions of our beloved art.

Everyone was such a good sport, even when things weren't so gentle. Thank you, John, for being a great teacher. Thank you, Jim, for being a great host. All of

the familiar faces were also a great comfort.



And thank you Teddy the Dog for being such a good sport too.

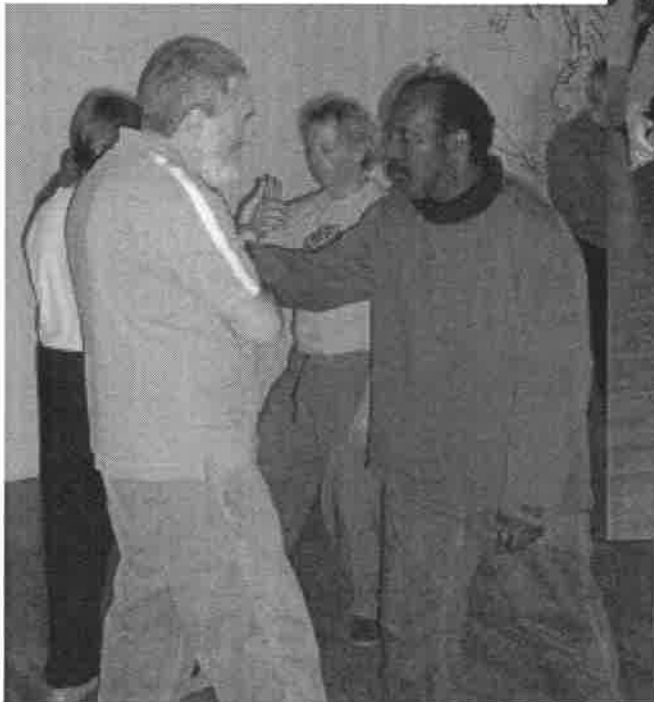
—*Dragonlady: Alyse Knepple*



**Mendon in early spring---“your whole body is a hand”**

This year, the Rouhe Daoguan hosted John Cole for a workshop. For most, teacher John Cole needs no introduction; however, I’m the one who still knows few in our taiji party. So I was introduced. I found John a kind man, quick to smile. He was the kind of person who seems to notice a lot around him.

He was able to assess our individual skills and meet our needs and still conduct the class as a whole. We started class with what I can only call “power squats.” From forward bendings we went directly to a full squat, then forward bending, then full squat, and so on. Warming up was an easy task this way.



The purpose of the workshop was to learn martial applications of parts of the second section. Though I hadn’t thought of it before, many of the movements are simply replications of each other done at slightly different angles. Just like lifesaving on the water, we practice the motions that will perhaps someday save us, or at least get us out of a jam. Lots of practice and lots of guidance filled most of our time. The variants of ‘arm-bar’ were my favorite to



practice. It was very empowering to see that it took very little effort to move a partner around. When I thought of the motions as using, or rather allowing, my partner's forward energy to continue the trajectory it was set on—but with me not in the way—then practice became fun. There were lots of ways in which I could allow and guide my partner's energy on its way. Sometimes I was even able to 'reguide' the energy to go a different way entirely! We learned that the whole body, that is to say any part of the body can be used as a 'hand.' We were 'hand-addicted' in our thinking in that we, or at least I, kept trying to place my hand on the partner to redirect them or get out of their way. I would do this even when it was awkward to do so. John showed us that any part of our body could be used to redirect: thus, the whole body is a hand. Too soon was the workshop nearing the end, when visitors arrived. Joe Morris and several of his students stopped by for a visit. It was nice to meet more players of our style, especially as close as Chicago. Joe was able to reiterate some of the lessons that John taught us, which made it even more clear to me. I noticed that both John and Joe 'spoke' Chinese with their hands. It was just a small manner in which both gestured that I recognized from seeing my own teacher do it.



In addition, we were treated to a comparison of three versions of *Shisan Shi*: George Hu's by Brian Hoff, the current daoguan version by Alyce Knepple and Kay Reese and the earliest version by Joe's student Carl Uqdah.

It was time for goodbyes and I was not too stiff or sore. The homemade food leftover was packed, we all hugged and left. On my three hour trip home I was able to review the events of the workshop. Most of it I was able, in some way, shape or form, to incorporate into my classes in the weeks following the workshop. —Mary Loesch



## 我听不懂 What'd he say?

Most of us have many remembrances of Wang Laoshi. We'd like to revive your audio memories beyond *hūxī kāishǐ yùbèi*. This is an on-going community project, so keep sending in your memories ...

Exercise! Train! Laoshi saying to us at the end of every class, morning and evening after hard sessions of practice.

We, the Westerners in Taipei to study Taijiquan, had the time after morning class but in the evening—after 21 hours, with still three-quarters of an hour on the bus to return home and then to eat the meal we had not time to consume earlier, now up to 23 hours—what time remained for us to practice since we had to rise the next day at 5 o'clock to return to YuanShan?

All this Laoshi knew well. Then why did he indefatigably repeat these two words? As a young follower, one thinks that his practice is so bad that it requires even more extensive training. During our stay in Taiwan, we practiced more than five hours a day and it seemed to be enough, but certainly not to Laoshi eyes. Now, when the experience of the age provides another view on what we were in the past, it appears that Laoshi's message was another one. If knowledge of Taijiquan is at first 90 percent practice to 10 percent theory, there is all that space between practice and theory to fill. With a simple calculation, taking into account other obligations, one realizes that he is reduced to nothingness, zero! This empty space that we have again to fill with Liànxí? Today, it is clear that it is our thoughts that it is necessary to train relentlessly in every of act of life. Then, Taijiquan is no longer a simple exercise: it becomes the complete philosophy of life.

Are we not inclined to consider Taijiquan a simple technique? It is enough to recall conversations on the correct realization of one move with reference to mechanical, martial, or other laws, to realize that they

are all in the domain of the functioning of our physical structures. Once the gesture is realized correctly, are we then in the practical outcome? No: Liànxí!

Liànxí! Exercise, exercise again up to the point it appears spontaneously. Train relentlessly until forgetting the gesture occupies the space by real presence of hearing.

What is this presence? Liànxí! Liànxí! It is necessary to practice

to know physically, not as an intellectual pursuit: it is only the experience of the body that counts and not pointless speeches of learned theories. Practice first and theorize only from what practice brings

Then, where are we today with respect to the education of Laoshi? What is the sum of the knowledge that he has been able to pass to us, based on the poor experience of bad followers? Do we measure little reach of numbers continual questions on the move of someone else? Tired, we don't say "why do you always ask me the same question?" He follows still the others. Who? Certainly, those in touch with experience.

Laoshi is tired, but I hear again him saying to us: "Liànxí! Liànxí!" We risk all to become orphans for the lack of having missed the main thing in practice, this main thing which is not in the practice, but beyond the practice. Yet it is necessary to have had practice to realize it.

Maybe it is these words that I shall hear throughout my life that remind me of this generous man who never ceased to encourage us: Liànxí! Liànxí!

—Claudy Jeanmougin

## 練習練習

### Liànxí! Liànxí!

這一派太極拳不屬於任何一個門派

Zhè yī pài tàijíquán bù shǔyú rènhé yī gè ménpài

你不動我不動

Nǐ bù dòng wǒ bù dòng

找最好的機會

zhǎo zuìhǎo de jīhuì

拳架是基本功, 推手是拳架的運用

quán jià shì jīběngōng, tuīshǒu shì quán jià de yùnyòng

少說多做

shǎoshuōduōzuò

慢慢

mànmàn

我給你

wǒ gěi nǐ

从丹田呼吸

Cóng dāntián hūxī

練習拳架的侍候要有假想對手。

練習推手的侍候不要有假想對手。

liànxí quán jià de shìhòu yàoyǒu jiǎxiǎng duìshǒu.

liànxí tuīshǒu de shìhòu bù yào yǒu jiǎxiǎng duìshǒu.

不要用力, 用意, 用汽

Bùyào yòng lì, yòng yì, yòng qì

彎腰 彎腰

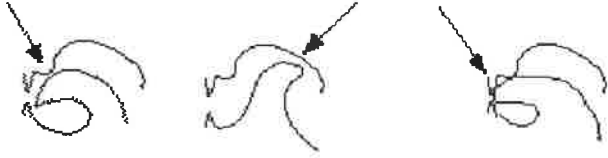
wānyāo wānyāo

# On Pinyin

To help readers with their audio memories, we reprint material from earlier issues

How would you pronounce *shī* as in *lǎoshī*? Some hints:

The diagrams below are not anatomically correct. They are intended to indicate how things feel when you make these sounds



*ji qi xi*

*zhi chi shi ri*

*zi ci si*

**Ji, zhi, zi:** full stop is made and gently released at arrow point.

**Qi, chi, ci:** full stop is made and then blown away forcefully from the arrow point.

**Xi, shi, si:** narrow constriction at arrow points, but no actual stoppage, gradual opening.

**Ri:** less narrow constriction at arrow point, no gradual opening. Tongue tip vibrates. (Sometimes you can feel the vibration in your lower front teeth.)

Tongue tip scrapes down the backs of the middle front teeth.

[http://www.wfu.edu/~moran/z\\_GIF\\_images/Difficult\\_Sounds.gif](http://www.wfu.edu/~moran/z_GIF_images/Difficult_Sounds.gif)

**i:** After *b, d, j, l, m, n, p, q, t* and *x*, the letter *i* is pronounced like *ee* as in *bee*. However, after *c, ch, r, s, sh, z* and *zh*, the letter *i* is not pronounced like *ee* as in *bee*. Instead, after the initial consonant has been pronounced, the position of the tongue remains unchanged, and a voiced sound is made. For example, *si* is pronounced like *s* as in *so*, immediately followed by *z* as in *zoo*. [Ed: Note that the last rule could be considered to apply in all cases]

<http://www.fortunecity.com/bally/durrus/153/emanpin.html>

## A brief guide to tones from

### Guide to Pronouncing Mandarin in Romanized Transcription:

Ā	1st tone	High pitch, remaining even throughout the syllable.
á	2nd tone	Rising pitch, starting low and rising throughout the syllable.
ǎ	3rd tone	Falling pitch, starting at about mid-range, dropping, then rising sharply if spoken in isolation or at the end of a phrase, but often staying low before another syllable.
à	4th tone	Sharply falling pitch, from high to low.

s	s in English <i>see</i>
cI	tz in <i>tzar</i> , ts in <i>cats</i>
ci	as though English had a word spelt <i>tsz</i>
ch	ch in English <i>church</i> , <i>teach him</i>
chi	as though English had a word spelt <i>chr</i> : <i>it's she</i>
j	j in English <i>jeans</i> (not like g in <i>rouge!!!</i> ), <i>itching</i>
z	ds in English <i>heads</i>
zi	as though English had a word spelt <i>dz</i>
zh	j or g in English <i>judge</i>
zhi	as though English had a word spelt <i>jr</i>
x	sh in English <i>sheet</i>
si	as though English had a word spelt <i>sz</i>
sh	sh in English <i>shame</i>
shi	as though English had a word spelt <i>shr</i>

*j q x* are like the sounds in English *jeans*, *cheat*, and *sheet*, except that the Chinese sounds are strongly palatalized (i.e., the tongue is pushed against the front of the roof of the mouth). *zh, ch,* and *sh* are pronounced like the sounds in English *judge*, *church*, and *shame* except that they are retroflex, i.e., the tongue is curved up and back slightly to approach the roof of the mouth about in the middle. (This is why the effect is something like a Midwestern *r* being attached to them.) I chose English examples with front and back vowels for the two series to try to suggest this, but the Chinese difference is stronger than that. The initial *r* is also retroflex and sounds something like a French *j* followed by a Midwestern *r*! Further note for the masochistic: To the Chinese ear, there is a greater difference between the palatalized series (*j q x*) and either of the other two series (*zh ch sh* and *z c s*) than between the two other series themselves. Accordingly MOST non-standard Mandarin dialects pronounce BOTH *zh ch sh* and *z c s* identically [like *z c s*] but still distinguish the *j q x* series. Thus "ten" (*shi2*) and "four" (*si4*) differ only in tone (*si2* and *si4*) for many speakers. The PY use of *h* to distinguish the two series reflects their similarity in the Chinese mind, while the PY use of entirely separate letters *j q x* for the palatalized series reflects the clear distinction of that series for the native speaker.

<http://weber.ucsd.edu/~dkjordan/chin/pinyin2.html>



## Wang Yen-nien's Legacy

By John Cole

Wang Yen-nien's legacy is vast, spanning over 50 years of teaching. What is this legacy? By answering this question, I gain a better understanding of his influence on me.

I have spent 30 years practicing and teaching taiji. My practice has always raised thought-provoking questions. What is the best taiji style? What is the application of a particular move? Is there balance in the form from left to right? How fast should the form be? Is taiji different for the young or the old? Do men and women practice taiji differently? How does my practice influence my behavior?

Master Wang evolved like any great artist and teacher. As he aged his form and understanding changed. A young athlete can jump higher, longer, recover quicker, has strength, speed and agility. As we age we like to think we improve our skill and understanding of technique. When we are old we are just happy to be able to practice the form. Many years of persistent diligent practice allows one to master taiji and also to examine the parts of the form. This examination of my form occasionally brings about change, either by accident or intention. Master Wang has introduced some changes to improve understanding and balance within the practice. The technique evolves with this inevitable change.

Over the years, when asked, "Is there more," Master Wang introduced new forms. I am sure Master Wang's teacher(s) also

changed some of the forms in an effort to improve the style. Yang Luchuan, the founder of the Yang style, took from various styles and changed some of what he learned and created his own style. His sons and grandsons also experimented and changed their understanding of how the style should be. We are very fortunate to have a teacher who has lived many years longer than his predecessors and is able to evolve his taiji through the wisdom of time.

There was once a great master who had many dedicated students. Two of his students were arguing about an important point. One said, "The master told me left," and the other was emphatic, "The correct direction is right." They confronted the teacher, and the first student said, "You taught me left," and the second argued "You taught me right." The Master responded, "You are both correct."

Students who studied with the young Wang Yen-nien, brag about how he, in the old days, was a better teacher and martial artist, when he taught fighting and skillful pushing hands. These students were lucky, but is what they studied really better than what Master Wang taught in his later years?

Lately there seems to be a struggle among the more senior students, as to who will be the next lineage holder. My suggestion is that there be two or more lineage holders. This squabbling does not create respect. A teacher cannot demand respect—one must earn it. Students will seek out good

teachers who follow the Dao and are true to the lineage of Wang Yen-nien. Master Wang taught us to foster harmony in our relationships and we must all strive be living examples of his teaching. Xunzi said "He who curbs his desire in accordance with the Way will be joyful and free from disorder, but he who forgets the Way in pursuit of desire will fall into delusion and joylessness."<sup>\*</sup>

In addition to taiji, Master Wang also introduced Neigong and lectured on the Dao. Neigong is the internal cultivation of Qi and understanding of the Dao. One of his lectures was about controlling anger, greed and lust. These three evils destroy humanity, while tolerance, generosity and responsibility promote the Dao. Master Wang not only talks the talk, he walks the walk.

One of Master Wang's great gifts is the encouragement he gave his students to teach, and meet with other teachers to build their knowledge and skills. This collaboration allows a student to further their understanding of taiji. Also, the teacher learns from his own teaching. The teacher must be able to put taiji into words and then demonstrate the form.

This is another step in the continuing self-exploration of taijiquan.

The taiji experience is a living art and there is always more to learn.

Thank you Grand Master Wang Yen-nien.

<sup>\*</sup> Karen Armstrong, *The Great Transformation*, Knopf, 2006, page 77.

John teaches in Benecia, CA,

## Directory of AYMTA Member Instructors

The following AYMTA members are Yangjia Michuan Taijiquan instructors in North America. The addresses listed are for mailing purposes only. Please contact instructors by mail, phone or email for specific information about class times and locations. If you are currently teaching Yangjia Michuan Taijiquan in North America, are a member of AYMTA and would like to be included in this list, contact the Treasurer, Kay Reese (address below under Michigan). If you are unable to contact an instructor or need additional information, please contact the Treasurer. If you are looking for an instructor outside of North America, consult the Worldwide Directory.

### BAJA CALIFORNIA, MEXICO

Stephen Merrill  
A.P. 77  
Todos Santos, BCS, 23305 Mexico  
Message Ph: 52-114-50109  
email: rincondelcielo@todossantos-baja.com

### CALIFORNIA

Charles Adamec  
2718 Webster Street  
Berkeley CA 94705  
Tel: (510) 644-3724  
email: cgadamec@yahoo.com

Frank Broadhead  
612 W Stanley Street  
Ukiah CA 95482  
Tel: (707) 468-0718  
email: shoppe@pacific.net

Scott Chaplowe  
10920 Wagner Street  
Culver City, CA 90230  
Tel/Fax: (310) 837-3740  
email: chaplowe@alum.colby.edu

John Cole  
535 Whitecliff Drive  
Vallejo, CA 94589  
Tel: (707) 552-4738  
email: john@johncole.com

James Douglas  
2120 Calaveras Avenue  
Davis, CA 95616  
Tel: (530) 750-3843

David Laurie  
10 Lakeshore Terrace  
Chico, CA 95928  
Tel.: (707) 315-5514  
email: dewey38@yahoo.com

Christopher Nelson  
1644 Talmadge Street  
Los Angeles, CA 90027  
Tel: (567) 438-4529  
email: chrisnelson@adelphia.net

Janet Phillips  
3555 Parkview Lane  
Rocklin, CA 95677  
Tel: (916) 632-9368  
email: psychocpa@sbcglobal.net

Sam Tomarchio  
400 - 30th Street, Suite 402  
Oakland, CA 94609-3305  
Tel: (510) 835-2148  
Fax: (510) 835-2172  
email: samtomio@sbcglobal.net

Harry Wu  
1441 Huntington Drive #123  
South Pasadena, CA 91030  
Tel: (213) 258-7224  
email: harry1223@aol.com

### HAWAII

Emily Du Bois  
12168 Kipuka Street  
Pahoa, HI 96778  
Tel: (808) 965-9523  
email: mle@tweek.net

### ILLINOIS

Joe Morris  
7524 S. Union Ave.  
Chicago, IL 60620  
Tel: (773) 487-8007  
Email: imjomo7524@yahoo.com

### MICHIGAN

James Carlson  
P.O.Box 662  
Mendon, MI 49072  
Tel: (269) 496-8997  
email: carlson@net-link.net

Akai Jong  
PO Box 7006  
Ann Arbor, MI 48107

Don Klein  
1700 Robbins Road #244  
Grand Haven, MI 49417  
Tel: (616) 842-5096  
email: dklein@triton.net

Alyse Knepple  
65567 Union Road  
Cassopolis, MI 49031

Mary Loesch  
18079 Lake Dr.  
Big Rapids, MI 49307  
Tel: (231) 796-4788  
email: mefnl@tucker-usa.com

Kay Reese  
146 Crescent Drive  
Grand Haven, MI 49417  
Tel: (616) 846-7704  
email: kreese@triton.net

### MASSACHUSETTS

Bede Bidlack  
35 Skehan Street Unit 3  
Somerville, MA 02143  
Tel: (617) 441-3524  
email: bede@stillmountain.net

### NEW YORK

Thomas W. Campbell  
172 West 109th Street #1R  
New York, NY 10025  
Tel: (212) 222-7456  
email: tomwc@verizon.net

Gretchen MacLane  
160 West 73rd Street #5D  
New York, NY 10023  
Tel: (212) 787-5940  
email: gmaclane@nyc.rr.com

Robert Politzer  
25 Indian Road #6F  
New York, NY 10034  
Tel: (212) 569-6166  
email: robert@greenstreetinc.com

Ilana Sheinman  
20 W.64th Street, #15N  
New York, NY 10023  
Tel: (212) 877-6CA

### PENNSYLVANIA

Marc Andonian  
632 Foxfields Rd.  
Bryn Mawr, PA 19010  
Tel: (610) 812-9847  
email: marc@stillmountain.net

### TEXAS

Dale Napier  
4141 N. Braeswood #7  
Houston, TX 77025  
Tel: (713) 218-0897  
email: dnapier@houston.rr.com

### WISCONSIN

Don Coleman  
801 Emerson Street  
Madison, WI 53715  
Tel: (608) 251-4726  
email: coleman1@chorus.net

Kathryn Coleman  
801 Emerson Street  
Madison, WI 53715  
Tel: (608) 251-4726  
email: coleman1@chorus.net

Terri Pellitteri  
4910 Sherwood Road  
Madison, WI 53711  
Tel: (608) 271-7392  
email: terrip@aymta.org

James Sauer  
514 Ludington Avenue  
Madison, WI 53704  
Tel: (608) 246-2124  
email: wndhorse@itis.com

# AYMTA CATALOG

Member Price      Non-Member Price

## BOOKS

<b>YANG FAMILY HIDDEN TRADITION OF TAIJIQUAN, ILLUSTRATED AND EXPLAINED by Wang Yen-nien</b>		
Vol. I (2 <sup>nd</sup> Ed.): The basic exercises and all three sections of the form.		
English/French	\$70	\$95
Chinese/Japanese	\$70	\$95
Vol. II (1 <sup>st</sup> Ed.): Martial Applications		
English/French	\$85	\$115
Chinese/Japanese	\$85	\$115
<b>KUNLUN TAIJI SWORD by Hervé Marest</b>	\$40	\$50
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.		
<b>LITTLE RED BOOKLET 2003 (3RD) EDITION</b>	\$5	\$10
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.		
<b>YMT BASIC SWORD METHODS</b>	\$10	\$15
Photos and Text on the 8 Basic Sword Cuts; list of WuDang & KunLun Forms in Chinese, Pinyin, English. 56 Pages.		

## FANS

<b>BAMBOO FANS, SPECIFY RIGHT-HANDED (STANDARD FORM) OR LEFT-HANDED (MIRRORED FORM)</b>	\$18	\$20
Lightweight and highlighted by the Chinese characters 延年 Yán Nián (literally extended years).		

## AUDIOTAPES, CDS

<b>YANGJIA MICHUAN TAIJIQUAN by Wang Yen-nien – Audio Tape, CD</b>	\$16	\$20
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.		
<b>Collection Series, CD Only</b>	\$26	\$30
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).		
<b>Yangjia Michuan Taijiquan Weapons –CD Only</b>	\$16	\$20
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.		

## 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.

<b>WYN IN TAINAN (early 1970s) VHS, DVD</b>	<b>YMTI</b>	\$35	\$45
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.			
<b>WYN DEMONSTRATING YANGJIA MICHUAN TAIJIQUAN – VHS, DVD.</b>	<b>YMTI</b>	\$30	\$40
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			
<b>***NEW*** WYN IN TAINAN (1980) DVD</b>	<b>YMTI</b>	\$30	\$40
Wang Yen-nien demonstrating all three duans, Yen-nien Fan, Kunlun & Wudang Sword. In color with Chinese subtitles naming the moves.			
<b>RECORD OF NATIONAL SPORTS DAY DEMONSTRATION (1994) VHS</b>	<b>YMTI</b>	\$25	\$35
Group Demonstration of 1 <sup>st</sup> duan. Visits 10 Taipei teaching areas with the various coaches & groups training form & weapons for National Sports Day demonstrations.			
<b>YMT: A RECORD OF TEACHER TRAINING COURSE (1996) VHS, DVD</b>	<b>YMTI</b>	\$60	\$80
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.			
<b>PUSH HANDS BASIC EXERCISES (1996) VHS ONLY</b>	<b>NY YMT</b>	\$150	\$205
Record of New York WYN Workshop detailing the 15 tuishou exercises. 5 tapes.			
<b>THIRD DUAN (1996) VHS, DVD</b>	<b>AYMTA</b>	\$90	\$120
This step-by-step instructional video taught by Wang Yen-nien for students new to the 3 <sup>rd</sup> duan, those who want a review aid, or for instructors who wish to explore all the rich details of the form. 3 tapes.			

## JOURNALS

<b>Vol 8 #2 FALL 2000 : Wang Yen-Nien Celebrating Fifty Years of Teaching</b>	\$15	\$25
<b>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</b>	\$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](mailto: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**  
**Grand Haven, MI 49417**

# 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

美洲楊家秘傳太極拳協會

AMERICAN YANGJIA MICHUAN TAIJIQUAN ASSOCIATION

PO Box 173, Grand Haven, MI 49417 USA