

Amicale

Yangjia Michuan Taiji Quan

N° 82 - May 2016



• **Un paradigme**

• **Taiji Quan
and visual
impairment**

• **Ronnie
Robinson**

• **M^e Wang**

Terre de Jor - 2001

• **Ma Defan**

楊家秘傳

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EDITORIAL

Hello everybody ! During the four years I have attended the 'Rencontres de l'Amicale', and regretted not having done so earlier, I have been delighted to be probed by Françoise Cordaro to second her initially and then to follow her as the new chief editor of the review.

Please allow me to take this opportunity to heartily thank someone without whom I would never have got this far, Hervé Marest to whom I owe everything, and to the lady who made me understand just to what extent; Marie-Christine Moutault who has helped me enormously to gather together at last that which I had so carelessly scattered...

And to you all, dear readers, who I have already met and who do me so much good.

This edition of May 2016 is packed full.

We lament the loss of a friend, Ronnie Robinson. Claudy and Dan Docherty pay him sincere tribute, he who did so much for the Chinese internal arts, with the books he edited for Chiron books and the review he created, Tai Chi Union for Great Britain.

China will be very much on the agenda of this edition.

After a brief warm-up with Bénou concerning Hou and the year of the Monkey, you will be drawn into the discovery of the book by Jean François Billeter Un paradigme, Serge and Jean-Luc having had the good idea to show us just why this book has been written especially for each of us whether we are practitioners of taiji, calligraphy or meditation. If you have read the feuillets du Collège in the January edition carefully, you will have seen that Laurence had already put it in the bibliography. I spent the long winter months with this author and was enchanted.

To deepen your practice a little further, you could slip alongside our blind colleagues and indulge in the exercise Paul suggests at the end of his article and so discover how Marie-Christine and Bernard have been working together over years.

It would not be excessive as preparation if you wanted to challenge yourself with the teachings of Master Wang himself, as they have been transmitted to us through the notes taken by Catherine Bachelet and Thierry Cagnin during the Journée du Collège of July 2001. Clench your teeth, eh no, rather relax – there is still work for years to come!

Something to motivate you to sign up for the meetings at Jasnières and Houlgate! I hope you will have as much pleasure reading these articles as I have had in discovering them.

For September we envisage an edition focused on the Federation and if all goes well, in January, a bulletin dedicated to transmission and teaching.

I hereby launch a formal appeal for contributions! Happy Practice!

André

PS: Soon available on the site; the index of all the summaries for editions 50-82, that of all contributors and the subjects covered (under construction)!

From the President's Desk

The spring equinox has passed and we are leaving the period of March-April, the season when day and night are of equivalent durations, when Yin and Yang are equal to produce the explosion of blossom. We are now in the period of April-May, when the expansive force of Yang expresses itself such that all can assert themselves. The force of nature, the strength of body and of spirit.

This new bulletin has been entirely put together by our new Chief Editor, André Musso. I also thank the proof-reading and correcting teams who have supported him in this task.

Do not hesitate to send him your articles, no matter what the subject even if it seems minor to you. The bulletin is intended to reflect the life of all the associations and members who make up the Amicale.

The Bulletin is a real treasure of the Amicale, it is the witness of our 'Amicable' dynamism. It is also a very important part of our showcase to the outside world. It contains numerous interesting articles and reports and also, at its centre in the form of four detachable pages 'Le Feuille du Collège' which collects feature articles chosen from the archives of the teachers Collège.

Do please circulate it within your associations. Above all, ensure that the newcomers are informed. Some ten days after it is posted to subscribers it also appears on-line on the website; if ne-

cessary do let people know. By now you will all know that the new 'Amicale' website is up and running :

Url : www.amicale-yangjia-michuan-tjq.org

There will also soon appear on the website, under the heading 'Le Bulletin', an index of all the bulletins by author, subject and bulletin number which André Musso is compiling.

This year, the 26th Rencontres de l'Amicale will take place at Houlgate, near Caen, as Ginette Bernière and Sonia Sladek from the Caen association announced during the Rencontres de l'Amicale last November. You will find the advertisement for the Rencontres 2016 in this bulletin as well as the registration form. This will, in parallel with its appearance in this bulletin, be put on the Amicale website under 'Rencontres'. Registration will be open from 1st June until 30th September.

Courses and major events are blooming this springtime. They invite us to look further afield for the sustenance necessary to enrich our knowledge. You will find on the Amicale website details of the various courses and events in May, June and July which will themselves be followed by numerous summer courses.

With very best regards to all,

Jean-Michel Fraigneau
(translation Erica Martin)

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The Year of the Monkey 猴

Paule-Annick Ben Kemoun - Translated by Cynthia Hay

Welcome, beginners, to this annual Chinese course. Established sinologists, you know how to be indulgent. It has been said that an entire life is not sufficient for learning Chinese—the aim of this annual Chinese course, which celebrates its fifteenth anniversary, is to entertain you and to allow you to become familiar with immortality by means of several ideograms in the process. We have all put up a good show in wishing ourselves a good year in 2016 and we will continue on the 8th of February on the occasion of the year of the Monkey. Nonetheless, I cannot refrain from thinking of last year's Chinese course, which was written and published shortly before the tragic events of January 2015 ... how can I leave aside the massacres and horrors which took place almost everywhere and look for jokes to illustrate this course which is meant to be playful?

So then, despite this deep concern, let us try ... to monkey about so to speak.

And for that, what could be better than what the king of the monkeys, in the jungle book, declared to Mowgli: "I want to be like you"? However ... bearing in mind the crazy and joyful appearance of this scene, I wonder if he is right to envy the life of humans. <http://dai.ly/x6z4wh>
The monkey is twofold: when small, he entertains us. Kiki, the monkey of our childhood, who beats the cymbals, then the wise monkeys of the circus, or much later the king of the monkeys in *Voyage to the West*.⁽¹⁾

I always loved to hear and sing *Beware of the Gorilla*^[2] by our friend George Brassens. But believe it or not, contrary to the gossips in this song, it is the gaze of the large monkeys and their capacity for explaining certain abstractions through sign language which always fascinates and impresses me. Of course I recall *Gorillas in the Mist*.

In our style of taiji, *the monkey beats in retreat*, and a bit later, *the gibbon* (= white monkey in Chinese) offers some fruits: behind these humorous words are concealed some quite formidable martial applications.

It is the illustration of this dual aspect of the Monkey, "dissipated animal in traditional Chinese theatre" but also "initiated sage who conceals his true nature behind this appearance of a clown."⁽¹⁾



I have found for you some monkey origamis.⁽²⁾ If the traditional monkey is simple, the gorilla is reserved for experts who are extremely courageous and patient.



A little musical interlude: the music from the film, *The Army of the Twelve Monkeys*.^[3] The Hou character which designates the monkey is pronounced with the second tone (ri-

sing tone). It is not easy to trace: we will recover from the difficulty of tracing the monkey character by learning the character which designates the human being: ren: (it is pronounced a bit like renne (reindeer) always with the second tone rising.) With this character you can say, "I am French" 我是法国人 w shi fā gu rén.



In fā gu, fā (third tone descending then rising), 法 represents the law and gu (also the third tone) 國 is the country. I will allow you to reflect on the range of this term, "country of the law" to refer to France ... my nearest and some others have witnessed my tireless struggle against the health law (which I have succeeded in working into this innocent course in Chinese). In large part because of this law, for me this year will be that of an evolution even of a revolution.

It has been said that anything can happen in the year of the monkey: 1968 was a year of the monkey and not only in France. For us are forecast insurrections, chaos, anarchy, upheavals of every kind, but I think for that we were already given the previous year. On the threshold of this Year of the Monkey, I certainly wish you, classically, wealth (in the Chinese fashion) happiness and health. We have, theoretically, the opportunity to live in the "country of free men" (the word "franc" meaning free). I wish a good Year of the Monkey to my family, my friends, my brothers in arms (those of taiji and those of the battle mentioned above). I hope that we will always be free human beings, and that those who fight for liberty 自由 (zi yóu) and/or against laws that threaten freedom are numerous and proud of this struggle which never ends.

Happy New Year xīn nián kuài lè ! Have a good year!

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- ⁽³⁾ *100 mots pour comprendre les Chinois* (100 Words for Understanding Chinese People), Cyrille J.-D. Javari, published by Albin Michel, 2008.
* *505 caractères chinois à connaître*, (505 Chinese Characters to Know), Catherine Meuwese, published by Ellipse, 2009.
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LIENS INTERNET :

- (1) https://fr.wikipedia.org/wiki/Sun_Wukong
- (2) www.youtube.com/watch?v=xrF3K1fCufE

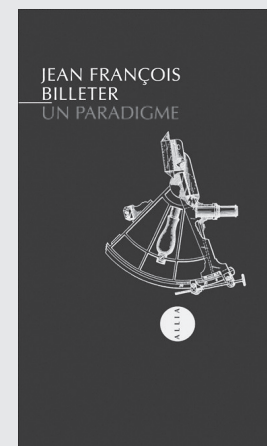
AUTOUR DU LIVRE DE JEAN FRANÇOIS BILLETER :

UN PARADIGME, PARU CHEZ ALLIA. 2012 :

Beaucoup d'entre nous connaissent déjà les livres de Jean François Billeter : *Chine trois fois muette*, 2000 ; *Leçons et Études sur Tchouang-tseu*, 2002 ; *Contre François Jullien*, 2006 ; *Notes sur Tchouang-tseu et la philosophie*, 2010 ; suivis en septembre 2014 par *Trois Essais sur la traduction* ; sans oublier la réédition de *L'Art chinois de l'écriture* (1989) refondu en 2010 chez Allia sous le titre *Essai sur l'art chinois de l'écriture et ses fondements*. Récemment encore : *Lichtenberg* et cette année *Esquisses*.

Serge et Jean-Luc sans s'être concertés nous livrent ici ce que ce livre évoque à leurs yeux.

Apprentissage, activité, intégration, non-agir. En quoi ce livre éclaire leur pratique...



Zhuangzi, Billeter and Taiji Quan

Serge Dreyer - Translated by Cynthia Hay

While reading a critique of the works of J. F. Billeter by Jean Levi, a sinologist that I value highly, I decided to reread works on Zhuangzi (Tchouang-Tseu in another transcription) which I had neglected for far too long. It was a good decision, since the first work which I read on the subject, "Leçons sur Tchouang-Tseu" ("Lessons on Tchouang-Tseu"), by Jean François Billeter, (publ. Allia, 2014), inspired me not only by the quality of the sinological work but above all because it echoes my practice of taiji quan and in particular that of push hands. To simplify matters, I will describe J. F. Billeter's approach to Zhuangzi (henceforth ZZ 1) as a practice clothed in philosophical dress. In other words, philosophical jargon speaks of practice, butchery, butterfly and a bicycle. And all that brings me back to taiji quan and in particular to push hands, as I will explain in the lines that follow.

As the starting point, I will make my position on the field of taiji quan precise, so that my point of view is as unambiguous as possible, in particular for those who do not know me. First of all, I have a low opinion of approaches which tend to conceal the basic function of taiji quan (henceforth TJQ), which is that it is a martial art — these approaches are a means of marketing a soup fixed by the promoter. That TJQ can be used for therapeutic aims of well-being and other aspects of life in society seems to be completely legitimate. I have already set forth my views on this subject in these columns. But that these aspects should swagger to the foreground seems to me to be totally inappropriate. If you were to imagine for a moment that music were to be presented in the first instance as a therapy, you will understand my position. TJQ is also not a Daoist discipline invented by a certain Zhang San Feng on Mount Wudang. If you read the works of Pierre-Henry de Bruyn (*Le Wudang Shan, Histoire des Récits Fondateurs — A History of the Foundational Accounts — Les Indes Savants*, 2010, and in a shorter form and more scathing, the contribution by J. Lagerwey²), these show that this personage is a political creation. In a similar vein, it would not be entertaining to characterise pétanque as a Catholic or a Cartesian discipline. (Translator's note:

pétanque is a form of boules, which covers a wide range of games in which the object is to throw or roll heavy balls as close as possible to a small target ball.)

Taiji, with bare hands, is simply a martial art which comes in a variety of forms of slow movements, push hands and combat called sanshou. Each aspect of this practice has its own importance and I do not conceive of them as capable of being separate segments. When I hear it said that someone practices TJQ but also push hands, then that is an enormous mistake. The practice of slow movements acquires profundity with push hands and sanshou, and all three operate as a mirror in an entity which we call TJQ. That there should be multiple interpretations of a movement and of push hands and sanshou is a richness which rubbishes the pretensions of authenticity and of a secret transmission of superior knowledge. And so much the better! You are to bear in mind these premises in order to understand what I read in the work of Tchouang-Tseu which sends me back so powerfully to my practice of TJQ.

I have chosen the parable of the cook, Ting dismembering a cow, a character imagined by ZZ and accompanied by some reflexions by J F Billeter. To begin with, the passage in question in the Zhuangzi (translation J F Billeter).

The cook Ting dismembers a cow for the prince Wenhuei, (the description of the action follows).

It's wonderful! the prince exclaimed, I would never have imagined such a technique!

The cook put his knife down and responded. What interests your servant is how things work, not a simple technique. When I began to practice my trade, I saw the whole cow in front of me. Three years later, I only saw the parts. Now I find it with my mind and no longer see it with my eyes. My senses do not take part, my mind proceeds as though it understands and itself follows the lineaments of the cow. When my knife cuts and disjoints, it follows the faults and the cracks which appear to it. It touches neither the veins, nor the tendons, nor the casing

of the bones, and certainly not the bone itself. When I encounter an articulation, I locate the difficult point, stare at it, and acting with extreme prudence, slowly I cut it apart. Under the delicate action of the blade, the sections separate with a soft hoo (translation of a sound) similar to that of a bit of earth which one puts on the ground. My knife in my hand, I straighten up, I look around myself, amused and satisfied and after having cleaned the blade, I put it back in its sheath.

JFB: When he began to practice his trade, "he saw the whole cow in front of him." He felt himself powerless before the object which was opposed to him with its whole mass.

SD: When one begins to practice push hands, one tends to give way to the pressure of the partner/adversary and only perceiving it as a mass which pushes us without fully understanding the details of the action.

JFB: After three years of practice, "he only saw certain parts of the cow." He had become more skilled, he had begun to overcome the resistance of the object, and henceforth he was aware less of the object, than of its characteristic activity.

SD: After a certain period of practice, one begins to perceive with greater acuity what parts the adversary/partner uses to push us and how he does it. And then progressively, one begins to take account of one's own movements (one's own activity according to JFB) and of one's role ever more evident in the interaction (I usually tell my students that it is we who decide how our adversary/partner will destabilise us.)

JFB: Then the link is completely transformed; today, he says to the prince, "I find the cow with the mind and no longer see it with my eyes. My senses do not intervene; my mind acts as though it understands it and itself follows the lineaments of the cow." His skill and his experience are now such that the cow no longer offers him any resistance and therefore no longer exists for him as an object.

SD: Obviously, in push hands, the adversary/partner is not a dead cow, but is active. But in fact the image remains pertinent if one thinks that one must be at one with the adversary/partner in order to be able to let go and to produce the least effort so that it is no longer he who is the object of resistance but oneself. In seeking to destabilise him at any cost, I provoke an opposition which sets my equilibrium against his. In letting go, I have a better perception of the equilibrium which we in fact create together and I do not allow him access to my equilibrium. Thus it is no longer actually him against myself but an interaction between ourselves on which JFB comments thus: "This abolition of the object goes hand in hand with that of the subject."

JFB: The cook is so engaged in the action that he "finds the cow with his mind and no longer sees it with his eyes."

SD: This commentary leads me to return to what Wang

Yen-nien often said to me when we jostled at push hands. My eyes were above all throughout my body because "listening" well to the adversary/partner made it possible to know where and how he is positioned, without having actually to look. I remember moreover a similar reflection of William Chen concerning the application of a shoulder blow reported by Marc Appleman.

JFB: In the logic of the progression which I have just sketched, the "spirit" (chen) cannot be a power which is external to the cook, nor a distinct power which would affect him. When such a complete synergy is produced, the activity is transformed and moves to a superior regime. It appears to free itself from conscious awareness and to obey only itself.

SD: This state gives an impression of "void" at least when it is attained. One has the impression of doing nothing, simply surfing on the wave. I approach this state of the notion of not-acting, wuwei in Chinese. The will disappears along with the disassociation with the adversary/partner, a state which usually brings about elation on the part of the two protagonists of push hands. One will only remember that in push hands the adversary/partner acts and therefore at any moment this state may cease, which gives it moreover a greater charm because, as one says in France, "one's work relies on one's skill."

JFB: In the pages which follow, he compares this history with learning various tasks in childhood such as cutting bread and pouring water into a glass.

SD: I very much liked his comparison with learning to ride a bicycle. Also when I teach, I often mention learning how to drive a car, but a bicycle is more to the point. Indeed, it sends us back to learning balance which we all know in our style of TJQ through being rooted on one leg, or indeed through certain movements of the second or third duan.

As regards the technique of the cook, Ting, it comes immediately to mind that his knife corresponds to our body. Just like an instrument, our body strains to provide force, our rigidities in the comparison going from the tendon to the bone. When the cook Ting cuts into the tender part, with respect to us we attain the state of *fangsong*, a relative state of relaxation, in which it is possible to remain dynamic with the least effort. When he observes an articulation and the cut, I observe it with my hands and I block it or make use of it as a lever to destabilise my adversary/partner.

Thereby one understands the progression which I evoked previously. The practice of slow movements will allow us to refine our general state of tension, but it is adversity, not necessarily brutal or violent, which provides us with access to the more profound levels, to the state of *fangsong*. At this level, push hands is an excellent practice which allows us to experience this paradox "filling is emptying and emptying is filling." But that is another story which we will share in another issue.

Body, Activity, Integration

Concerning the book by Jean-François Billeter: *Un Paradigme*, published by Allia
Jean-Luc Perot - Translated by Cynthia Hay

A few words to set out how I understand therein, in relation to TJQ, learning and pleasure in movement.

In order to clarify his conception of the body as activity, source and location of all our resources, known and unknown, the author takes movement as model of the processes of integration at work in the body.

Movement is always in gestation, it is the outcome of:

- all the learning of the neurological motors which are involved in its execution,
- all the emotional colours formed in depth that make it stirring,
- all the intellectual and linguistic components which have made a word charged with meaning and power to construct and describe it.

All these levels of progressive integration (feeling and feeling the effects) combine in the interpretation, producing the capacity to give an aesthetic meaning and granting a distinctive style which is appropriate to the task.

Thus with the movement "as if to catch a little bird by the tail." This vivid image awakens in us motor circuits, sensations, emotions and resonant memories in the body. It is activity, the functioning of the body which secretes the somewhat mysterious integration of the components of movement.

And moreover the body is that activity through which we are constituted and which produces integration through giving it ever more refined forms. Thus, our movements, our ideas and our words all emerge from the same process. Activity is the fundamental category which brings different forms together, for example, by means of words, objectifying the world in language. This activity is sometimes conscious of itself, a consciousness which is aware of what has taken

shape in bodily activity and sees the illuminated part of thought, the body which thinks.

The clear idea, the unified subject, and understanding are also facets of the process of integration. Consciousness may also gain some distance, detach itself from the action and view it with an aesthetic pleasure. Pleasure in formal elegance but also pleasure in this capacity to feel and to experience internally.

In the practice of "the form" where one has the feeling of seeing one's movements take place at the same time as one savours the gestural linking thought and breath, skin and depth, intention and harmonious adjustment.

The imagination is at work in this process of synthesis which, starting from sparse and disparate elements, produces ideas that take on objective form in words resonant with all the memories which combine in us to give meaning and power to our words.

Thus our world is created, a personal reflection of a reality without words. Our language objectifies the world, our world, and this world can be shared with those who are practitioners. A good pedagogy arouses thought and allows it the leisure to move in the body. In order to allow the idea and the image to be born and to develop within the body, we teach, as well, in images and poetic words which fertilise and generate.

The imagination is a bodily power of which consciousness is receptive by means of a process of integration that takes place within the body.

Herewith some resonances which have moved me and which I hope will encourage reading of the work of J. F. Billeter who can be found in several interviews on YouTube.



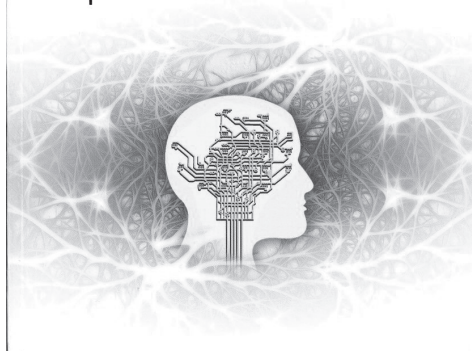


Nous avons lu... Claudy Jeanmougin

L'erreur de Broca, Exploration d'un cerveau éveillé

Professeur **Hugues Duffau**

L'ERREUR DE BROCA
Exploration d'un cerveau éveillé



Pour en finir avec 150 ans d'erreurs sur le cerveau

DOCUMENT
Michel
LAFON

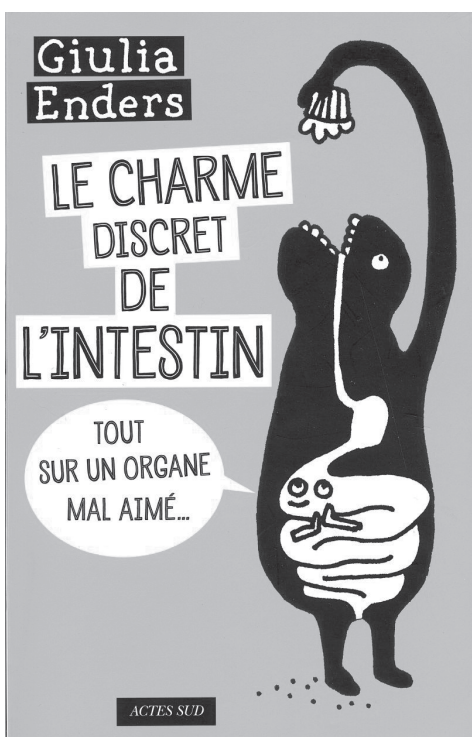
Qui ne connaît pas l'aire de Broca, cette région de l'encéphale considérée comme le centre du langage ? Théorie qui s'est propagée par la localisation d'aire spécifique pour certaines fonctions. Théorie que j'ai apprise lors de mes études de neuro-physiologie. Et si tout cela n'était pas vrai ?

C'est-à-dire qu'il n'y a pas une aire spécifique dévolue à une fonction mais des aires qui se complètent pour assurer ladite fonction comme le langage par exemple. De ce fait, quand il y a une atteinte partielle d'une aire, la plasticité du cerveau va permettre une reconstruction par de nouvelles connexions afin de continuer à assurer la fonction. C'est ce que prouve le professeur Hugues Duffau en réalisant des opérations du cerveau tout en maintenant le patient éveillé, afin de toucher le moins possible ces connexions qui assurent la fonction.

Pour nous, praticiens de techniques physiques, cette approche à toute son importance car avec la pratique de gestes lents, nous produisons à chaque fois de nouvelles connexions synaptiques. Et pourquoi ne serions-nous pas aussi des acteurs dans la préservation des fonctions de base par le jeu relationnel de ces connexions ? L'exploration est ouverte.

Professeur Hugues Duffau - Michel Lafon éditions

Le charme discret de l'intestin, Tout sur un organe mal aimé



Si vous avez envie de passer un bon moment de lecture tout en apprenant le fonctionnement de l'organe qui pose le plus de problème dans la « vie courante », l'ouvrage de Giulia Enders répondra à votre souhait sans la moindre hésitation. Loin d'être une grande révolution, ce livre a toutefois le mérite de mettre à la portée de toutes et tous les dernières découvertes sur le fonctionnement de l'intestin et sur la population bactérienne en particulier. Avec plein d'humour, ce livre nous dévoile plein de coquinerie que nous réserve cet organe au cours de la digestion des aliments ingérés. Pour les amateurs de constipation chronique quelques recettes amusantes sont proposées.

Pour nous, qui nous préoccupons d'une hygiène alimentaire, ce livre apportera quelques conseils aussi simples que judicieux.

*Giulia Enders
Actes Sud éditions*

Les Trésors de la médecine chinoise, pour le monde d'aujourd'hui - Nourrir et allonger la vie



Livre toujours aussi superbe quand il est de la main de Ke Wen. Très bien illustré, ce livre est bien documenté et bien construit pour toute personne désireuse d'avoir un minimum d'information sur les cinq mouvements et les rythmes saisonniers. C'est un livre de base majeur pour une première approche de la dynamique des cinq mouvements que sont la Terre, le Métal, l'Eau, le Bois et le Feu. Ce livre est également très pratique car il propose des solutions aux petits maux et des perspectives pour les grands maux. Pour chaque mouvement de la roue des cinq énergies, il y a une étude simple des organes en question, un inventaire des problèmes de santé en rapport avec le mouvement, des conseils phytothérapeutiques et des exercices appropriés. Et puis quelle belle trouvaille que de nommer la Roue des Cinq Énergies les Wu Xing ! Cela me fait penser à la roue de la culture indienne, le Dharmachakra, symbole représentant l'enseignement de Bouddha. Mais peut-être que je m'éloigne un peu du sujet... Bref, je conseille ce livre pour élargir sa pratique à un comportement de vie qui lui soit conforme
Liliane Papin et Ke Wen, Le Courrier du Livre, Paris, 2015

KENNETH VAN SICKLE

TAI CHI SWORD



TAI CHI SWORD

Il y a très peu d'écrits sur la pratique de l'épée chinoise, Jian, comme le dit Kenneth dans sa préface. Ce livre vient à point pour répondre à une demande de plus en plus croissante. C'est un livre d'une centaine de pages qui est le fruit de plus de 35 années d'enseignement. Ce n'est pas un livre technique, à l'exception d'un court chapitre. L'essentiel réside dans des réflexions sur l'approche spirituelle de la pratique, en esprit éclairé de simplicité et de douceur, loin de la bagarre avec éclaboussures d'hémoglobine.

Livre de sagesse et de bon conseil, il sera très agréable à lire par ceux qui ont eu le plaisir de croiser Kenneth sur leur chemin.

Ah, j'oubliais, il est en anglais.

Kenneth van Sickle

Taiji Europa, Glasgow, UK, janvier 2014



La Gym douce senior

Jacques Choque est devenu un grand spécialiste des publications de techniques de santé s'adressant tout autant au grand public qu'à l'animateur sportif ou de techniques corporelles. Dans cet ouvrage, après une présentation des différentes techniques psychocorporelles en cours sur le marché du bien-être, il propose une série d'exercices qui peuvent être utiles à l'enseignant de Taiji Quan qui s'occupe d'un public du 3^e âge.

Jacques Choque

Éditions Ellébore, Paris, 2015

QUESTIONS AND ANSWERS WITH MASTER WANG

TERRE DE JOR COLLEGE'S DAY

JULY 20, 2001

*This transcription was made by Thierry Cagnin from his own notes and those of Catherine Bachelet.
Many thanks to both of them. - Translated by Simonette Verbrugge.*

Questions and answers to Master Wang through Internet.

Two solutions examined :

- 1) Create a forum reserved only to teachers.
- 2) Use a distribution list by e-mail.

Option two is adopted; it will be maintained by Julia. If an answer is interesting for all, ask the agreement by e-mail for publication.

Questions to Master Wang

- 1) When can we start teaching Neigong?
- 2) Can we teach Neigong to people with psychological frailty ?
- 3) Teaching the form in the evening can disrupt sleep. Is it wise to teach at that time?
Should it be balanced with Tuishou or Neigong?
- 4) About the different energies, how to practice? What exercises promote their development?
- 5) Was Taiji quan originally a fighting technique? Do Sanshou practices still exist?
- 6) «Circulate the energy in the body as we thread a 9 hole bead»: is it the same circulation as practiced in Neigong?
- 7) What are the relations between stepping directions and the elements?

Master Wang enters the room. We all salute. He greets us, thanks Valérie and Nathalie. He wishes that on each of his visits to France, the teachers College will meet with him.

Mr Wang : It is not easy to be a teacher!

- 1) When you teach, the students should learn and you should make progress too.

- 2) When you teach you should pass on the technique with enthusiasm and avoid getting angry. None of my old students in Taiwan ever saw me becoming angry. Those who come to learn show you a lot of respect so don't over estimate yourself and don't become angry. If you are too proud, the students will leave you little by little. It is best to have students who keep wanting to follow you; make sure that they don't leave you unsatisfied. Those who practice are looking for balance. Practice regularly to improve yourself. You will be a good teacher if you follow these rules.

To be a good teacher does not mean having a good Kung Fu. To be a good teacher is having a good teaching

method, be up to the expectations of the students as they come to learn something good. Teachers must collaborate and often lead reflections together. After reflection pooling, say the same things in your teachings. Don't teach different things in your own classes. The teachings, the movements should be harmonized. There shouldn't be differences in the movements and, in this energy, it is possible to create cohesion.

In Yangjia, we work on the martial technique, but also the internal one. The taoist technique consists in uniting the two. Tao is the way, the method. The goal is to seek perfection, that is the Taoist way. The ultimate goal is not immortality but to improve life, to improve oneself. Taijiquan plus Neigong help to acquire a more human behavior.

You have two meetings a year. You must put in common your researches and your reflexions, this is the way to strengthen the group. If everyone works in his own corner, the group is not so strong. The College is a good way to progress, it is much harder to progress individually. You must develop the strength of the College for its spread.

I will now answer your questions. I don't come often to France so you can contact me by e-mail. It is easier for the French and the Americans. It is our way of communication nowadays. Don't hesitate to ask me questions by e-mail. I hope you will continue all your efforts so that the College continues to advance.

Question 1) When can one start to teach Neigong ?

Mr Wang : In the first classes you should teach beginners the method and the simple bases of Neigong. Once they master the 2nd Duan, you can start a more detailed class. For the teacher, it is a personal question that depends upon each one. Those who have already heard my teaching several times and who practice regularly, who have already opened the Doors, they can teach. The participants should be of our style and know the 2nd duan until the end. It is necessary for them and a good way to keep your students. An external student to our School should not receive this teaching because if he leaves, he will be lost to you. The pupil must be from Yangjia.

You can have the impression of having learned something in Neigong but it is not simple. When you teach your students further than the 2nd Duan it is a proof of esteem for them, and also to show the importance and esteem you

have for Neigong. There are members of other schools who want to know its secrets. You must know the techniques and the method to teach it. Do not accept people from outside. You must trust yourself to open a class. Sometimes I open two sessions per year, sometimes one every two or three years. We must think about who we want to teach. Just dare to start teaching. You must have confidence in you and it does not depend on the number of students, there may be very few.

Question : How different is the teaching for beginners and the 2nd duan ?

Mr Wang : To beginners you must teach the breathing technique; how to inhale, how to exhale so, in the form, they can harmonize the breathing with the movements. Taiji quan is the art of bringing together the internal and the external, for example the movements of the body, the hands and the breathing. It is made to learn the Taoist methods. It is the same for Shaolin practices: begin working, sweep the floor, bring water. When addressing the martial techniques, we start with the internal (breathing), then the external, and then combine the two. You must «cross the threshold» to start working the martial art and get into the Buddhist practices. When the students have made progress and feel deeper needs, then you can open a Neigong class.

Question 2) Can you teach Neigong to people with psychological frailty ?

Mr Wang : Yes, you must first learn to teach the calm, how to calm down, before teaching the form. First we begin to teach the internal, then the external. This can transform the person.

Question 3) Teaching the form in the evening can disrupt sleep. Is it wise to teach at that time ? Should it be balanced with Tuishou or Neigong ?

Mr Wang : Yes, you can teach in the evening. When I get home I sleep very well. You should practice and reach the level where, when you finished practicing, you can calm down. Avoid Tuishou, end with meditation, even after Tuishou. At home take a warm shower. You will sleep very well.

You must separate the Taiji classes from the Tuishou (Luc's case: 4 and ½ hours of Taiji Classes and then Tuishou: teachers can do so as they have the Kung Fu). End by 15 minutes of Neigong. Don't start with Neigong as you will have difficulties falling asleep. Every day I practice for 30 minutes before going to sleep. The I lie down and fall asleep. It is difficult and exhausting to teach: while you look at the students who practice, use the Neigong breathing to harmonise and recover.

Question 4) About the different energies, how to practice? What exercises promote their development ?

Mr Wang : In Taiji quan you don't talk about muscular strength but of Jin. It is developed by a method of internal work. It is the force that is developed by the internal work and expressed by the body. We distinguish different

forms of Jin : long and short. In the long Jin form, as soon as you move, this form is expressed. In the Jin short form, if someone is very stable, you use your body to destabilize him and push. Fa Jin is not very important in Taijiquan as it is easy to use. It is however very difficult to receive the energy. When Yang Jianhou, the father of Yang Chengfu, was stretching out his hand, a bird landing on it could not take off anymore. The birds uses the hand as a support but when using Jin to absorb the energy, he does not find it anymore. If you know yourself and the other, you are always winning thanks to your absorbing skills. If you cannot absorb, you oppose a resistance, this is the biggest failing in Taiji quan and it can harm the body. The forces that are often used are: listen, elude, the qi, the energy of flexibility and expression. They originate all from within. You take the force of the partner, it is undissociable from the qi. The expression of energy can be done on the inhale as well as the exhale. Most of the time you exhale. Sometimes, when the force comes towards you, you are inhaling: use the rooting force, the breath sinks in the Dantian. To throw out someone, you must do it on the exhale, you can use the inhale for eluding. In Taiji quan you don't use the word Li (muscular force). The Yi and the Qi form the Jin (it is not the same sign as for Jing Shishiu). There are many Jin. If possible, you can use four of them :

Jin for «listening to the energy»
Jin for «absorbing, taking the energy»
Jin for «eluding»
Jin for «expressing»

You receive the energy then you elude, transform, then comes the expression. If you transform without expressing it is useless. When a hand eludes, at the same time the other expresses (pushes). The Jin, short or long, is used during the expression of energy. There is also the technique of shaking when you are grabbed by someone. As soon as you are free, express the energy immediately. Look carefully how you are grabbed to find the opening. In the shaking technique, you turn your hand and it gives you the force to free yourself. You must be very fast. In normal practice you don't use this technique; it is used with people who don't know Tuishou. You must practice to find out when you can use the different techniques. It is easy to talk about this but difficult to do : you must be capable of accepting the force of the other and send it back, more so if the partner is very strong.



When exhaling on a punch or a push, it is to elude. On the inhale, you fill the balloon without tension, the force will bounce, then you exhale. Most of the time the energy of transformation (eluding) is on the inhale, the expression on the exhale. Why? The breath must sink in the Dantian (inhale), on the exhale the energy starts from the Dantian. If your partner pushes you on the inhale, he will bounce back. The suitable term for the rooting energy is centering. You can inhale or exhale, you must find it for yourself. There are people who can exhale on the eluding. You must observe the skills of your partner : if he is much better than you, you must use a double exhale : the first on his first push, the second on his second push. You must find the good breathing technique in order to find harmony with your partner. If you cannot use the various forms of energy, then you fall in the defect of resistance (see the article of Mr Wang on the subject).

Question 5) Was Taijiquan originally a fighting technique? Do Sanshou practices still exist?

Mr Wang : Taiji, originally, was not a martial technique because Yang Shengfu, the taoist master, when he practiced meditation, thought that immobility was not sufficient; there had to be movement but without force. Taiji quan is subordinate to Neigong. Then they realized that it could also be used as a defending technique. The idea was to work on Neigong and combine the internal with the external, but not to fight. There is no provocation in Taiji quan (no Taiji «wrestler» on rings or public places). What people call Sanshou are Dueda, two people practices. There are no hits. Sanshou means that there are no rules so two people forms are not Sanshou. Since the origin, Taiji quan has been used to heal. There have been deviations and we must go back to the origin : Taiji quan is not meant to harm. Two people practices is also a form practice. The martial applications is already a way towards Sanshou. In Yangjia there has never been any Dueda; in the Dueda you don't find the essence of Sanshou. In Sanshou there is no continuity of movement, we don't know what the other is going to do : one single transformation (of his energy) can harm. Separate the movements when you work on the applications. San means to separate, disperse. You train on a particular movement without linking it to the next or the preceding one. In Shaolin one talks about Dueda. It is a paradox to talk about Dueda Sanshou. The two people forms started to exist after Yang Shengfu; before that they talked about martial applications, this must be clear to all : in Sanshou the two partners don't know which movement is going to appear. In Tuishou you develop the aptitude for Sanshou. The Dueda are prepared forms, they don't help to progress in Tuishou. Avoid practicing these two people forms, they will not help you making progress. It can be very nice, very spectacular, but in true competition it is pointless. People don't know how to use their technique in a fight. Peng, lu, an, ji are the basic exercises. In Tuishou you separate the movements, there is no more order.

Question 6) «Circulate the energy in the body as we thread a 9 hole bead» : is it the same circulation as practiced in Neigong ?

Mr Wang : It is Neigong, the small celestial revolution. The energy travels through all the barriers and cavities. This is the way to circulate the Qi. You cannot understand this only by reading, you must have the explanations. The Qi travels everywhere freely. In a park in Beijing there are nine bridges that change directions nine times. The Qi is like these bridges that reach all shores. Otherwise you will not be powerful enough.

Question : If the passes are open, is the energy flowing during the practice of the form?

Mr Wang : Yes this happens during the breathing.

Question 7) What are the relations between stepping directions and the elements?

Mr Wang : West represents Metal. If I am facing the North, the East is Wood, the North is Water, the South is Fire and the Centre is Earth. Advance Fire, retreat Water, turn left Wood, turn right Metal. In the centre is the rooting, the middle of the earth. Peng Lu An Ji are linked to these five elements, there are five steps. Instead of talking about advancing and retreating, we use symbols so people who don't belong to our school don't understand. This is not very important. More important are the hands techniques. Four techniques with the cardinals, four techniques with the diagonals. The movements are: advance, retreat, turn to look left, turn to look right, go back to the centre. Instead of describing the techniques we use symbols, this looks mysterious from the outside but it is really not important.

Question : Is it typical of the Chinese culture to use symbols ?

Mr Wang : Yes, to keep the secrets.

Question : Is it an idea of the Yangjia Michuan to keep secrets ?

Mr Wang : From the first generation to the third, only one single person was taught at a time. At the fourth generation, I decided that we should not keep secrets, otherwise who would have continued? I opened my teaching. My teacher only had me as a student and advised me to develop the style and transmit it to as many people as possible. I had six brothers of practice to whom the teacher did not transmit his teaching. Nowadays, in Mainland China, there are no more teachers nor people practicing this form. This style combines the internal with the external. Often, in other forms of Taiji quan, they only practice the external and there is no internal work, they are both separated. In the Yangjia style we develop the internal and the external and this is the particularity of this form. Another big difference with the 108 movements is that we work both the right and the left side. In other forms only one side is used, often the right one. Our form offers many more variations. Yangjia has also crystallized the quintessence of the Chen and the Yang. When you look at the Chen techniques you can indeed see that there are common points with the Yangjia Michuan form. It became a secret form as it was not taught to anyone but to only a few, one at a time. Before it was a secret form. The name of the form was given by one of my students, a high ranking military

man, to differentiate it from the other Yang forms. I do not teach a form that has my name, this would be disrespectful to my teacher. You must know where you come from and keep in the lineage. Now the form is not secret anymore and is taught to everyone.

Question : Where do the Kunlun sword form and the pole come from?

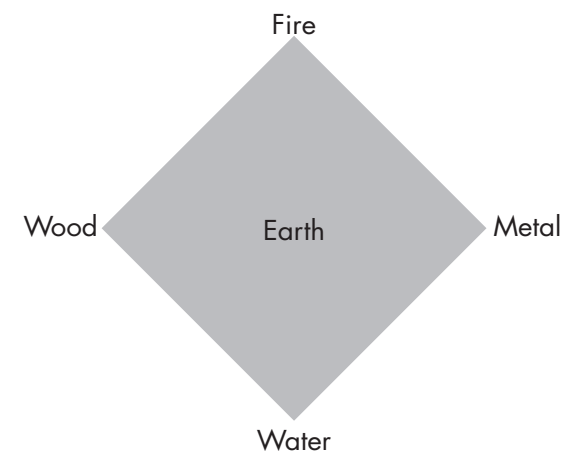
Mr Wang : I improved the form of the pole from the techniques of Yang Chengfu. The sword is a very old form of which we do not understand the names of the movements. I named the New sword form Wudang. I was inspired by writings of Yang Chengfu on movements of the Shaolin sword. After the Qin dynasty, the descriptions are more difficult to understand. You had to receive the teaching from your master. In the old sword form it is a poem, you don't know how to link the sentence to anything.

Question : In moving step Tuishou, when you speak about energy that «roots in the centre», is there a difference between empty and full?

Mr Wang : Yes, there is not the same weight balance on the two feet. When you breathe: the Dantian is full (Yang), the upper part of the body is empty (Yin)

Conclusion

Those who understand best the Yin/Yang, the empty/full, are best capable of expressing energy. If the left leg is full, the right hand is empty. If the left leg has the force, there shouldn't be any in the left hand. This is what is called «separate Yin from Yang». Otherwise we talk about double weight or all the force on the same side. The empty hand should not be placed carelessly : put it on the Dantian to protect it and to be able to transform faster. What is called Xu (empty), Shi (full) and Yin/Yang must be clear.



The 8 doors = 8 directions, 8 hand techniques

Mr Wang : We are going to talk about the 8 techniques and the 5 movements, of the expression of energy Fajin.

There are 8 directions. *Peng Lu An Ji Cai Lie Zhou Kao* are methods. In the Peng Lu An Ji, Peng is the most important; in the diagonals it is Cai. The confrontation begins with Peng : hold something in the arms. Peng upwards, Peng downwards, Peng to the right, Peng to the left and roo-

ting Peng form the 5 directions. The 4 first are transformation Peng (Hua means elude and also transform). Peng can be made with both arms. Jin expressed through Peng is the energy developed within that appears; the force expressed is soft. Li (muscular force) is a hard force. Jin is supple, soft, elastic. Li does not have elasticity, it is not used in Taiji.

One important thing in Peng is the ability to listen to the energy, absorb and also transform and express the energy. All the Peng front, back, left and right are transformation Peng. You use Peng to listen to the other's energy. To transform the energy is when your partner comes towards you and you follow = Hua. Ji means keep the contact. When the arm goes up it turns, when it comes down it turns also. It is difficult for the other to push back because we use the circle. You must always seek the circle in Peng. First you have the eluding or transformation energy, then the releasing energy, with one or both arms.

The most important Peng is the transformation Peng. There are various energies: elude, receive, listen, release. When you start Tuishou, don't come immediately with a push. You must first know your partner and find out what he knows. You must know what force he uses, so listen. In the Classics there is a phrase that says : «Peng Lu An Ji must be clarified». The experienced people in Tuishou start with Peng. From Peng you can transform. In Peng there is listening, receiving, transforming or eluding and expressing. If the partner does not have Kung Fu, he will push hard ; if his arm is relaxed then it means that he has several years of practice. The experts can feel immediately if you have Kung Fu. «As soon as the expert raises his arm, he knows your martial level.»

In the Classics «I know myself well, I know the other» and you win every time.

In Peng, the hand is turned palm facing you, the arm is round and you leave a space between the arm and the body. When you move, this space does not change. In «making circles» you work on eluding and pushing. Whatever the form of Jin is used, it follows always the same pattern starting from the heel. To perform a Peng, first turn the waist then raise the arm; the waist is most important. When you have turned, form Peng with your right hand, the left hand is facing the Dantian to protect it and be able to push back. Without the waist, the Tuishou is empty. Raising the hand without turning the waist is not correct as the center of gravity is not placed.

Peng can be of transformation or releasing. Eluding is easy in Peng, expressing the energy is more difficult since there is emptiness between the arm and the waist. You must use the force of your leg, but surely not that of the arm. If Peng is not well mastered you don't know Tuishou.

In Peng there is no weight on the front leg, otherwise the energy can not be expressed. When you come on the back leg, you can transform in Lu with the second hand.

Question : In the expression Peng, is a part of the arm stronger by the elbow and weaker by the hand ?

Mr Wang : There are no weaker or stronger parts. The root of the arm comes from the shoulder; The root of the body is in the waist. That of the legs is in the feet. In eluding and expressing you must turn the waist. Without waist the Tuishou is hard, with it, it becomes soft, elastic, the whole body moves; everything comes from the waist and the pelvis; it is the same whether the arm goes up or down. Left or right, don't go too far with Peng: sink on the back leg and turn the waist. With the right foot forward, you must not turn too far left without a good Kung Fu. It is easier to turn left but the position is not favorable and it is more difficult to express the energy; you must develop the waist and legs to be able to return to your partner.

Peng : When Peng is mastered, it is much easier to use the other techniques. In a crossed Peng (for example with right foot forward and left arm up) you must not transfer the weight on the front leg otherwise the partner can come forward with the elbow or shoulder to put you off balance. In the Peng Fa Jin, you must first attract the partner in a vacuum. You don't come straight with Peng to express the energy. First you must absorb, then when your partner hears your energy, he is already gone. The most difficult part is to express the energy with Peng: the arm does not move, the whole movement starts from the shoulder, the arm is relaxed, the body retreats then advances. Whatever the force that comes to you, the eluding comes from the shoulder and the waist, not the arm. There is a spiral; the movement is very natural; you need Yi and Qi.

Lu : To avoid getting hit by your partner, you should not go too far, the arm starts from the waist and draws a circle. There is a circle in each Jin. Without a circle, Jin cannot be expressed. Lu is often used to deflect the arm of your partner. It is best to apply the elbow or the forearm again the partner's elbow, this offers more possibilities. In order to turn, you must use the waist and not the arm. When you make a Lu, don't apply too much force otherwise you will be attracted in a vacuum if the partner takes his arm away. In Lu you must use little force to deflect and make sure you keep your axis.

An : With one hand or both. In An there is also the energy of «lifting». You draw a circle with An up and down or down and up, but not straight because then the partner can transform. The push with both arms is easy; it is not the case with one arm. With one arm you must not come on the front leg as you will not be able to express Jin. There are two An, absorption and expression, you use one then the other. In An it is better to use short pushes to surprise your partner. You must be able to differentiate the energies and the hard points of your partner: the opportunity only lasts a brief moment.

Ji : Very effective, often you don't know how to use it. You can bring it easily with one hand in front, and if necessary you turn the hands. Work every day on the change of hands without force. It is very fast; if you make the first Ji and the partner eludes, he will not be able to elude the second Ji. For example: eluding, An then Ji, it goes very fast. It is difficult to see the transition between An and Ji so

it is simple and fast. You use the four techniques to learn how to express energy, otherwise you will be hard. You must hollow the chest, turn and not straighten you back. Many practitioners don't hollow the chest, this becomes resistance. Hollow the chest, stretch the back: the force expressed will be very powerful.

Cai : The most important in the diagonals. Can be done up to the right and left and down to the right and left, and also in the middle. For Lie and Cai you must bring your partner to the side and certainly not towards you as you risk an elbow strike.

Lie : Hard since, if your partner understands, he will relax, turn the waist and push back. If you see your partner relaxing his arms, do something else. The movements must be continuous, you must not think twice. Lie with two hands is more difficult to use. Use Lie and Cai to confuse your partner, bringing him in a direction, then use An immediately. When you master the hands techniques, you will not fall in the error of resisting. Cai Lie Zhou Kao = expression of energy, but you can transform it. In the others, Peng Lu An Ji, there are also absorptions. Beware of Zhou Kao as you can harm yourself or the partner; in Tuishou don't use them as this leads to real fight. In Lie, the body turns and moves. When you deflect in an unfavourable position, the legs bend, turn the waist and come back in a favourable position. In the contact with the partner, use Peng to protect yourself. Those who like to express energy start with Cai. In the beginning take the Peng position. Most of the time you will use Lu to elude the force of the other by turning the arms and the waist downwards. In Lu, the listening energy is very important.

When practicing Tuishou, you must work on all the transformations; one often sees indefinable movements. Beginners forget the Ji. Try the postures of the form. If you often work on the postures of the form you will make progress. If your partner does not move, don't move. When he is going to move, move first. When in contact with the partner, you can move slowly to see how he reacts. «The first to move loses, the second who moves wins».

When you practice Tuishou with someone you don't know, don't push him straight away. Learn to know him in listening; so you will make progress. You must do as if you were very polite, but in reality you are listening. Don't be the first one to react. With Peng or Cai you can see how the other reacts, which techniques he uses. «To elude is to attack.»

You don't only elude, you must immediately express the energy with the other arm. The more expert you become, the more hand techniques you will use but avoid Zhou Kao. Work on the techniques and the transformations in a relaxed way, but don't lose your attention that must always be present. In Tuishou, avoid giving your force to your partner, take his, deflect it, and send it back to him. The Tuishou you practice must be relaxed, without using physical force. You use the internal force. Work on the breathing, the small celestial revolution, and you will not feel exhausted when you push with others.

End of Master Wang's speech.

* Valérie Ooppel et Nathalie Plewniak. (Editor's note)

Les Feuilles du Collège

Approach to teaching a blind student

Paul Roelandt, translated by Erica Martin

When I met Jean-Luc Pening for our first ever introductory lesson to tai chi, I found myself faced with a very unusual situation, an unknown world and a serious challenge.

The major question which sprung to mind was; 'How am I going to manage to explain the orientations, the movements, the correct posture to someone who cannot see?'

Particularly since those of us who can see often tend to add gestures to our words. This approach no long made any sense.

One of the first obstacles to surmount between two people who meet for the first time in this context is the inevitable notion of proximity. A series of criteria have gradually become apparent :

- The blind student must be self-motivated.
- He must understand that it will be necessary to work in close contact for him to be able to discover the movements.
- Therefore to bring a student into close proximity with his teacher we have established a working protocol which is progressive and above all not brusque:
 - o Light touch of the finger tips on his left and then right arms.
 - o Place the flat of the hand on the left and then right arms.

- o Guide him sideways to one side and then to the other.
- o Make him turn.
- o Then the teacher pursues the contact further by placing his hand under the students left and then right arms.
- o Place hands on his hips to help him feel the pelvis turn.
- o To feel the elementary displacements of the feet, the teacher bends down and guides the foot in the correct direction by placing his two hands on either side of the left and then right foot.

It is very important to show patience and gentleness so as to win the confidence of the student who does not know where the gestures comes from, even if he can locate his teacher by his voice or a particular sensitivity which allows him to 'sense the presence' of the other person !

The second major obstacle to be surmounted by a blind student is the sense of balance.

To get started on the sense of balance I turned to exercises which help the student become aware of the anchoring of the two feet on the ground.

- Taking hold of him by both shoulders (facing him), I made him move sideways, just enough to sense 'empty' and 'full' from one leg to the other – keeping both feet on the ground.
- Then, placing myself next to him but always in



Les Feuilletés du Collège



close contact (one hand on his back and the other on his chest), I guide him in gentle movements fore and back, always keeping both feet on the ground.

- Throughout, the teacher conserves the gentle, light touch and must not under any circumstance invade the other's space.
- To increase the difficulty, the same exercises can be undertaken alone, without the aid of the teacher apart from the continual need to guide with the voice.

Progressively one observes that the student slowly integrates stability.

- When one notices that the student is comfortable with this first level of stability, I redo some of the exercises but with additions to the movement; a small lift of the heel to achieve

- pointed toes on the left and right.
- In the rocking motions fore and back, the movements are; forwards to tip toes, and backwards onto the heels.
- The progression happens naturally with lâcher prise, alternately of the left and then right feet.
- Then comes the placing of the foot rolling from heel to toe.
- As an example I use the step of an elephant, but with a smaller amplitude for the 'raising the leg'. Ideas from psychomotricity also come into play as there is a need to coordinate the movements of the legs with the movements of the arms.
- I then progressively accentuate the raising of the thigh to finish off this cycle of discovery of a new sense of balance by the student.

It should be underlined regarding these movements of rediscovery of the sense of balance, that a blind person has the natural reflex to always look straight ahead (to stay aware and sense his environment) and so has a naturally upright posture.

The third obstacle encountered : changing directions.

I have also noticed that it is not easy for a blind student to place his toes together at the start of the Form. Thus it is necessary to allow a small gap between the feet. In this way the student will find himself in a more comfortable position.

To change direction to the right or the left, the teacher kneels down in front of the student and gently



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manoeuvres the relevant foot by pivoting, at the beginning he helps in sliding the foot along the ground. To do this he places his hands on either side of the foot and carries out an assisted turn in the direction to be followed.

These various changes in directions were made using the image of the quadrants of a clock, in the clockwise and anti-clockwise directions.

Then we continued the progression by taking one step forwards (always assisted to start with), alternately left and then right.

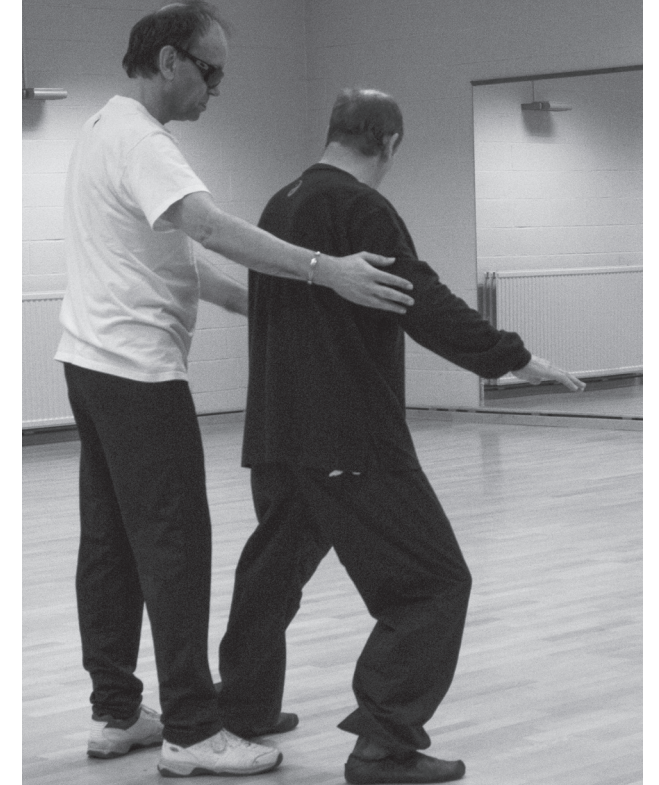
When the blind student shows himself confident with the movement one can add the movement heel-toe.

This part of the study allowed us to introduce the movements from the start and end of the Form.

Thanks to all this perseverance and repetition, always accompanied by voice guidance, we have managed to integrate them into the practice of shi san shi.

The most important in this study is the confidence built between the two individuals.

To succeed in this, the teacher also needs to adopt an attitude of humility in order to empathize as well as possible with his student: to feel what the student feels and to take account of this in the teaching method. The teacher should correct his own attitudes so that the lessons are transmitted correctly and understood in a positive and beneficial manner by and for the blind student. Such that the joint result is that the individual feels better in his body and in his environment.



This exciting adventure continues. After the '13 Postures', we will start the Long Form and that with the same determination and shared passion.

I now recommend you a little exercise; ask someone to read this text to you and close your eyes.

Feel the gestures of the other person, from the perspective of his perception, obscurity, and emotions. Try it !

© F. Schmitz.- © Mireille Neuberg (photographs)



16 years of experience ...

Marie-Christine Moutault - Translated by Erica Martin

For a teacher, being faced with a new situation is always a source of enrichment. Since 1999 I have had this opportunity with Bernard who came to take Taiji classes (and Qigong for a few years) in our association. At the beginning Bernard could see me partially, then gradually his visual field narrowed such that for two years now he is no longer able to make out my gestures or those of the group.

Bernard is a masseur-physiotherapist, and his knowledge of the human body has been a huge aide to our communication.

Centre of gravity, displacements, absorption, orientation, breathing, description of the arm movements... Try to say all that, all at once, at that moment! It's sometimes a little difficult! And I've got myself mixed up more than once...

Bernard's attendance of my classes has forced me from the beginning to be extremely precise in my descriptions of the gestures he was learning and to be constantly sensitive to his interpretation of my explanations - without forgetting about the other practitioners. Incidentally, this attentiveness, broad and continual has earned me the reputation for having eyes in the back of my head... Apart from this attention to detail in the oral description and the increased attention, teaching Bernard

is no different from any other practitioner, except that it is perhaps more urgent, in my opinion, to get down to what I consider to be the basics, and so to find the teaching methods appropriate to help him understand these. It is urgent because I imagine that the demanding and subtle practice offered by Taiji Quan could be of great help to Bernard in his daily life, even more so than anyone else.

The refinement in the descriptions of the gestures has highlighted for everyone; what happens in the body during 'absorption' (where it starts, what it means for the mobility of the body, in what way the gesture may or may not be correct...), and what happens during expression.... What the breathing movement, the wave, enables one to develop in the gesture; and all of this in harmony starting from the lower Dan Tien.

Another factor, just as important in my view, is to render the integrity around the vertical axis understandable.

- To know at each moment where the smallest 'morsel' of one's body is situated and that this 'fragment' is connected to the centre and the axis rather than being lost in space, who knows where.
- The realisation, little by little, of the subconscious tensions which inhabit everyone's body. To discover that these hinder the harmony and fluidity of



- movement as much in the practice as in daily life – as well as hindering the circulation of energy.
- To make understandable the need to 'let go' in order to open each articulation and so allow 'Attentiveness', 'Relaxation' in the present and integrity. To learn to experience differently the relationship to one's body.

I will spare you the details of the teaching methods I have used with more or less success in awakening these realizations (of relevance for us all). I will just share with you some of the methods used, sometimes more specifically for Bernard and sometimes more generally depending on what we were working on.

- The very precise oral description which now serves only as an accompaniment when Bernard is practising a section of the Form which he remembers less well or where he goes wrong and diverges from the rest of the group such that he can correct himself.
- Touch with gentle manoeuvring, whether it be for the movements of the pelvis, for the spine or the arms.
- 'Listening' by hand (Bernard's hands are particularly well educated thanks to his profession) to the movements of my body, whether that be

- the spine, pelvis or arms by positioning him behind me and also sometimes face to face with me.
- 'Listening' in pairs, where the person who places the hand or hands is there to help the other find the posture sought after. Here the hand is the reference point and the information is provided by simple contact. In this case Bernard is very often of great help to his partner!
- Practice in pairs, for educational purposes or the basic exercises for Tuishou.

(When I suggest an exercise in pairs, no matter what, to make sure that Bernard has understood the instructions, I always spend some time with him. Either to show everyone what I intend to be practised, in this way he experiences it at the same time as I demonstrate it, otherwise afterwards, if I have used someone else to explain).

- And of course we have all made the experiment of practising the 1st Duan blindfolded; at the end very few of us found ourselves oriented in the correct direction, me included! – Bernard, of course was...

Furthermore, during the learning process, it goes without saying that Bernard uses his auditory

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listening' to ensure that his practice stays in tune with the rest of the group ; he finds his bearings from the scansion of the breathing as well as the background noises made by the displacements across the floor or even the strikes.... I am sure that he also picks up things which are beyond our sensitivities and which enable him to progress in his understanding of his practice.

You must suspect by now that Bernard has a remarkable memory for gestures and needs relatively little repetition to remember. Doubtless, this memory was already present before his visual handicap, which arose progressively from around about the age of 30, but I think that it has continued to improve with the practice of Taiji Quan by interiorizing the new experiences it brings him. This means that fairly regularly the others rely on his memory when I have left them to look after another group.... Or even, on the rare occasions when I am absent, it is often Bernard who leads the warm up which he knows by heart, which is not the case for many!

The experience of having a blind student in one's class represents in fact nothing other than an extra challenge on top of those which every teacher deals with regularly within his education. In this way Bernard's presence has undoubtedly pushed me further in my teaching method research and attentiveness to EVERYBODY.

The difficulty now encountered which is not specific to Bernard (but which I think his vision problem may well accentuate) is not to become tied to the corporal sensations of the gestures memorized. As a general principle it is very difficult to modify these corporal-sensation memories. My focus



on detailed descriptions of the gestures to help during the learning phase may turn out to be a trap which confines the practice to this particular mental image.

But even if it is a necessary first stage, Taiji should continually refer to an attentiveness and a sensation. To allow things to be modified one has to do the experiment of being prepared to loose in order to be able to find again, but differently.... So that the practice can continue to mature....

The confidence of having learned and of knowing the body of the Form can immobilize if one remains attached to ones knowledge of that time, and this goes for everyone. I think that this will be the main focus for the next few years in the 'advanced' group of which Bernard is a member, as since last season he knows the three Duans. And the journey continues....



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Taiji Quan and visual impairment

Bernard Champain - Translated by Sylvain Maillot

My name is Bernard Champain. I am 57 years old, and visually impaired. I have been practising Taiji Quan since September 1999. I work as a freelance physiotherapist. At age 40, I was as flexible as an oak staff, and suffered from a spinal disc herniation caused by various traumas connected to my visual pathology (pigmentary retinite.)

I was looking for a suitable physical activity. A colleague told me about Taiji Quan and put me in touch with Marie-Christine Moutault, who taught at Kun Lun, and later at Nuages de Wudang.

Taiji Quan immediately felt appropriate. However, for Marie-Christine it was a big challenge: since my visual impairment prevented me from getting a global image of her body in motion, she had to describe everything in words. With time I realize how much energy she spent, and how many classes she must have ended exhausted...

I have always practised in a group. Thus quickly I had the pleasant feeling of being completely integrated and to remain calm and receptive throughout the classes.

I am now aware of the benefits of practising Taiji Quan every day. During the first three years, Taiji Quan was for me a soft, proprioception-based form of physical exercise, combining smooth movements around the body axis and rooting. Then came the revelation of internal work. Thanks to Marie-Christine's teaching and several workshops, I was able to understand and feel the benefits of energetic practices. This led me to other such practices, such as meditation and Qi Gong. I also tried out weapons, but I was hindered by my visual problems and thus ill at ease.

On a personal level, I am less prone to stress, and better at listening to others, and also (and especially) to myself. I get tired less quickly, I recover faster, and of course

I have a better command of my body in motion, more self-confidence and acceptance of my limits. With my family I am more relaxed. On a professional level, Taiji Quan enabled me to improve my techniques by incorporating energetic aspects.

These energetic practices are now part of my everyday life. I need them and they help me to stay fit. Thanks to the acquired self-confidence I have even tried out Nordic walking to stay on the right track... It is so nice to leave the white cane in the changing room! When on my own, I practise meditation, Qi Gong, and specific exercises for my back (20 mn daily).

The Taiji Quan class fits nicely on Wednesday night; it helps me fight weariness and gives me the necessary energy to finish my long working weeks.

Thanks a million to you, Marie-Christine, who managed to open for me the doors of an ever subtler practice, through your explanations and guidance. Your endlessly repeated advice replaced my eyes and allowed me to be a practitioner like the others. Many thanks also to Céline, Alix, Lionel, François, the Kun Lun assistants for their help and friendship.

Thanks to Françoise for the regular car sharing. Thanks to all the association members for their help and friendship. Lastly, my most loving thoughts to you Claudine, with which I am always eager to practise.



RONNIE ROBINSON

Dan Docherty and Claudy Jeanmougin

Right at the moment I am writing Ronnie's funeral is being celebrated. Those few words in his memory will be my way of taking part to this ceremony, failing anything better as I could not go there.

I initially met Ronnie during my first performance at Tai chi Caledonia, on Stirling university campus, more than 15 years ago. Then, we met time and again, either at Taichi Caledonia, or at the Jasnières Meetings or at Tai-Chi Tcho in La Chaux-de-Fonds in Switzerland.

I remember a very energetic and busy person never taking the slightest second to rest. He spent all his time working for the bulletin- Dan will talk about it- and more generally practicing Chinese internal disciplines.

Towards Ronnie, I felt the deep friendship I still feel towards Bob Lowey. He was easily approachable, though he was sometimes tough to understand because of his Scottish drawl. It was so bad that some practitioners at Tai-Chi Tcho had complained to the organizers of the event.

When Ronnie learnt about those annoyances, his reaction was to lead the next workshop in dead silence. People did not understand him. Right. He would not speak.

As you may have understood, Ronnie had a great sense of humor. So I will remember him as a joyful, welcoming, pleasant person, always willing to help the people around him.

May he rest in peace.

The Ronnie Robinson Chronicles

by Dan Docherty

Ronnie Robinson came from a family of fishermen who worked the North Sea trawlers out of Aberdeen, but the jobs on the trawlers were lost over time so he left school at an early age to take a job and earn a bit of money. He had an aptitude for sales and had a number of jobs in this field. He worked also at one point as a chef, his cooking wasn't bad. He took up Tai Chi in the early 80s with Larry Butler and later studied Qigong with Michael Tse. He became a proficient and respected teacher of these arts. Ronnie also learned sword and pushing hands with Ian Cameron and assisted in the production of Ian's first books. Later Ronnie himself did two books on Ta Chi which were well received.

We met for the first time in Glasgow in 1984. I'd returned home to teach Tai Chi after nine years in the Royal Hong Kong Police. I only really got to know him when with Bob Lowey's introduction he joined the Tai Chi Union round about 1993.

With his experience editing 'Connections' magazine in Glasgow, he was an ideal candidate to take over the editorship of the Tai Chi Union magazine, making it the best magazine of its kind internationally.

Soon he took over the Tai Chi Union Secretary job. Then his students, Karen Limb and John Johnson took over as Treasurer and Webmaster respectively while Aileen Mandic later took over from Karen; the integrity and competence they have shown reflects great credit on Ronnie who recommended them.

In 1995 I attended the first European Taiji and Qigong Forum in Italy with Bob Lowey who was inspired to create a similar event in Scotland on an annual basis in partnership with Ronnie. They called it Tai Chi Caledonia. Now having just celebrated its 20th birthday, it has become one of the major international Tai Chi events.



When I was organizing the 2nd European Taiji & Qigong Congress Forum in Hungary in 1997 on behalf of the Taiji Quan & Qigong Federation for Europe, my competence with computers was almost non-existent; it was Ronnie who stepped in to help. I wasn't originally intending to invite him to be one of the instructors, but he had done such a great job in helping me that I was only too pleased to do so. He was of great assistance at the forum and ended up as Secretary of the TCFE too, a post he held till last year when he was elected Chairman.

Ronnie went on to play an important part in Tai Chi and Qigong events both in Europe and North America and China. We travelled a lot together and I took him to Wudang Mountain, to the Southern Shaolin Temple in Quanzhou and to the Chen Village. He was always positive and reliable, always a good companion. On a personal note he introduced me to someone who became one of my best friends, whom I call 'the Wicked Witch of the West', the second funniest person I ever met.

In the more than 30 years I have known Ronnie, in his Tai Chi Union work, his dedication to the ideals of the Taijiquan & Qigong Federation for Europe, his editorship of the best international Tai Chi magazine, his development of Tai Chi Caledonia from ground zero to one of the top international Chinese internal arts events and in so many other ways, he has made a major and lasting contribution to the Chinese internal arts community.

I won't pretend he is a saint, I won't pretend that we have always been bosom buddies. He was in tears at Tai Chi Caledonia many years back when at the request of senior members of the Tai Chi Union for Great Britain, I had to tell him that as he was receiving payment from us, his continued membership of the EC was a potential conflict of interest and he would have to step down, even though he had done nothing wrong. Those were difficult days for all of us. To his great credit Ronnie showed no bitterness, but continued to perform all his duties with the same resolute professionalism as before.

As well as teaching Tai Chi and Qigong, Ronnie ran a popular mail order book and DVD business called Chiron books for many years. Filled with enthusiasm for the European ideal, Ronnie and Helmut Oberlack launched a quality European Chinese Internal Arts magazine; it was an excellent concept, but there were distribution problems and it didn't work out.

More recently he set up Taiji Europa with his German friend, Nils Klug. This successful Chinese Internal Arts web archive for photos and info is also a publishing house.

As many friends are aware, in recent years Ronnie has been beset by health problems, yet somehow he has managed to maintain his punishing schedule which many a younger man

would be unable to handle. He contacted me some weeks back about his severe cancer, I told him that there had never been an article about him and his contribution to the Chinese internal arts community and it was about time to do something about it. His many friends and colleagues, nationally and internationally can only empathise with what Ronnie, his students and family are going through. I lost my closest brother to the same disease.

I saw Ronnie and his son, Paul at Tai Chi Caledonia last year. It was evident Ronnie was very proud of his boy. I don't know if Paul will ever read this, but if he does, he will know he has a dad he can be proud of too, but maybe Paul always knew that.

TCUGB Executive Committee Report It is with great sadness that the EC received the news about Ronnie Robinson's cancer. We decided that instead of the usual Chairman's report, it was more important in this 50th issue of our magazine to express our appreciation for the contribution Ronnie has made to the development of Tai Chi in general and to the Tai Chi Union for Great Britain in particular over the course of more than 20 years.

It was Ronnie who, over the course of 50 issues, made our magazine the leading international Chinese Internal Arts publication by putting the time in to get the stories, take the photos and compile the reports. It was Ronnie with his student, John Johnson, as webmaster, who got the website started and maintained. It was Ronnie who with the assistance of his students, Karen Limb and Aileen Mandic who handled the insurance, certification, membership applications and updates.

It is no surprise that Ronnie with his indefatigable professionalism and total dedication to duty has been putting his 50th issue together from his sickbed at Scotland's leading cancer hospital.

The Executive Committee of the Tai Chi Union for Great Britain on behalf of our many members and their students wish to express to Honorary President, Membership Secretary and TCUGB magazine editor, Ronnie Robinson, our sincere thanks for the major contributions he has made to the Chinese Internal Arts community both in the UK and internationally.



Agenda des stages

MAI

«Zi Ran Qigong», les 14, 15 et 16 mai 2016 au Centre XIAN

Approfondissement des enchaînements I et II de Zi Ran Qigong, apprentissage des « 5 éléments ». Le 13/05 en soirée est proposé un temps de méditation

Animé par : Maître LIU Deming
Organisé par : Les Nuages du Wudang
Email : Wudang49@orange.fr

Atelier tuishou le 21 mai 2016 au Mans

de 15h à 18h salle Jules Ferry, Le Mans
contact : 06 19 82 28 10 ou 02 43 76 88 08

Animé par : Michel Leclaircie
Organisé par : Aramis Le Mans
Email : aramis72.taichi@free.

«Tuishou et Nei Yang Gong», les 21 - 22 mai 2016 au Centre XIAN

S'appuyant sur le Nei Yang Gong, Maître Liu nous permet de travailler les fondements du Tuishou.

Le 20/05 en soirée est proposé un temps de méditation Animé par : Maître LIU Deming
Organisé par : Les Nuages du Wudang
Email : Wudang49@orange.fr

Tui shou, les 28 et 29 mai 2016 à Rosnoën (Finistère)

Exercices de base + pratique avec partenaire autour du vide et du plein + applications martiales.

Animé par : Christophe Lephay
Organisé par : Tai Chi ar Faou
Email : taichiarfaou@orange.fr

JUIN

«Les problèmes au niveau des cervicales & Shi San Shi et principes» les 4 et 5 juin 2016 à la Flèche

Animé par : Claudy Jeanmougin
Organisé par : À la découverte du Tai Chi Chuan
Email : nathalie.ghnassia@yahoo.fr

Tuishou, les samedi 4 et dimanche 5 juin 2016 à Saumur

Animé par : Hervé Marest
Organisé par : La Grue Blanche
Email : herve.marest@gmail.com

JUILLET

Stage d'été de Taijiquan du 3 au 8 juillet 2016 en Bretagne

Animé par : Sabine Metzlé
Organisé par : Association de Tai Chi Chuan de Paris
Email : As.Taichi.Paris@gmail.com

Stage d'été, du 17 au 21 juillet 2016 à Saumur

Animé par : Hervé et Fabienne Marest
Organisé par : La Grue Blanche
Email : herve.marest@gmail.com

Stage du 24 au 29 juillet dans le Périgord Stage tous niveaux Yangjia Michuan, forme et armes

Initiation et perfectionnement Forme de Pékin
Animateurs : Françoise Cordaro et Jocelyne Boisseau
Contact : 06 87 19 76 64
Email : francoisecordaro@gmail.com

«29^{èmes} rencontres internationales de Jasnières» les 29-30-31 juillet 2016 à Marçon (Sarthe)

Manifestation annuelle ouverte à tous, de différents styles de taiji quan, bagua et qi gong

Contact : 06 19 82 28 10 ou 02 43 76 88 08

Organisé par : ARAMIS le MANS
Email : aramis72.taichi@free.fr

AOÛT

«Taiji Quan : Forme et Armes», du 2 au 7 août 2016

Ce stage propose l'apprentissage et l'approfondissement de la pratique de la Forme, ainsi que la pratique de l'éventail et des épées Wudang et Kun Lun (au choix). Tous les jours un temps de renforcement de l'interne par la pratique de la perche est proposé à ceux qui le désirent.

Animé par : Marie-Christine Moutault
Organisé par : Les Nuages du Wudang
Email : wudang49@orange.fr

Stage d'été, du 6 août au 12 août au camping de La Motte (Charente Maritime)

- Apprentissage de la forme pour les nouveaux venus et sensibilisation aux différents aspects de la discipline.

- Perfectionnement de la forme pour les anciens et apprentissage de nouveaux gestes pour ceux qui n'ont pas fini d'apprendre la forme.

- Pour tout le monde qui le veut bien, atelier Épée ancienne.

- Autres ateliers de techniques connexes à la demande des participants

- Pour tout le monde qui le veut bien, tuishou (poussée des mains).

- En prime, atelier « applications techniques » tous les jours de 15h à 16h45

Animé par : Claudy Jeanmougin et son équipe d'assistants.

Organisé par : GRDT
contact : Claudy Jeanmougin 06 81 53 84 62
Email : jeanmougin.claudy@orange.fr

«Perspectives esthétiques sur le 2^{ème} duan» du 7 au 13 août 2016 à Baume-les-Messieurs (Jura)
 Au camping Municipal de Baume-les-Messieurs (Jura)
 Animé par : Serge Dreyer
 Email : serge.dreyer@gmail.com

«Tuishou» du 16 au 20 août 2016 à Baume-les-Messieurs (Jura)
 Au camping Municipal de Baume-les-Messieurs (Jura)
 Animé par : Serge Dreyer
 Email : serge.dreyer@gmail.com



Journée de pratique commune dans le Maine et Loire.

Comme l'année dernière l'association Les Compagnons du Taijiquan a mis en place une journée de pratique ouverte aux différentes associations du Maine-et-Loire et de la région. Une quarantaine de participants de neuf associations différentes se sont retrouvés au pied du château du Plessis-Macé le dimanche 6 septembre 2015 pour ce temps de pratique et de partage autour du Yangjia Michuan.

Si cela vous donne envie, on recommence le 4 septembre 2016, apportez un pique nique, vos affaires de pratiques et votre bonne humeur.

Contact et inscription : contact@compagnonsdutaiji.fr

Site : www.compagnonsdutaiji.fr





26^{es} Rencontres de l'Amicale du Yangjia Michuan Taiji Quan

organisées à Houlgate par l'ATJQ de Caen
du 10 au 13 novembre 2016

1997
2016
Amicaen

Houlgate est une petite cité balnéaire située en Normandie entre Caen et Deauville, sur la Côte Fleurie. L'ATJQ de Caen, avec la participation de l'Association voisine Yang en Yin, vous accueillera à partir du jeudi 10 à 15h au Centre Sportif de Normandie, dans un beau parc arboré de 12 hectares permettant la pratique en extérieur. Nous disposerons de belles salles et gymnases. La mer avec une magnifique plage est à 1 km à pied.

ACCÈS à 2h30 de Paris... et à 30 km de Caen, 15 km de Deauville



- **En voiture :** Autoroute A13, sortie n°30 « Houlgate-Cabourg »
- **En train :**
PARIS-CAEN puis bus ligne Caen-Le Havre n°20, arrêt « CSN »
OU
PARIS-DEAUVILLE, direct ou via Lisieux, puis bus ligne n°20, arrêt « CSN »
- **En provenance de l'Angleterre :** Ferryboat à Ouistreham, et aéroports à Caen et Deauville

SÉJOUR

➤ **Hébergement :** la capacité d'accueil du CSN est de 210 lits, exclusivement en chambres de 2 ou 3 personnes (lits individuels).

Centre Sportif de Normandie
Route de la Vallée
14110 HOULGATE
www.sport-normandie.fr

Le séjour n'est pas sécable. 2 formules, 3 tarifs :

- « **Interne** » : formule tout compris du jeudi après-midi au dimanche après le déjeuner, soirée festive, hébergement sur place en chambre double ou triple. Il n'y a pas de possibilité de chambre individuelle. Une liste d'hôtels et chambres d'hôtes à proximité est consultable sur le site de l'Amicale.

Tarif en chambre 2 personnes : 190 €

Tarif en chambre 3 personnes : 150 €

- « **Externe** » : la formule ne comprend pas les nuitées et petit-déjeuner, ni le repas du jeudi soir. Tous les autres repas et la soirée festive sont inclus.

Tarif externe : 115 €

➤ **Restauration :** en self. Il ne sera hélas pas possible d'assurer des menus spéciaux, en particulier pour les végétariens, néanmoins un choix de plats à chaque repas permettra à chacun de s'adapter.

Pour nous joindre avant et pendant les Rencontres :

Sonia SLADEK 06.14.17.01.77
Ginette BERNIERE 06.80.58.12.34

Contact
amicaen2016@gmail.com

DÉSISTEMENT

Tout désistement devra être formulé par écrit au bureau de l'Amicale et à l'association organisatrice. Le Bureau de l'Amicale étudiera chaque demande de désistement, au cas par cas, avant de prendre la décision de retenue, après consultation de l'association organisatrice. Il reste seul juge pour apprécier la réalité des cas de force majeure.

Aucune retenue :

- si le désistement intervient avant la date limite d'inscription
- si le désistement est la suite d'un problème de santé avec arrêt d'activité (**certificat médical obligatoire**)

Désistement pour cas de force majeure justifié :

Un montant forfaitaire sera retenu :
• 15€ entre J-29 et J-10 • 30€ entre J-9 et J-5 • 50€ entre J-4 et J

Désistement non justifié : une retenue proportionnelle au montant total du séjour sera effectuée

- 30 % du lendemain de la date de clôture des inscriptions à J-20
- 50% entre J-19 et J-10 • 100% entre J-9 et J

N.B. : Le délai incompressible de 10 jours est le délai minimum pour prévenir les personnes qui seraient en liste d'attente qu'elles peuvent bénéficier de places devenues disponibles.



BULLETIN D'INSCRIPTION

Houlgate, du 10 au 13 novembre 2016

Un seul bulletin par personne, à envoyer avec le règlement
à partir du 1^{er} juin et avant le 30 septembre à :

Sonia SLADEK - Amicaen 2016 - 6 allée Verlaine - 14970 BÉNOUVILLE (FRANCE)

NOM				Prénom	
ADRESSE					
VILLE				Code postal	
PAYS				Date de naissance	
Téléphone	Fixe			Portable	
E-mail (obligatoire)					
Membre de l'association					

Formule choisie :

- 190 € « Interne » en chambre de 2 personnes (2 lits)
- 150 € « Interne » en chambre de 3 personnes
- 115 € « Externe »

Merci de préciser :

- Je souhaite partager une chambre double (2 lits) avec :
 - Je souhaite partager une chambre triple avec :
- Vos souhaits seront pris en compte en fonction des disponibilités restantes*
- J'arriverai le jeudi 10 après 19h30 et souhaite un plateau-repas
 - Je ne déjeunerai pas le dernier jour (13/11)
 - Je souhaite un panier-repas pour ce déjeuner

Mode de paiement :

- Chèque bancaire
- Virement

Transport :

Arrivée le :	Départ le :
Gare SNCF de :	Gare SNCF de :
En voiture	En voiture
Heure :	Heure :

Autre information que vous souhaitez nous communiquer :

.....
.....

Une confirmation de votre inscription
vous sera adressée par e-mail.

Vous recevrez alors en pièce jointe toutes les informations concernant le lieu d'hébergement, votre séjour, les transports, le plan d'accès, etc. Ce dossier complet est également téléchargeable sur le site de l'Amicale à partir du 1^{er} juin.

Règlement (obligatoire avec l'inscription) :

Les individuels doivent être à jour de leur cotisation à l'Amicale (à régler auprès du Trésorier de l'Amicale). Paiement par chèque possible en 2 fois : 1^{er} encaissement à réception (50%), 2^e encaissement (50%) au plus tard le 10 octobre 2016. Envoyer les deux chèques en indiquant la date souhaitée au dos du 2^e.

Résidents en France :	Coordonnées bancaires pour virements :			
- chèque bancaire à l'ordre de : ATJQ de Caen	Domiciliation	RIB – Identifiant national du compte		
	Crédit Agricole De Normandie	Banque 16606	Guichet 49011	N° compte 84836720112
- virement	Clé RIB 59			
IBAN (International Bank Account Number) : FR76 1660 6490 1184 8367 2011 259				
SWIFT / BIC : AGRI FR PP866				

Rencontres Jasnières 2016

29, 30, 31 Juillet 2016,

July 29, 30, 31 2016



<http://aramis72.taichi.free.fr>

Vous pratiquez le taiji quan !

Venez partager avec nous cette passion lors de la 29^{ème} édition des Rencontres Jasnières à Marçon dans la Sarthe (40 km au sud du Mans). Vous aurez la possibilité de pratiquer les formes du taiji quan, le tui shou, les armes dans divers styles internes et de vous initier à d'autres disciplines telles que le bagua zhang, le qi gong, dans un esprit d'enrichissement mutuel avec des animateurs de différentes nationalités.

Frais de participation modiques pour les trois jours (non sécables) :

90 € pour une inscription à l'avance, **120 €** pour une inscription sur place.

You practice Taiji Quan !

Come and share this passion with us during the 29th edition of "Rencontres Jasnières" at Marçon in Sarthe (France), 40 km. south of Le Mans.

You will have the possibility to practice Tui Shou, forms and applications of various styles and get acquainted with others internal arts with teachers of different nationalities in a spirit of share.

Moderate fees for the 3 days (not divisible) :

90 € for registration in advance, **120 €** for registration during the RJ.

Pour recevoir le dossier d'inscription et le programme de ces trois jours, écrire à l'adresse suivante :

In order to receive the application form and the program, please write to the following address :

ARAMIS, 39 rue P. Eluard, 72000 Le Mans – France,
fabienneponcin@yahoo.fr, <http://aramis72.taichi.free.fr/>

inscription et paiement en ligne : registration and payment on line :

<http://aramis72.taichi.free.fr>

avant le 30 juin 2016,

before June 30 2016

Avivi Saar
Applications du tui shou, focus sur le déplacement
 Pushing hands with applications, focus on footwork



Choque Jacques
Initier les enfants au taichi.
 Kids taichi initiation.



Du Feu Martin
Qi gong des cinq animaux
 Five animals qi gong



Dornelly Godfrey
Travail autour du tuishou.
 Tuishou working.




Dreyer Serge
Tuishou pour débutants, le tuishou comme jeu à partir d'exercices.
 Tuishou for beginners, the tuishou as game from exercises.



Ebel Hella
Bases du tuishou libre.
 Principles into free pushing hands.



Gruber Cornelia
Petit san shou.
 Small san shou.



Hamlett Katy
Massage taichi dans l'après-midi.
 Afternoon taichi massage.




Huynh Chieu Dong
Découvrir le thuy phap.
 Discovering the thuy phap.




Janssen Henk
San shou du style Yang.
 Yang style san shou.



Jeanmougin Claudy
Développer l'énergie d'écoute Ting jing dans la pratique du tuishou.
 To develop Ting jing, the listening energy for tuishou application.




Klaus-Heinrich Peter
San shou efficace.
 Functional san shou.




Murray Adrian
Tui shou du Dr Chi Chiang Tao.
 Dr Chi Chiang Tao pushing hands.



Plewniak Frédéric
Notions d'escrime pour l'épée du taiji.
 Fencing notions for the Taiji sword.



Tran Cong Francine
Qigong / Hui chun gong.
 Qigong / Hui chun gong.



van Drooge Judit
Zhu Dao, la voie du bambou.
 Zhu Dao the way of the bamboo.



Amicale du Yangjia Michuan Taijiquan



Le Site Web et le Bulletin de l'Amicale

LE SITE WEB est un outil important de communication entre nous, il est également la vitrine de l'Amicale vers l'extérieur. Il est régulièrement mis à jour par l'équipe rédactionnelle. Nous espérons qu'il vous donne satisfaction et que vous y trouvez les informations utiles qui vous intéressent. N'hésitez pas à nous faire part de vos remarques et suggestions.

www.amicale-yangjia-michuan-tjq.org

Le référencement de vos associations :

Veillez à faire référencer votre association avec ses coordonnées et son site web si elle en possède un : Ceci constitue votre vitrine vers l'extérieur, vous fera connaître et vous amènera de nouveaux adhérents. Si votre association possède un site, merci d'y faire figurer vos statuts ou de les mettre en lien.

Pour les Associations déjà référencées :

Nous vous conseillons d'aller vérifier vos informations. Si elles ne sont pas complètes, nous communiquer, via la boîte aux lettres de l'Amicale, ce que vous voulez voir figurer en termes de responsables, enseignants, téléphone, email, site web. Nous vous rappelons que le contenu de votre site est de la responsabilité de votre association en conformité avec ses statuts.

Le Bulletin sur le site web :

Les Bulletins sont mis en ligne, en accès libre, 10 jours après qu'ils aient été envoyés par envoi postal aux membres abonnés.

Il est à noter que, dorénavant, les bulletins paraissent quasi simultanément en français et en anglais.

Les autres chapitres du site-web :

Ne pas oublier les chapitres mis à jour très régulièrement : les stages, les évènements. Les autres chapitres font également l'objet d'évolutions périodiques : allez les consulter régulièrement si vous n'avez pas opté pour l'abonnement à son flux-rss. *Enfin il est à noter que de plus en plus de pages sont traduites en anglais afin que nos amis et partenaires américains, anglais et chinois puissent avoir facilement accès aux informations.*

Pour voir vos informations concernant les stages figurer sur le site-web : Adresser un e-mail avec éventuellement un fichier attaché au format « .RTF » ou « .DOC », ou, si vous ne pouvez pas faire autrement, envoyer un document papier qui puisse être scanné à : Jean-Luc Pommier pommier_jl1@yahoo.fr - 63, rue de Seine / 94400 Vitry / France

Conseils pratiques :

Soyez clairs et précis en vous conformant au schéma suivant :

- Thème du stage,
- date(s) et lieu du stage
- Animatrice/Animateur avec numéro de téléphone
- Association organisatrice
- Le contact pour le stage : nom, téléphone, email, etc.
- Référence du site de l'association
- Éventuellement une information complémentaire sous format pdf ou word (2 pages maximum).

Procédure :

Jean-Luc met le stage en ligne et quand c'est fait envoie un mail à celui ou celle qui a fait la demande et à tout ceux qui étaient destinataires ou en copie de la

demande. C'est la seule façon d'éviter les contre-temps.

De plus cela permet au demandeur de vérifier tout de suite si tout est OK.



Un grand merci au Centre d'art contemporain Bouvet-Ladubay et à toutes les personnes qui m'y ont accueilli. A. M.

Exposition MA DEFAN - Œuvres récentes - 23 mars - 23 mai 2016

Œuvres de Ma Defan reproduites ici :

La Neige, la Gloire, l'Écho p. 7 – Empreinte p. 26

Évocation d'un poème de Rimbaud p. 27

Extrait cursif N° 2 quatrième de couverture.

www.bouvet-ladubay.fr/visiter-vous-reunir/centre-d-art-contemporain/

et une petite vidéo où l'on peut voir Ma Defan peindre sur une grande toile, au sol :

www.youtube.com/watch?v=rNpAjP91nQk

LE BULLETIN

Est lui aussi le signe de la vitalité de l'Amicale et un outil très important d'information et d'échanges entre nous tous, membres de la famille du Yangjia Michuan. Vos articles, vos courriers des lecteurs et autres informations à faire paraître dans le bulletin sont à transmettre à : André Musso, notre Rédacteur en chef - andremu2@yahoo.fr - 3, chemin des Muletiers 49730 Turquant.

Pour vos articles et vos courriers, le mieux est de les rédiger sous Word et de les adresser en pièces jointes à André Musso. Si vous faites une présentation avec montage photos, n'oubliez pas de joindre le fichier photos séparément. Nous sommes obligés de traiter chacune des photos et nous ôterons celles que vous avez incluses. Nous suivrons au mieux vos consignes de présentation.

Pour obtenir une bonne qualité d'impression, les photos doivent avoir au minimum une résolution de 150 dpi (150 dot per inch) et une taille la plus large possible : 10cm de large au moins (rappelons qu'une colonne du Bulletin fait 9 cm).

Les articles doivent parvenir à André fin novembre pour celui de janvier, fin mars pour celui de mai et fin juillet pour le numéro de septembre, André Musso, récupère au dernier moment pour le Bulletin, avant envoi à l'imprimeur, les stages et évènements en ligne sur le Site de l'Amicale.

Sollicitations...

Il est possible que vous soyez contactés par André pour pondre un article. Ne soyez pas surpris... Quelques associations n'ont pas encore communiqué le nom d'un(e) correspondant(e) de manière à établir une communication plus aisée entre le Bulletin de l'Amicale et les associations, merci de le faire.



RENOUVELLEMENT de l'ADHESION à L'AMICALE du YangJia Michuan TJQ

1^{er} Septembre 2015 au 31 Août 2016

ABONNEMENT AU BULLETIN tirage PAPIER

Nous rappelons que le bulletin est accessible à tout public sur le site web de l'Amicale.
L'abonnement tirage papier (3 numéros/an) n'est accessible qu'aux membres de l'Amicale.

Demande d'Adhésion Collective

Vous êtes responsable d'un groupe (associatif ou non) et vous souhaitez l'affilier à l'Amicale, deux cas de figures :

1. Votre groupe est inférieur ou égal à 15 personnes, vous réglez la somme de 22,50 €.
2. Votre groupe est supérieur à 15 personnes, vous multipliez le nombre de personnes par 1,50 € pour obtenir le montant de votre règlement.

Je soussigné(e) Nom et Prénom du Responsable Associatif

Votre adresse ①

désire faire adhérer notre Association à l'AMICALE du YangJia Michuan TJQ.

Téléphone	Portable	Adresse Mail

Nom de l'Association :

Adresse du siège social de l'Association ②:

Téléphone :	Adresse Mail :
Fax :	Site Internet :

Règlement pour l'Adhésion collective

- Je règle 22,50 € car le groupe est inférieur ou égal à 15 personnes.
 Je règle 1,50 € x adhérents soit € car le nombre d'adhérents est supérieur à 15.

Demande d'Adhésion Individuelle

Vous n'êtes pas membre d'une association adhérente à l'Amicale et vous souhaitez adhérer à titre individuel, le tarif est de 15,00 €.

Je soussigné(e) Nom et Prénom

Adresse

désire adhérer à titre individuel à l'AMICALE du YangJia Michuan TJQ.

Téléphone	Adresse Mail :
Portable	Site Internet :

Règlement pour l'Adhésion individuelle

- Je règle 15,00 € pour mon adhésion individuelle.

Abonnement au Bulletin de l'Amicale tirage papier (3 numéros par an)

Pour votre association

- Je règle 22,00 € x ____ (nombre d'abonnements), soit ____ €
à expédier à l'adresse ① ou à l'adresse ②

Pour un membre d'une association qui désire recevoir le bulletin chez lui

- Il (Elle) règle 25,00 € directement au trésorier en lui communiquant son adresse personnelle et le nom de son association d'appartenance.

Pour un abonnement souscrit par un individuel

- Il (ou Elle) règle 22,00 €.

Modalités de règlement

Total adhésions + Total abonnements = Total à payer

- Par chèque Par virement bancaire (frais à la charge du donneur d'ordre) Autre mode de paiement

Les règlements doivent être effectués à l'ordre de «Amicale du YangJia Michuan TJQ»,
A adresser à AMICALE DU YANGJIA MICHUAN TAIJI QUAN / Alain Coussedière,
1 rue du Troquant, Port à Clou, 17350 PORT D'ENVAUX (France)

☎ 06 60 70 23 90 Email : tresor.ymtq@gmail.com Site Web : www.amicale-yangjia-michuan-tjq.org

Fait à :

Le :

Signature :

IBAN – International Bank Account Number							BIC – Bank Identifier Code			Account Owner
FR18	2004	1010	1105	1929	8N03	203	PSSTFRPPNTE			AMICALE YANGJIA MICHUAN

Adresses utiles

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Tel. : 886-2-932-081-564
President : Jason Han
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e-mail : jasonhan98@gmail.com

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email : ymtitaipei@yahoo.com

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Tel. : (81) 3 3339 6875

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Kobe City, Hyogo Prefecture - Japan
Tel. : (81) 78 861 8973

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www.geocities.jp/izk341/youkahidenhome.htm
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tonkou@bab.co.jp

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