

AYMTA

JOURNAL



Joints release the night's
stiffness as hands wave like clouds
greeting a new day

World Taiji Day
Sword Cuts: Tiger's Mouth & Hand Positions
Transformations
Investigation into Origins of YMT
Pushing With Intent
Taiji: From Arts to Dao

Editor's Notes

Someone commented on the last issue that “the general sense of Chinese culture and information that permeates the whole issue is truly impressive, and I think fitting for anyone who is interested in taiji.” I think that may be less so this issue: my favorite, *Y&Y*, is missing since no one sent in an overheard conversation; no TCM; and nothing on Taiwan — a promised article on a visit to Taipei never appeared & *The Taipei Times* has yet to give permission to reprint articles. On the other hand, we're reprinting the “On Pinyin” Department from the last issue since a critical line was missing: we asked, “How would you pronounce *shī* as in *lǎoshī*?” and then hid the articulation of “*xi, shi, si.*”

Along with other things that went missing are the photos for Kay's “West Michigan World Taiji Day.” Either the roll of film is also hiding, or the camera had no film in it! And on the subject of photos, I initially wasn't going to print the Photo Essay featuring the workshops on Yen-Nien Fan and WuDang Sword since we've featured both of these groups before, but I think it is important to provide recognition to those organizations that promote the objectives of AYMTA, especially “conduct[ing] workshops and public demonstrations in YMT.” We encourage all members and groups to do their parts.

Although this all seems like old news by now, we'd like to offer congratulations to two YMT practioners: Sarah Kernochan, a student in Robert Politzer's West Side YMCA classes won the Academy Award for the best short documentary film, “*Thoth*” about a New York street performer known for his self-described “soloperas.” Angela Utsching, a student/coach at the Yen-Nien Daoguan, had an exhibition of her paintings entitled “*Hypothesis*” at the Tien Pone Gallery in Taipei. Please pass on other occasions of note so that we may share them.

And **HAPPY 10TH BIRTHDAY** to us! AWYMTA, AYMTA's predecessor, was founded by Wang Yen-nien, Akai Jong, Julia Fairchild and others in 1992. It might seem more appropriate to celebrate an anniversary in 2004 when we return to the Year of the Monkey, but since the celestial stems repeat in a ten year cycle, we are again in *rén*: yang water.

I think most know that Akai had been a student of Laoshi's in Taipei and that a number of the other AYMTA teachers were originally students of Tsuei Wei who had also studied with WYN in Taipei. In addition, Lin Chin-tai (George Lin) organized the group in southern California. But a number of other of Laoshi's Taiwanese students have promoted YMT in the States: Laoshi referred to Hou Chi-kwang in the last issue of the *Journal*; HCK taught in Chicago in the 1980s and later (see John Kotsias' *Essential Movements of Tai Chi* for a version of the Basic Exercises). Yang Shr Lin transmitted the YMT tradition to a few students. The Spring 1999 issue of the *Journal* had an article on Pan Jou-shih who teaches at the City of Ten Thousand Buddhas in Ukiah, CA when he is in the States. Hu Ling (George Hu) currently has classes in Houston, TX and Zhuo Zhanji (Daniel Zhuo) teaches in Savannah, GA. If you are aware of other such sources of Yangjia Michuan Taijiquan, please let us know.

==Don

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World Taiji Day in New York's Central Park

By Thomas W. Campbell



This year marked the third World Taiji day event and the second one that the New York Michuan School has attended. In 2001 we were part of the official program, but responded too late to be included in the demonstrations. But the organizers must keep a good data base because we were contacted well in advance this year and had plenty of time to sign up for the demonstration. Richard Jesaitis, organizer of the World Taiji Day event in Central park, explained in an email that the group demonstrations would be held to three minutes in length. With 27 taiji and Qigong groups participating in this made sense, although the opportunity to demonstrate in front of such a large and varied group made us long for more time. But World Taiji day isn't just about doing demonstrations. The four purposes, as presented on the organizational web site (www.worldtaijiday.com) are:

- ① *To educate the world to the profound implications T'ai Chi (taiji) and QiGong can offer our personal, social and world health.*
- ② *To thank Chinese culture for providing this powerful health science to the world.*
- ③ *To improve world relations by joining T'ai Chi & QiGong practitioners around the world on this World T'ai Chi & QiGong Day, to promote and celebrate a healthier world.*
- ④ *To provide a mighty example of how the emerging power of the Internet can be used to promote world cooperation and health, since most of the organizing of this event is done via the Internet through our web page www.taijismart.com. T'ai Chi & QiGong is about personal empowerment and the Internet is a powerful enabler.*

As neither my teacher Robert Politzer nor my fellow assistant-teacher Gretchen Maclane were able to attend, it fell to me to lead our school's participation. In email exchanges with Richard Jesaitis I filled him in on the background of our school and the tradition of Yangjia Michuan Taijiquan. When he sent the ini-

tial schedule of events I noticed that some schools were doing more than one demonstration and asked whether our school might do so as well. Even though there were 27 demonstrations scheduled he was gracious enough to put us on the short list of "alternate special demos."

With time on our side we used a portion of each class to help the students prepare for the event. For the first part of the day, which was a mass demonstration in which all participants practiced their own style of taiji or qigong, our school practiced to do the thirteen postures and the first section of the long form. If more time became available we made the decision to start over with the first section, as only about half of the students in the school have experience with the second section.

But what should we do during the demonstration portion of the day? As the only Yangjia Michuan School in New York City we wanted to present a sample of our style that the attendees would find both familiar and unique. We decided to perform the beginning of the first section. We reasoned that the thirteen postures, with its repetitions of movements in cardinal and diagonal directions, might be too distracting to novice viewers. The long form, which follows a pattern that has more similarities to the other yang family forms, would create a better opportunity to find "connective moments" with the other schools. Veteran classmate Arnold Baker and myself also prepared, if given the opportunity, to demonstrate Ba Fa.

Our group began to arrive at the East Meadow on the Upper East Side of Central Park around 9:00 AM. Following a winter that never really arrived it wasn't surprising to find the beginnings of a day that fluctuated wildly between overcast ear-biting cold and an open sky of welcome sunshine. Meanwhile an early morning soccer crowd was getting in their final kicks before turning over the field and a steady stream of black-lycra-clad joggers streamed past, on their way to yet another charity fundraising race. "This is where the taiji thing is happening," I heard

one of them say to her friend as they whisked toward the starting line.

Soon Mr. Jesaitis, our organizer and master of ceremonies, arrived with his students and handed out flyers and a large red identifying sign to each school. Leaving nothing to chance the back of the signs illustrated precise locations for each school to congregate and prepare for the mass demonstration. And the field itself, which seemed large enough when we first arrived, was beginning to fill with quite a variety of taiji and qigong participants. The official program, which changed slightly as the morning evolved, was as follows:

- 1 Wu Dang Tai Chi (led by Sharon Smith)
Healing Tao of New York
- 2 Group Wu Sword Form
Ying Jow Pai - Wu Tai Chi Chuan
- 3 Cheng Man-Ching Push Hands
New York School of Tai Chi Chuan
- 4 Kunag Ping Yang Form (Lawrence Galante)
Lawrence Galante School of Tai Chi Chuan
- 5 Wu 42 Form
Chen Wai Gun Wu Shu Federation
- 6 Straight Sword (Derick Trent)
Central Park North Meadow Recreation Center Tai Chi
- 7 Zhao Bao Tai Chi (Jesse Teasley)
Teasley Traditional School of Wu Shu
- 8 Swimming Dragon Qigong (Tarif Gazi)
Ancient Fitness Academy
- 9 Group Yang Family Michuan Long Form
Yang Family Michuan Taijiquan - YMCA -West Side
- 10 Group Sword (Jessica Lohsen, Maureen Geaney and Elizabeth Connors)
Teasley's Traditional School of Wu Shu
- 11 Children Demo (Derick Trent)
Central Park North Meadow Recreation Center Tai Chi
- 12 Push Hands (Marc Sabin)
Vortex Tai Chi
- 13 Individual Jor Yaw Gim (Right-Left Hand Sword)
Ying Jow Pai - Wu Tai Chi Chuan
- 14 Push Hands (Don Ahn, Dan Radabaugh)
Ahn Tai Chi Studios
- 15 Rooting Power (Don Ahn)
Ahn Tai Chi Studios
- 16 Group Tai Chi Chih Form
Tai Chi Chih - Manhattan
- 17 Tai Chi Ball (Fu Kui Yang)
Heart Mind Martial Arts School
- 18 Cheng Man-Ching Sword Form
New York School of Tai Chi Chuan
- 19 Open Heart Qigong (Ron NaVarre)
Stress Defense Tai Chi
- 20 Saber Group (Darius Crosby, Nadja Marcoz, Larry Jokhan, Ken Fink)
Jesaitis Classical Yang Family Tai Chi Chuan
- 21 Heavenly River Monastery Hard Qigong (Tarif Gazi)
Ancient Fitness Academy
- 22 Chen Form (Marc Sabin)
Vortex Tai Chi
- 23 Butterfly Kung Fu (C.R. Fertal)
Asian Martial Arts Institute
- 24 Yang/Tung Fast form (Darius Crosby)
Jesaitis Classical Yang Family Tai Chi Chuan
- 25 Push Hands Neutralization Exercises for Beginners (William Phillips)
Patience Tai Chi Assoc
- 26 Long Saber or Tung Family Fast Form (Richard Jesaitis)
Jesaitis Classical Yang Family Tai Chi Chuan
- 27 Tai Chi Sword (Richard Jesaitis)
Jesaitis Classical Yang Family

Tai Chi Chuan Alternate Special Demos

- Unnamed: -Empty Dragon Tai Chi Chuan

- Ba Fa: Yang Family Michuan Tai Chi Chuan - YMCA - West Side
- Chen Form (Fu Kui Yang): Heart Mind Martial Arts School
- Sai Guan Dao Advanced Form (John Salgado & Students)
- Sai Guan Dap Tai Chi Chuan & Healing Arts
- Sai Guan Dao Self Defense Applications (John Salgado & Students)
- Sai Guan Dap Tai Chi Chuan & Healing Arts
- Group Wu Sabre Form
- Ying Jow Pai - Wu Tai Chi Chuan

This is a lot of taiji in one time and place – certainly a day's worth of events as opposed to a short morning. As the groups gathered into assigned areas the sun crept out as if to highlight the sweeping variety of clothes and styles and traditions that were assembled. In true taiji tradition some schools wore similar colors and styles (Richard Jesaitis's school wore red, Central Park North Meadow Center Tai Chi wore black silk traditional garb) and others wore styles that might be called (politely) mix and match. Our school, in yin yang style, wore black and white.

With a respectable gathering of about 20 students, we assembled for basic exercises, doing "Bend Forward from the Waist" and "Embrace Tiger." As we waited for the gong to be struck to signal the start of the mass demonstration a number of spectators approached our group to find out what we were practicing. They were not familiar with the basic exercise we were practicing and expressed real interest in learning more.

At the sound of the third gong strike the entire assembled taiji and qigong participants began to practice. Between one and two hundred men and women trained in various taiji and qigong lineages, performing together but separately, moving energy, sharing the same air and space, enjoying the unique experience of common but varied traditions. Certainly anyone strolling through the park must have realized that this wasn't an everyday experience.



The mass demonstration lasted for 25 minutes, enough time for our group to get through the thirteen postures and the first duan. When the gong sounded again we looked around to see many energized and happy faces. Whether the day had really warmed up or we, as a group, had warmed the day, there were no more rubbing hands and chilly ears. Nearly half an hour of taiji, with friends both familiar and not, will do that sort of thing.

The demonstrations started up almost immediately. Suffice it to say that the events were varied, impressive, and a pleasure to watch. Some of the taiji demonstrations were traditional “24 step” Yang style, there were Chen style participants who combined smooth and fast, demonstrating stomps and twists, broad and straight sword demonstrations, and a few “new” styles that seemed to combine qigong postures with some personal variations. There was a push hands demonstration that, to my eyes (and to those around me) was close to being embarrassing – a teacher demonstrating that he can, through mutual agreement or otherwise, push one of his students around for three minutes. Another school, though, demonstrated general self-defense applications in a sensible and effective manner.

As we waited for our moment in the sun the weather took a quirky turn. Just as silk clad Jesse Teasley (of the Teasley Traditional School of Wu Shu) began a very elegant form presentation the sky let fall with large crisp snowflakes. There was no wind, it was not especially cold, it was simply wonderful to be part of. As the snow came suddenly, so did it leave just as mysteriously, another in a string of unusual and satisfying moments.

Just before our presentation there was an added participant, the leader of a traditional Yang school with a handful of students, who must not have been aware of the time limitations (and didn’t seem to understand what Mr. Jesaitis meant by running his fingers horizontally across his throat after a very long 8 or 9 minutes). By the time our group headed for the center of the large presentation circle, our host implored me to keep it at three minutes.

Our intention was to begin from the basic posture and proceed to the end of single whip, which is three minutes, more or less. But after bowing we did what comes natural, which is to sink on one leg and begin the form. Oh well. Of note, perhaps, is the fact that the loud *xī* and *hū* certainly seemed to catch the attention of some. We had debated whether to “call the breaths,” one

thought being that others might find this somehow off-putting. But it is very much a part of our school, and it does make newer students more comfortable, and the consensus was to do so. No regrets. The demonstration went very well and must have seemed concise after the long and winding group that had preceded us.



A moment that really stood out and helped to dispel some common notions concerning taiji and youth was a large group presentation by the Central Park North Meadow Recreation Center Tai Chi Organization. As previously mentioned they all wore traditional black silk garments and were led by a young man who must have been in his mid to early twenties. The group itself was predominantly children, mostly pre-teenagers. Performing a traditional short Yang form they were surprisingly adept, and filled with joy and concentration. If a highlight of the day were to be chosen, this would be it for me. “Children won’t learn taiji,” I have heard from numerous sources. Foolishly I had come to believe it. But here was all the evidence to the contrary that one would need. Here was teaching of a truly profound and passionate kind.

A final surprise occurred when we got to do *Ba Fa*. Once again some snow began to fall around us as we explored the four diagonal directions, trying to work slowly, patiently, and with good form. As we came back to the center and bowed, the afternoon’s activities came to a close. We made sure to thank our host, who had put so much time and effort into making such great intentions into a memorable and exceptional day.



Tom practices and teaches in New York City. Photographs by Martha Keller, Larry Ford and Charlotte Ehrman

HOME Gives Freely in Freedom

By Bede Bidlack

On April 6, 2002, in an effort to bring the strength of body and character outside of the classroom and into the world, the martial artists of Still Mountain T'ai Chi Center went to the Strawberry Mansion area of urban Philadelphia to help prepare the lot designated as the Martin Luther King, Jr. Memorial Garden. This activity was a registered program of World T'ai Chi and Qigong Day, when taijiquan practitioners all over the world joined together to celebrate the healing and health that comes from practicing taiji. These practitioners of taijiquan are known as The Heart of the Mountain (HOME), who volunteer their time and talent to serve society, without any expectation of reward. This is how they view their role as martial artists: training to serve, ready to serve.



The Martin Luther King, Jr. Memorial Garden is sponsored by the Community Associates of Strawberry Mansion, which is organized and run by Elizabeth Bacone.

Mrs. Bacone has been helping shut-ins and those in need by giving clothing, food and just about anything else that the needy in the neighborhood can use. She has been doing this since 1964.

April 6th was not the first time work was done on the Martin Luther King, Jr. Memorial Garden. On the side of the building adjacent to the garden, a large mural is painted of Martin Luther King and the activities of the Community Associates of Strawberry Mansion. Also, a young apple tree was growing at a sharp angle in the center of the garden. Mrs. Bacone told me that at one time they had planted vegetables there, but drug users left their needles behind which made the food too risky to consume. When we arrived, the lot was full of garbage from bottles of every conceivable type of alcohol to an umbrella to pvc piping.

Mrs. Bacone and her husband, Joe, welcomed us and provided us with large trash bags and a few shovels. We had brought some tools of our own and leather gloves, which were absolutely necessary, given the broken glass and other potentially dangerous materials in the lot. The four members of HOME got to work. We were asked if there was anything else that we needed. It did not seem that any of the members of the neighborhood were waiting to help us, so I gave Joe the strong sugges-

tion: "We could use a few more people," to which he answered, "Your other friends will be coming soon." (We were expecting two other members of HOME later that day.) No member of the community seemed to be forthcoming. Nothing was said, but the atmosphere of the lot was one that said: "We came to help them, not to do this garden for them." To have come from the suburbs, do a few hours of work on the garden, then go back to the suburbs from which we came, would have a very limited value. We felt that this garden must be their garden, if it is to be a place of pride and hope for the people of the community.

Some young men who were sitting around in the parking lot next to the garden came over and asked us if we were going to clean that lot too. Soon the grumbling of, "This will be full of trash again in a week," arose from amongst us. This is a reflection of the atmosphere of the depressed area of urban America, in which we worked. There is a palpable feeling of despair. You could see it in the dilapidated houses. This contagion seemed to have permeated the morale of the group. Close behind this was a sense of doubt about what we were doing.

As we worked, more people began to emerge from their homes into the sunny day. More young men sat in the parking lot, while one worked on changing the oil in his car. A young woman opened her door to let the booming of a stereo announce her presence to everyone within a quarter mile. Eventually a police car stopped in front of the house. The music was turned down, but not without a "Fuck you!" and a slammed door. More than one person came over to ask us what we were doing. We explained that we were working in conjunction with the Community Associates of Strawberry Mansion to establish the Martin Luther King, Jr. Memorial Garden. There were nods of thoughtful approval, but when the invitation to help was offered to them, they were too busy. So we worked through the empty bottles of alcohol and quite a few empty crack bottles, while the people that lived there looked on. This was not the typical reconnection with nature that one usually experiences when gardening. Our spirits were lifted when one of the young men in the parking lot asked us for a trash bag and began picking up the litter in the parking lot.

After two and a half hours, the four of us managed to fill 39 large bags full of trash and remove a large amount of weeds and rocks from the lot. The soil was actually pretty good—a sign of the garden that once was there—it needed only to be turned over when it came time to plant. That was all we set out to do.

Mrs. Bacone had a very nice lunch prepared for us in her home. We asked them if they were planning on joining us, but they said that they would eat later. If we did not feel like outsiders when we worked on the garden, we certainly felt like it then. We ate, while they watched TV. After lunch, Mrs. Bacone invited us upstairs to listen to a piece of music that she composed. This struck me as strange. What happened here? We were at once welcomed, yet segregated. We were thanked for our work on a garden they wanted for the community, yet no one in the community wanted to help. Mrs. Bacone would not break bread with us, yet she would share with us a very personal piece of music that she composed.

I suppose that these are the ironies of a people who want relationships and friends, but have had so many people come and go over the years that they are a bit chary. A people who have seen many attempts at neighborhood improvements but have seen so many fail. A people who may have tried to improve their state of life but have had their hopes stifled one too many times. The result is despair, and, as I said earlier, it is contagious.

How were we so easily drawn into this hopelessness? It is because we do not have a right relationship with work. This country is built on a Puritanical work ethic, which says that if one works hard enough, one gets what one wants. Do you want wealth? Work for it, and if you do not grow wealthy, work harder. The problem with this is that this is not always the case. Hard work does not always yield the desired results. I learned this clearly when I began studying taijiquan, which emphasizes softness and relaxation as the key to success—the exact opposite of what we are conditioned to believe. The more effort I would exert in getting my body into a particular posture would actually keep me from my goal. I had to relearn how I learn. The key to success in taiji is not working harder but steady perseverance over a long period of time. How does one persevere? By enjoying the journey, the everyday work. This is the case for many more things than taiji.

In fact, since work is an inextricable part of life, enjoying the day-to-day work is a key to enjoying life and to consistent success in the long run. Of course, work is not always pleasant or fun, but it should be satisfying in the deep sense of participating in the divine cosmos. Now this sounds rather grand, but it is, in fact, a reality that God is constantly unfolding and creating. The universe is constantly in a state of movement—discoveries in quantum physics and cosmology have supported this. Furthermore, God does not unfold the universe in a random, disorderly fashion—that would give us a world of chaos. Rather, we live in cosmos, order, wholeness. So our work is a participation in this divine act, but to what extent are we aware of that or to what extent are we satisfied with that? This is to say that, in order to be happy, one must find satisfaction in the act of work without being attached to the results.

West Michigan World Taiji Day

by Kay Reese

World Taiji Day was celebrated by a public event hosted by two western Michigan Taiji groups who presented several taiji forms and various qigong exercises at the Muskegon YMCA. AYMTA members Jim Carlson and Alyce Kneppel drove two hours from their southwest Michigan homes to take part. The YMT group opened with warm-up exercises and thirteen postures followed by a group exercise of five element qigong. The next group presented Zheng Manqing's short form and led the attendees in "Wave Hands like Clouds" as a qigong practice. This was followed by a performance of first duan and a group participation of Luan Patting. Concluding the events were demonstrations of fan and new sword forms.

The event was well attended and all groups are eagerly awaiting next years event and hope to involve more Taijiquan practitioners.

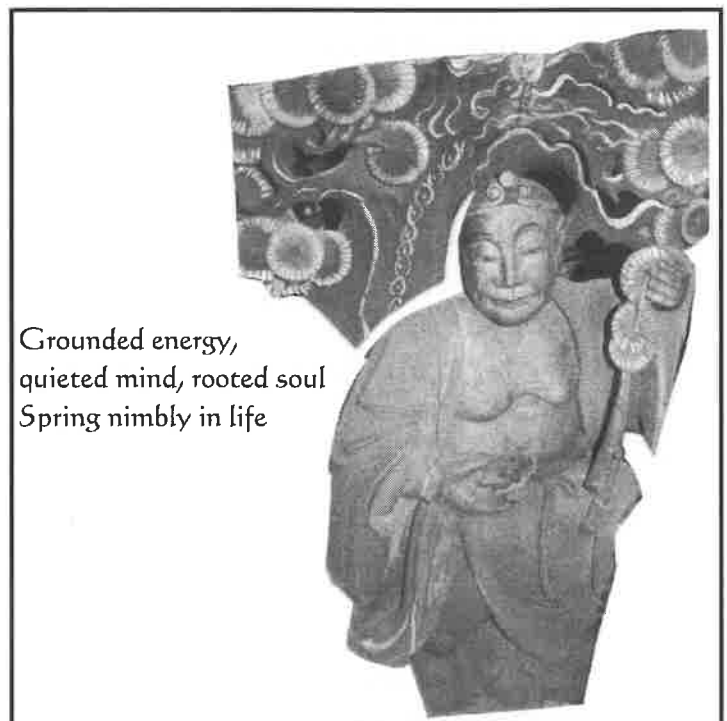
Kay practices and teaches in Grand Haven, MI.

I have great sympathy for those who find this difficult. Are we not to be goal oriented? Should one work as if the results of one's work do not matter? Of course not, one should work diligently with the aim of getting results or fruits from one's work, but one should not be *attached* to the results or fruits. Work in itself is holy, be it taking out the trash or performing brain surgery. People would get better results from their work, would work less, and would use their leisure time less frivolously, if people would try to cultivate this attitude. It needs to be cultivated, because the temptation to attach oneself and one's self-worth to the results of one's work is very alluring in our culture, which is so results oriented. However, giving in to this temptation is to sow the seeds of disappointment when things do not go as planned, which is inevitable at one point or another, and erodes at the spirit of perseverance.

When HOME left the Martin Luther King, Jr. Memorial Garden, we looked with satisfaction upon the cosmos we had created out of the chaos we found when we arrived earlier. We wonder whether or not the Community Associates of Strawberry Mansion will take advantage of this start and plant a beautiful garden. However, we must not be attached to the idea of the garden, to the results of our investment of time and effort. To do so would not be to have enjoyed the work for its own sake. Furthermore, it would spoil the gift we gave the community. If planting a garden is conditional to our work, then it is not a gift and it is not service. As Gandhi said service is its own reward. Nor should we be attached to any friendships that did or did not develop as a result of our work. Friendship is a gift itself and should not be demanded of others. If HOME wants a supportive relationship with the people of Strawberry Mansion, it will take more time and commitment than just one visit.

HOME's work of service is a free gift. The freedom of this gift, though, is an act of the will. We hope to see the garden develop and the people of Strawberry Mansion benefit from its healing presence, but we work on not attaching ourselves to it. We are free, they are free, the gift is free.

Bede practices and teaches in Philadelphia.



Grounded energy,
quieted mind, rooted soul
Spring nimbly in life

Haiku: Jan Phillips, Illustration: Holly Leavy

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BOOK REVIEW: Mastering Yang Style Taijiquan

Reviewed by Tom Campbell

Mastering Yang Style Taijiquan, by Fu Zhongwen (translated by Louis Swaim) is a handbook depicting and elucidating the “traditional” style of taijiquan passed down by Yang Chengfu. If, as a Yangjia Michuan student, one wishes to get an idea about the Yang style form and practice as taught by the third son of Yang Jianhou, who was the son of Yang Luchan, then this book is probably a good one to have on the shelf. Fu Zhongwen was praised, according to the translator, by Chen Wei-Ming, author of *Questions and Answers on T'ai Chi Ch'uan (Tai Chi Ch'uan Ta Wen)* – a memory transcription of knowledge attained from his many years of practice with Chengfu – for passing on the unaltered details of Chengfu’s taiji. Much of this book is made up of drawings of Chengfu, which illustrate the 85 posture form that he taught. The drawings will be familiar, in substance, to readers of Douglas Wile’s excellent *Yang Family Secret Transmissions*, as the style suggests that they may be based on photos from the same source. Indeed, the original photos that the applications sketches are based on can be found in Wile’s book. Fu Zhongwen’s notes on the form and the tuishou exercise (including Dalu) are detailed, precise, and, especially if one were to foolishly try to learn the form from this book, extremely challenging. For a Yangjia Michuan student who wishes to find common ground – and to explore the many differences in the two traditions, this is a great resource.

Louis Swaim is a taiji practitioner and scholar who has studied Chinese history and language at both U.C., Berkeley, and in Taiwan. He has a deep interest in the intricacies and potentials for peril involved with language translation, especially when associated with the challenges of trying to understand and interpret the nomenclature and philosophies of taijiquan. He goes into great detail concerning his choices for translating phrases and concepts – which will thrill readers who wish to explore taiji Chinese thought on this level. He explains, for instance, that the term “waist” – which we (in English) often think to regard the waistline – is often translated from the term *yāo* in Chinese and is better thought of as “the small of the back, or the lumbar spine and the muscles and tissues that extend out from and surround the lumbar vertebrae. This includes the lower abdomen as a physical center of gravity...”

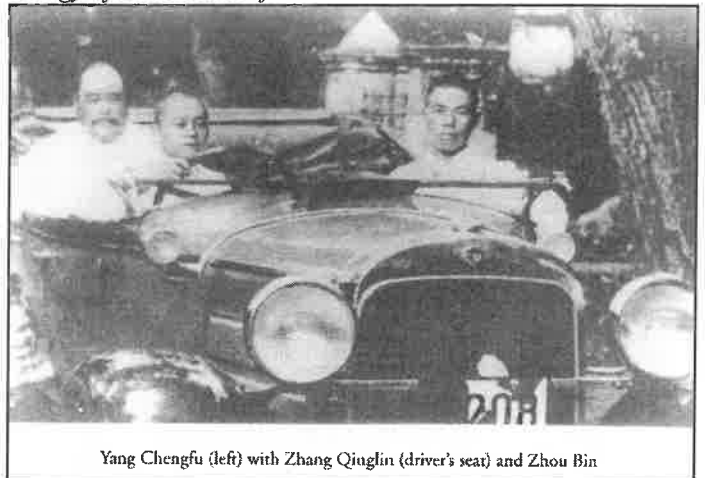
Besides the introduction, some background about Fu Zhongwen, the 85 posture form, and transcriptions and diagrams regarding Push Hands (Fixed-Step, Active-Step, and Dalu), Swaim has also offered new translations of five Taiji Classics; “The Taijiquan Treatise,” “Song of the Thirteen Postures,” “The Mental Elucidation of the Thirteen Postures,” “The Taijiquan Classic,” and “The Song of Push Hands.” In the introduction to the “Classics” chapter Swaim demonstrates his translation thoroughness by exploring the phrase *Xū Lǐng Dǐng Jīn*, from Wang Zongyue’s “The Taijiquan Treatise.” First he explains what the phrases might literally translate into – *Xū* as empty, void, abstract, shapeless, or insubstantial; *Lǐng* as neck, collar, to lead, to guide, or to receive; *Dǐng* as the crown of the head; and *Jīn* as energy or strength. Then he states that an alternate character for the second phrase (*lǐng*) – pronounced with the second instead of the third tone – appears in some versions. This alternate

version of the character can mean “spirit,” “wonderful,” “mysterious,” “clever,” or “nimble.”

Then Swaim gives, as example, the translations as rendered by others:

- ① *An insubstantial energy leads the head upward.*
-Yang Jwing-Ming
- ② *A light and nimble energy should be preserved on the top of the head.*
-T. T. Liang
- ③ *Effortlessly the jin reaches the headtop.*
-Benjamin Pang Jeng Lo
- ④ *The energy at the top of the head should be light and sensitive. & Open the energy at the crown of the head.*
-Douglas Wile
- ⑤ *...the head is upheld with the intangible spirit. & Empty dexterity stop energy.*
-Guttman
- ⑥ *The head-top should be emptied, alert, and straight.*
-Huang Wen-San
- ⑦ *The spirit of vitality reaches the top of the head.*
-Robert Smith
- ⑧ *The spirit, or shen, reaches the top of the head.*
-Jou Tsung Hwa
- ⑨ *The spine and head are held up straight by strength, which is guided by the mind.*
- T. Y. Pang

For the sake of comparison, and to suggest Swaim’s own approach, he has translated the phrase as *an intangible and lively energy lifts the crown of the head.*



In the opening picture section of *Mastering Yang Style Taijiquan* there is an image of Yang Chengfu sitting in a big 1920s style automobile with two people in the front seat. The driver is a young looking man identified as Zhang Qinglin. If one were to assume that “Qinglin” is Zhang Qinlin, Master Wang Yen-nien’s teacher (as I initially did) the scenario seems a bit confusing. How could Zhang Qinlin seem so young, especially as Chengfu (who died in 1936) looks like he is advancing in age and the car itself seems to be from the mid 1920s, if not later. As the answer to the mystery is explained elsewhere in this issue, by Master Wang himself, I’ll leave this clarification to a higher authority.

Tom practices and teaches in New York City.

考進士

十年窗前苦功讀
今朝高進樂融融
親朋戚友來道賀
爺娘欢笑覓媳忙



Ann Lee

Kǎo Jìnshì
Passing the Civil Service Examination



Sword Cuts, Part Three: The Tiger's Mouth and Fundamental Sword Hand Positions, A Photo Essay

by Wang Yen-nien and Julia Fairchild

The first of this three-part series appeared in AYMTA Journal Summer 2000, Vol. 8, No. 1, the second in AYMTA Journal Summer 2001, Vol. 9, No. 1, and now we are pleased to present this third article in which we elaborate on the Tiger's Mouth and illustrate the four basic sword positions:

a. Yang/Horizontal

b. Yin/Horizontal

c. Yang/Vertical; and

d. Yin/Vertical

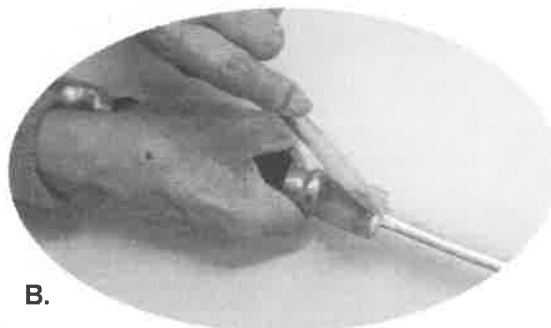
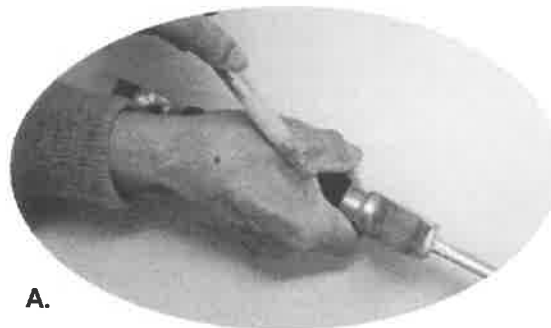
虎口 Hǔkǒu

The Tiger's Mouth

Tiger's mouth refers to the **V** or the fleshy part of the hand between the forefinger and thumb; it is not the opening between the thumb and forefinger.



To hold the sword, grasp the handle as you would a tennis racket, that is, with the **V** or the *tiger's mouth* (photo A) in line with the sword edge (photo B).



平陽劍 Píng Yáng Jiàn

Yang/Horizontal Sword Position

If the sword blade is flat, or horizontal, *Yang* means the wrist faces the sky.



Top Views



Side Views



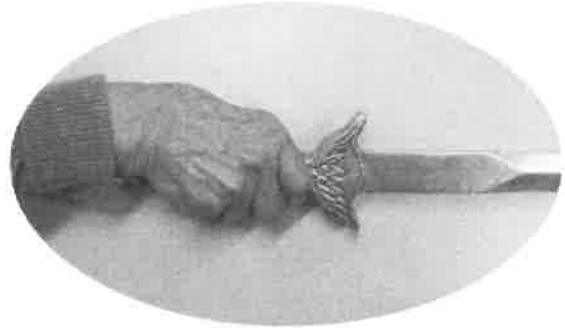
Examples of Yang/Horizontal Sword Position include:

SWORD BASIC EXERCISES: #5 Mō, #8 Huá;
WUDANG SWORD MOVEMENTS: Shoot the Wild Goose;
Block and Sweep; Rainbow Passes through the Sun; Stir the Grass, Hunt for Snakes.

平陰劍 Píng Yīn Jiàn

Yin/Horizontal Sword Position

Similarly *Yin* means the wrist faces the ground.



Examples of Yin/Horizontal Sword Positions include:

SWORD BASIC EXERCISE #5 Mō;
WUDANG SWORD MOVEMENTS: Block and Sweep; Stir the Grass, Hunt for Snakes; Turn to Rein in the Horse; A Second Rank Official Carries the Mountain.

立陽劍 *Lì Yáng Jiàn*

Yang/Vertical Sword Position

If the sword blade is vertical, *Yang* means the *tiger's mouth* faces the ground; the palm is vertical with the thumb at the bottom.



Top Views



Side Views



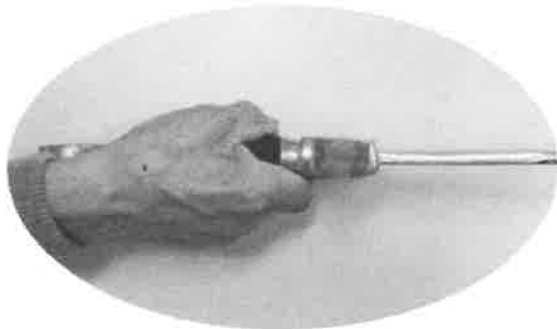
Examples of Yang/Vertical Sword Position include:

SWORD BASIC EXERCISES: #3 Liāo; #4 Zhā;
WUDANG SWORD MOVEMENTS: Great God of Literature; Green Dragon Emerges from the Water; Swallow Raids the Water; Whirlwind Right and Left; Fish with Hook and Line; Rhinoceros Gazes at the Moon; Black Dragon Wags Its Tail; Cross Step, Slice Up the Groin.

立陰劍 *Lì Yīn Jiàn*

Yin/Vertical Sword Position

Similarly *Yin* means the *tiger's mouth* faces the sky; the palm is vertical with the thumb at the top.



Examples of Yin/Vertical Sword Position include:

SWORD BASIC EXERCISES: #1 Pī; #2 Cì; #6 Duò; #7 Tiāo;
WUDANG SWORD MOVEMENTS: Phoenix Nod Its Head Thrice; Hawk's Turn; Black Dragon Wags Its Tail; Swallow Raids the Water; Heavenly Steed Soars Across the Skies.

Adviser Profiles

Some members have asked *who are the Advisers listed on the inside front cover?* They were selected as senior direct students of Wang Laoshi who are able to provide valuable insight into various details of Yangjia Michuan Taijiquan. They are listed in the order of their study with WYN.

1973—Akai Jong, USA, see page 18.

1976—Serge Dreyer, Taiwan, see page 15.

1980—Luc DeFago, Switzerland

I was born and raised in a mountain village/ski resort in the Swiss Alps, named “the doors of the sun.” I always had the feeling that I did not arrive empty-handed on earth, but with developed abilities and a mission. I have been interested in martial arts since childhood when I learned from a book on karaté and one on judo. I would practice on sandbags in the wood cellar of my parent’s hotel and fight with kids in the surrounding forests. I made my own sword and bow and the kids formed two groups who battled year round. My cousin found swords and uniforms of World War I that we wore to fight in public. As junior, I played ice hockey back position; body checking linked with the martial practice. Later I moved to skiing competition (slalom). At 16, I studied fencing at school. In 1969, at 18, I moved to St. Gallen and learned about Tibetan Buddhism in Rikon, near Zürich. In 1974 I moved to Geneva and I began my first formal study of judo and karaté. One year later, I started aikido, iaido and jodo. I practiced aikido intensively for three years. Then, my teacher said I should learn taijiquan to better understand aikido. I had never heard of taijiquan. In 1976 I found the only course in Geneva.

For three years I studied a 108 move taijiquan form with a Chinese woman, Yee Ching Henrioux. But I still could not see why my aikido teacher had told me to learn taijiquan. I kept practicing the 108 form together with aikido. At the judo club I met a Chinese cook who had learned some tuishou and neigong. He could only speak Chinese but once a week he showed a few qigong exercises. When I tried to push him it was to no avail; each push rebounded on his dantien. My curiosity triggered, he encouraged me, with gestures, to go to China, the source of martial arts. I studied the Chinese language at Geneva University for three years.

Concurrently, I was finishing my psychology studies at Geneva University. Summer 1979 I took the trans-Siberian railway to Peking in my search of gongfu at the source of taijiquan. I stayed three months in Beijing to further study Chinese at the Wudakou foreign-language institute. At the campus I took xingyi and bagua lessons. I looked up many taijiquan teachers but could not find anyone to bring me further than 108 postures. I continued my quest in Guangdong and Hong Kong, to no avail. In December I landed in Taipei knowing no one. At the airport I found a flyer: AT MA'S HOTEL, FREE KUNGFU AND TAIJIQUAN LESSONS. So I dropped down there. The hotel was an apartment, the rooms crammed with three-story metal bunk beds (18 such beds in 20 square meters) and no windows. The taijiquan classes were given by the owner. The five students consisted of a fat German married to a thin Japanese woman, a New Zealander, my ex-wife and me, the Swiss. For two days the teacher gave some instruction. Then he went to the U.S.A. never to return. But, since he said he would come back next week, we kept practicing day after day on the roof among

drying laundry in the noise and pollution of downtown Taipei. Worse, the New Zealander made baishi and invited 100 persons to banquet; he was given a red envelope of \$500. After one month, it was obvious that he, too, would never come back. We scattered and I went on with my searching. I had the luck to find Wang Laoshi after looking for quite some time around all the parks and mountains in Taipei. When you find a good teacher it is a real life chance. Be thankful for the opportunity and practice hard.



As soon as I started learning from Wang Laoshi, I never wanted to go anywhere else. His teaching is so thorough and deep in meaning and realization that a lifetime will not exhaust it.

I stayed three years in Taipei studying: classes six mornings a week from 6 to 8 a.m. in the courtyard of the Temple of 500 Martyrs, and three evenings from 6:30 to 10:30 p.m. at Laoshi’s daoguan in his home in Shilin, plus a special course on the duans, Saturday mornings from 8 to 12 noon. During the day I learned Chinese medicine and taught to earn my living.

In 1982, I returned to Switzerland, taught taijiquan at Geneva University and opened a private acupuncture clinic. I taught students in other parts of Switzerland and they became teachers. Now these teachers are independent throughout Switzerland. In 1993, I initiated the Swiss Taijiquan and Qigong Federation. I am also co-founder of the European College of Teachers of YJMCTJQ. I have attended all the teacher’s workshops of Wang Laoshi in France and in Taiwan. Laoshi has come to Geneva several times to teach workshops and to help Yangjia Michuan develop in Switzerland.

I am the acting president of the Swiss Federation and treasurer of the Taijiquan and Qigong Federation for Europe (TCFE). Every year the Swiss Federation organizes a Swiss taijiquan and tuishou championship on June 22. This is my 20th year of teaching Yangjia Michuan Taijiquan. I still learn a lot from teaching and enjoy it fully.

1981 Sabine Metzlé, France

I was born the fifth of June 1959 in Paris. In 1978 I began studying Chinese at the university where I met Serge Dreyer who was my first taiji teacher. In November 1981 I went to Taiwan and spent ten years there to work with Wang Yen-nien. I came back

to France in 1991 and started to teach taiji chuan. I have a master's degree in Chinese Language and Civilization and a diploma of taiji teacher delivered by the Ministry of Youth and Sports in France, which allows me to be a professional taiji teacher.

1981—Julia Fairchild, Taiwan

Two years after I arrived in Taiwan in 1979 to study Chinese and teach English, I moved into a shared house in Yangming Shan, on the outskirts of Taipei. Every morning at 5:30 a.m., one of my housemates, an Australian named David McCall, rode his motorcycle to the Grand Hotel to practice Taijiquan with Wang Laoshi. And every morning David would return to our house smiling and full of energy just as I was getting up to get ready to go to work, grumpy and in a bad mood.

Luc Defago, a good friend of David's, David and I would often end up talking until late in evening about taijiquan and how good it was for you. It took them a long time to convince me, but I gave up arguing that taijiquan wasn't a real sport once I realized I wasn't exercising at all. I rode down the hill with David one November morning in 1981 and began my taijiquan practice with Wang Laoshi. I will be eternally grateful to David and Luc for getting me started on what has turned into a profession for me.

I began teaching taijiquan in 1984, the year that I first accompanied Laoshi on his first trip to America and have been half student half teacher ever since. Laoshi and I opened the Yen-nien Daoguan in 1997 and this is where I now teach pretty much full-time. I contribute a lot of my free time to working for the Taijiquan Association here in Taipei and write or translate articles for the *AYMTA Journal* and the *AMICALE Bulletin*.

1981—Christian Bernapel, France

In 1965 I began the study of martial arts with Professor Roland Habersetzer, a wado-ryu style karaté. He is renown for 40 books he has written on Japanese and Chinese martial arts.

In 1971 I continued to study wado-ryu style with the Japanese master Hiroo Mochizuki. I taught karaté at Habersetzer's school from 1971 until 1983, and became fourth black-belt dan.

In 1981, I met Wang Laoshi on his first trip to Europe organized by Charles Li and Serge Dreyer. Laoshi had been invited by Habersetzer to teach a workshop in Strasbourg. I discovered the study of the Thirteen Postures. It was the "claw in the heart," and I began the study with Charles Li, in Paris, my first teacher of the Yangjia Michuan.

In 1983, I created the Institute of Practice of the Traditional Chinese Arts, INPACT, and I began to teach Yangjia Michuan Taijiquan. I stopped the practice of karaté at the same time.

From 1983 until now, I teach Yangjia Michuan Taijiquan, tuishou and neigong, regular classes, workshops and seminars.

- I invited Wang Laoshi to Strasbourg and to Mulhouse (south of Alsace) on three occasions (1987, 1992, 1995).
- I organized the first festival of Yangjia Michuan in 1995; 250 people from four continents came to Strasbourg.
- I stayed twice in Taiwan for four weeks each, and participated in a tuishou competition.
- I participated in the first international training of the European School of YMT in Yuchi, Taiwan, in 1991.
- I participate in numerous trainings (taijiquan, tuishou and neigong) of Master Wang in Europe and in the United States.

- I participate in numerous taijiquan events throughout Europe, as teacher and speaker.

I am a founding member of the European College of Teachers of Yangjia Michuan created in Cluny, 1989. I was secretary from 1991 until 1993, and I coordinate the editorial staff of the statutes of the school validated by Laoshi at the Yuchi workshop.

In 1989, I was a founding member of the French Union of Tai Chi Chuan, today recognized by the Minister of Youth and French Sports by awarding more than 15,000 teaching licenses. I am a member of the jury awarding French Union diplomas and president of the ethics committee.

At the end of 1989, I was a founding member of the Association of the Yangjia Michuan.

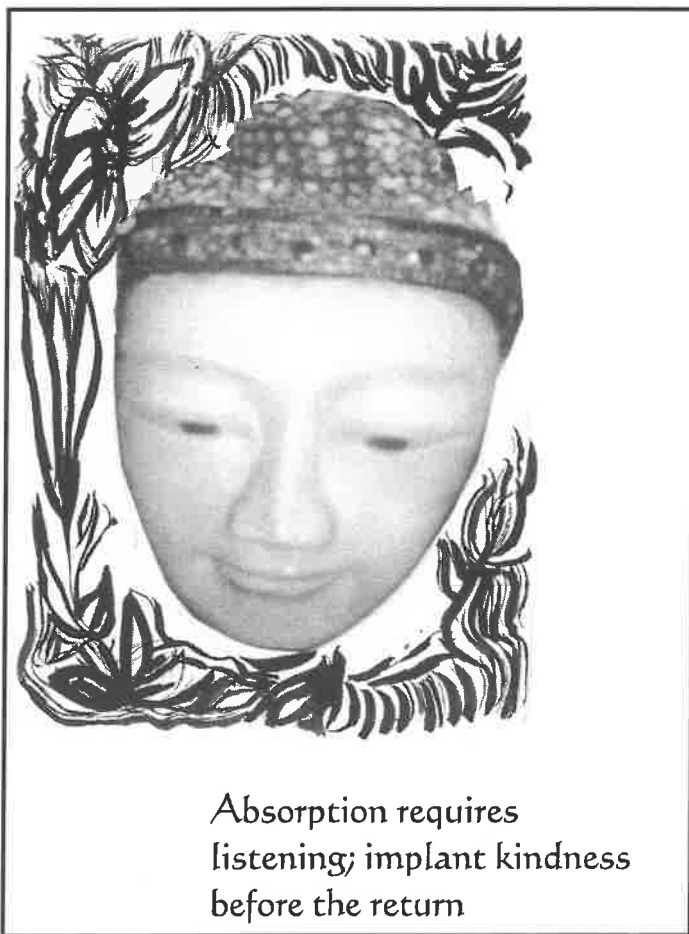
In 1991, I published my first book, *The Eight Doors and the Thirteen Postures*, written in association with Georges Charles and Charles Li, and introduced by Master Wang Yen-nien.

In 1996, I organized, in Strasbourg with the French Union, the first European Congress of Taijiquan that gave birth to the European Union of Taijiquan.

I currently pursue research on breath, voice and taijiquan, and since 1991 have developed workshops "Voice and Taijiquan" with an opera singer. I've had numerous exchanges with the world of the theater and dance (choreographic adviser for Puccini's "Turandot") and I research the fan in Europe and Asia.

My profession: I am Director of Communication in the Regional Management of France Telecom in Alsace.

1984—Claudy Jeanmougin, France, see page 28.



Absorption requires
listening; implant kindness
before the return

Haiku: Jan Phillips, Illustration: Holly Leavy



Photo 1

Pushing With Intent

單手平圓

Dān shǒu píng yuán

Single Hand Horizontal Circle Tuishou Exercise

By Serge Dreyer

This article utilizes a practical example to illustrate the positive aspect of pushing with intention (see the discussion of *Pushing for Healing* versus *Pushing for . . .* in the Summer and Winter 2001 issues). It is a very simplified description and omits such fundamental notions as coordination between upper and lower body, connection between hip and elbow, the spine's double axis defining dangerous or non dangerous zone, etc.

During the 1970s M. Wang taught us both the regular exercise and another version. It consisted of placing the two participants in a situation very close to the reality of free-form pushing hands; the technical goal was to cultivate the listening ability (*tīng jīng*).

听精

Description of the roles:

The two pushers do the Single Hand Horizontal Circle Tuishou Exercise at a regular speed. One of the partners (A) is instructed to push or pull B with one hand, left or right, in an improvised fashion without warning, from any angle and at the speed and power of his choice. B should anticipate this sudden change of situation. The action stops as soon as the movement has succeeded or failed (one attack, one deflect only) and the partners keep on doing the exercise again until

next push/pull. The frequency of these sudden changes depends on the inspiration of partner A. Then roles are reversed. To further refine the listening ability of my upper-level students, I have introduced the possibility of one push/pull with 2 hands and then the possibility of one step forward or backward during the attack.

This training can be done in a very relaxed fashion and at a slow pace, retaining its richness as long as intention is present.

Intention, efficiency and health:

For a long time, this exercise was quite a challenge for me, especially with partners who were naturally very fast. On the deflections, my shoulders would often be tense because I was nervous trying to anticipate fast attacks which I knew to be beyond my control. This lasted until the day when I discovered a detail that completely changed my perception of the movement: one that induced better listening ability and relaxation (health) as well as proving more efficient. It was enough to turn the palm of my active hand up, right at the beginning of the deflecting phase of the movement (Photo 1).

By doing so, I just left a very limited contact surface to my partner/opponent for pushing me while describing an ellip-

tic movement for the deflection. This surface, often limited to his/her small finger (Photos 2a and 2b) makes



Photo 2a

the anticipation of the attack much easier and develops accurate sensitivity. See the pictures for a visual description.



Photo 2b

Yet, I've seen the most common way to do the exercise is to have the hand which is pushed with the palm facing one's body (Photo 3), turning it only at the end of the deflection. This posture is dangerous because it provides a large surface of contact, thus more potential power and efficiency for the push of the partner/opponent, and an additional danger in that the whole movement is commonly performed as a perfect circle (see figure 1). Further, this manner of pushing/deflecting eliminates many subtleties, unfortunately too extensive to be covered in this article.

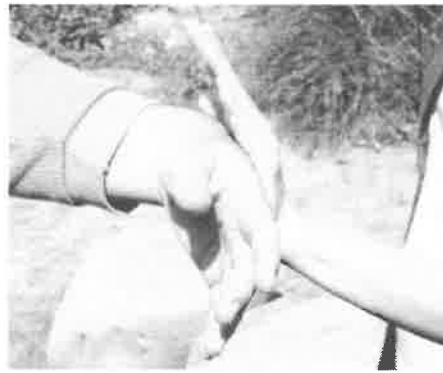


Photo 3

Conclusion:

If the notion of intention is removed from pushing hands, its richness and potential will be severely altered, as it is not easy to discover the kind of detail mentioned above without the urgency of a push with intention. Furthermore, all the basic tuishou exercises contain many such details, which, if ignored, would relegate our style of TJQ to the many watered-down versions available on the market.

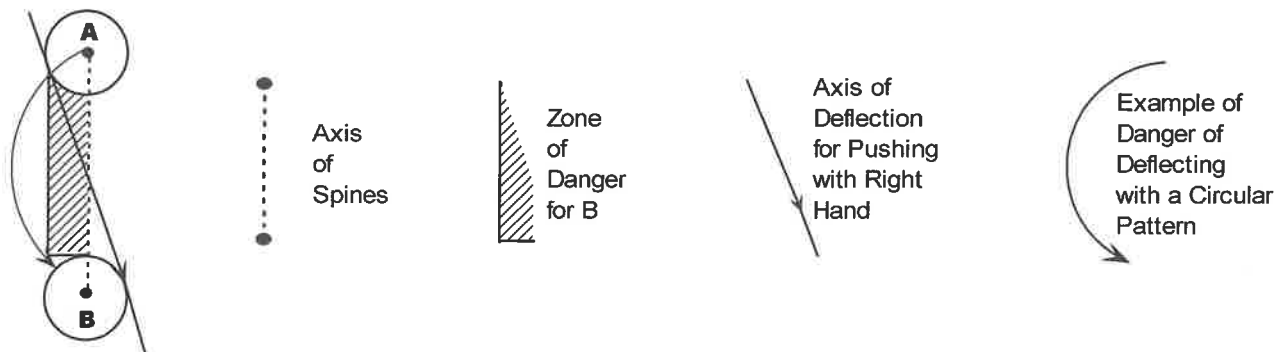


Figure 1

Adviser Profile: Serge Dreyer

I started to learn Yangjia Michuan Taijiquan in Taipei in March 1976 with Li Jin-chuan, one of the very first students of Wang Yen-nien. It was my first experience with martial arts; I had been a professional soccer player in France. I was impressed by the softness of the practitioners, which induced me into an intense practice of the basic exercises and the Thirteen Postures (created by WYN and Li Jin-chuan). After three months, LJC introduced me to WYN's push-hands class which included intense competition three times a week at that time, and occasional challenges from outside players. I remained with Mr. Wang until August 1978, and returned for the full year of 1982. Currently I live on the campus of Tunghai University in Taichung, Taiwan, where I teach French in the Foreign Language and Literature Department as well as Cultural Studies in the Sociology Department. As a passion, I practice TJQ, Bagua zhang and basic exercises of Xingyi quan. I also teach TJQ as well as Bagua zhang and basic exercises of Xingyi quan in Taichung. In France, Belgium and the Netherlands I conduct regular workshops in summer and winter vacations invited by various associations including ARAMIS in Le Mans (my native place) of which I am the technical advisor. Many years ago I co-founded the Rencontres Jasnieres, which became one of the most important internal martial-arts event in Europe: a format which has spread to Spain, Scotland, Germany, Switzerland, etc. During the first session I invited my European colleagues to get together to form the Amicale. I am also a member of the European College of Teachers of YMT. I have a few American students, some of them teaching in the US and one teaching in Germany.

Since 1986, I have studied the Bagua zhang and the basic Xingyi quan style of the late Wang Shu-jin (see R. Smith's book) with a senior student of his, Lai Tian-zhao. This practice has greatly enriched my understanding of our style of TJQ. My goal as a teacher of TJQ: train as many students as I can who would be able to go beyond my level or at least who will explore avenues that I didn't or did incompletely. This is my personal way to show my respect to Wang Yen-nien for his excellent teaching as well as to Li Jin-chuan. Furthermore, I wish to help students discover TJQ as a form of spirituality that they contribute to, create and activate and which lies in their mind and heart, not in an outside authority.

AN INVESTIGATION INTO THE SOURCE OF ZHŌU KÀO AND THE ORIGINS OF YÁNGJIĀ MÌCHUÁN TÀIJÍQUÁN

by Su Wenyan

Translated by Julia Fairchild



牛春明太極拳
Niú Chūnmíng's Tàijíquán

The query

Perhaps all my fellow *Yángjiā Michuán Tàijíquán* classmates have had the same question: Why don't we find **zhōu kào** practiced in succession, the way that Master Wang teaches it, in the numerous forms of *Yángshì Tàijíquán*?

In most styles of *Yángshì Tàijíquán*, we find **kào** squeezed between the two moves: *Tīshōu Shàngshì* and *Báihè liàngchì*, (and some Yang stylists call **kào**, not **kào**, but **jǐ**), but we find no sign of **zhōu**.

Where's Zhōu?

Some *Yángshì Tàijíquán* coaches go as far as to write *Yángjiā Tàijíquán* hides **zhōu**; others say *Dānbīān Diàoshōu* or *Bān lán chuī* and *Piě shēn chuī* each hide a **zhōu**. Even if **zhōu** is hidden within one or all of these above mentioned movements, it looks nothing like the way we practice **zhōu** in *Yángjiā Michuán Tàijíquán*: with elegant clarity and in one breath.

If the *tàijíquán* classics clearly delineate it: “*Péng, Lǚ, Àn, Jǐ, Cǎi, Liè, Zhōu, Kào*, step forward, step backward, look right, look left...together make up the

thirteen postures...” and if even in the practice of *Dà Lǚ zhōu* is still there, then why hide **zhōu** when practicing *Yángshì Tàijíquán*?

Doesn't this give the impression *Yángshì Tàijíquán* has been shrunk and doesn't meet the demands of the *tàijíquán* classics?

The real McCoy?

Mr. Han Zhenshen, past president of *Zhōngguó Tàijíquán Xuéshù Yánjiū Huì* (China *Tàijíquán* Research Association), wrote in his introduction to the original 1972 Chinese edition of Master Wang's book, *Yángjiā Michuán Tàijíquán, Illustrated and Explained*, “The average person believes the form of *tàijíquán* taught and practiced by Wang Yen-nien is not *Yángjiā Tàijíquán*; perhaps this means they themselves are the ones not practicing *Yángjiā Tàijíquán*!”

We all know what Master Wang has taught us is real *Yángjiā Tàijíquán* and yet, if we look around the *Yángshì Tàijíquán* world, we are the only ones practicing a clear and deliberate **zhōu**. With too many rumors confusing what is real and what isn't, *Yángjiā Michuán Tàijíquán* has been pointed out as being not real *Yángjiā Tàijíquán*. For years these false accusations left me feeling stuck and wishing I had some convincing explanation to the contrary.

The proof

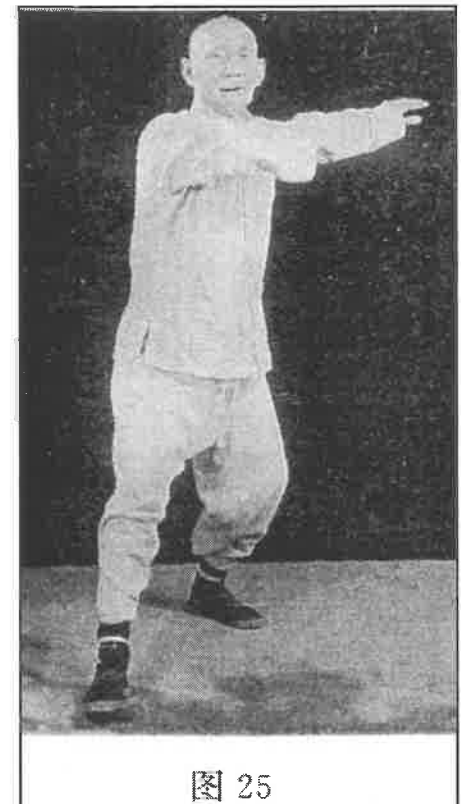
Then one day I found an answer to this vexing problem in a book entitled *Niu Chunming Tàijíquán* (*Niu Chunming's Tàijíquán*¹), published in 1998 by Dr. Niu's daughter and several of his students nearly 40 years after his death. (Niu Chunming is also known as Niu Jingxuan, a name given to him by Yang Jianhou.)

Dr. Niu (1881 - 1961) was two years older than Yang Chengfu and some six years older than Zhang Qinlin. Niu Chunming had first studied *Yángjiā Tàijíquán* with Yang Jianhou in 1902. Afterwards, in 1907, the year Dr. Niu was appointed medical examiner for the Beijing Fire Department; old Yang

Jianhou was coincidentally appointed *Tàijíquán* Coach for the Beijing Fire Department, giving Dr. Niu another chance to study under Yang Jianhou.

Due to Dr. Niu's diligence, sincerity, fondness for study and his spirit of never being negligent and always steadfast, Yang Jianhou deeply appreciated his virtues, recognized his worth as a person and often gave him extra pointers.

On page 20 of *Niu Chunming's Tàijíquán* we find, within an explanation of the movement *Báihè liàngchì*, descriptions for two sub-movements labeled: 1- **Zhōu** and 2- **Kào**, which are explained in Dr. Niu's book as follows:



1- **Zhōu Shì** (Photo 25): Following *Tīshōu Shàngshì*, slightly turn the waist left; the left arm follows the turning of the waist and circles down, left and back and then up again, making a large circle. As the left arm circles up to about shoulder height, the right arm moves upward from in front and folds inwardly to a position with the elbow pointing outward. The tip of the elbow is in line with the

right knee, this is called **zhǒu jìn**. Following immediately, the right foot moves forward a step; the eyes look in the direction of the elbow.



2- **Kào Shì** (Photo 26): As the right foot moves forward, the right elbow drops to the inside of the right thigh. Relax the waist and hips. The upper body, following the right leg, moves right and relaxes; the right shoulder drops and is positioned in line with the right knee. Circle the left arm to the right shoulder in front of the chest; the palm faces down; the eyes look straight ahead. This is **kào jìn**.

This manner of performing **zhǒu kào** is nearly the same as in *Yángjiā Michuán Tàijíquán*, with a few minor differences: Dr. Niu does not have his hands together

for **zhǒu**, and he does not have his hand against his shoulder in **kào**. This proves our *Yángjiā Michuán Tàijíquán* comes directly from teachings by Yang Jianhou and proves *Yángjiā Tàijíquán* originally had both **zhǒu** and **kào**.

The popular *Yángshì Tàijíquán* forms seen today are actually transformations of “Yang Chengfu Style *Tàijíquán*,” which Yang Chengfu created, and in which **zhǒu kào** has been reduced to just **kào**. No wonder Yang Chengfu’s famous student, Chen Weiming, who in 1918 had already studied *tàijíquán* with Yang Chengfu for seven years, never knew a **zhǒu kào** complete method of practice had existed and tried to add back **zhǒu** into the form he choreographed and named: *Tàijíquán Chángquán*. The end result was not so good as the beauty of the original! And that is probably because Yang Chengfu only taught him “Yang Chengfu Style *Tàijíquán*.”

Last but not least...

Even though Yang Chengfu’s book, *Tàijíquán Shiyong Fa* (*Tàijíquán Martial Applications*)², lists both Niu Chunming (Niu Jingxuan) and Zhang Qinlin as vowed students of Yang Chengfu, both Niu and Zhang studied *tàijíquán* directly with Yang Jianhou. For this reason we see many differences (not just **zhǒu kào**) between *Yángjiā Tàijíquán* and “Yang Chengfu Style *Tàijíquán*” (and other *Yángshì Tàijíquán* styles.)

The purpose of this article is not to judge whether certain forms are good or bad; its purpose is to prove that our *Yángjiā Michuán Tàijíquán* is orthodox Yang Family *Tàijíquán* (*Yángjiā Tàijíquán*) and that it was transmitted by Yang Jianhou.

Let’s work hard to learn honestly *Yángjiā Michuán Tàijíquán* and strive to continue to transmit fully this untarnished form to others; only in this way will we not let down Master Wang, who exhausted all mental efforts and who endured thousands and tens of thousands of hardships to leave China in 1949 and transplant *Yángjiā Michuán Tàijíquán* and himself to Taiwan.

Glossary of Terms:

<i>Yángjiā:</i>	Yang Family Style
<i>Yángshì:</i>	Yang Style
<i>Yángjiā Michuán Tàijíquán:</i>	Yang Family Hidden Tradition of <i>Tàijíquán</i>
<i>Yángshì Tàijíquán :</i>	Yang Style <i>Tàijíquán</i>
<i>Zhǒu, Kào:</i>	Elbow Energy, Shoulder Energy
<i>Tíshǒu Shàngshì:</i>	Raise the Arms, Bring them Together
<i>Báihè liàngchì:</i>	White Crane Spreads Its Wings
<i>Jī:</i>	Compression Strike
<i>Dānbīān Diàoshǒu:</i>	Single Whip, Hook Hand
<i>Bān lán chuí:</i>	Pull Up, Block, Punch
<i>Piě shēn chuí</i>	Cast the Body Aside, Punch
<i>Dà Lǚ:</i>	The four big hand moves combined in sequence: <i>Cǎi, Liè, Zhǒu, Kào</i>

¹ Niu Xiaoling, et al., *Niu Chunming Taijiquan (Niu Chunming’s Taijiquan)*, Zhejiang Kexue Jishu Chubanshe, 1998.

² Yang Chengfu, *Taijiquan Shiyong Fa (Taijiquan Martial Applications)*, privately published by Yang Chengfu and his students, January 1931.

*Editor’s note: This article demonstrates the difficulties of consistent pinyin romanization. Often tone diacritics are omitted for proper names and place names since their standard romanization may or not be Hànyǔ pīnyīn (Zhèng Mǎnqǐng vs Chen Man Ching, Táiběi vs Taipei), particularly if they are romanized in Cantonese (Yue, Guāngdōnghuà) or Taiwanese (Hoklo, Mǐnnánhuà) or other non-Mandarin pronunciations (Sun Yat-sen vs Sūn Yìxiān, Chiang Kai-Shek vs Jiǎng Jièshí), and indicating tone on some names and not others would add to confusion. Likewise, terms which have entered the English and other languages such as pinyin, dao, qigong, and taijiquan have no tone diacritics when used as borrowings. This leaves the problems of compounds such as Yangjia and Yangshi where a proper name is part of the compound, phrases such as Yangjia Michuan Taijiquan, which contains an import, translations such as “Taijiquan Martial Applications” which seems to be fully English – should tone diacritics be omitted here but not omitted on non-translated occurrences of *Tàijíquán* in the same article? Since we often use global search-and-replace to substitute pinyin for non-pinyin, the results may be inconsistent. We do our erratic best in the hope that readers will attempt to pronounce and learn to recognize the Mandarin/guóyǔ/pǔtōnghuà words.*

Taiji: From Arts to Dao

By Akai Jong

1. *Taiji Life Arts: Health art, healing art, and peace art.*
2. *Taiji Martial Arts: Hua for defense, Fa for attack.*
3. *Taiji Jindan Dao: The great Dao of Gold Pill.*

1a. Health Art and Healing Art: Through Taiji, we learn how to breathe, how to move our bodies in harmony with nature. We use our own bodies to learn biological science and physical science as ingredients. Then according to the need of health or healing, we create the formula of life arts. The best way to enjoy the health and healing arts is very simple and easy: Just practice Taiji every day with joy.

1b: Peace Art: The art of peace of mind is a great challenge in the modern world. After we practice Taiji, we feel peace and ease. Then we get on the freeway and almost get killed. Gas/electricity bills jump up from \$50/month to \$350/month even though we use less. The Twin Towers in New York were blown down, and it is getting dangerous just to open our own mail at our own home.... Anyway, if we forget everything and just go back to practice more Taiji, we'll feel some peace temporarily. The more we do Taiji, the more peace of mind we have. It works better than any drugs, with no side effects at all.

Martial Arts: Yang Luchan, Banhou, Jianhou, and Shaohou all did Taiji as martial arts. Taiji Hua Jin is the art of defense. Taiji Fa Jin is the art of attack. They work together as Yin and Yang to complete the harmony of Taiji martial arts. Using martial arts to defend oneself is called the art of self-defense. It is the basic human right to protect oneself from murder, rape, assault or robbery.

Traditionally, Chinese people were very peaceful, to the point of being too gentle and too weak. Taiji martial arts were good for both their bodies and their minds. However, with modern music, modern movies, TV, modern sports, modern business, and modern education, people in the whole world are very aggressive.

Martial arts not only are not needed, but also would make people more aggressive, make the world more violent.

Furthermore, it is impossible to defend oneself in the modern world. Just smoking kills 45,000 people a year in Canada. Cigarettes alone kill 434,000 Americans each year. Anytime, everywhere, all kinds of chemicals attack us. It is simply too silly to study any martial arts for self-defense. We just simply no longer have the basic human right to protect ourselves in the modern world.

So why bother to study martial arts, when they are useless for us and also harmful for society?

3. **Taiji Jindan Dao:** Zhang Sanfeng said, "Taiji is Dao, Dao is Dan."

"Taiji is Dao": Sanfeng created Taiji arts in order to teach his students Taiji Dao. Taiji arts prepare both the body and the mind for the extremely vigorous training of Taiji Dao.

"Dao is Dan": Dao is Jindan, the Gold Pill. Dao is not philosophy, not religion, not politics, not strategies, not arts, not business, not exercises, not the way of power, not the way of life. Dao is the constant, true, everlasting great Dao of Gold Pill.

Zhang Sanfeng created Taiji to "Xiu Dao Lian Dan," to cultivate the great true Dao and refine the inner Gold Pill.

Laozi's last chapter said "Heaven's Dao, benefit and no harm. Sage's Dao, do and no Zheng." No Zheng is no argument, no quarrel, no fight, no competition, and no war.

To learn the true Dao, it is necessary to find a true teacher and be initiated. Before even finding a teacher, the student must have the whole true and sincere heart, make the lifetime commitment, and always be humble and open-minded.

Adviser Profile: Akai Jong

Akai Jong began formal training in 1951. He received Instructor certifications for Taiji, Xingyi, Bagua, Shaolin, and Wudang Dao. He also holds black belts in four other Asian martial arts.

He became Wang Yen-nien's disciple from July 1, 1973, to December 4, 1975, and became a certified YMT Instructor in 1974. He founded AWYMTA on March 21, 1992 by the request of Wang Yen-nien and served as President and Chief Instructor. He resigned from both positions and as Board member on September 11, 1993.

Akai Jong taught Qigong and Taiji from 1962 to 1973, and Neigong and YMT from 1974 to 1998. From 1998 to 2002, he stopped public teaching in order to practice Qigong, Taiji and Dao at the beaches and in the mountains. He will come back to teach Qigong and Taiji full time again in 2003.

2002 Workshops

Yen-wien Taiji Shou



Xi niu wang yue

Madison Fan With Jan Phillips

Empty Mind Full Belly School
of Internal Boxing Arts

Photos by Don Klein



Mendon Sword with Charlie Adamac

柔河道館
Róuhé Dàoguǎn

Photos by Suzette Kingman



TRANSFORMATIONS Or Opening the Doors¹

By Claudy Jeanmougin

Translated by Chris Nelson and others

Some Definitions

Door, gates, and keys 入門 八門²

Master Wang writes in his little red book “*Chūxué rùmén tàijíquán (shísān shì)*” 初學 入門 太極拳 (十三式). *Chūxué* translates literally as “beginning of study” and *rùmén* as “to enter the door” or “to learn the fundamentals.” He often uses the phrase when stating that we are just in front of the door, or even still not in front of the door when our practice does not seem satisfactory to him. The phrase can be understood as referring to the basics of Tàijíquán study (the Thirteen Postures), or keys to the study of Tàijíquán (the Thirteen Movements). We also encounter *mén* in the phrase *bāmén*, eight gates, referring to the eight positions of Bagua.

The term *door* that Master Wang often uses in describing the eight upper body movements found in the Thirteen Postures seems an appropriate image for the study of Tàijíquán. The key we discover – *rùmén* – will open the door, which, once opened, reveals another door, and each subsequent opening will require yet another level of mastery. It is therefore only with diligent study and practice (*liànxí liànxí*) that these keys are understood. Is it not said in the “Song of the Eight Hand Movement” that of these basic movements, “out of ten experts, ten ignore them”? The eight hand movements have therefore a secret to be unveiled, a secret whose key can be discovered only after concentrated effort. 练习练习

It is important to remember that every movement in the form can be broken down into the basic components found in the Thirteen Postures. These basic components, the eight upper body movements and five stances, appear, rearranged and reconfigured, as the long succession of movement that serves as the core of our practice, the three Duans.

Our quest is therefore to pierce some of the mystery of these eight upper body movements, these eight doors, using our own little key we called *Transformation*.

Transformation

What is referred to as *Transformation* is the transition from one door to the next, meaning the moment when one movement ends and another begins, without ever breaking the flow of energy, of breath and of movement.

The most commonly used example of transformation is that of the exchange from Yin to Yang (and vice-versa) within the movements. There is therefore an alchemical transformation of the energy from Yin to Yang at these points. On a more physical plane, the end of each move must contain the beginning of the next movement in order to maintain fluidity.

Each “door” that is therefore created at the end of a movement can lead to many different paths. There is no unique choice to be made. It is not rare during form practice to make a mistake and follow one move with another not prescribed in the Duan. But is it really a mistake? Is it not a demonstration the rich potential of these “doors”?

If one were to view the motions of a Tàijíquán practitioner solely as energy, it would seem that our hapless practitioner was transforming continually in a single smooth transition from Yin to Yang and back again, containing eddies of transforming energies within those transformations. The physical body, as a mere reflection of the energy-body, would be created and re-created anew with each passing moment. Any break in this flow of energy would create a disruption or, a tad less alarming, a destabilization in the physical body as well. In which case these moments of transformation, these doors, seem to be more fundamental than the movements themselves.

These thoughts lead us to the following conclusions:

- In the execution of the form what is fundamental is not the individual moves but the seed from which these movements arise.
- When the form is well known, the focus needs to shift from the arrangement of the moves to the moment within a move from which the next move will emerge. The subsequent move will therefore be the logical continuation of a process started earlier.

Which leads us to the following observations:

- Since each move within the form contains doors, or moments of transformation, it is the path from door to door which must be the focus of our attention.
- Any move that contains several doors can be transformed during its execution without breaking the principles of Tàijíquán.

Therefore:

- The study of the applications of the moves cannot be limited to set scenarios.
- When the principles are followed correctly, the moves can be performed in an order not necessarily described by the form.

These transformations seem to be the instant in which the alchemy of *Qi* occurs, in which Yin and Yang flow, balance is achieved, and proper flow of energy is maintained. This of course has many beneficial repercussions on our physical, spiritual and energy bodies. The rest of the movement seems like a form of gymnastic, the after effect of what has been set in motion. This might seem a little exaggerated, but the purpose here is to highlight what is often overlooked.

¹ Photos: Marie-Christine Moutault; Performers: Géry Dlaunay, Claudy Jeanmougin, Gabriel Jeanmougin.

Since the printing of this article was delayed from the last issue of the *AYMTA Journal*, the text was used as the basis for a workshop in late 2001, with additional explanations of the illustrations. The text for Panel II is adopted from those.

² The French text refers to a mistake in earlier article that confused *bāmén* 八門 for *rumen* 入門. Since most readers would not have access to the earlier article, the translator has revised the text accordingly.

In practicing the form, we are going through two different kinds of transformations: from one door to the next and from one move to the next. The doors we are discussing do not occur at the end of a movement and the beginning of the next, but at the moment when the seed of the next movement is generated.

It should also be noted that some moves within the form are not named. The most glaring example is the transition in the first Duan from the end of Single Whip to Drag Down, which includes both arm movements and a weight shift. We have decided to label this move the *Flight of the Phoenix* and will explain why later on.

Opening Doors

Since there are eight basic movements, and therefore eight doors, there are therefore 64 possible combinations that we should find in the completed form. But we do not. A complete study of these 64 permutations will be published at a later date.

After these theoretical musings, deemed necessary to a full understanding of our study, we now turn to the more technical study of these transformations. We have limited ourselves to a few examples, and no value judgment should be inferred from our choices. It did seem appropriate though to start with one of the most fundamental moves, Grasping the Bird's Tail (*Lǎn Què Wěi*).

TECHNICAL STUDY No. 1: Lǎn Què Wěi 攬雀尾

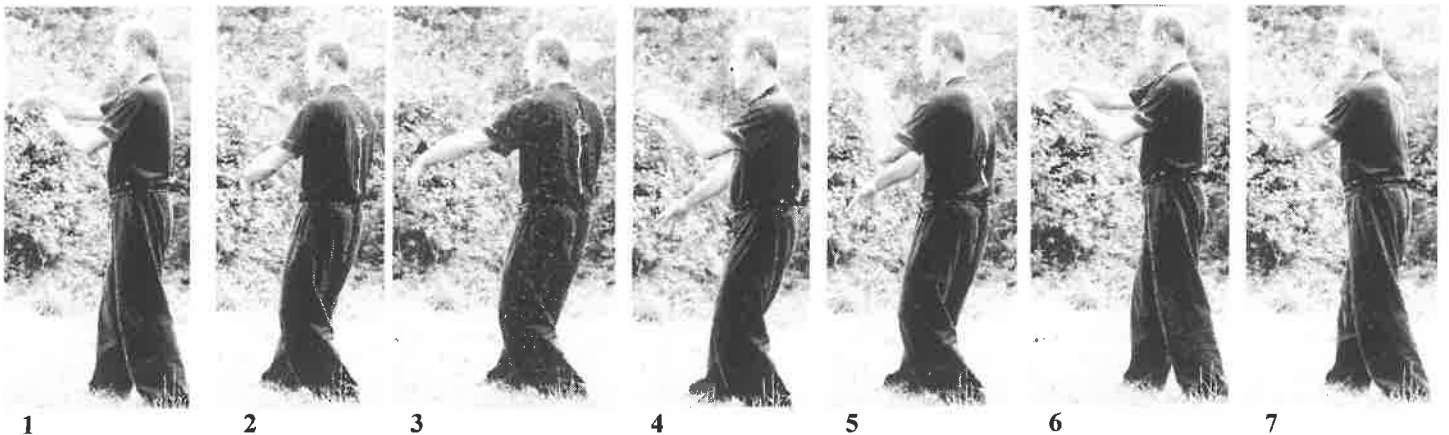
GRASP THE BIRD'S TAIL

Notes on the name

Would a bird let itself be seized by the tail? Do we need such a complex movement to grasp such a quick and nimble denizen of the air? Some have translated *Lǎn* 攬 as "to caress," as if the move is more akin to gently stroking a bird perched on one's forearm. But no, the translation is correct, and we are indeed supposed to seize the tail of a bird. The move is so complex that the name seems appropriate. The day we master it we would indeed be capable of grasping that bird.

Breakdown of the move (right *Lǎn Què Wěi*)

Panel I



Lǎn Què Wěi starts with a PÉNG of the right arm, followed by a LŪ. This is then followed by a CǎI before returning to a PÉNG.

But what of the left arm? From the right arm's PÉNG and LŪ, we can say that the left arm balances the movement by following an inverse path along a virtual sphere defined by the hand's movements. But we can also think that as the right arm is in PÉNG, the left arm is in ÀN; when the right arm is in LŪ, the left one moves into CǎI; when the right arm flows into a CǎI, the left one performs another CǎI before turning into an ÀN when the right arm forms the final PÉNG.

Finally the move finishes with a Jǐ that is the combination of the ÀN of the left hand on the PÉNG of the right hand.

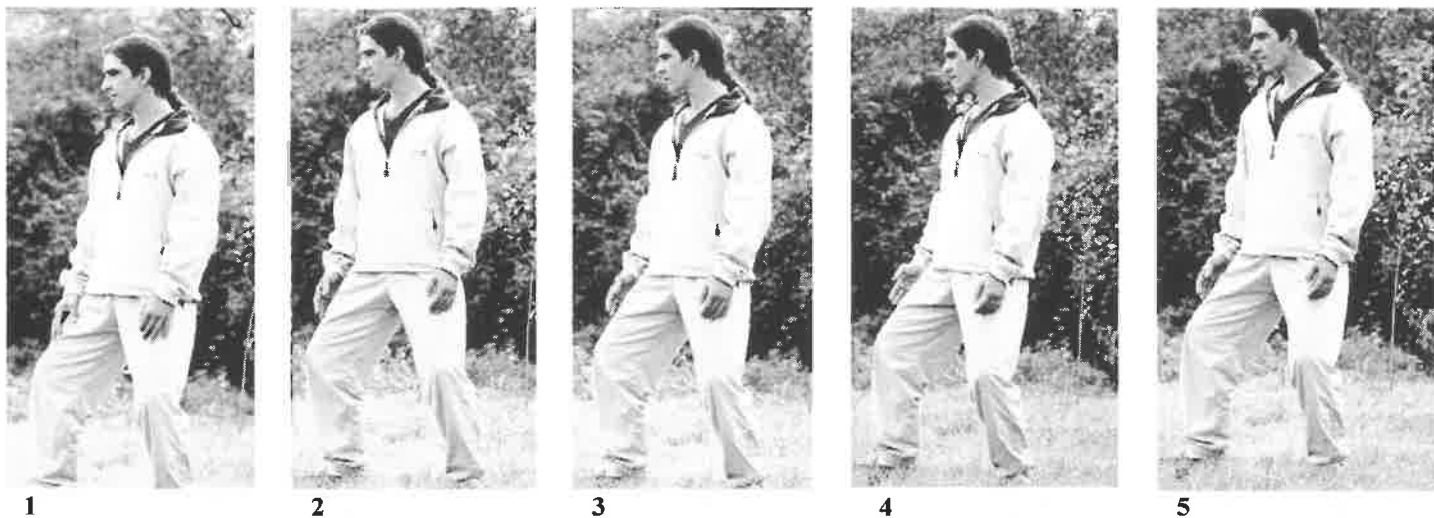
Moving from one door to the next.

The PÉNG and LŪ of the right arm come out of a rotation of the hips toward the back (while the PÉNG absorbs energy) followed immediately with a rotation to the right, which creates automatically an internal rotation of the right hand as it performs a LŪ. The rotation to the left of the hips creates an external rotation of the right hand as it performs the CǎI. The return of the hips to the right, coupled with a slight tuck of the hips, places the right arm in the PÉNG with a slight internal rotation.

(We note here that the hips are the controlling element of these transformations. "The waist is the commander" as they say in the Classics. The waist is the point of convergence of all the vectors of energy in the human body and the crossing point of all the connected tissues. A subtle movement of the waist moves the entire body as long as there is no tension creating resistance. "When one part of the body moves, every part moves" say the Classics.)

Let's take advantage of this parenthesis to examine further the rotations of the hips and waist. The waist cannot change the direction of the rotation without affecting the lower back. There can be no quick rotation of the lower back without damage to the vertebra and their connective tissues. The only way to perform a rotation of the waist without causing some damage to the lower back is to coordinate the hip moves with the flexion of the knees to minimize the impact of the rotation. The hips are thereby leading a more unified body, instead of pulling the body along, leading to damage.)

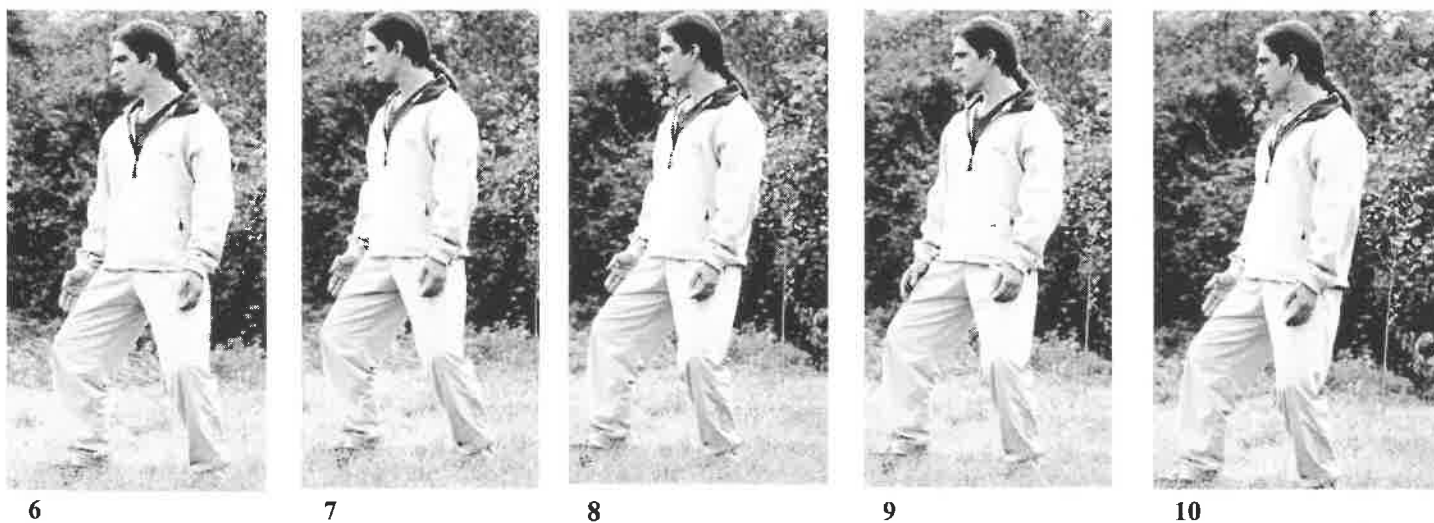
Panel II Exercise to Mobilize the Pelvis



From 1 to 2 transfer the weight to the right foot (opening of hips illustrated by the hands); the pelvis turns to the left. In 3, slightly bend the left knee causing a rotation of the pelvis toward the right side. From 3 to 4 the weight is transferred to the left leg, the pelvis continues to turn to the right side. In 5, slightly bend the right knee causing the pelvis to rotate toward the left; there is a slight closing of the pelvis illustrated by the hands; from 5 to 7 transfer the weight to the right foot; the pelvis continues to turn left. In 7, slightly bend the left knee causing an automatic rotation of the pelvis toward the right. From 7 to 10 transfer the weight to the left foot; the pelvis continues to turn to the right-hand side.

Note: the pelvis does not hesitate during rotations; there is continual motion without the least break. One needs to be very attentive to the instance of change of direction of the rotation of the pelvis that is accomplished by a very slight circular movement.

Therefore the pelvis draws a horizontal figure 8 in space; that is the translation of the *LAN QIAO WEI* at the level of the pelvis.



Overview of the Transformations or Doors

PÉNG-LŪ-CǎI-PÉNG-Jǐ for the right arm
 ÀN-CǎI-CǎI- ÀN-Jǐ for the left arm

PÉNG – LŪ
 PÉNG – ÀN, twice
 CǎI – PÉNG
 CǎI – ÀN
 ÀN – CǎI

PÉNG – Jǐ
 LŪ – CǎI, twice
 CǎI – CǎI, twice
 Jǐ – Jǐ
 ÀN – Jǐ

PÉNG	LŪ	CǎI	PÉNG	Jǐ	Right Arm
ÀN	CǎI	CǎI	ÀN	Jǐ	Left Arm

If we read this table both vertically and horizontally, we find the following combinations:

It might come as a surprise to consider the left-right transformations of the upper body. But notice that in Grasp the Bird's Tail when the right arm is performing an internal rotation, the left arm is doing an external one. We therefore maintain a Yin-Yang balance in our right and left movements.

External rotations tend to be Yang, while the internal rotations are Yin. See Panel I.

In the game of transformations we must take into account the Yin-Yang alternations on the right-left axis, otherwise there would be a break in the movements.

Generation of a Move or a Hidden Door.

In breaking down the move there are several possibilities:

In *lan que wei*, as the right hand enters the door LŪ, the left hand is at the door Cǎi.

From this position it is possible

- To generate LIÈ (Panels III A and III B);
- To generate Jǐ: the right hand transforming into ÀN and the left into PÉNG, ÀN becomes press, PÉNG;
- To generate Zhǎng (palm strike) with the right hand.

These are only some examples illustrating what we mean by hidden doors.

Hidden Door. The *hidden door* is a virtual move latent in a sequence of moves that can reveal itself at any moment if the situation requires.

Virtual Move. A *virtual move* is a move that supports another but does not appear during its execution. For example, in *Lǎn què wēi*, we can suppose that there is a mirrored virtual *lǎn què wēi* inherent in the one which is executed and that it is possible to execute it by choosing the convenient moment: the transformation of a door. See PANEL VI.

Different Applications from the Generation of the Move.

The specific applications presented in Wang Laoshi's books are not discussed, as we are engaged in an investigation, a "search" that Laoshi has always asked of us and to which he refers in the Preface to Volume I of his *Yangjia Michuan Taijiquan*.

1. Generation of LIÈ.

A. *Lǎn què wēi* to the right: a reaction to a right fist at the level of the face. **Panel III A.**



1



2



3



Initially we make contact with the forearm of the partner with PÉNG. This absorbing PÉNG transforms immediately into LŪ. Note that this transformation is very frequent in YMT. While the right hand makes LŪ by covering the partner's forearm, the left hand makes the contact with the elbow. From there, LIÈ is immediately generated by an internal rotation of the left hand and external rotation of the right hand. Then, one can choose either to repel or to take down the partner.



4



5



6

B - *Lǎn què wēi* to the left: a reaction to a right fist at the level of the belly. **PANEL III B.**



1

Here, instead of approaching the forearm of the partner from the bottom, contact is made from top to bottom with the right forearm. As in III A, the left hand comes to the contact of the elbow of the partner as the right forearm transforms from PÉNG to LŪ. From there, a LIÈ is immediately generated by an internal rotation of the right hand simultaneously with a rotation of the left hand. From this position, there are many possible moves.



2



3



4



5

2. Evasion of a left oblique kick (with *Lǎn què wēi* to the left). **PANEL IV.**



1

The partner attacks with an oblique kick with the left foot at the level of the face. In this kind of situation, it is important to look for a contact that controls the partner's center. A PÉNG of the left forearm contacts the partner's neck while the right forearm crosses between the legs. From here one can generate *Lǎn què wēi* to uproot and throw the partner.

Note that a simple attacking PÉNG should be enough to neutralize the partner, but it is really too nasty.



2



3



4



5

3. Sweeping with *Lǎn què wěi* to the left in response to an attack by a the right fist. **PANEL V.**



1

We particularly love this technique which generates *Lǎn què wěi* without requiring immediate contact.

As soon as the partner initiates a right punch, it is sufficient to “imply” *Lǎn què wěi* while avoiding the slightest contact. As the right hand passes by the bottom of the partner’s arm, the left hand goes toward the lumbar vertebrae. It is sufficient to prolong this movement to destabilize the partner. A sweeping of the right foot may complete the move.

In this kind of technique, it is the commitment that counts. It is not necessary to be afraid of going against the partner to anticipate him.



2



3



4a



4b



5a



5b

4. Return to the virtual move responding to an attack by a right fist. **PANEL VI.**



1

The partner engages with a right punch evaded by PÉNG to the right (at the beginning of *Lǎn què wěi* to the right). The partner reacts with a right punch evaded by ĀN of the right hand which marks the beginning of the virtual *Lǎn què wěi* to the left. Then, the right hand of the partner is controlled by the left hand, in a movement which marks the beginning of a new *Lǎn què wěi* to the right. The right hand is then freed to execute any move.

Notice that there are successive right-left *Lǎn què wěi*'s which can be executed as a sort of jump in the course of execution in the mirrored move that we term *virtual move*.



2



3



4

5. Projection on attack of the right fist. PANEL VII.



1



2



3

Here, we take show a move very close to techniques of Aikido which is often overlooked in Tàijíquán. As soon as the partner throws his right punch, it is necessary to move left while executing PÉNG with the right hand. During the left step, it is sufficient to rotate toward the right causing the hands to automatically contact: the right on the partner's arm and the left practically under the armpit. The result is evident and we are completely in a technique of aikido. If the partner refuses fall, we transform to LIÈ



4



5



6



7

TECHNICAL STUDY No. 2:

THE FLIGHT OF THE PHOENIX. PANEL VIII

This we name the move that occurs between the end of the Single whip and Cǎi and which precedes the elbow stroke in the first duan of the long form.

Notes on the name

It may seem pretentious to give a name to a move that lineage holders did not see fit to name. Every teacher knows that pupils like to give names to moves in order remember them; it is a sort of game among practitioners. In this playful spirit we allow ourselves this boldness. Each of you may translate it into Chinese if you please. We do not!

The Phoenix is a magnificent bird without equal, endowed with extraordinary longevity, capable of being reborn from its ashes. The notion of alternation (birth-death-rebirth) is evident and the move that we are studying resembles of the flight of a majestic bird.



1



2



3



4

Breakdown of the move

This move begins at the end of *dān biān* that finished with a left *ÀN*. The *ÀN* transforms into *LŪ*, which, in turn, transforms into *Cǎi*. The left *Cǎi* is at once followed with a right *Cǎi* marking the end of the move and the beginning of the following move, the elbow stroke beginning with a *PÉNG*.

Remark. We think that the right Cǎi in fact ends in a “press downward” movement, thus a sort of ÀN.

What does the right hand do during this time? During the left *LŪ*, it makes a very slight internal rotation (balance Yin-Yang in rotations), then an external rotation when the left hand positions to *Cǎi*. During this period, the role of the right hand is that of an equilibrator while preparing for the following door, *Cǎi*. The move is in the direction of the relaxation: the *Cǎi* releases the downward pressure of the left hand.

Gliding from one door to another.

The *LŪ* of the left hand can be accomplished only by a back seesaw of the pelvis followed by a rotation toward the left. Then, it is necessary to transfer the weight of the body from the rear foot to the front foot, generating an automatic rotation of the pelvis toward the right-hand side: only by this action can the *Cǎi* be transformed from the *LŪ*. Finally, the end of the pressure downward by the left hand occurs simultaneously with the release of the *Cǎi* by the right hand.

Analysis of movements of the pelvis.

After the rotation toward the left with the *LŪ*, the pelvis revolves right during the transfer of weight from the rear foot to the front foot. This has the effect of tensing the right hip that will be released with the right *Cǎi*. This movement initiates the *Cǎi*; during the *Cǎi* itself there is no rotation of the pelvis: it faces the direction of the action. Any rotation of the pelvis would effectively start a new move.

Again we see that it is the movement of the pelvis that is the origin of any transformation. See PANEL II.

This “sculling” movement generates spiral movements in all of the body and particularly in the distal portions of the upper limbs. There is no need to work to make spirals in our style, it is enough “to listen” to the body to realize them: this is another wealth of Yangjia Michuan.

This motion is very close to a technique which carries the name of its inventor, Henri Nadeau, a Canadian who claims that making global movements of rotation — flexion-extension of the pelvis in varied rhythms — will maintain a healthy state ensuring longevity through stimulating circulation and organs and regenerating bones and joints.

We stress this move because it is found frequently in the form and that its execution is not simple. Every *gāo tàn mǎ* is preceded by such movement of the pelvis. We also find this movement present in the end of the second third of the third duan, in “punch from underneath the elbow” followed by “heel kick” (photos 780 – 784, WYN’s *Yangjia Michuan Taiji Quan*, Volume I).



5



6



7



8

Overview of the Transformations or Doors

Lŭ	Cǎi	PRESS	PÉNG	Left hand
Relaxation	Relaxation	Relaxation	Cǎi	Right hand

In the reading the table vertically and horizontally, we find the following combinations:

Lŭ – Cǎi
 Cǎi – PRESS
 PÉNG – Cǎi

Generation of a Move or a Hidden Door. It is always easy to come up with an intellectual explanation, but here we do not need to because this nameless move is already a transition allowing the passage from one move to another in the form.

Different Applications From the Generation of the Move.

Because of the long phase of relaxation of the right hand, there are opportunities for many doors. Choose the one that is most convenient. But do not cheat by repeating a Cǎi...

We leave you a space for your personal adventure to enjoy your own creation.

Parenthesis: A personal adventure flows from the freedom that education allows the student. A danger of instruction is to teach or suggest without permitting subjective approaches. The practitioner should be allowed to roam in his personal adventure allowing him to discover the joy of re-creating, just as a child likes to repeat endlessly the same gestures since each

repetition provides new pleasure. It is necessary to allow the student to discover his new toy, the one he has created for himself and that he can use with joy. Far the child no beautiful toys can replace the old cardboard box that imaginary sounds navigate toward always new horizons.

CONCLUSION OF THIS FIRST APPROACH OF TRANSFORMATIONS

In this work we wanted to create an opening, a reflection that makes a little simple work from the rehearsal of moves. Maybe some will think that we prefer to kick down doors instead of opening them. Perhaps we initiate a sort of epistemological adventure of Tàijíquán.

The way to understand a move is entirely personal: it is in the same sense as a feeling of pain cannot either be passed on or be divided; it is an intimate part of one's person and his future. The practice of Tàijíquán is not divisible: it lives. In its life there are elements of communication such as the symbiosis that we experience during group practice, but it does not live there any more than one's practice can done by another.

This way, we think really that Tàijíquán is not anything other than a way of life that one lives in his personal future.

Tàijíquán is and remains an adventure.

The adventure . . .

Adviser Profile: Claudy Jeanmougin

I am a young-old man with 52 years on this earth.

I was obliged to cease my first career as professor of physical education because of my bad back (sciatica...). I began to study osteopathy and acupuncture in 1978 and today am an osteopath and acupuncturist.

I became acquainted with Taijiquan for the first in 1974. At that time a friend showed me a book concerning Taijiquan. And she asked "why not to start with the book?" Yes, why not? Yet I felt it was not the best way for learning such subject.

The second time was in 1979. A friend of my wife, just back from Taiwan, showed us a movie and some pictures in which she was next to Wang Laoshi. So, it was also the first time I heard about Wang Yen-nien.

In 1981, I left France for India. There, I started to learn Chinese because of my interest in Chinese medicine. During my sojourn in India, I met a French-guy, Jean-Claude, who was living in Taipei... He was studying Chinese with his wife and spoke to me about Taijiquan and Master Wang Yen-nien. My second encounter with Laoshi.

In 1984, after three years in India I went to Taipei. I was intending to stay for only one month before going to mainland China. The first day in Taipei my friend Jean-Claude drove us to a Chinese family's home; they told us to go to the Grand Hotel the next morning at 6 o'clock to see a Taijiquan class with master Wang. At 6 o'clock, at the Grand Hotel I discovered for the first time what Taijiquan was, but didn't meet Laoshi because he was in the States. He came back 15 days later and Jean-Claude introduced us. What to say today about this first contact? I do not remember exactly, except the fact that one month later I decided to stay in Taipei as long as it was necessary for learning Taijiquan with Master Wang.

Every morning my wife and I learned with a very graceful Chinese performer, and in the evenings with other Chinese and with Sabine Metzlé. After three months, we started practicing with Laoshi's group both morning and evening, and that for two years.

Back in France in 1986 the only thing I wanted to do was to teach Taijiquan and to do my best for the many things Laoshi had offered me.

So I created an association (ATA), which quickly became the most important in France in our style with more than 200 members. I actively participated in the creation of Amicale of which I was the first President. I am also the co-founder of the European College of Teachers of YMT. I have organized three training camps with Laoshi. I have also created the first school of teachers of internal techniques in Europe. And I am the co-translator of Laoshi's two books.

Is Taijiquan a part of my life?

No, it seems that Taijiquan is the most important motor of my life...

QUESTIONS AND ANSWERS

By Wang Yen-Nien

Translated by Julia Fisher-Fairchild

Q: I read your recommendations “How to Choose a Sword,” and I have a question: in China I often saw people practicing with swords with flexible blades — even masters — and very flexible, undulating, made of thin tin. I find it shocking! But it doesn't seem to matter to them. How come? Many swords in souvenir shops have a flexible blade. Is it the influence of Chinese theater? Is it imperative the blade be rigid?

A: Yes, it is possible this is an influence of the theater. Also, the lighter swords are easier for people to use, they look good and they vibrate a lot, giving the impression the user has a lot of gongfu. But only with the rigid swords does one develop real gongfu. 1.5 kgs to 2.0 kgs (3.5 to 4.4. lbs) is a good sword weight for developing gongfu.

Of course, the lighter more flexible swords might help encourage students to begin a sword practice and later they would be interested in moving to a heavier or more rigid sword.

Q: The practice of Neigong and Yangjia Michuan Taijiquan has helped diminish feelings of distress and anguish that I have had for a long time and that have impeded me from living a normal life. Perhaps due to my continued lack of inner calm and an overactive mind, after practicing taijiquan or neigong, I often end up with tension in the thorax and head, especially around my ears and jaw. What can I do to avoid this buildup of tension?

A: Ask someone to check your sitting meditation posture and your posture while practicing taijiquan; the problem may be there.

Remember to take plenty of time to calm the heart and get rid of extraneous thoughts before concentrating on your breathing.

When you do begin to focus on your breathing, visualize the inhale and the exhale passing simultaneously through baihui, xuanguan, and the nose or mouth.

Q: What type of inner work did the founder of our school, Yang Luchan, practice?

A: He practiced a type of Daoist Neigong and Tu Na. Zhang Sanfeng also practiced Daoist Gongfu and Neigong.

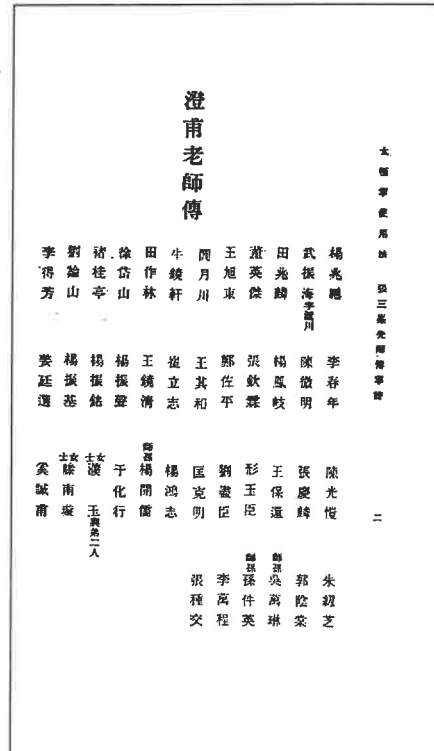
Q: Is your teacher's name spelled Zhang Qinlin or Zhang Qinglin? I think I may have found an old photograph of him.

A: The correct spelling is Zhang Qinlin, and not to be confused with another man with a similar sounding name, Zhang Qinglin, who is also listed as a disciple of Yang Chengfu's in the first edition of Yang Chengfu's book published in 1937. In this 1937 edition, there is a photo of Zhang Qinglin, who many people mistake for Zhang Qinlin

Zhāng Qīnlín: 張欽霖 “qin(1)” as in “to respect”; “lin(2)” as in “copious rain falling continuously.” Zhāng Qīnglín: 張慶麟 “qing(4)” as in “to celebrate”; “lin(2)” as in “female of a fabulous animal resembling the deer.”

澄甫老師傳
Official list of
Yang
Chengfu
Students,
from copy
445 (of 1000)
of the 1937
first edition
of Yang
Chengfu,
Tàijiquán
Shìyòng Fā
(Taijiquan
Marital
Applications).

This was the
only edition
published
before Yang
Chengfu's
death; names
have been
added to this
list in some
later editions.



牛鏡軒
Niú
Jingxuān
(AKA Niú
Chūnmíng)
1st row
7th column
from right.

張欽霖
Zhāng
Qīnlín
2nd row
4th column
from right.

張慶麟
Zhāng
Qīnglín
3rd row,
2nd column
from right.



張慶麟
Zhāng Qīnglín
2nd row,
1st column
from right.

Q&A Continued on Page 31

Ask the Advisers:

A single question asked of all the Advisers. The question should not look for a definitive answer, as many asked of Laoshi do and not be contentious, but be open to various opinions

The Goals of AYMTA and AMICALE include “promoting and respecting the quality and integrity of Yangjia Michuan Taijiquan as taught and transmitted by Wang Yen-nien.”

☉ **“How can the integrity of Yangia Michuan Taijiquan be maintained with teachers not being supervised by Wang Laoshi?”**

☉ **“How would you define the integrity?”**

☉ Akai Jong

Integrity: Means a. Sincere and true, b. Complete as original.

YMT Integrity: Means true YMT with a sincere and true heart.

Zhang Qinlin added Jinshan Neigong into YMT. Wang Yen-nien added Shi San Shi, Wudang Taiji Xin Jian, Yen-nien Taiji Shan, and Tuishou #15 Bafa into YMT. He also changed the postures of Taijiquan such as #7 Peng Shou, Lan Que Wei, #18 Bao Hu Gui Shan, #43 and all other Xia Shi, #105 Shi Zi Tui, #108 Bai Yuan Xian Guo, and others.

YMT should be alive and continue to grow. The complete original antique only belongs to the museum, not to the daily practice.

Maintain YMT Integrity: The teachers need to truly know the true YMT and teach true YMT with sincere and true hearts. The students need to be truly humble, empty and open-minded, and study with sincere and true hearts. It takes both the teachers' and the students' true efforts to maintain the true integrity of YMT.

☉ Christian Bernapel

Integrity. What is it? The Larousse dictionary definition: “state of a thing, of a work, which remained intact”; “virtue”; “purity.” One can speak about the integrity of a work, about a school (for example Yangjia Michuan), thus, “to respect the quality and the integrity of the Yangjia Michuan Taijiquan as passed on by Wang Yen-nien” is to keep it intact, pure, corresponding to the original; not to deform it, to distort it.

“How can the integrity of Yangia Michuan Taijiquan be maintained /

promoted / respected with teachers not being supervised by Wang Laoshi?”

First: the College of the Teachers of the Yangjia Michuan is a good tool. It is a group of work, study, reflection and exchange on the teachings of Laoshi. The College also moderates the sometimes excessive interpretations of the teachings some believed to have received from Laoshi. It helps “to round off angles” and blunt the egos of the members. The young teachers who were not able to benefit from the direct education of Laoshi should be a part of it so they may be confronted with different interpretations of the same material.

Secondly, all the documentation, the books and videos, are remarkable references, that it is advisable to share and to study.

Finally, common sense and moderation can bring good things.

☉ Julia Fairchild

The integrity of Yangjia Michuan Taijiquan as taught by Wang Yen-nien will be maintained by teachers (both those who are supervised and those not supervised by Wang Laoshi) by asking ourselves if we teach the same curriculum as Wang Laoshi. If we choose to teach the same curriculum as Wang Laoshi we must be in agreement about what we believe and be of like mind.

If we have no doubts about the completeness of the curriculum and teach healing and peace of mind as the goal of our practice then we are of one heart and mind with Wang Laoshi and cannot help but teach with integrity. To interpret the goal of Wang Laoshi's curriculum in any other way is to use it as a weapon for assault,

rather than the call for peace and happiness for which it is intended.

To be of one mind is meaningful; differences in the form are not meaningful. Wang Laoshi opposes the idea that differences in the form are meaningful and emphasizes always that differences do not matter; the similarities are what we must look for.

If we all channeled our different abilities long enough toward one goal, one result — peace of mind — then our similarities rather than our differences will be emphasized. In this way we will be unified and happy rather than separated and unhappy; in this way we will be following Wang Laoshi, teaching what we are learning, and maintaining the integrity of Yangjia Michuan Taijiquan.

Integrity equates to honest learning, consistency of thought and full transfer — to teach EVERYONE ALL that we have learned — this, for me, is the meaning of the word “integrity” in the context: “To promote and respect the quality and integrity of Yangjia Michuan Taijiquan as taught and transmitted by Wang Yen-nien.”

☉ Luc DeFago

If we speak of the precision of the moves in the forms (hand-sword-fan-long spear), then these are explained in the books published by Wang Laoshi. Some moves may have small variations, but in most of the form moves are very precise down to minor details. Wang Laoshi has explained the moves in various workshops and these can be viewed in the resulting videos. Teachers and students should study extensively these supports: videos and books of Wang Laoshi.

Still difficulties putting this understanding into practice may arise, so it is important to have some feedback and discussion such as we have in the biannual European College of Teachers workshops held in Paris. Once in autumn and once in spring, we meet and compare our basic exercises and the form and discuss our understanding of the moves and of the pedagogy of teaching. To understand the moves of the form we go back to the **applications** and practice them to help enhance the form and understand how the moves work with a partner. In *doing* the moves in the form, they become more “full” and “real.” Applications also help one to see the variations possible in the moves and learn what is essential and what is adaptable. This understanding is the means of maintaining the integrity of Yangjia Michuan Taijiquan. Wang Laoshi has always helped us to be independent and reach this understanding. It is our duty to be intense in our practice and research, and to that end work together in all ways possible: communication, meetings, workshops, research groups. The College of Teachers can be the warrant of this integrity but the work lies in each one of us.

Integrity in the spirit of practice and teaching of Yangjia Michuan Taijiquan is a more tricky issue. I would define it as the Daoist spirit from Laozi, Chuangzi, Liezi to Chan Sanfeng transmitted down to us by Wang Laoshi.

☉ Sabine Metzlé

The integrity of Yangjia Michuan is the entirety of Yangjia Michuan transmitted by Wang Yen-nien: form, tuishou, yongfa, Neigong, weapons, without alteration. It is the preservation of the fundamentals and the specificity of Yangjia Michuan, which makes this style different from other styles. Integrity when practicing or teaching implies a certain state of mind, a behavior which has to do with heart and honesty, sincerity toward yourself first, then toward the other so that you can open up, have better health, progress in life, develop a deeper understanding of yourself, human beings, and life, and help others to go this way. To be able to cultivate the immortality on the one hand and to contribute to the welfare of human beings on the other hand depends on your sincerity: that is what I have understood from Laoshi’s teaching.

☉ Serge Dreyer

I think that diversity, freedom of choice, honesty and sincerity in the transmission of our style of TJQ are much more important than the question of integrity and supervision (while also acknowledging the felt and justified need for some of us to be supervised). What is honesty? From my point of view, this consists of stating clearly to students where one stands in respect to the transmission from one’s teacher. Sincerity? Not to pretend to know more than one actually is able to teach. Respect the maturity of the practitioners and their opinions and above all teach in such a way that one’s students become better

than the teacher (I’m keenly aware that this is a very typical and traditional Western oriented point of view) and then our style will flourish.

☉ Claudy Jeanmougin

In my opinion, to respect the integrity of the Yangjia Michuan Taijiquan as taught and transmitted by Laoshi means that we have to take the teaching of Laoshi as a whole and particularly what we call the Form, because the Form is a kind of corpus which is our constant reference for all that we are doing or teaching in Taijiquan. It is not because we have not understood some parts of the Form that we can change this part in the way of our understanding. To understand takes time. Laoshi has tried to modify certain parts of the form. But now he always said, “follow the book!”

I can tell today that I am stupefied to see how even those who have worked a long time with Laoshi have modified the form. And, from this observation I can say one thing: it is not necessary to have worked with Laoshi in order to respect his teaching when we know that some students of Laoshi, consciously or not, do not show this respect. So, the most important in the respect of the integrity is the comprehension of what is taught by Yangjia Michuan through Master Wang. And then to come back to the only teaching of Yangjia Michuan. Because we do not have to forget that our first teacher is our style. So, many teachers who never worked with Laoshi are very good teachers because they have understood the message of our style.

Q&A Continued from Page 29

Q: At the beginning of 1st duan, during the transition from push (to the left front diagonal) to push to the left cardinal direction, do the arms circle vertically back to the rear diagonal direction or do they circle to the right cardinal direction.

A: They circle to the straight — the right cardinal direction.

Q: One opinion is that the intent and body direction is on a diagonal and, thus, the arms would circle on the diagonal (straight back, as in Brush Knee). Another opinion is that, as a transition between diagonal and cardinal, they would find a midway point and circle in the cardinal plane.

A: The answer would be easier when thinking of the applications: For convenience, let’s say we start the form facing North. Then, starting from the left, Cai position (facing NW), the partner begins by giving energy from the left diagonal (NW); the

receiver catches the energy circling his arms back along the right cardinal axis (E) and keeps his eye on his partner. Thus, it would be not advisable to circle the arms to the diagonal (SE) nor would it be advisable to turn the head more than to the front cardinal (N) axis. After the receiver catches the incoming energy and transforms it, he returns it to the giver with a push to the left cardinal axis (W), the direction the giving partner has moved to.

Q: In your book the right arm seems to face the cardinal direction but the text, at least in English, does not clarify this. It simply says to “look back” (Photo 19). Would you help us to clarify this?

A: Yes, the right arm is along the right cardinal axis (E). This is correct (Photo 19).



You greet me excitedly
smiling
as you tell me:
How much I've missed you!

Ann Lee

On Pinyin

The *AYMTA Journal* joins other publications and organizations in standardizing on the *hànyǔ pīnyīn* romanization of the Chinese Mandarin Language (ROC: *guóyǔ*, PRC: *pǔtōnghuà*).

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

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



ji qi xi

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

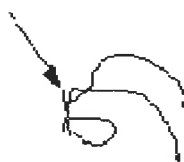


zhi chi shi ri

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

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

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



zi ci si

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

http://www.wfu.edu/~moran/z_GIF_images/Difficult_Sounds.gif

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

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

A brief guide to tones from Guide to Pronouncing Mandarin in Romanized Transcription:

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

<http://weber.ucsd.edu/~dkjordan/chin/pinyin2.html>. This site is highly recommended for details on pronouncing the romanized characters such as *x* in *xièxie*, *c* in *cái*, and more on the distinctions between *j-zh-z*, *q-ch-c*, and *x-sh-s*.

Directory of AYMTA Member Instructors

The following AYMTA members are Yangjia Michuan Taijiquan instructors in the United States. The addresses listed are for mailing purposes only. Please contact instructors by mail, phone or email for specific information about class times and locations. If you are currently teaching Yangjia Michuan Taijiquan in the United States, are a member of AYMTA and would like to be included in this list, contact Don Klein. If you are unable to contact an instructor or need additional information please call or write to Michael Basdavanos. If you are looking for an instructor outside of the United States, consult the Worldwide Directory.

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YANGJIA MICHUAN TEACHERS' ASSOCIATION,
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<http://www.multimania.com/aubordeleau/>
TOC
<http://www.taiji-toc.ch/>

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美洲楊家秘傳太極拳協會
AMERICAN YANGJIA MICHUAN TAIJQUAN ASSOCIATION

Fill in, sign, and mail with check payable to AYMTA to:

Jan Phillips, AYMTA Treasurer

435 Slowdown Road

Newcastle, CA 95658-9509

New Membership

Renewal (skip * sections)

Name

Home Phone

Office Phone

Address

email

Fax

City

State Zip

Country

* Occupation

Date of Birth

Gender

___/___/___ Male Female

* Referred by

* Your Instructor's Name

School Name

* School Address

School Phone

* City

State Zip

Country

* What taijiquan or other gongfu have you studied?

Are you an instructor of Yangjia Michuan Taijiquan as taught by Wang Yen-nien? Y N

If you would like to be included in the AYMTA Teacher Listing at <http://www.aymta.org>, in the *AYMTA Journal*, and in the *Worldwide Directory of Members Teaching Yangjia Michuan Taijiquan*, please provide a reference who is an AYMTA Teacher Member, or arrange to attend a workshop with an AYMTA Teacher Member; if this is not feasible, you may submit a videotape of yourself performing elements of the form, Thirteen Postures or weapons to the Secretary. This criterion for being listed as an AYMTA teacher is designed to ensure YMT as handed down by Wang Yen-nien is being taught; it is not intended to judge quality of performance.

Annual Fee for January – December 20___:

Regular Member US\$ 35.00 x ___ years =

Family Member US\$ 20.00

Name of Regular Member _____

Student Member US\$ 20.00

Enclose proof of fulltime student status

Donation

US\$

Total Enclosed

US\$

Applicant's Signature

Date

___/___/___

FOR AYMTA USE ONLY

Date Received ___/___/___

Member # _____

Check # _____

Effective Date of Membership ___/___/___

AYMTA CATALOG

Member Price Non-Member Price

BOOKS

YANG FAMILY HIDDEN TRADITION OF TAIJIQUAN, ILLUSTRATED AND EXPLAINED by Wang Yen-nien

Vol. I (2nd Ed.): The basic exercises and all three sections of the form.

English/French

\$65

\$85

Chinese/Japanese

\$80

\$100

Vol. II (1st Ed.): Martial Applications

English/French

\$80

\$100

Chinese/Japanese

\$80

\$100

FANS

BAMBOO FANS

\$15

\$20

Lightweight and highlighted by the Chinese characters 延年 Yán Nián (literally extended years)

AUDIOTAPES

YANGJIA MICHUAN TAIJIQUAN by Wang Yen-nien

\$12

\$15

A 90-minute tape of the breathing and names of the form movements called out in Chinese

VIDEOS and VCDs

VCDs will play in many DVD players as well as on computers

WYN IN TAINAN (1979) Video or VCD

\$35

\$45

Wang Yen-nien demonstrating YMT Sections 1,2,3, Kunlun (Old) Sword, WuDang (New) Sword. A little dark but fun - no sound - looks like a Buster Keaton

WYN DEMONSTRATING YANGJIA MICHUAN TAIJIQUAN - Video or VCD.

\$30

\$40

Videotaped in the early 1980s in Japan and in Taiwan, this tape shows Wang Yen-nien demonstrating the following: YMT basic exercises, YMT Sections 1,2,3, Tuishou basic exercises, Fajin exercises, Thirteen Postures and Kunlun (Old) Sword Form. The names of the postures are called out in Japanese. 99 minutes.

STITCHING TAIJIQUAN NETHERLANDS WORKSHOP (1989) Video or VCD

\$30

\$40

WYN teaching Fan, 1st Duan and Basic Push Hands Exercises, with Julia Fairchild and Sabine Metzle assisting

RECORD OF NATIONAL SPORTS DAY DEMONSTRATION (1994) Video or VCD

\$30

\$40

Group Demonstration of 1st duan. Visits 10 Taipei teaching areas with the various coaches & groups training form & weapons for National Sports Day demonstrations

YMT: A RECORD OF TEACHER TRAINING COURSE (1996) Video or VCD

\$60

\$80

Demonstrating all 3 duans and each move separately with WYN commenting on correct & incorrect ways to practice selected moves. The audiotape is extracted from the sound on this video. 2 Tapes

2ND INTERNATIONAL YANGJIA MICHUAN PROGRAM (1997)

\$30

\$40

Record of Taipei workshop focusing on WuDang Sword

PUSH HANDS BASIC EXERCISES (1996)

\$140

\$205

Record of New York WYN Workshop detailing the 15 tuishou exercises. 5 tapes

THIRD DUAN (1996)

\$80

\$130

This step-by-step instructional video taught by Wang Yen-nien for students new to the 3rd duan, those who want a review aid, or for instructors who wish to explore all the rich details of the form. 3 tapes.

JOURNALS

FALL 2000: Wang Yen-Nien Celebrating Fifty Years of Teaching

\$15

\$23

SPRING 1999, FALL 1999, SUMMER 2000, SUMMER 2001, WINTER 2001, SUMMER 2002

\$7

\$10

Availability: A basic inventory is maintained, but not all items may be in stock. Only NTSC format videos are stocked although PAL & SECAM are available. Items ordered from Taiwan take up to 2 weeks to arrive by airmail (tapes & VCDs) and 8 weeks by surface mail (books)

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

Please inquire about shipping costs outside of the contiguous United States at the address below or by email: "Jan Phillips" <Goldiejean@aol.com>

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

Jan Phillips
AYMTA Treasurer
435 Slowdown Rd.
Newcastle, CA 95658

AYMTA

What is AYMTA?

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

What is Yangjia Michuan Taijiquan?

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

Member Eligibility

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

The Objectives of AYMTA

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

Annual Fee

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

美洲楊家秘傳太極拳協會

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