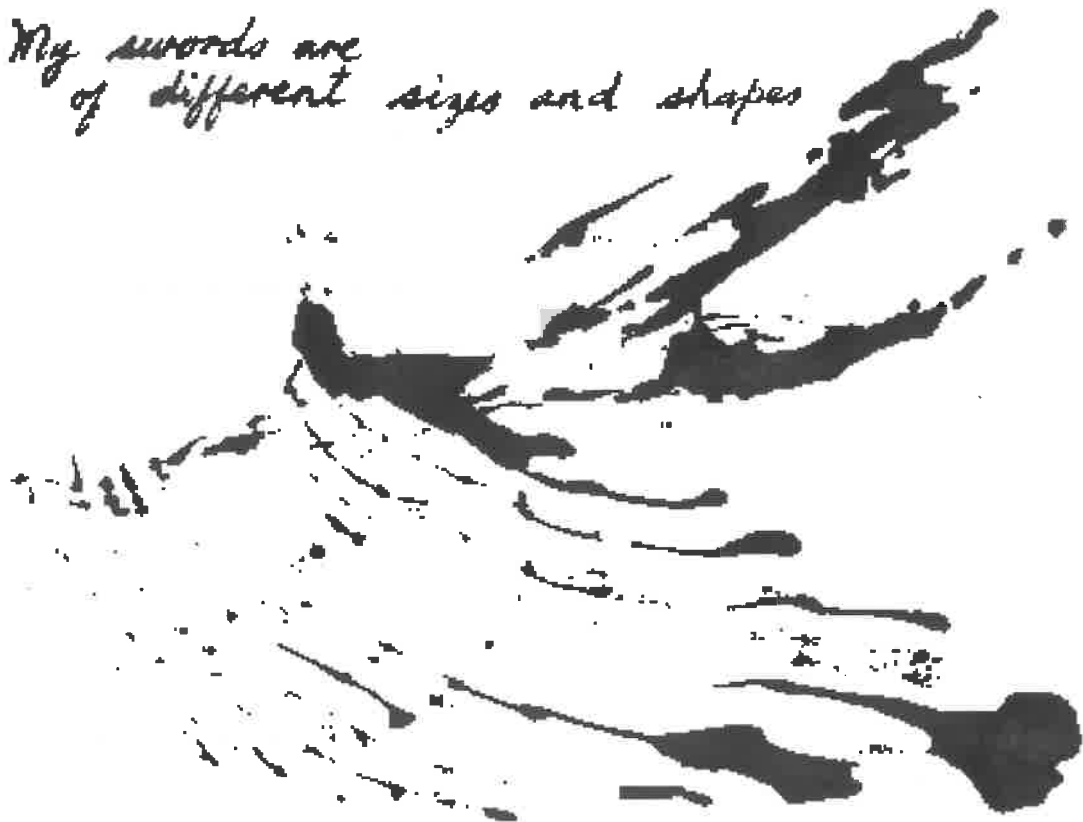


# AYMTA

## JOURNAL

*My swords are  
of different sizes and shapes*



*They are enhanced with motifs and designs*

*Ann Lee*

**Knowing the Goals of Pushing Hands**

**Tuishou: A Change of Heart**

**Working the Shuttle**

**Can Taiji Class Still have meaning?**

**Metabolism of Qi According to TCM**

**24 Jieqi Updated for 2002**

## Editor's Notes

This *Journal* has fewer pages than intended as the photos for Claudy Jeanmougin's article have become missing in the post. But his article will appear in the Summer 2002 issue in addition to its other contents.

Some have asked if there is a theme to an issue: *only what occurs serendipitously from what you submit*. This time Tuīshǒu seems to take the focus in articles by Laoshi and Mark Linett and in the *Discussion Continued* and *Teacher Tips* sections. I hope that Jim Douglas' article on *Qì in TCM* is a precursor to more pieces on Taijiquan and health, particularly in light of Laoshi's statement in the last issue that "*the martial aspect of Tàijíquán is directed to clearing obstructions from the blood vessels and many channels of the body.*" In addition, we return to the arts with the Cover by Ann Lee, Emily Dubois' article on her craft, and the report on Cloud Gate Theater's *Cursive*. As an aside, a more reclusive Taiwan dance company *U Theatre* is descending from Lǎoquán Shān in Mucha for the first time since 1998 with a new work *Meeting with Manjusri Bodhisattva*. Reviews anyone? Again, we depend on our members for articles, photos, drawings, letters to the editor, continuing discussions. There are a lot of you out there, but only a few contributing.

I'd like to credit Paul Iannone for some the explanations on Daoist Cosmology. His website is <http://people.we.mediaone.net/piannone>.

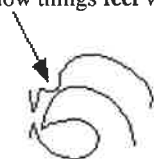
== Don

## 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

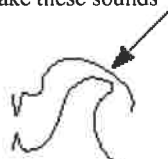


*jī qì xī*

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

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

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



*zhī chī shī rī*



*xī cǐ sī*

Tongue tip scrapes down the backs of the middle front teethshī

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

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

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

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Please visit <http://aymta.org>

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

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## AYMTA JOURNAL

Winter 2001

Vol. 9, No. 2

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*Subscription inquiries and changes of address*

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

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## 認清推手的目標

# Knowing the Goals of Pushing Hands

by Wang Yen-nien

There are two goals in pushing hands. First, as a means of training in the Dao, it is a path of high achievement. Second, as Zhang Sanfeng noted, purely martial disciplines provide no guarantees for life or health. They are but skills and only reach the bottom tier of art. True cultivation involves combining the intellectual and the martial disciplines, also known as the internal and the external disciplines. Intellectuals practice the former, static path, while men of arms adopt the latter, dynamic path. The combination of the two is known as the "double discipline," and Daoists consider it to be at the highest level of all the forms of training.

Followers of the Dao practice tàijíquán as developed by Zhang Sanfeng. It is based on the Eight Brocades exercises introduced by the Indian Buddhist patriarch Bodhidharma when he found Chinese monks practicing purely static disciplines that did nothing to promote the building of qì. Chinese ascetics in this way returned to the cultivation of qì. Master Zhang Sanfeng combined the internal and external disciplines in tàijíquán (external movement and internal stillness) and silent sitting meditation (external stillness and internal movement). Once in possession of the powerful tàijí method, followers of the Way saved time in their pursuits and obtained marvelous results.

However, neither meditation nor martial practice was sufficient to promote circulation or open the body's channels. Therefore a two-person cooperative practice, known as Pushing Hands, was developed. Using this method, practitioners were ultimately able to promote circulation and open the body's channels and achieve great progress in their practice of the Dao. They found that their powers encompassed the Heavens (absorbing the essences of the sun and the moon), the Earth (absorbing the essences of the Earth) and that by combining the elements wind, water and fire, their spirit, their qì and their soul soon entered into that exalted state where Heaven, Earth and Man are One, and they became holders of the highest wisdom.

As a teacher, and after sixty or seventy years of studying Daoist practice and martial arts, I have come to believe that it is pointless to think about these practices in terms of competition or self-defense. This only harms oneself as well as others. In Daoist practice, people should interact peacefully and aim for daily progress in spirit and spiritual achievement so as to ultimately achieve supreme unity in the Dao.

Laozi, Confucius and Zhang Sanfeng of Chinese antiquity were all practitioners of the Dao. Though they carried swords, they did so not to kill people, but as a means of physical discipline through swordplay. Accordingly, we at the Yang Michuan Tàijíquán Association emphasize performance over competition as a way to encourage exercise and health and fitness. We hope that everyone can achieve the Dao.

Teacher Wang Yen-nien

France, 23 July 2001

推手的目標有二:(1)以修道為目的,是一種高深的行功法。(2)張三豐祖師所講打打.殺殺.生命健康毫無保障,謂之技、藝之末。正確的修行是文.武雙修,也稱為內.外雙修,文者修靜,武者修動,動靜雙修是道家所說最上層的練功法。

修道者以太極拳修行,張三豐祖師所創造,啟於印度達摩長者到中國佛家考察,發現出家人練靜沒有動,每個人毫無生氣,當時即編了一套八段錦神功。因而出家人恢復了生氣。三豐祖師看之此種情形,於似乎創造了太極拳(外動而內靜)及靜坐(外靜而內動),修道者有此太極神功,因此節省許多時間,出現神奇的效果。

靜坐或是練拳,對於血液循環、關竅打通仍嫌不足,然而發明二人對練,即是推手。最後能突破血液循環、關竅打通,對修道大有進步,本身功力可以通天(吸取日.月精華)徹地(吸取地之精華),水.火.風配合本身之精.氣.神很快進入天.人.地合一的神功,成為高深之智慧者。

本師在道功.拳術已有六.七十年之揣摩,發覺比賽.自衛之想法愚蠢,因為傷害自己亦傷害他人,站在修道的立場應以和平相處、天天神功精進,以達成圓滿道功為上。

看中國古代老子.孔子.三豐祖師都是修道之人,雖然他們有配劍在身,但並非為了殺人,而是為了舞劍鍛鍊身體。因此我們楊家太極拳協會表演多比賽少,以推展全民運動、身體健康為目的,以上所說望大家都能成道。

師 王延年

於法國 2001/7/23

# Tuishou : A Change of Heart

by Mark A. Linett

While walking through the parks here in Taipei it is common to see large groups of women doing Tàijí, practicing both fan and hand forms. Their dancelike movements are soft and flowing. And then there are groups practicing tuīshǒu (pushhands) that almost feel like soldiers in training, working on their rooting and fajing techniques; obviously preparing for their next tuīshǒu competition. Also, it is possible to see older practitioners who have been coming to the parks for years, softly practicing form and tuīshǒu techniques together. The list goes on. But seeing how practitioners move from softness to hardness and the many ways to approach this practice of Tàijí, one begins to question the attitude and approach we have to our practice of tuīshǒu.

Laoshi's approach to the teaching and practice of tuīshǒu helps to point the way. Several years ago he gave a series of tuīshǒu workshops where we practiced tuīshǒu standing on bricks; the red bricks that are used in construction. Very quickly we discovered that if we were not soft and relaxed we were easily pushed off the bricks. There were none of the hard interchanges where a person is repeatedly pushed into a wall or

knocked down on the floor. When a person was pushed off then we started again. This was an excellent way to see how far we had come in our tuīshǒu practice and whether we had mastered such skills as rooting, softness and flexibility. We had to call on all the teachings that Laoshi had given about tuīshǒu: to listen carefully to our partner's energy, to be soft, flexible and relaxed, to give our partner nowhere to push, to wait for opportunities to push, and to listen to our partner's energy, just to name a few.

In our tuīshǒu practice we have the opportunity to take the movements in the form to a higher level. When first learning the form we are in a sense learning a language with which we slowly become more and more comfortable and familiar. With practice we develop the ability to "speak" complete sentences with the movements and in a way to develop a kind of fluency of movement. Furthermore we begin to see how every movement in the form can be transformed into any other movement.


Laoshi often suggests that with a deep familiarity with the form we can develop a sense of fearlessness and the ability to respond spontaneously and effectively to

the energy that comes to us from our partner. To learn to receive energy it is necessary to listen and understand our partner and his intentions and to be able to yield and root his/her push.

Needless to say, in learning the finer side of tuīshǒu one needs to look deeply into all aspects of the practice. Something that is often overlooked is the concept that we have of the person standing directly in front of us. Frequently we see this person as an opponent rather than as a partner. Laoshi has often reminded us how important this relationship is and how we truly need to work together to cultivate our understanding and skills.

Certainly this brief discussion of tuīshǒu only scratches the surface but there is an attempt here to underscore what Laoshi has been saying for years; that we should try to give up what he calls "hard strength" and to use the mind to focus on the treasures that lie beneath the surface. It requires a change or a shift of attitude and isn't this why we are practicing in the first place.

Mark Linett practices Tàijíquán in Peitou, Taiwan



**Y&Y**  
Mis-  
Directions

There was this guy who had it all – good job, nice family, big home – then lost it all: fired, wife left with kids, thieves stole everything in the house.

Yeah  
So ??

Continued  
on Page 11

## 影 煙

Since we didn't even get an absurd response (much less astute) to last issue's Y&Y, the characters thought they'd help you out themselves!!!

Hey, can any of you guys lend us a hand ???

## 掬 捋 按 擠 採 振

## 肘 靠

## DISCUSSION: To Certify or Not to Certify? What is the . . . ?

*Two of the Objectives in The AYMTA Bylaws are “To provide certified YMT Instructors for the public” and “To provide qualified members with instructor certification.” These have never been satisfied and there is debate about the meaning of certification and how “to certify,” particularly in light of Wang Laoshi’s statement that “anyone may teach.” A proposal was published in the Fall 1999 issue of the Journal, but elicited little if any response. A recent survey of the membership elicited the following excerpted comments. The Board of Directors is beginning its deliberation of the topic at its January 2002 meeting. Please contact them with additional comments. You may email them at BofD@aymta.org.*

☉ “. . . examine the mission, purposes and bylaws as a whole and then survey the membership about all of the purposes, not just teacher certification. This could be a very exciting purpose and energize the organization. It would surely be less polarizing than the single issue of teacher certification.”

☉ “If [certification is] required in a state, then that member could present certificates from workshops that they have taken along with a list of all forms offered in our style of Tàijí. Each state’s requirements will probably be different. If [AYMTA] certifies teachers there should be a teaching (continuing education) workshop offered periodically (no less than once every two years) in order to keep forms consistent.”

☉ “Teaching is not a special activity separate from daily life . . . instead of a teacher-certification program, a teacher-promotion program, designed to help people interested in teaching to get started and to help those who are teaching to improve both their teaching skills and their own form/tuīshǒu/weapons/nèigōng skills.”

☉ “A certification program will perpetuate judgment, separation and identification with mastery. Tàijí is about being whole in stillness and well-being, and my interest in Tàijí is founded in these principles. There is enough in our lives that propels us towards achievement, perfection and outer recognition.”

☉ “There is a value [in] having certified teachers in any type of endeavor. . . . A certification process would help identify those who aren’t [charlatans]. It would also go a long way in helping to maintain a consistency in how the system is taught . . . the further the teaching gets from Master Wang, i.e., each succeeding generation of teachers, it will become more diluted and mutated unless there is an agreed upon standard of the concepts, principles and the way movements are done.”

☉ “[Certification is] a slippery slope in terms of YMT maintaining its own direction. . . . Often the issues of standards of practice shift from those practicing/teaching to officials of state agencies. I wonder who will be able to assess a teacher’s personal integrity, peace of mind, inner work on qì development, and flow and balances; who will be able to decide if students are getting benefit? The choreography of

the form is concrete and easy to measure but it seems to me only one level of understanding.”

☉ “We should maintain a Daoist approach to this question: leave it up to the individual whether they want to be professionalized or not. Certification is very important for teachers in the U.S.A. because of the rapidly changing insurance and health industries which will be needing it – indeed are already requesting it.”

☉ “There first needs to be agreed upon standards of performance before there can be focused, coherent discussion of standards for teaching. There is no clear purpose for certification at present.”

*Editor: Other than the non-qualified Bylaw statement “to provide . . . instructor certification,” purposes that have been asserted but not verified include: maintain the integrity of Yangjia Michuan Taijiquan; approval as a medical provider by the state and insurers; anticipate and pre-empt government licensure; employer requirement (YMCA, health club); allow YMT practitioners to participate in the 2008 Olympics TJJQ demonstration events. Each of these purposes would seem to require a different mechanism.*

☉ “The goal of AYMTA, like AMICALE, is to make connections between those who practice the Yangjia Michuan style of Tàijíquán. In order to preserve the good atmosphere of AYMTA it is much better to keep it out of teacher certification.”

☉ “Certification of teachers, like ranking in other martial arts, inevitably becomes competitive and political. AYMTA should not be supporting anything that is so antithetical to its basic purposes.”

☉ “AYMTA should have a teacher certification program in place to comply with outside demands. However, this program should be need-based.”

☉ “[AYMTA’s] main purpose is to encourage the practice of YMT. If we don’t offer a path to full development to each student then we will stifle enthusiasm.”

☉ “Certification should be used to fulfill requirements if necessary. Staying open and nonjudgmental invites people to participate, rather than discouraging them by creating barriers.”

## Questions for Teachers

*By Jan Phillips*

My first tàijí teacher, Tsuei Wei, used to say that it's easy to learn from someone and easy to teach someone but it is difficult to teach yourself. *Difficult, but important.* After 18 years of practice I moved to a rural area 100 miles away from my old tàijí group. I'm now seeing how essential teaching oneself is. There will always be much to learn about tàijí and nèigōng. By attending workshops, practicing alone and with others, studying books and videos, and teaching I am able to better understand and refine movements, practice being soft and supple, even occasionally quiet my mind. These efforts slowly chip away at my fears. One area that I still have trouble understanding is coaches' relationships with each other. These are some of my questions.

- ☉ Why do so many tàijí players refuse to admit who all their teachers have been?
- ☉ Why are people unwilling to acknowledge someone who has coached them?
- ☉ Why do teachers privately judge and criticize each other rather than discuss differing opinions with each other?
- ☉ What would anyone lose if everyone attained his or her highest potential?
- ☉ What is so difficult about supporting and encouraging each other?
- ☉ What makes teachers get rigid and righteous about their "right" way while teaching that tàijí must be soft and flexible?
- ☉ How receptive is the heart and mind that's defended by rigid speech (regardless of the message)?
- ☉ Do those who are quick to correct movements of others study their own minds for thoughts in need of correction?
- ☉ Why do teachers forget that each person presented to them, regardless of apparent roles, offers unlimited learning opportunities?
- ☉ What would we have to give up to respect one another?

We all know that tàijí is the same as life and these questions apply whether we practice tàijí or not. It seems to me that as teachers part of our work is to find these answers for ourselves. Only by demonstrating respect for *all* of our teachers can we teach others to be respectful. I believe this is one of the most important lessons we can teach — or learn.

*Jan Phillips practices and teaches in Newcastle, California*

# Working the Shuttle

By Emily Dubois

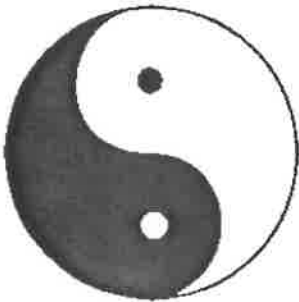
way

For 30 years, my studio art and tàijíquán practice have developed together. Tàijí, qìgōng and meditation give me inspiration and energy, while art materializes some of the experiences and insights. The more I write<sup>1</sup> the less I feel qualified to say, but I would like to describe to you one relationship between tàijíquán practice and the pursuit of an expressive art form.

*The tao that can be walked is not the eternal Tao.  
The name that can be named is not the eternal Name.*<sup>2</sup>

Even so, we need to keep walking and talking. While whatever is absolute or universal can't be fully represented, we can still delight in the many conditional forms.

+/-



The tàijíquán symbol represents the relationship between what is unnamable and abstract (the circle itself) and all of its relative manifestations (yin and yang.) The idea of yin and yang as relative parts, each containing the potential to become the other, represents a universal principal of relativity that has informed a wide range of

contemporary thinking, including art. The early Chinese characters for Yin and Yang evoked the idea of dark and light sides of the hill, with dark and light dependent on the changing relationship of the hill to the sun. As observers of the hill and the sun, our own relative position is essential as well. 20<sup>th</sup> century scientists like Einstein and Heisenberg have given us theoretical models in which matter, motion, and the observer are all part of the same continuum.



Franz Kline, *White Forms*, 1955, collection, Museum of Modern Art, N.Y., cited in Lauer p. 146

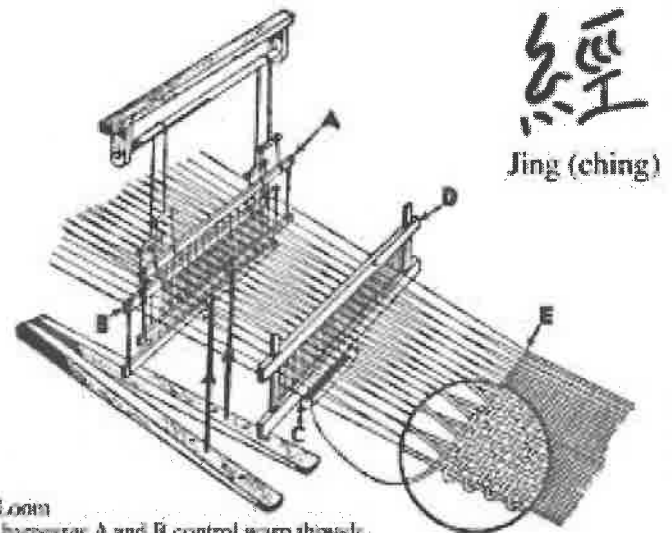
Contemporary art students are trained in visual relativity, for example in the study of positive and negative shapes. "Sometimes positive and negatives shapes are integrated to such an extent that there is truly no visual distinction. When we look at the painting . . . we automatically see some black shapes on a background. But when we read the artist's title, *White Forms*, suddenly the view changes, and we begin to focus on the white shapes, with the black areas now perceived as negative space.

The artist has purposely made the positive/negative relationship ambiguous."<sup>3</sup>

"Since we perceive things as figures against a contrasting background, we tend to emphasize the difference rather than the union of figure and ground, or solid and space. But without space as a surrounding function there would be nothing to surround."<sup>4</sup>

threads

The character *ching* (*jīng*) has many meanings, including the one known to many non-Chinese speakers, a classic text (such *I Ching*, *The Book of Changes*.) "*Ching* came to mean 'classic' because it also signified the threads used to hold manuscripts together . . . Indeed, translators of Buddhist texts into Chinese used *ching* as an equivalent for Sanskrit *sutra*, which is usually the final word in the titles of Buddhist scriptures. *Sutra* literally means 'thread' (compare English 'suture') and probably derives from the root *siv* (defined by the cognate English word 'to sew'), which also applies to the stitching that holds the leaves of a manuscript together. The character used for Chinese *ching* . . . almost certainly depicts the warp of a fabric on a loom."<sup>5</sup>



Loom harnesses A and B control warp threads, shuttle C is shot through, reed D pushes the weft up to the fell (leading edge) of the cloth E.

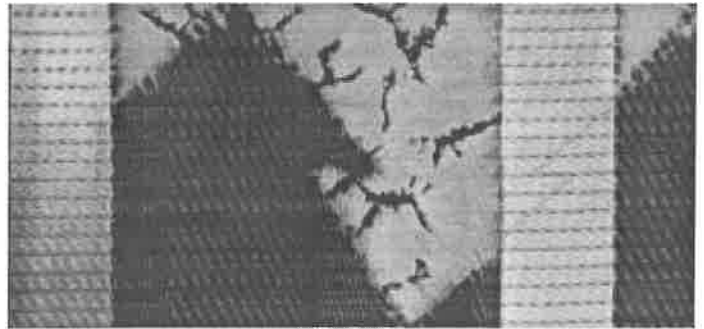
Loom, (AF Encyclopedia of Textiles, 1972, Prentice-Hall, Inc., NJ, p. 318) and *Jing* (*ching*)

In modern Chinese dictionaries, the first meaning given to the work *jīng* is warp. Some of the combined words listed are *jīngshā* (warp threads), *jīngmì* (sett, or warp threads per inch), *jīngbiān* (knitting), and *jīnglún* (combining and arranging silk threads, also the word for statesmanship.) *Jīngluò*, the traditional Chinese medical theory of meridians and their collaterals, envisions the human body as a network of threadlike energy flows.



## Weaving

Weaving is the interlacement of threads at right angles to each other; warp threads stretched vertically on a loom, weft threads passed through horizontally by the weaver using a shuttle. While textiles may look flat, they are three-dimensional structures. Weavers “construct a whole from separate parts that retain their identity, a manner of proceeding fundamentally different from that of working metal, for instance, or clay, where parts are absorbed into an entity.”<sup>6</sup>

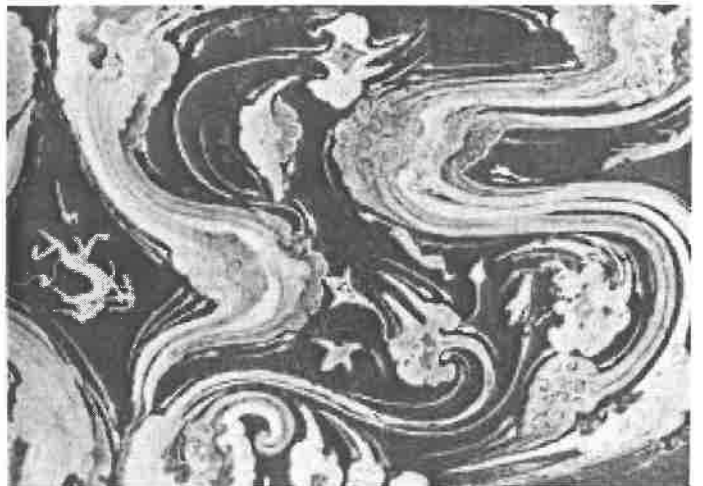


Pine Bark, 1992, Emily DuBois, collection M. H. deYoung Museum, San Francisco

### cha/order

The imagery in my work is based on patterns in nature that reveal energy, growth or motion. Clouds show the movement of wind, tree rings are evidence of climate changes, water ripples tell us about hidden rocks. In the same way, *tàijíquán* reveals the flow of energy through the human body: the same universal patterns which are evidence of yin and yang.

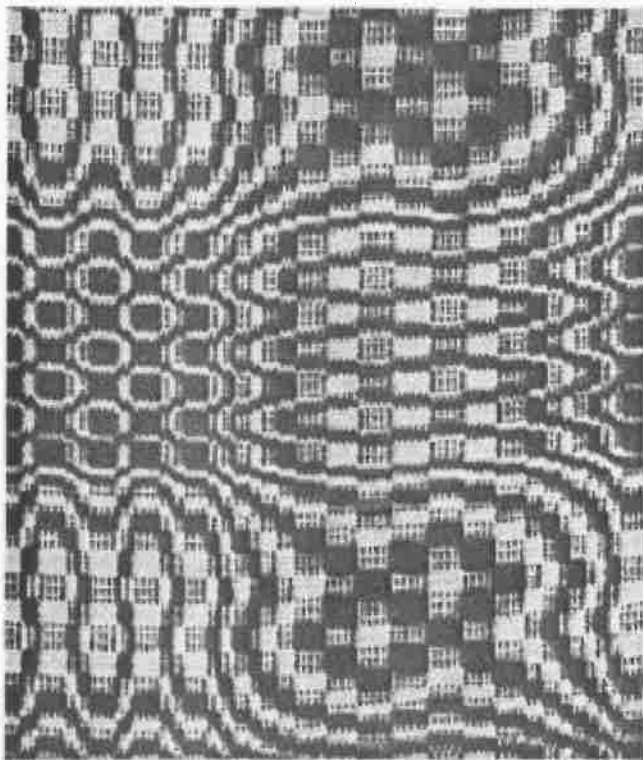
“The Chinese word *li* . . . usually translated as principle, refers to an abstract, universal principle of order. The root meaning of *li* is texture, as in skin texture, wood grain, or the markings in jade. These markings are formless in the sense of being un-symmetrical, fluid and intricate Order is seen not as linear, but as a system of relations in which everything is happening simultaneously. Thus when it is said that the *Tao has ‘no shape’* we are not to imagine a uniform black so much as a pattern without clearly discernible features, in other words, just exactly what the Chinese painter admires in rocks and clouds . . . At the same time the order of the Tao is not so inscrutable that man can see it only as confusion. When the artist handles his material, perfection consists in knowing how to follow its nature . . . the nature of the material is precisely *li* . . . *Li* or pattern cannot be observed while looking and thinking piecemeal, nor when regarding . . . objects [as] apart from oneself, the subject.”<sup>8</sup>



Lacquer decoration on the wooden coffin from Tomb No. 1 at Ma-wang-tui, Second c. C., Sullivan, Michael, *Symbols of Eternity: The Art of Landscape Painting in China*, 1979, Clarendon Press, Oxford, p. 28

“The good designer is the anonymous designer, so I believe, the one who does not stand in the way of the material . . . Not only the materials themselves which we come to know in a craft, are

### Flourishing Wave Border



Weaving instructions for an early American coverlet. Marguerite Porter Davison, *A Handweaver's Pattern Book*, Ninth printing, 1971, John Spencer, Chester Penn.

Cloth is our second skin from cradle to grave. “The act of weaving represents, basically, creation and life, and particularly the latter in so far as it denotes accumulation and multiplication or growth . . . The weaving symbol is universal, and of prehistoric origin.”<sup>7</sup> Contemporary fiber art encompasses many forms, from freestanding sculpture and pictorial tapestry to installation, performance, time-based and ephemeral art. Sometimes the constraints of a discipline provide creative opportunities. For example, there is a long tradition of weavers learning to subvert the right-angled structural grid to produce cloth with the visual illusion of space.

our teachers. The tools, or the more mechanized tools, our machines, are our guides, too. We learn from them of the interaction of material and its use . . . . In regard to material and tools or machines, it may be easier to supply the direct experience of their influence on the form of the object to be, than to supply the experience of the public demand and public reaction . . . . Losing sight of the practical purpose need not necessarily be a loss, for the impractical result may turn out to be art.”<sup>9</sup>



“Improvisation No. 29 (1912)” Wassily Kandinsky, Concerning the Spiritual in Art 1914, republished 1977, Dover

*visual elements*

Yin and yang combine to form five primary functions, or energies, in cycles of creation and destruction. These “elements” correspond to five colors. In dye chemistry, the primary colors

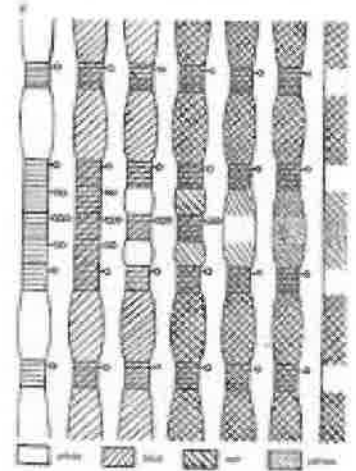


which combine to form all the other colors are cyan, magenta and yellow. There have been many theories about color. “. . . One first encounters the assumption of the ancient Greeks that colors originate from the struggle between ‘light’ and ‘darkness.’<sup>10</sup> Some color theories deal with the visible,

physical manifestation of color; others address the psychological or spiritual effects of color.

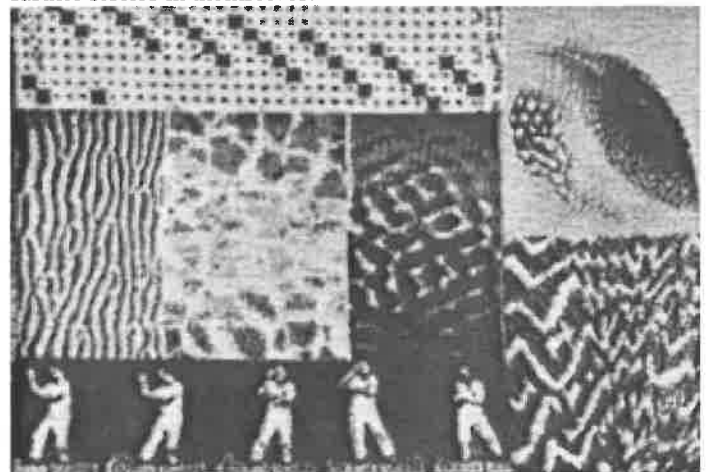
As the pointillist painters discovered, if color is applied in small, discrete bits, there is an optical blending of color that takes place. Partitive color is the name for blends of colors that are received by our eye in perceivable bits, such as video pixels, bende dots in photoscreen printing, and interwoven threads. The green in fabric woven from separately dyed blue and yellow threads (dyed in the wool) will appear different than a fabric piece-dyed in green mixed from the same blue and yellow dyes.

In my work, the warp and weft threads are dyed before they are woven. The image only comes together when the cloth is woven thread by thread, the bits of color on each thread lining up to form a whole gestalt. Other processes include folding, binding, clamping and otherwise manipulating the finished cloth to either resist or accept the dyes, for overdyed layers of pattern or imagery. For the informed viewer, these marks can be read as indications of the process, and the more elements we understand the more meaning we can derive from the artworks.



Bundles of warp threads are wrapped before dyeing. Jack Lenor Larsen, *The Dyer's Art*, 1976 Van Nostrand Reinhold, p. 163

One of the challenges of weaving is that as work progresses the cloth scrolls up at the front of the loom, so only a small portion is visible at a time. The weaver needs to sustain a clear vision, and cannot go back except by unweaving. In this sense weaving is a time-based medium. Tapestries which are usually looked at from a distance as paintings can also be read close-up row by row, if you want to follow the weavers’ journey. In the same way that Chinese scroll paintings can take us on a pictorial journey through a landscape, while the calligraphic marks tell further stories in themselves.



24 Frames 1995, Emily DuBois, woven scroll, 13 inches high, 23 feet wide, detail depicted is about 23 inches wide.

**Toward balance**

Textiles provide a unique language for embodying the traditional tàijíquán principles. My hope is that my weavings convey a sense of being grounded in physicality while radiating out as energy, as sense of the relatedness of substance and process, form and emptiness, yin and yang. Relativity is present in the separate realms of warp and weft and their interaction as they combine; in relationships between figure and ground, optical blends of color; in the union of uncompromising weave structures and unpredictable dye processes; and particularly in my relationship to my chosen medium.

“Western art, since Kandinsky, has found in such movements as Abstract Expressionism, Kinetic Art and Environmental Art ways of expressing thoughts and feelings about the natural world as we are beginning to apprehend it that are, in some ways, very close to those of the East. Much of modern Western art is concerned not with solid objects in space but with space itself; with the world beyond the telescope and the microscope; with movement, energy, rhythm, and the mysterious forces that animate matter – concepts expressed in such terms as the Hindu *atman* and *prana*, the Buddhist *samsara*, the Chinese *chi’yun*. We cannot say that Chinese and Western art now speak the same language: that would be to deny history. But having arrived at this point — the one through meditation and intuition, the other through the sciences — they have at least begun a dialogue, and can say to each other “I think I see what you mean.”<sup>11</sup>




From observing my own work and that of hundreds of art students over the years, I know that when materials, process and concept come together in harmony, art transcends technique and there is a sense of life or breath in the work. Through the efforts of the artist, materials are transformed into artworks with the potential to inspire others.

*Emily DuBois practices Tàiji in California and Hawaii. You can see color images of her artwork at <http://tweek.net/EmilyDuBois>*

**Footnotes**

- <sup>1</sup>Tsuei, Wei, *Roots of Chinese Culture & Medicine*, 1989, Chinese Culture Books Co., Oakland Calif. In the late ‘80s I helped Sifu Tsuei Wei with this book, and subsequently I adapted parts of it for a paper for an academic conference on textiles, *Ars Textrina Journal*, June, 1992, Winnipeg, Canada, “Weaving and Relatedness,” pp. 193-220.
- <sup>2</sup>Mitchell, Stephen, *Tao Te Ching: A New English Version*, 1989, Harper & Row, N.Y., p. 1.
- <sup>3</sup>Lauer, David A, *Design Basics*, Third<sup>d</sup> edition, 1990, Holt, Rinehart and Winston, Inc., p. 147.
- <sup>4</sup>Watts, Alan, *Nature, Man and Woman*, 1991, Vintage Books, N.Y., p. 56.
- <sup>5</sup>Mair, Victor H., *Tao Te Ching: The Classis Book of Integrity and the Way*, 1990, Bantam Books, N.Y./Toronto, p. 135.
- <sup>6</sup>Anni Albers, “The Pliable Plane: Textiles in Architecture,” cited in Sigrid Wortmann Weltge, *women’s work: textile art from the Bauhaus* 1993, Chronicle Books, San Francisco, p. 101.
- <sup>7</sup>Cirlot, J. E., *A Dictionary of Symbols*, Second edition 1971, Philosophical Library, N.Y., p. 369.
- <sup>8</sup>Watts p. 72.
- <sup>9</sup>Albers, Anni, *On Designing*, Eighth edition, 1961, Wesleyan University Press, Middletown, Conn., p. 6.
- <sup>10</sup>Gerritsen, Frans, *Evolution in Color*, 1982, Schiffer Publishing Ltd., West Chester, Penn.
- <sup>11</sup>Sullivan, Michael, *Symbols of Eternity: The Art of Landscape Painting in China*, 1979, Clarendon Press, Oxford, U.K..

**Some Dàoist Cosmological Terms**

	Wújí	The state before differentiation, neither emptiness nor void: full of power, but not Qì (and therefore not Jīn). It may be termed the unmanifested Qì of the Dào, but not the unmanifested aspect of things, because things result from Yīn/Yáng, not from Wújí
	Wāngjí	The momentary state where yīn & yáng differentiate but do not interpenetrate
	Tàijí	The state where yīn & yáng interpenetrate one another
兩易	Liǎngyì	The separation between yīn and yáng (from which some Tàijíquán moves originate)
五行	Wǔxíng	Five phases/agents: arising from interaction of yīn & yáng forces
		水火土木金
八卦	Bāguà	Eight trigrams: formed from combinations of yīn & yáng
		☰ ☷ ☱ ☴ ☵ ☲ ☶ ☳
萬物	Wànwù	All (10,000) things: created when Tàijí collapses through continued division of yīn & yáng

## 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, not be contentious, but be open to various opinions

*“What single teaching of Wang Laoshi or principle that he transmitted is most important to your understanding of or practice of Yangjia Michuan Taijiquan?”*

### ☉ Serge Dreyer: *Martial Efficiency*

In its format the question seems to me too simplistic (although interesting) because the notion of “the most important” highly depends at which stage in one’s progression you received the information and when you did fully (if ever) make profit of its potential. However, I would like to mention one principle that is still valid for me, and which could be summarized as: *Always measure the correctness of one’s movement or/and technique through its martial efficiency.* By following this principle, I progressively came to develop its accuracy through a constant back and forth between the form and my pushing hands, which inform each other. Moreover, I came to realize that by developing this martial efficiency, I was avoiding a lot of mistakes detrimental to health in my form (in the elbow striking posture for example) or in the basic exercises of pushing hands (the first one for example that I too often see practiced in solo with hands high above the level of the shoulders). Martial efficiency can be very soft or very intense physically, but never encompasses violence.

Taichung, Taiwan

### ☉ Luc Defago: *Live the Tàijíquán principles*

In my experience, what is most important in Laoshi’s teaching was the fact that all the teaching was intended to bring the students the furthest possible towards the goal of realizing unity, tranquility, or the state where the 10,000 things become one; the principle is one but the manifestations multiple. Laoshi transmits this and you can feel that Tàijí is not only in movements of the form or in Tuīshǒu; Laoshi sees the Tàijí principles in Life, for example, in a skater or a musician or other situations. Laoshi makes one feel that Tàijí principles pervade the universe and our aim is to be able to swim at ease in the Ocean of qì that is underlying common reality. Laoshi lives the Tàijíquán principles and learning from Laoshi is also learning that. Great teaching from a great Master with a humble heart.

Geneva, Switzerland

### ☉ Claudy Jeanmougin: *Liànxí! Liànxí! 練習 練習*

From Laoshi I have learned many very important things. In my eyes all his teaching is very important and the more that time passes, the more I realize the importance of his teaching. Because it has been asked to me to make a terrible choice I would say what I repeat all the time to my students: “Exercez-vous! Exercez-vous!” That is to say, the same words that Laoshi used to repeat at the end of each lecture in the evening at 21 o’clock and just at the end of the morning class at 7 o’clock. How to imagine progress without work? What would Tàijíquán be without practice? Tàijíquán is first and foremost a practice and, as nice as words appear, they will never take the place of the practice.

Angers, France

### ☉ Julia Fairchild: *Xìnrèn 信任*

Trust!

Taipei, Taiwan

### ☉ Peter Clifford: *Empty & Full*

Wang Zongyue in the Tàijí Classics says:

*With primal spirit and chi  
Concentrated and well coordinated, with the body agile,  
You will realize the delight of  
Roundness and swiftness in movement.  
This is called, “Able to alternate empty and full”*

It is said that there are three prerequisites for a person who wishes to study tàijíquán: a good teacher, determination and diligence, and some natural ability. And of these three, the most important is a good teacher.

How does one find a good teacher? How does one look for someone whose knowledge is not easily exhausted: someone who demonstrates the principles of tàijí, and who expresses the art with skill, someone who is “able to alternate empty and full”? Or, how does one wait, so that, when ready, the right teacher appears?

For myself the search for the “right” tàijí teacher was exhaustive. It covered many countries in Asia, and after a while I stopped out of exasperation. Then the right teacher was found immediately — or was it that, at the end of searching, the right teacher appeared immediately? Either way finding the teacher can be the first invaluable lesson in tàijíquán.

London, United Kingdom

### ☉ Sabine Metzle: *Use the body and the mind to work on Qi*

For me, the most important teaching from Wang Yen-nien, beyond the physical skill, is the idea of using the body and the mind to work on qì and making the physical movements and the internal work become one, combining stillness with mobility. In Yangjia Michuan the body stands, sits, lies, moves so that it favors internal work.

Working on qì is working on life force; it is a way to be at the source of life. A human body, according to the traditional Chinese view, is regarded as a container full of qì that is part of universal Qì, and, because of this, the body is strongly connected to the environment — otherwise it could not survive.

That is to say that the further I advance in my practice of Yangjia Michuan — following Wang Laoshi’s main teaching that internal work should go along with the practice of the form, that the body serves the qì — I feel that this way of

moving the body, with the pelvis tucked in, the chest hollowed, so that the back is stretched in its width and in its length in order to open the fields, the barriers and the cavities along the body, going up and down on one leg in a vertical axis between Earth and Heaven while the waist is turning and making the link between legs and arms, reinforces one's feeling of being connected with universe. It may sound mysterious for some or laughable for others; it is also very common to speak about the unification of Earth, man and Heaven in tàijíquán or in Daoist practice. Most of the time they are only but beautiful words: how many of practitioners truly physically understand the meaning of it? In my experience, the practice of internal alchemy along with the practice of the form, not to mention the many benefits for health, leads to a feeling of being not separated from nature, as if there was an umbilical cord at the top of the head. At least, it gives the feeling of being more receptive and sensitive towards things, people, phenomena; it is like having antennas.

It enables you to use the universal qi to reinforce your inner strength, then the ability to use it rests on good skill, but in this field we still have to investigate so that movements, postures can express this energy. But the foundation and the richness of this particular art is Qi, energy and the more you know about how to work on it, the more you allow your body to become a channel for this energy.

St. Cloud, France

## Laoshi's Anniversary of 50 years of teaching

*A continuation of reminiscences of Wang Laoshi from the Fall 2000 Issue*

When I arrived in Taiwan in 1979, I did not know anyone there and I looked up many teachers in the parks and mountains around Taipei to find a good teacher. The morning I first met Wang Laoshi, I was climbing up the stairs in front of the small temple behind which Laoshi was teaching about 60 students every morning from Monday to Saturday from 6 a.m. to 7 a.m. From down the stairs I could already hear the phenomenal sound of Laoshi's *xīs* and *hūs*. Immediately, I knew I was at the right place and that Wang Laoshi would be my teacher for life's time.

Seeing Laoshi as I came around the red pillars of the temple of the Five Hundred Martyrs shrine only confirmed my first impression. Laoshi was in white *débardeur*, strong and soft at the same time. His muscles did not appear as do bodybuilders but the muscles were round and full. His whole body was strong and round. You could see the martial value but soft outside (*Wén* enveloping *Wǔ*). At the same time what surprise when I detailed the group of more than 60 students. They were to me out of place, anachronistic. How could such a valuable teacher be surrounded by this group? Like at church in old time, women were on Laoshi's left side and men on the right side. One of the women, very tall and sturdy, would practice sword with an umbrella but discussing the latest news with another woman: she would do a few moves in the group then stop, walk to the other lady to chat a few seconds and then walk back to her own spot to continue the moves with the group where she had left them. A guy was stretching and having a cup of tea behind the group, another was selling stuff to another. I was used to the discipline in Japanese dojos. But here it was so bizarre. Laoshi did not seem affected by this state of affairs. He would continue teaching as if the whole group was with him following attentively. In fact the group was with him, but as I learned, Laoshi had an eye on everyone and nothing escaped him. He would from time to time stop the whole group and correct, or he would calm the pace of movements of persons on each side. Even though he was giving the rhythm with his powerful voice, the students still managed to be one movement ahead of him. Laoshi's tolerance was a lesson to me. At the same time even in the mess and so many students, Laoshi managed to give instructions specific to everyone. Then he would see if you put his remarks to practice or not and act accordingly. He had the ability to encourage persons when they needed and calm eagerness when it suited. A lesson of pedagogy and humanism. The more I knew Laoshi, the more I appreciated him and this never failed or changed up until today. I am really happy to have met Wang Laoshi and to have been able to receive his teachings.

Luc Defago

**Y&Y**

Hint:  
Reread the Addresses paragraph on page 10 of the Summer 2001 Journal!!!

Well, he makes this sandwich board with a big

南

on the front and a big

北

on the back

?? ??

影 煙

Continued on Page 13

And . . .

劈 抹

撩

挑 扎

Y'know, those guys really can't cut it !!!

刺 剝 劃

## Can Tàijí class still have meaning?

By Thomas Campbell

*Under heaven all can see beauty as beauty only  
because there is ugliness.  
All can know good as good only because there is evil.  
Therefore having and not having arise together.  
Difficult and easy complement each other...  
...Work is done, then forgotten  
Therefore it lasts forever.*

☉ Excerpt Chapter 2, Tao Te Ching

After the events of September 11, I, like most New Yorkers, received calls from the outside world asking if we were all right. The calls came in throughout the day. Even though we live up-town from the site of the Trade Center disaster we were connected to it by the same shock and spiritual loss that the rest of the country was. Soon the need to contact people to let them know we were all right took over — it was a way of trying to stay connected.

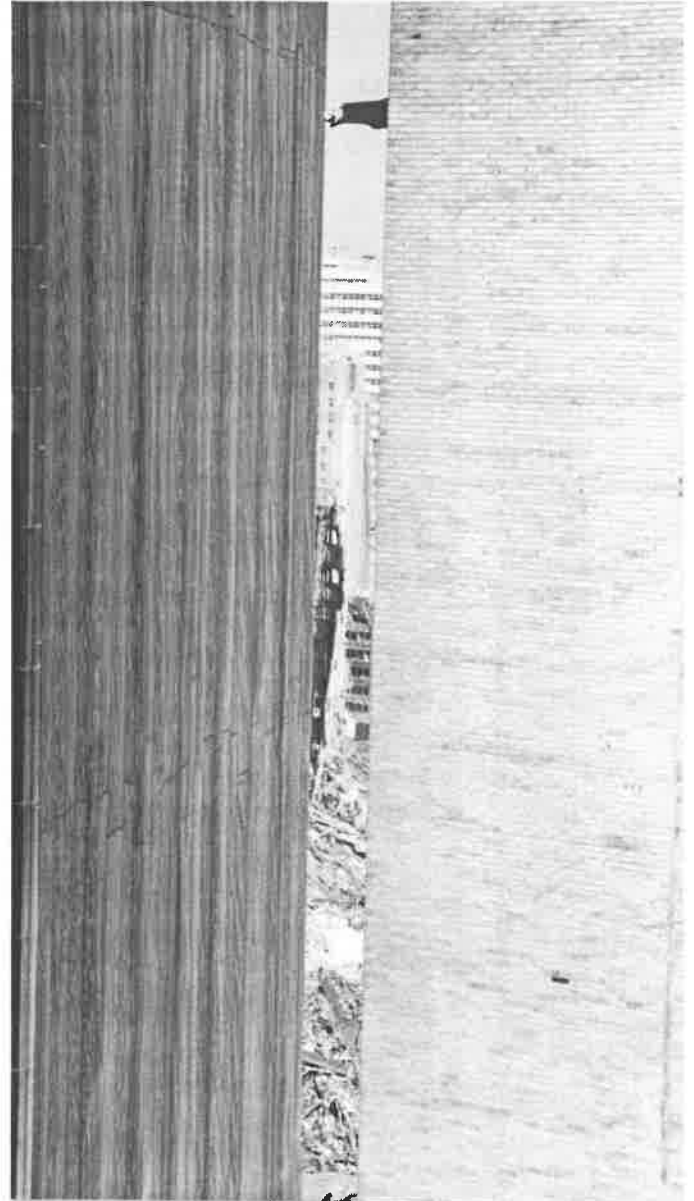
Now, more than six weeks after the disaster, many things have both changed and remained the same. Those who died in the attack are still dead. Those who grieve over the losses are still grieving, though in a different way. Those who live in New York look out at the rest of the country (and most of the world) and are thankful for the friendship and acts of generosity it has received. The long process of response and reprisal has begun. We are facing a New World and, with luck, beginning to develop a New World view. How do we get back to the center that we may have possessed, however fleetingly, in better times?

*The wise student hears of the Tao and practices it  
diligently.  
The average student hears of the Tao and gives it thought  
now and again.  
The foolish student hears of the Tao and laughs aloud.  
If there were no laughter, the Tao would not be what it is.*

☉ Excerpt Chapter 41, Tao Te Ching

Tàijí class on Wednesday night, one and a half days after the attack, was well-attended, considering the fact that it wasn't clear to anyone (least of all to the YMCA where classes are held) that the building would even be open. We were still adapting to the idea that large parts of this city could be "closed."

Many of us in Tàijí (this may be true in general for Tàijí players) don't have "regular" jobs. In our class there are freelance artists and actors and musicians and photographers, retired and semi-retired, students — a cross-section of the creative populace. I am free-lance myself so, with no work scheduled, the class of September 12 was the first gathering of familiar faces that I had attended. I was finally away from the television, the phone calls, The New York Times and joining a group of fellow New Yorkers. Could our class have any meaning or value considering the shock we were all going through? Would anyone even show up?



We did show up. And we did practice Tàijí. And it was a comfort and reassurance to be with people who we knew and cared about. We asked the same question we would be asking for days: Did anyone lose friends or family? We asked ourselves, did we lose anyone from our class? As the weeks played out it seemed, and still seems, that our class members are all accounted for. But like any group, we have friends, or know of people, who were lost in the tragedy. One of our class members suffered the loss of a dear friend.

In the weeks that have passed former students have returned to class, some that we have not seen for a while. The nature of the class itself, open to all YMCA members, has its merits and drawbacks; lots of people show up on a "try it out" basis. In the weeks following there was friendliness, a sense of sharing and empathy that seemed to be magnified by the events. While our class, taught by Robert Politzer, has always been both fun and instructive, now it seemed to be more tangibly so. Our focus

seemed to be both more intensified and broader, taking into account both the feelings and general abilities of each and every one of our fellow students. Could it represent the difference between the uncontrollable events of our lives outside the class and the relative order and calm that we created for ourselves in those 2.5 hours? A student who had just finished her second class remarked to me that the experience was more like a club or fraternity than any mere class — and it was clear that she had felt included from the start.

Is the class more important to us than before? I think so. Has Tàijí helped us to cope with these terrible events? In the first hour we assemble for leg-massage exercises, then do basic exercises and single person tuīshǒu exercises. This leaves enough time to do both the thirteen postures and First Section in unison, sometimes to the called breathing and sometimes in a silence punctuated by only our own breaths and the occasional clang of weights falling in a distant room. Teaching the Thirteen Postures to new students and practicing with my teacher have both taken on a subtle shift in importance. It is a pleasure to be (consciously) alive and the mystery of sharing experience with others is something worth seeking out and cultivating. Form practice, meditation, weapons practice, tuīshǒu — when we turn our attention fully to each of these skills we loosen ourselves from the weight of this “new world” and re-energize our bodies and spirits through shared and peaceful means. By continuing to attend Tàijí class we take the time to help each other, to demonstrate that we care for both our classmates and ourselves and to continue on with the things that we find important and meaningful. These are the things that life should be, at least in part, about.

*There is no greater catastrophe than underestimating the enemy.*

*By underestimating the enemy, I almost lose what I value.*

*Therefore when the battle is joined*

*The underdog will win.*

☉ Excerpt Chapter 69, *Tao Te Ching*

After three and a half weeks one of my best clients, a large firm that hires me to do graphics and video editing finally reopened. Their office is so close to the former World Trade Center that, when the disaster happened, one of the employees looked out the 24<sup>th</sup> floor window and straight up at first crash. Although I wasn't working that day it was an agonizing series of hours be-

fore I learned that everyone there was safe. The building itself was, until very recently, fenced off as part of the closed cleanup site. I went back to work for them recently. I walk three blocks from the Wall Street subway stop, pass the Stock Exchange with its huge and seemingly ever growing American flag, take in the smell of burning debris that is overwhelming one day and almost absent the next, and find myself admiring both the tourists who come to look, hoping somehow to also understand, and the workers who go on with their lives, forever changed by the absence of the buildings and lives that are no longer where they should be.

The photograph which accompanies this article is from a window of the office where I work. The person who worked at the window, a veteran at the company who lives just outside the city, has not returned either to work or to Manhattan since the event.

*Peace is easily maintained;*

*Trouble is easily overcome before it starts.*

*The brittle is easily shattered;*

*The small is easily scattered.*

*Deal with it before it happens.*

*Set things in order before there is confusion.*

☉ Excerpt Chapter 64, *Tao Te Ching*

My reason for including excerpts from the *Tao Te Ching* is not to try to impart any meaning on the events — or to pretend that we can find answers to why these terrible things happened within its pages. On the contrary, as I reread the chapters it became clear that it was possible to force them onto any event (the larger the better) and, by choosing excerpts, seem to rationalize whatever side one might want to choose. But the *Tao Te Ching* is not a book of changes, it is a book of reflection. It will reward the reader who is open and inquisitive, and, I think, help us to (re)discover that we are all part of one large family. The copy I have quoted from is a translation by Gia-Fu Feng and Jane English, published in 1972 by Vintage books. It is part of a beautiful series of oversize books that marries stunning black-and-white pictures of nature with both Chinese and English text. It continuously bears rereading.

Now can we just figure out how to stop quarreling and to see each other's perspectives like they were our own.

*Tom Campbell practices & teaches in New York City.*

## 柔河道館

Jim Carlson teaches *Shīsān Shì* at his Róu Hé Dàoquàn



<p>Y&amp;Y Mis-Directions</p>	<p>So why'd he put the 南 on the front and the 北 on the back ? ? ?</p> <p>影 煙</p>	<p>Continued on Page 14</p>
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## Instructor Profile: Ken Leonard



My interest in Tàijí Chuan began in Japan about 1976. My first form was 24-posture simplified form started in mainland China in the 50's. Upon graduation from Sophia University (1978) I traveled to Taiwan and almost immediately began my 10-year tenure with Master Wang.

In the beginning there were only a handful of foreign students but our numbers soon grew and the International Tàijíquán Federation under Wang Yen-nien established itself. I am just one of the fortunate few who trace our Tàijí roots back to a simpler more personal time spent training with Wang Laoshi in his home in Shilin.

My Tàijí chronicle is simple — 1980: placed second in the International Push Hands Competition; 1981: placed first; 1987: received Outstanding Performance Citation; and 1989: personally received certification from Wang Laoshi to teach before I left Taiwan for Hawaii.

# 放鬆

At present I teach 20 plus classes per week but much like cooking a small fish: you do not want to overcook it so I approach each class as a workout that teaches a simple lesson. Leg strength, waist flexibility, balance, breath ... or as Wang Laoshi always says, *fāngsōng* (relax and sink). I try to lay a strong foundation where students can feel results after just one class. Wang Laoshi taught us endless basics upon which postures and techniques were built. It seems students are seeking to fill a philosophic and spiritual void especially in light of recent events.

It's good to believe in something that is rooted in time. To center and balance yourself amidst all this constant change. To take a deep breath, look around, and find delight in movement in harmony with your surroundings...

About 50 – 70 students total

*Where:* 24-Hour Fitness (3 locations); Kaneohe District Park; Kaneohe Marine Base; Scholfield Barracks Army Base; Ihilani Spa at the Ko'Olina Resort; Radison Prince Kuhio Hotel; YMCA Central.

*When:* First class starts at 7:00 a.m., 2 – 3 classes in the morning and 1 – 2 in the evening, each one hour long; last class ends at 8:30 p.m.

Y&Y  
Mis-  
Directions

Because he didn't have

東西 !!!!

Groan!!

影 煙

And if you eavesdrop on Y&Y at a karaoke club or wherever send the snippet here too; we'd luv to print more!!

Remember that the neutral tone **CAN** distinguish meaning

手 才 刀 卍



# Tàijí Images : 2001 Summer Workshops



## Madison Push Hands Gathering

Photos by Kay Reese, Don Klein, Alyce Kneppel

# A Sierra Nevada Foothills Gathering

Photos by Liz Dycus

I wanted to share this letter of excitement with all of you. I received a pleasant surprise in the mail. An invitation to a weekend practice of Tàijí on five-acres of land where Jan Phillips lives. Land overlooking the Sacramento Valley and Sutter Butte. It is a beautiful property with all types of trees and plants and wildlife. A wonderful peaceful place to do Tàijí.

To achieve the time needed for the weekend event I had two ways to make it happen. One, I could do all my daily living goals quickly and not allow myself to be distracted from those immediate goals.

Or perhaps the other way would be to listen to my inner voice and allow it to happen. In a sense I did both.

I arrived on Friday the day before the weekend of the workshop. My first day began with meeting old friends and new friends and an introduction to her property.

During the weekend we did Tàijí warm ups, First, Second, and Third Duans, Sword Form and exercises, Tuīshǒu, and

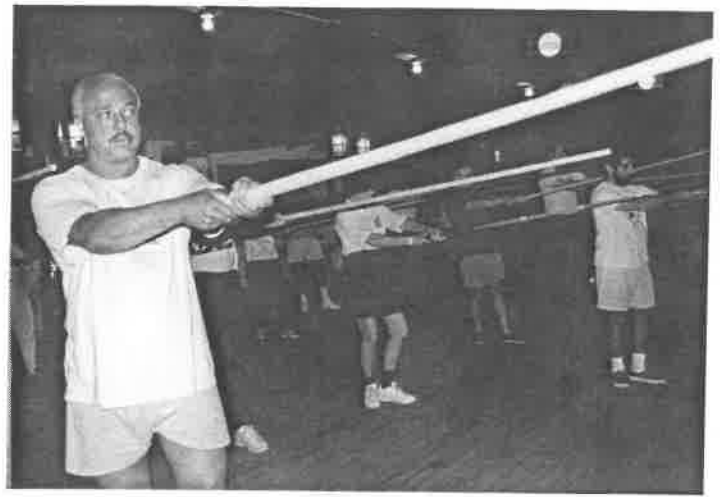
mediation. We had discussions on techniques and practice tips that gave new ways of perceiving Tàijí. All the meals were delicious and it was a celebration of comradeship.

My exposure to the wonderful foothills of the Sierra Mountains allowed me the time to listen to my inner self, to question, evaluate and to gain knowledge in a subject I love, Tàijí. I left Jan Phillips property truly reinvigorated.

I am hoping someday to receive another pleasant letter from her. An opportunity again to experience Tàijí in the Sierra Nevada foothills.

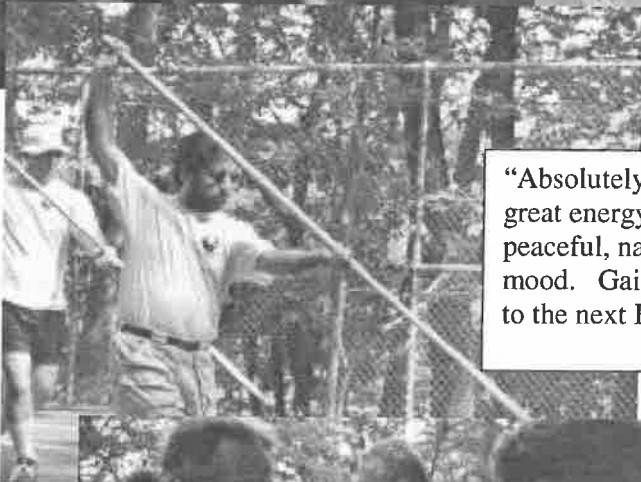
Gilbert Gonzales





## New York Form Applications Workshop

Photos by George Vlachos, Holly Leavy, Melissa van Twest



“Absolutely Fabulous! Very spiritual atmosphere, great energy and an amazing group of people. The peaceful, natural environment definitely helped set the mood. Gained a lot of knowledge. Look forward to the next Baker Camp Retreat.”  
Melissa van Twest



*The Great Void consists of Qi. Qi condenses to become the myriad things.  
Things of necessity disintegrate and return to the Great Void.*

*Qi in dispersion is substance, and so it is in condensation.*

*Every birth is a condensation, every death a dispersal. Birth is not a gain, death  
not a loss ... when condensed, Qi becomes a living being, when dispersed, it is  
the substratum of mutations.*

張載 Zhang Zai (A.D. 1020 –1077)



## Metabolism of Qi According to TCM

by James Douglas, L.Ac., MS

Through the practice of *Tàijíquán* we cultivate our Qi. For many of us, this is a given, and for many of us, a complete abstraction. In an attempt to bring form to this idea I will present the fundamentals of the Chinese medical view of Qi.

In Traditional Chinese Medicine (TCM) definitions are often vague and open-ended. Many of the classical texts appear to contradict one another. The TCM view may also in fact differ from the metaphysics of *Nèigōng*. Still our Western minds strive for clear categories. In much the same way that *mind* is a concept that describes the functions of the brain, *qi* is a concept used to describe the living functions of the body.

The healthy *qi* of the body is called *zhèng qi* (Normal Qi) or *zhēn qi* (True Qi). *Zhèng Qi* has several functions: it promotes growth and development of the body, warms and maintains proper body temperature, and defends against disease. In the form of *wèi qi* (Defensive Qi), it functions as the immune system protecting the body from exterior pathogenic factors. In the form *yíng qi* (Nourishing Qi), it nourishes every cell. The holding function of *qi* keeps fluids and organs in their proper places, maintaining blood in the vessels and allowing proper sweating for example. Finally, *qi* powers transformation in the body. Essence is transformed into *qi* and blood. The *jīng* is transformed into yin and yang

The theory of the origin, development, and maintenance of *zhèng qi* are the basis of TCM. It is said that the convergence of the *qi* of Heaven and Earth creates the human being. More directly, at conception, the *qi* of our parents combine to start life. This inherited Prenatal Qi is called *yuán qi* (Original Qi). It is the foundation of our constitution and maturation and is thought to be stored between the two Kidneys.

After birth our *qi* is further nourished by Postnatal or Acquired Qi. The two sources of this Postnatal Qi are *gǔ qi* (Grain Qi) which springs from the food essence we absorb and *qīng qi* (Clear Qi) which comes from the air we breathe. *Gǔ qi* and *qīng qi* catalyzed by *yuán qi* combine to form *zōng qi* (pectoral Qi). *Zōng qi* is stored in the chest. Here, *zōng qi* promotes the functions of the liver and heart. Also, with the assistance of *yuán qi*, *zōng qi* is transformed into *wèi qi* which circulates outside the vessels and defends and warms the body and *yíng qi* which travels in the vessels producing blood and nourishing the body.

The TCM theory of *qi* may seem overly complex, but this story has a happy ending. That is that our constitutions and potentials are not determined at birth or limited by our parents' legacy. With correct lifestyle choices we can deepen our breathing of

*qīng qi* and enhance our absorption of *gǔ qi*. The cultivation of postnatal Qi can create an abundance that is then stored in the kidneys. The affluence of postnatal Qi can then nourish the *yuán qi* promoting better health and development

From this philosophy comes *gōngfu* (self-development). *Gōngfu* describe the disciplines practiced to enhance life. Among these Chinese treasures, *tàijíquán* is the jewel in the crown.

References:

*Chinese Acupuncture and Moxibustion*, Foreign Language Press, Beijing, 1987.

*The Web That Has No Weaver*, Ted Kaptchuk, Congdon & Weed, New York, 1983.

*Jim Douglas practices and teaches in Davis, California.*

*In all things the most spiritual,  
Having it is to live.  
Below, it generates the five grains,  
Above, it becomes the constellated  
stars.  
Flowing between Heaven and  
Earth,  
Call it ghost (guǐ) and spirit (shén).  
When stored within the breast,  
Call that the sage.*

☉ From the Guǎnzi 管子  
(Fifth to First century B.C.)

# THE TWENTY-FOUR JIÉQÌ AND THEIR IMPORTANCE IN NÈIGŌNG

Updated for 2002

By Wu Tian-fu

Translated by Julia Fisher-Fairchild

During the practice of internal alchemy (*nèigōng*), which aids people to live a long life without illness, daoists seek to develop an internal drug called the elixir of life (*nèidān*). While the internal alchemical methods used by daoists in the Gold Mountain School of Internal Alchemy remain an oral tradition handed down teacher to student and in private, the practice of *nèigōng* involves: an amalgamation of *jīng*, *qì* and *shén* in the physical body; the absorption of sun, moon and star energy from the heavens; and water, fire and wind energy from the earth in order to crystallize the naturally occurring immortality drug, *nèidān*.

To develop *nèidān*, one must be willing and firmly resolved; have a methodology to follow; have time to practice; practice earnestly; and persevere.

The Chinese year is apportioned into 24 two-week periods of 15 days each. Known as the "joints and breaths of the year," these 24 periods correspond to the days on which the sun enters the first and fifteenth degrees of each zodiac sign. The former are known as *zhōngqī* or "principle terms," and the latter as *jiéqì* or

"divisional terms." On these days, the stars emit and absorb energy, which can be used for nourishing *yīn* and *yáng qì*, making these important days for daoists in their practice of *nèigōng* and the crystallization of *nèidān*.

The "joints and breaths" serve as accurate subdivisions of the seasons. Farmers rely on them for sowing and harvesting. They also coincide with atmospheric and climatic changes and many people suffer from headaches and higher blood pressure at every *jiéqì*.

To use the *zhōngqī* and *jiéqì* times to your advantage, begin sitting quietly 20 minutes before each designated time, use the methods *jīngzuò* (Daoist sitting meditation), *TūNà* (Daoist Art of Breathing) and *liàndān* (tempering and refining the elixir of life), and continue for 20 minutes after the designated time before ending your meditation session. Because this article is limited in scope, I enclose the Taipei Observatory's *jiéqì* and *zhōngqī* dates and times for 2002 for your reference and point you in the direction of a *nèigōng* class with Master Wang for more details of this fascinating subject.

A List of Zhōngqī and Jiéqì Dates and Times for 2002

23	Xiǎo Hán	Small Cold	January 5, 2002	20:43
24	Dà Hán	Great Cold	January 20, 2002	14:02
1	Lì Chūn	Beginning of Spring	February 4, 2002	08:24
2	Yǔ Shuǐ	Rain Water	February 19, 2002	04:13
3	Jīng Zhé	Awakening of Insects	March 6, 2002	02:27
4	Chūn Fēn	Division of Spring (Spring Equinox)	March 21, 2002	03:16
5	Qīng Míng	Pure Brightness	April 5, 2002	07:18
6	Gǔ Yǔ	Corn Rain	April 20, 2002	14:21
7	Lì Xià	Beginning of Summer	May 6, 2002	00:37
8	Xiǎo Mǎn	Ripening Grain	May 21, 2002	13:29
9	Máng Zhōng	Corn in Ear	June 6, 2002	04:45
10	Xià Zhì	Arrival of Summer (Summer Solstice)	June 21, 2002	21:24
11	Xiǎo Shǔ	Small Heat	July 7, 2002	14:56
12	Dà Shǔ	Big Heat	July 23, 2002	08:15
13	Lì Qiū	Beginning of Autumn	August 8, 2002	00:39
14	Chù Shǔ	Limit of Heat	August 23, 2002	15:17
15	Bái Lù	White Dew	September 8, 2002	03:31
16	Qū Fēn	Division of Autumn (Autumn Equinox)	September 23, 2002	12:55
17	Hán Lù	Cold Dew	October 8, 2002	19:09
18	Shuāng Jiàng	Hoar Frost	October 23, 2002	22:18
19	Lì Dōng	Beginning of Winter	November 7, 2002	22:22
20	Xiǎo Xuě	Small Snow	November 22, 2002	19:54
21	Dà Xuě	Big Snow	December 7, 2002	15:14
22	Dōng Zhì	Arrival of Winter (Winter Solstice)	December 22, 2002	09:14

Note: All times are Taipei times (GMT +8) and are not adjusted for Daylight Saving Time (DST). They are from the Taipei National Observatory and may differ from ones previously reported from "Farmers Almanacs".

## 雲門舞集

### Cloud Gate Dance Theatre of Taiwan

#### 行草 CURSIVE

*Cursive* is the result of a long journey into ancient practice of movement and spirituality. Under the direction of choreographer Lin Hwai-min, Cloud Gate Dance Theatre of Taiwan has been exploring traditional Chinese body disciplines. *Songs of the Wanderers* (1994) comes from the practice of meditation. *Moon Water* (1998) owes its movement motives to Tàijí Dǎoyīn, a Qìgōng exercise which can be traced back to more than 2000 years ago. Both works have received high acclaims and raving receptions internationally by audiences at prominent festivals.

*Cursive*, Lin Hwai-min's latest creation, further explores the possibilities of Tàijí



Dǎoyīn and martial arts, with its title derived from Chinese calligraphy. After studying the masterpieces of Chinese calligraphy, Lin found, despite the differences in styles, all the brush works share one common element: the focused energy with which the calligraphers “danced” during writing. He asked the Cloud Gate dancers to improvise by facing blown-up images of calligraphy. The dancers absorbed the energy, or Qì, of the writer, and imitated the linear “route” of ink, which was full of lyrical flows and strong punctuations, with rich shades of energy. The exercise produced unimaginable movements, with subtle slow motions and martial-arts-like attacks in powerful energy. These eventually became the movement materials for *Cursive*.

For the choice of music, Lin commissioned a score from Qu Xiaosong, a renowned Chinese contemporary composer based in Shanghai. It is a chamber work that features cello and traditional Chinese percussion instruments. The tension of the music basically comes from the contrast between the flow of cello and the punctuations and explosions of the percussion instruments. It also has a meditative quality with lots of empty space. Lin likes the empty space in classical Chinese landscape paintings. And he loves the way one views classical painting, in which the images unfold as if the scroll is being rolled open. It is a form of meditation. Lin Hwai-min hopes *Cursive*, though not as slow as *Songs of the Wanderers* or *Moon*

*Water* in pace, will be able to give the viewers a sense of viewing an unfolding Chinese scroll.

The look of *Cursive*, however, is contemporary. Dancers dressed in black perform on a stage covered with white marley, just like black ink on white rice paper. Video and slide projections on several gigantic white screens serve as the only set for the work. For each scene, one screen would either reveal from the upstage black drapes or hang in the mid-air. Calligraphy is the sole content of the projections. Close-ups of characters by masters are beautiful and abstract, defying the meaning of characters but echoing the energy flow of dancers.

Behind the images of calligraphy and movements developed from Tàijí and martial arts, the guiding line of *Cursive* is the philosophy of *Yijing*, or *Book of Changes*. It is a contemporary theatre work inspired by Asian thought and aesthetics.

*Cursive* premiered on December 1, 2001 at Taipei's National Theater. It will be performed at the Lyon Dance Festival in France and other international venues. The dancers received two years of martial arts training in order to gain a command of their chi. “In calligraphy, it's not the brush that writes the characters on paper, it's your chi,” said Chen Yang, Cloud Gate's program planner — Choreographed Calligraphy Taipei Times, 10/19/2001

WEB: <http://www.cloudgate.org.tw/>



# QUESTIONS AND ANSWERS

By Wang Yen-Nien

Translated by Julia Fisher-Fairchild

**Q:** I have a *Nèigōng/Tàijíquán* problem: I have never felt a heat in the lower *dāntián*, and I note that Master Wang emphasizes in his book that one should not proceed further with the microcosmic circulation before this heat arises, i.e., the *qì* has begun to gather. What should I do? Go back to basic *dāntián* breathing until I feel the heat? The odd thing is that I haven't felt it even though I have practiced *dāntián* breathing a long time. It may be because I have always felt a certain heat there. What I can feel is energy, but not really as heat.

**A:** Try pressing your hands against your *dāntián* when meditating. Look for warmth in the lower abdomen area. This would be a sign of success.

**Q:** What is the relationship between Professor Huo Chi Kuan's secret family style and YMT?

**A:** Huo Chi Kuan was a native of Shanxi Province, as I am, and he was a member of the National Assembly in Taiwan. I was invited to teach Yangjia Michuan Taijiquan to members of the National Assembly and HCK attended those classes.

Many people have told me that his *tàijíquán* did not look exactly like Yangjia Michuan Taijiquan and have wondered why HCK did not teach or practice *Nèigōng* when teaching *tàijíquán*.

These differences are probably because even before taking classes with me at the National Assembly, he already knew a Yang Style, which he had learned in mainland China, and therefore mixed together what he knew from before with what he learned with me later.

As for why he did not include *Nèigōng* in his practice of *tàijíquán*, I cannot explain.

**Q:** Or between Lu Hung Bin's Lao Yang Form and YMT?

**A:** Lu Hungbin was a native of Hebei. I believe his form is a variation of the 108-Step Yang Style (which is often referred to as the "Lao" or "old" style). His variation of this style was to perform the movements using only one side of the body. In the practice of Yangjia Michuan Taijiquan, all movements are practiced with both the right and left side of the body.

**Q:** Are there times when one steps directly to the ball of the front foot (keeping the weight rear) rather than stepping (rolling up) from heel to toe?

What determines when to do so?

**A:** This is a question of speed. When you have time to do the movements slowly, the stepping is heel first, rolling to the toe; when you need to move quickly, the stepping is directly to the toe. (Similar to the difference between walking and running.)

**Q:** I write to ask about the Eight Basic Sword Exercises, described in the 2001 Summer issue of the *AYMTA Journal*. I find it very strange the movement described as *Mō*. From what I understand, this movement should be *Huá*.

Isn't *Mō* king of what we call *Lǚ* in the Eight Basic Hand Movements? Isn't the concept of *Mō* to deflect with a circular short movement? And isn't *Mō* best illustrated by one of the last movements of Kunlun Sword second Duan, just before "Relever la Robe"?



**A:** The photos describing *Mō* are correct; this exercise is not *Huá*.

*Mō* of the Basic Sword Cuts is not king of *Lǚ* of the Basic Hand Movements. And it is incorrect to force a correspondence between the Eight Basic Sword Cuts and the Eight Basic Hand Movements.

The concept of *Mō* is circular, yes; short, no; and deflecting, no. *Mō* moves are large horizontal circles, not for deflecting but for actively slitting.

The last movement of the Kunlun Old Sword 2<sup>nd</sup> Duan just before

"relever la robe" is a pure form of *Liāo*, not *Mō*.

Perhaps you are confusing *Mō* with *Liāo*?

**Q:** A question arose while I was teaching that I couldn't answer: "Why do teachers of the Cheng Man Ching Style and other Yang styles start with heels together, toes apart and then step out to the right, while we start with heels apart, toes together, and step out to the left — just opposite?"

**A:** Students often ask why we start with the toes together and the heels slightly apart and I reply when the toes are together the *qì* is well concentrated in the *dāntián*; when the toes are apart, *qì* in the *dāntián* is dispersed. I often compare this to Chinese ravioli (*jiǎozi*) — when the edges of *jiǎozi* are pressed together, the filling stays in; when the edges separate, the filling comes out. Also, I think you will find that when standing, say in Basic Stance, with your toes turned inward, you will feel much more rooted and stable than when standing in Basic Stance with your toes turned outward.

Because the left leg is considered *yáng* and the right leg *yīn*, we begin with the *yáng* (left) leg moving first.

## Discussion Continued: Self Defense & YMT

The initial focus for this discussion was to question the statement in the AYMTA Bylaws that a "purpose of YMT is . . . to develop the art of self-defense . . ." That clause itself has never been defined, explained, explicated or elaborated on, and the ensuing conversation has split into many aspects: self-defense, martial aspects, martial intent, competition, healing and hurting, martial (*wu*) and art (*wén*). Sometimes some of the terms are equated; sometimes distinguished. The various facets may be considered in isolation or in various combinations, and an opinion regarding one does not necessarily predict where a person stands on another. Private emails to the editor have questioned whether the several viewpoints focusing on *tuishou* that now dominate speak to the self-defense phrase in the objectives; it is suggested that is more likely that *self-defense* in that context refers to the *martial aspects of the form* and the manner in which it is presented utilizing *form applications* which are stated to be an essential quality of YMT. Since the discussion is clearly still on going,\* we welcome comment on that viewpoint and additional perspectives, particularly for the Summer 2002 issue which will be published immediately before the 2002 2nd International Yangjia Michuan Taijiquan Festival where we anticipate Wang laoshi will participate in the continuing dialogue

*\*The issue of self-defense in the AYMTA Objectives was first considered as a non-agenda item at the April 2001 Board of Directors' meeting; not all Directors were present and it was decided not to modify them at that time. Future Newsletters will report all deliberations.*

### Luc DeFago, Geneva, Switzerland

☉ To my understanding, *Tàijíquán* is a way to wisdom and peace, through enhancing long life and good health and happiness. It is also a martial art. The interesting thing about this art aiming at peace is that it does not put aside the problem of violence but takes it as the center of the work and problem. How many times have I heard Laoshi in the *Tuishou* classes say "relax, relax"-*fàngsōng*." Easy to say but difficult to constantly do, especially when you are roughly attacked. But that's the way. Learning how to deal with violence and working on ourselves. I liked very much the article *Tuishou* and peace of mind in last journal. So changing the statutes and hunting out all mention of martial aspects of *Tàijíquán* is to my opinion a countersense. Even if I understand the willingness of the defenders of changing the words (actions and facts remain the same) to try to influence positively the *Tàijíquán* practitioners towards peace, I believe it can only bring confusion in the minds of people. They then might be thinking confrontation is to be avoided. Avoiding the problem of violence is not *Tàijíquán*-like. Let's call a cat a cat. In the dojo (*Wǔguǎn* in Chinese), whether we practice the form, or *Tuishou* and applications, we practice a martial art. Shadow boxing means we practice the form as if with a partner or opponent. When we practice *Tuishou* we practice as if we were doing the form, that is, relaxed. Self-respect and respect of opponents is basic to progressing. Only if in danger is an appropriate self-defense necessary. Firm and strong inside and soft outside is the principle of *Tàijíquán*. "The best swords are the ones kept in their sheaths," e.g., avoiding to have to use self-defense is *Tàijíquán* (prevention). We should avoid becoming weak inside and have no means to respond... So if you change the statutes contradictions disappear but also at the same time the clear indication of the way.

☉ Another subject of concern: Competitions are not bad if the practitioners in the bouts are trying to have a victory on them-

selves rather than winning at any cost or just for a trophy. Injuries follow when winning gets more important rather than learning. This depends on the competitors, on the rules and on the referees. In Geneva, we have an annual Swiss *Tàijíquán* and *Tuishou* Championship and we do our best to promote *Tàijíquán* principles and spirit. Competitions make *Tàijíquán* better known to a larger public and give opportunities to practitioners from all Europe to meet and exchange their knowledge and *Gōngfū*. Next one is on the weekend of the 22nd of June 2002. On the same weekend is the *Fête de la Musique* (music festival) with music from all around the world. We join the *Wén* and the *Wǔ* aspects. We can lodge persons for cheap and you are all welcome.

### Angela Utschig, Taipei, Taiwan

☉ I am a student at the Yen-nien Daoguan in Taipei. When I hear Wang Laoshi lecture in class (I speak Chinese, so it is not in translation . . .), I hear him speak of giving energy and receiving it. He talks about *Tuishou* as an exchange of energy. He speaks about the hurt in competition. He says that it is difficult to let go of the ideas of attacking and defense, but that we must let these go.

☉ *Tuishou* puts you in a specific kind of relationship with others. In the process you meet and understand another person while also meeting and understanding your self. We learn through communication. Through look and touch and finding out each other's strengths and weaknesses. The sharing of these is how we know others, and thereby ourselves.

☉ Recently I asked Laoshi his opinion on the debate about self-defense. His reply was blunt: "The purpose of *Tuishou* is to pursue Immortality. Self-defense is the path towards Hell." He continued, comparing *Tuishou* to money, "You can use money to help others, or you could use it to hire an assassin."

☉ If you approach *Tuishou* with the concept of self-defense, you are blocking yourself from the other; you are approaching





them with the idea of not communicating with them. How can this idea coexist with the idea of promoting communication, teaching, relationship, healing? It cannot. You are using *Tuīshǒu* for a different basic purpose: separation. Separation leads to fear, and then fear leads to violence. This is how I understand that rather cryptic comment, "Self-defense is the path towards Hell."

☉ When people are strong, when they feel good about themselves, when they are aware of themselves as living beings, they are naturally aware of others as living beings, and feel no threat from them, and also feel no need for attack. It takes strong, self-aware people to live in peace. To promote peace, then, we need to create strong self-aware people. *Tuīshǒu*, the new *Tuīshǒu* that Laoshi is promoting, is a powerful means of creating this kind of person. The moves are the same. They retain the martial aspect. In fact, they have a multidimensional aspect. The moves we learn are for giving flexibility and strength to the muscles and ligaments, and about improving the health of your internal organs and thereby increasing life force. There are punches and kicks (releasing of energy), catches and evasions (redirections of energy). They are still about directing a punch towards someone, but we must consider: what is your intention of punching towards that person? Are you doing it to hurt them? Or are you pressing them to learn how to accept energy thrown their way and return it? Are you doing it to make them weaker and accept your will, or are you doing it to help make them stronger and learn about themselves?

☉ When practicing the moves, *Péng Lǚ Àn Jǐ*, for instance, if you really direct a *Jǐ* towards a partner's heart, the partner really has to learn how to turn their body to catch and redirect that energy. If you only halfheartedly curve it toward them, they don't really learn how to accept and transform the energy. The moves must be practiced with their full martial quality for the learning of transformation of energy to take place. Practiced with the intention of healing and communication, the moves become a compassionate directing of energy towards a partner, (compassionate partly in that it is taken into account the level of energy that they can accept), to facilitate the partner's learning to "receive, transform, and return energy". And at the very same time, the partner is facilitating your own learning of these ideas.

☉ In the process of learning *Tuīshǒu*, the student is learning moves that, yes, can be used to defend one's self from physical attack. It is still in there. But it is very far from the main purpose.

☉ In my conversation with Wang Laoshi, he mentioned that he had already explained it in his last article. "Zhang San Feng in his teaching tried to bring the practice of *Tàijíquán* away from violence and fighting, but now we have lapsed back into that state," he said with regret in his voice. "Even Zhang San Feng could not prevent some of his own students from continuing the practice of violence."

☉ According to Laoshi, the practice of *Tàijíquán* and *Tuīshǒu* should move away from the practice of violence and towards the practice of healing. As his students, we have the opportunity to learn from Wang Laoshi's accumulated experience and wisdom.

**Serge Dreyer, Taichung, Taiwan**

☉ I would like to join the "What is there to Defend?" email discussion: As I'm not a native speaker of English I ask the readers to please check out if their understanding of my semantics fits mine.

☉ *When competition enters . . . physical force.*

This tension (not to be equated unequivocally with fear which is only one aspect of this tension) can become the true path to this inner peace. Fear and its supposed corollary brute physical force, are not matters of competition, but of which state of mind is yours when you get into competition and your philosophy about competition (is it a temporary or final objective, a way to assert oneself or to improve one's skill, etc). By getting used to this kind of tension, from my experience (as well as the one from many competitors I've met), one is able to develop a better awareness of one's violence and fear inside, etc. That is when pushing hands (PH) constitutes a more elaborate extension of the form. The latter helps you to develop this awareness at the surface level (not superficial!) while PH brings one to dig into oneself to the point that it becomes a spiritual path resolving a lot of apparent contradictions. It becomes a process of self-discovery as well as socialization.

☉ *This makes a separation between you and your partner . . . bonding*

Stating that PH for healing and PH for hurting are opposing, mutually exclusive positions is a gross oversimplification that creates an artificial and forced polarity between both the two terms and practitioners; unlike *Tàijǐ*, there is no potential yin in yang and no potential yang in yin; people who do not specifically practice *tuīshǒu* for healing must be doing so for hurting: there are only angels and devils. I think such categorization embodies a limited notion of adversity/opposition/antagonism. In the classical and nonclassical texts of TJQ, the highest principle of PH which runs as a thread through all consists to be one with one's partner/opponent. Technically and mentally, it's a huge challenge because it is one of these contradictions I mentioned earlier. Once you understand that and put it into practice in free PH, then you are on the way of the inner peace of mind. As far as I am concerned, I still have from time to time the opportunity to push with top-level pushers, male and female. I am amazed how often joyous it becomes on both sides (despite the fact that I am losing more and more frequently!) and how much deep inside mutual respect grow from these experiences.

☉ *Master Wang . . . peace of mind*

Whenever people with a certain degree of mastery of PH show up in the daoguan, then M. Wang not only gets excited by giving plenty of advice and remarks but he also gets everyone together at the end of the PH session. Then he briefs everybody about "the real art of PH" (I quote him from memory) in terms of fighting. If we agree that self defense is a traditional part of MA which has been testified all along through Chinese history (one cannot unravel the ball of string), although I can understand and accept a reinterpretation of it for different reasons (age, philosophy of life, etc.) at the condition that they are not exclusive, then we can view with a lot of common sense widely shared in the circles of MA, that competition is just a safer way to test skills, physical as well as mental, as well as researching (being creative) new avenues of development. Most competitors usually agree that this should be a temporary objective, which doesn't necessarily build up a hierarchy of competences among practitioners of TJQ, being understood that competition is only one part of the whole spectrum.

☉ I hope the Yangjia Michuan school of TJQ won't be divided along these antagonistic lines because it would surely weaken it. People are mature enough to know what they want to do with their passion for *tàijíquán*.

攬雀尾



Lǎn  
què  
wěi

Wang Laoshi demonstrates *Grasp the Sparrow's Tail*



This is one, to the right. And this is a spiral down.



Two, there is a twist to the left.

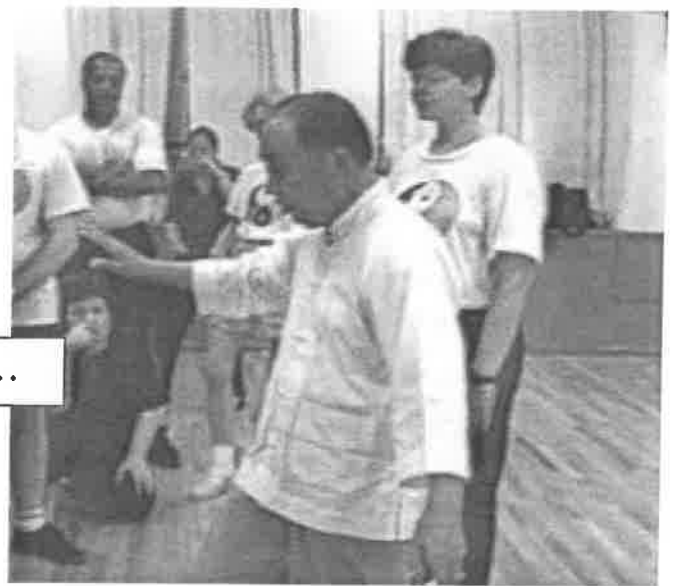


This is a spiral up





Spiral down ...



... back to the center, facing the diagonal line



And then spring up to jǐ

*So there is a waist turn to the right, to the left, then back to the center. And then finally, jǐ.  
And there are four hand movements contained in "Grasp the Sparrow's tail."  
There is péng, lǚ, àn, and jǐ.  
These are all contained in this series.*

From Unreleased Videotape of New York City First Duan workshop (1996).  
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## Teaching Tips: Starting & Ending Positions in The Yang Family Hidden Tradition of Push Hands Basic Exercises

### 楊家秘傳太極拳基本動作 YÁNGJIĀ MÌCHUÁN TÀIJÍQUÁN JĪBĒN DÒNGZUÒ

*Handed Down by Wang Yen-nien*

*Unless otherwise indicated, Both the Giving/Pushing and the Receiving/Deflecting partners start with their weight on their rear legs and keep their weight on their rear legs for the duration of the exercise.*

Starting Position		Exercise Number and Name		Ending Position	
Giving	Rcving			Giving	Rcving
DOWN ↓	DOWN ↓	1	Zuǒ, Yòu Zhuǎn Yāo (Hòu Tuǐ) Spiral Up, Left/Right (Give with weight on rear leg)	UP ↑	UP ↑
UP ↑	UP ↑	2	Zuǒ, Yòu Zhuǎn Yāo (Qián Tuǐ) Spiral Down, Right/Left (Giving Partner shifts weight to front leg to give)	DOWN ↓	DOWN ↓
DOWN ↓	UP ↑	3	Xiàng Hòu Wān Yāo Bend forward from the waist	UP ↑	DOWN ↓
UP ↑	UP ↑	4	Xiàng Qián Wān Yāo Bend Backward from the waist	DOWN ↓	DOWN ↓
UP ↑ DOWN ↓	UP ↑ UP ↑	5	Zuǒ, Yòu Dān Tuǐ Guì Huà (Qián Tuǐ) Receive by spiraling down, kneel on one leg (Giving partner shifts weight to front leg to give) ** Variation ** Zuǒ, Yòu Dān Tuǐ Guì Huà (Hòu Tuǐ) Receive by spiraling down, kneel on one leg (Giving partner shifts weight to rear leg to give)	DOWN ↓ UP ↑	DOWN ↓ DOWN ↓
DOWN ↓	UP ↑	6	Dān Shǒu Píng Yuàn Tuīshǒu One arm moves in a horizontal circular motion	UP ↑	DOWN ↓
DOWN ↓	UP ↑	7	Xiàng Hòu Péng Shǒu Wān Yāo Bend backward from the waist, arm in peng position (see exercise # 3)	UP ↑	DOWN ↓
UP ↑	UP ↑	8	Xiàng Qián Péng Shǒu Wān Yāo Bend forward from the waist, arm in peng position (see exercise # 4)	DOWN ↓	DOWN ↓
DOWN ↓ UP ↑	UP ↑ UP ↑	9	Péng, Lǚ Hold Off (péng) with right arm, wheel to the side (lǚ) with the other ** Variation ** Hold Off (péng) with left arm, wheel to the side (lǚ) with the other	UP ↑ DOWN ↓	DOWN ↓ DOWN ↓

DOWN ↓	UP ↑	10	Àn Fā Jīn Release internal energy by pushing (àn)	UP ↑	DOWN ↓
UP ↑	UP ↑	11	Jǐ Fā Jīn Release internal energy by squeezing (jǐ) (Giving Partner shifts weight to front leg to give)	DOWN ↓	DOWN ↓
UP ↑	UP <sup>1</sup> ↑	12	Shuāng Shǒu Lì Yuàn Tuīshǒu (Qìán Tuī) Two arms move in a vertical circular motion (Giving Partner shifts weight to front leg to give)	DOWN ↓	UP ↑
Note 2		13	Péng, Lǚ, Àn, Jǐ Shǒu Lián Xù Tuīshǒu Fǎ Four arms move consecutively through Péng, Lǚ, Àn, Jǐ hand movements		
UP ↑	UP <sup>3</sup> ↑	14	Dà Lǚ The grand Lǚ	N/A	
N/A		15	Bā Fǎ The eight hand methods	N/A	

- 1 The receiving person starts in a mid-level position and will spiral further up to receive, ending in an “up” position. —WYN
- 2 The starting position will depend on who is in the advantageous position and who is in the disadvantageous position, so the starting position cannot be fixed in the same way as exercises 1–12.
- 3 Da Lu is a two-man set and while the starting and ending positions are both “UP/UP”, there are six intermediate steps.

**Table showing on which leg the weight should be in each exercise**

	Giving Person		Receiving Person	
	Starting	Ending	Starting	Ending
1	BACK LEG	BACK LEG	BACK LEG	BACK LEG
2	BACK LEG	FRONT LEG	BACK LEG	BACK LEG
3	BACK LEG	BACK LEG	BACK LEG	BACK LEG
4	BACK LEG	BACK LEG	BACK LEG	BACK LEG
5	BACK LEG	BACK LEG	BACK LEG	BACK LEG
V	FRONT LEG	BACK LEG	BACK LEG	FRONT LEG
6	BACK LEG	BACK LEG	BACK LEG	BACK LEG
7	BACK LEG	BACK LEG	BACK LEG	BACK LEG
8	BACK LEG	BACK LEG	BACK LEG	BACK LEG
9	BACK LEG	BACK LEG	BACK LEG	BACK LEG
10	BACK LEG	BACK LEG	BACK LEG	BACK LEG
11	BACK LEG	FRONT LEG	BACK LEG	BACK LEG
12	BACK LEG	FRONT LEG	BACK LEG	BACK LEG
13	BACK LEG		BACK LEG	
14	BACK LEG		BACK LEG	

# A Letter from Finland

by Tomas Ries

Master Wang has often warned us that as we progress an inch, the difficulties increase tenfold. Indeed that's the way it's felt for me the last two months (though I'm not so sure if I have had so much progress to have warranted the difficulties.)

In any event, work unleashed an avalanche of stress as of the first week of September, in the form of travel and assignments, and then on 24 September I became sick with the worst virus I have had in years.

My practice was put to the test. I tried to flow around the obstacles and keep up practice, even if it was not always according to schedule, and not always as pure and deep as it should be! But I was stressed, and later sick, and I did what I could.

While sick I practiced regularly, enjoying the luxury of finally having time. Practice also provided welcome relief from the pain. I could also feel very clearly how it cleared the blocked qi and released toxins. But it was hard because I had a cough, which made breathing almost impossible. While practicing, my pathetic little pants gradually calmed down, I could feel my lungs relax and the sore areas heal. I have to thank Master Wang for telling me in Taipei (when I was there this spring) that one could practice while sick.

My news is that as of 21 September I have been teaching a course in Yangjia Michuan Taijiquan here in Helsinki. It is at a very reputable adult-education centre, which also has a lot of yoga and related courses. I have about 20 students, of which 18 are women and two are men. Their ages range from three high school students to pensioners. The best is that they all seem to be very committed and serious and are very sweet as well. Numbers in attendance have stayed about constant since the beginning, so I hope that this will last and develop. The course takes place every Friday, and oddly enough, I was able to teach it the two Fridays I was ill, and they seemed content.

I am teaching them the Thirteen Postures, being very careful to give them a good grounding in all the basics. I am being thorough but fortunately they seem to enjoy it. I am building it on the "huxi" breathing and "fangsong" relaxation principles. During the last class, one of them surprised me by saying that she had asthma, but had noticed that the deep breathing had helped her overcome an attack that she usually would have used a medical spray to deal with.

I very much hope that this will develop positively, and I enjoy it so much. I am doing everything I can to make sure that it reflects the spirit and standards of Yangjia Michuan Taijiquan. I am demonstrating to them some of the basic applications of each move as we learn it, in order to let them understand the content of the move. But I am giving the course in an entirely Daoist spirit, which as I understand it is

the antithesis of competition, struggle and victory. Instead I am emphasizing harmony, and the meditative and energetic aspects of the form.

I want to thank Master Wang so much for his instruction and guidance.

I also want to thank my teacher Luc Defago who had encouraged me to start teaching in Finland, saying that I was ready and that it would help my practice when I was there alone. When I arrived in November 1997 I was reluctant to push the teaching and did nothing active to find students. Instead, I practiced on my own and thought I would let the dao take its own path.

After two years a friend who had heard that I practiced *tàijíquán* asked me if I would teach her and three friends. I began in the fall of 1999, but this fizzled out after Christmas. However, one of them asked me if I would teach a group during the summer of 2000, as part of an ecological project taking place then. I did so, now with more students, but after the two summer months we stopped.

Then in February 2001, I received an email from Julia, stating that Master Wang encourages me to start to teach. This message combined with Luc's long-standing advice made me determined that I would now start to teach properly. I suddenly felt ready. The only question was to whom and where to teach? And then, a few weeks later, out of the blue, I received a phone call from an adult-education centre, asking if I would give a course in *tàijíquán* there starting in September 2001. The lady in charge of the gym and yoga programmes was a friend of one of the women I had taught in the summer of 2000 and had recommended me.

There are no coincidences. First came Master Wang's advice and Julia's email, which opened my confidence and enthusiasm, and then the sudden opportunity emerging from apparently nowhere!

I take Master Wang's advice and the subsequent gift seriously and am now teaching the course as well as I can, enjoying every minute of it and getting a wonderful response from the participants. For the first time I also feel the teaching is a solid venture, unlike earlier, when I always felt it was temporary. The Dao is a curious and winding path: all sorts of twists and turns may emerge. I just hope I can flow along with them in harmony, whatever they may be. I am always grateful to Master Wang, to Julia and to my teacher Luc.

*Tomas Ries began his study of Yangjia Michuan Taijiquan with Luc Defago in 1994, while living in Geneva. He now lives in Finland where he works, teaches and practices Yangjia Michuan Taijiquan and Daoist meditation. For more information about classes in Helsinki, email: tomas.ries@mil.fi*

# 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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ASYMTA  
<http://www.taichi-asynta.ch/>  
Web Monitor, Félix Gartmann

**AU BORD DE L'EAU**

<http://www.multimania.com/aubordeleau/>

**TOC**

<http://www.taiji-toc.ch/>

**RUSSIA**

<http://www.taiji.ru/>

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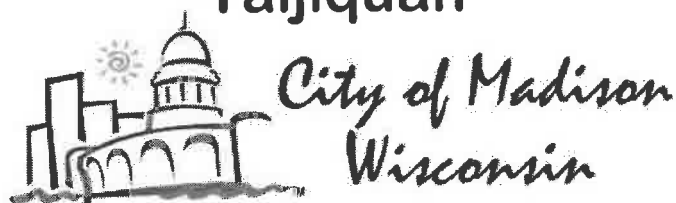
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# FESTIVAL 2002

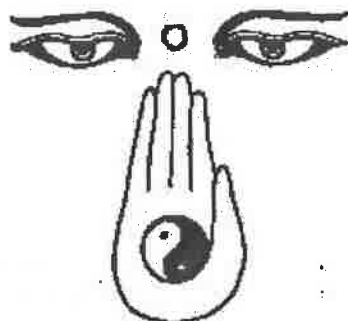
## 2<sup>nd</sup> International Festival of Yangjia Michuan Taijiquan



July 7 – 12

- ❖ A gathering to honor Wang Laoshi and have him be with students from around the world, to practice together as well as to promote inner peace.
- ❖ Multiple workshops and demonstrations including
  - Morning Warm-ups
  - Nèigōng with Wang Laoshi
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<b>AYMTA CATALOG</b>		Member Price	Non- Member Price
<b>BOOKS</b>			
<b>YANG FAMILY HIDDEN TRADITION OF TAIJIQUAN, ILLUSTRATED AND EXPLAINED</b> 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 (1 <sup>st</sup> Ed.): Martial Applications			
English/French		\$80	\$100
Chinese/Japanese		\$80	\$100
<b>FANS</b>			
<b>BAMBOO FANS</b>		\$15	\$20
Lightweight and highlighted by the Chinese characters 延年 Yán Nián (literally extended years)			
<b>AUDIOTAPES</b>			
<b>YANGJIA MICHUAN TAIJIQUAN</b> by Wang Yen-nien		\$12	\$15
A 90-minute tape of the breathing and names of the form movements called out in Chinese			
<b>VIDEOS and VCDS</b>			
<b>THIRD DUAN</b>		\$80	\$130
This step-by-step instructional video taught by Wang Yen-nien (1996) is for students new to the third duan, who want a review aid, or for instructors who wish to explore all the rich details of the form. It is a set of three tapes approximately two hours each			
<b>WYN DEMONSTRATING YANGJIA MICHUAN TAIJIQUAN (Video or VCD).</b>		\$25	\$35
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 Kunglun (Old) Sword Form. The names of the postures are called out in Japanese. 99 minutes. VCD's will play in many DVD players, as well as on many computers			
<b>2ND INTERNATIONAL YANGJIA MICHUAN PROGRAM</b>		\$25	\$35
Record of August 11-31, 1997, Taipei workshop focusing on WuDang Sword			
<b>RECORD OF NATIONAL SPORTS DAY DEMONSTRATION.</b>		\$25	\$35
1994 Group Demonstration of 1st duan. Visits 10 teaching areas with the various coaches & groups training form & weapons for National Sports Day demonstrations			
<b>YMT: A TEACHING RECORD OF 1996 TEACHER TRAINING COURSE</b>		\$50	\$70
Demonstrating all 3 duans and each move separately with WYN commenting on correct & incorrect ways to practice selected moves. The audiotape is extracted from the sound on this video. 2 Tapes			
<b>1989 STITCHTING TAIJIQUAN NETHERLANDS WORKSHOP</b>		\$25	\$35
WYN teaching Fan, 1 <sup>st</sup> Duan and Basic Push Hands Exercises, with Julia Fairchild and Sabine Metzle assisting.			
<b>PUSH HANDS BASIC EXERCISES</b>		\$140	\$205
Record of 1996 New York WYN Workshop detailing the 15 tuishou exercises. 5 tapes			
<b>JOURNALS</b>			
<b>FALL 2000: Wang Yen-Nien Celebrating Fifty Years of Teaching</b>		\$15	\$23
<b>SPRING 1999, FALL 1999, SUMMER 2000, SUMMER 2001</b>		\$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) 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 certified YMT instructors for the public.
- To provide qualified members with instructor certification.
- To help instructors improve their teaching and build consistency in teaching YMT.
- To publish a journal (twice a year) and newsletter for members

## Annual Fee

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

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