

AYMTA

JOURNAL



Festival 2002 with Wang Yen-Nien
The Internal and External Disciplines of Tàijíquán
Tuīshǒu and Peace of Mind
Basic Sword Exercises 5-8
Study at the Daoguan
Catalog of YMT Videos

Editor's Notes

Here I've been cajoled into becoming Editor/Publisher so that Tom Campbell can actually pursue a career instead of being the AYMTA jack-of-all trades. *Don, you're retired; you can do it.* Well, I don't think I can match Tom's talents, nor do I have his resources close at hand. And I thank him and Holly for continuing to give assistance.

So I need you AYMTA members to lend your hands & cameras or the next issue will be slim indeed. Kay & I have used up almost all of our photos – at least the ones we'll let you see.

We're in need of Features & there's lots of Departments lying barren: *Where Do You Practice TJQ? Teaching Tips, Teacher Profile, Book Reviews, Poetry, Literature, & Reflection, Taiji Images...*

But I hope this issue meets with some approval. In addition to *Q&A*, Laoshi is intending to write an article for each issue, starting with *Internal & External Disciplines of Taijiquan* - which coincidentally segues from *Peace of Mind to Self-Defense*. And although it's small, don't miss the announcement of **Festival 2002**: the next issue should have further details.

And just when I thought I had mastered the software and arranged for printing, a glitch may prevent this issue from getting out on time. And we're not sure how the photos will turn out. And... Oh well...

== Don

On Pinyin

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

The printing of *pīnyīn* is made easier by the inclusion of tone diacriticals in the *Times New Roman* and *Arial* fonts in Microsoft Word and the availability of the freely-downloadable, full Unicode font *Arial Unicode MS* which includes pinyin, traditional chinese and simplified chinese in its approximately 40,000 alphabetical characters, ideographic characters, and symbols defined in the Unicode 2.1 standard.

(<http://office.microsoft.com/downloads/2000/aruniupd.aspx>)

Tone diacriticals are sometimes omitted from texts which contain only such common terms as *tàiqíquán, qì, dào, tuīshǒu, duàn, péng, lǚ, àn, jǐ, cǎi, liè, kào, zhǒu, pīnyīn*.

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

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

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

If you are used to Wade-Giles romanization *T'ai Chi Ch'uan* vs *Tàiqíquán*, *Chi* vs *Qì*, there are many sites which provide mapping for example,

<http://www.m.isar.de/denner/neijia/romanisation/mapping.html>

<http://www.redrival.com/orientaided/wade.htm>

http://www.sas.upenn.edu/~kklee/conversion_table.html

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Tuīshǒu and Peace of Mind

by Terri Pellitteri



During an intensive *tuīshǒu* workshop, I listened to Julia F. Fairchild from Taipei, Taiwan as she invited us to expand our thinking and consider using *tuīshǒu* (push hands) for healing rather than hurting. It was at this point I decided to write about *tuīshǒu* and its usefulness in healing the long-term effects of violence. While this is a fairly personal account, my hope is that practitioners will follow Julia's advice and realize "peace of mind" is the goal of *tuīshǒu*, and life.

The experience of physical and sexual violence, as well as the repeated witnessing of such acts, damages the mind, body, and spirit. It alters how one perceives and navigates the world. Individuals who have endured or witnessed violence often develop ways to disconnect their mind from the body. While it may be useful to disengage from acts of brutality, gaining proficiency in this coping mechanism can have lasting unwanted consequences, especially as it relates to emotional and physical intimacy.

In the moment of fear, it is difficult for the mind to distinguish between actual and perceived danger, and many of us do not stay with fear long enough to make that distinction. In addition, if we have taught the mind to separate and flee during times of assault, things associated with attack (movement, closeness, touch, feelings of vulnerability, smells, sounds, etc) are often thereafter perceived as dangerous, regardless of the intent. Because many

of us respond to our perceptions as if they were real, individuals who have experienced violence or abuse frequently exist in a state of disconnect. While the body may be present, the mind and spirit are not available.

A primarily principle of *tuīshǒu* is mind/body connection. It is the mind that guides *qi* (*chi*), which in turn influences the body. Only when we realize we are not our bodies, can we transcend fear and gain peace of mind.

Although we might get to this state through a variety of means (*tàiji*, meditation, yoga, psychotherapy, etc.) Julia Fairchild spoke about how pushing hands with another "speeds up" the process. In her words, "*tuīshǒu* puts you in a relationship with others and when we are in a relationship with other people, we catapult ourselves into the enlightenment phase." And I believe this to be true. When I added the practice of *tuīshǒu*, things moved very quickly. I had little choice but to confront my feelings of being disconnected.

My initial exposure to *tuīshǒu* was through a "Push Hands" workshop early on in my *tàijiquán* training. While I recognized the importance of staying focused and working through some of my difficulties in my solo practice, I was truly unprepared for the experience of working with a partner. As I retired to my room that first night, I laid in bed feeling the "violations" of the day. Sleep was impossible. The hands that had pushed at my arms, shoulders, and abdomen stayed with me all though the night. Over and over I reexperienced the feeling of touch in an almost claustrophobic way. In addition, even the slightest of sounds coming from the hallway caused my whole body to startle. As I

left the workshop, I could not envision *tuīshǒu* becoming a part of my life.

My second exposure was equally disruptive. I was restless and detached for most of the workshop and by the last day I began to mix past and current experiences. As my arms rounded the push hand's move of *Pēng Lǚ Jì Àn* my partner became a video of the past. Swirling around us were bits and pieces of previous abuse – a hand ready to strike, a body being pressed into the ground, a man spilling out rage. *tuīshǒu* had triggered a stream of flashbacks.

Unfortunately, fear prevented me from seeing this experience as an avenue to healing. Had I looked more closely, I would have focused less on the flashbacks and more on the fact that my mind somehow managed to pull my attention back to my partner.

For the next two years I concentrated on my solo practice and turned down invitations to participate in *tuīshǒu*. My goal was to learn what I could about myself, work through some of my fears, and strengthen my mind. Involving a partner at this point felt too disruptive.

In reflection, I think it was valuable to



develop a solid *Tàiji* foundation prior to bringing *tuīshǒu* back into my practice. Through a very slow process I could begin to discover my body and how it moved through space. I could then take this a step further and use the principles of *Tàiji* to study how I related to the world in general, identifying the barriers I construed for myself and the obstacles I needed to overcome. In doing this, I was better prepared to move along the path of healing.



For people who have experienced physical or sexual violations, healing the wounds of intimacy is often very difficult. To be physically and /or emotionally intimate one must invite closeness, and put to rest feelings of shame and fear. One must also experience feelings of vulnerability. Allowing oneself to go into that vulnerable space of intimacy can be difficult for most people, but if you've experi-



enced physical and/or sexual violations, it can become utterly overwhelming. Feelings of vulnerability have a way of directly and immediately reconnecting the violated person to those same feelings of shame and fear she/he had in the past and has worked a lifetime to stay disconnected from.

In thinking about reentering the practice of push hands, I realized *tuīshǒu* had elements of intimacy – closeness, vulnerability, and fear. My hope was I could take what I learned through the experience of *tuīshǒu*, and transfer it to other relationships that involved intimacy. It seemed logical that I could use the principles of this martial art to help me move through my finale stages of healing.

As I engaged in push hands, I initially blocked everything that came towards my body, including my partner's breath, closeness, and touch. Tension filled my extremities and fear captured my breathing. I tried to apply the aspects of mindfulness and softness, but automatic responses repeatedly took over. Although I often felt on the verge of tears, I shut down my emotions to hide this from others.

When I wasn't warding off danger, I was detaching from the present. It was not uncommon for my mind to go into the past as I watched my teacher demonstrate a move, or as I practiced with a partner. Through this lens, the demonstration became a brutal beating, and my engagement became an assault or sexual violation.

Through the guidance of psychotherapy, I came to understand that protection and withdrawal were characteristic of how I responded to interactions involving physical or emotional intimacy. I also came to understand that if I moved into the past, or sent my spirit away, the result was always the same. I could not be one with myself, nor could I be in relationship with another. I lost the opportunity to stay connected.

The only way I knew to break the cycle was to learn to pull my mind back into the present, and at least initially, practice with my eyes shut. I was beginning to understand that when I came to a place of fear, I could easily be drawn into something familiar (such as a past memory) even if this

was unpleasant. In observing myself closely, I tried to see if I could identify the very moment my mind started to drift towards the past. And in that moment, it was essential that I called back my spirit, and not slip into this familiarity.

At first this was difficult to do, and I often failed. But this is where good instruction and a solid foundation of *tàijiquán* became a valuable asset. My mind was already in a place of strength and it was being fine-tuned through the help of a competent teacher. I was fortunate to be working with someone who could articulate and demonstrate the principles of this art, and who could stress the need/ability to push through fear. Never in this process was I, or any student, asked to identify our fears or anxieties. Nor was origin important. In my teacher's mind, fear (regardless of the source) was simply a distraction and something that kept us from being in the present. Intrusions and perceptions were seen as interference, and nothing more.

Practicing with my eyes shut helped me eliminate some of the distractions. It also helped me undermined my strong need to anticipate and protect. By focusing on a single element, such as touch, I started to develop sensitivity. Not only did I begin to read my partner's intent, but I began to stay with my own discomfort. Overtime I was able to gradually "open my eyes" to the distractions surrounding me without losing the ability to stay focused and in the present. In doing so, I was learning to build in the bigger picture of interaction, and how to transfer this to other intimate relationships.





Now that I was having some success with mind/body reconnection (the first step in transcending fear), it was time to move on to the next step and discover how to bond and connect to another person. In other words, how to become one with my partner and let go of the need to remain separate and disconnected.

For months I worked on my proficiency to let go of resistance and stick with my partner. My goal was to become responsive and soft, and I found the herb Kava to be useful in this process. A small dose allowed my body to relax, while helping my mind stay focused. Through this combination, relaxed body / alert mind, I experienced my first sense of connection. In accepting the transfer of energy from my partner to myself, I knew I was on the right path. My next step was to lessen my discomfort with giving my energy to another.

In examining my practice, I found that as I approached my partner I often avoided making contact. I would typically cup my hand and sweep across his/her chest rather than follow through with the push. In trying to understand the dynamics of this, I realized that as my mind and qi moved towards my partner, there was a moment of commitment where I felt my body somewhat exposed. Somehow giving my energy to another was tapping into feelings of vulnerability.

With time, I began to understand that pushing hands with another was similar to the "give and take" aspects of a

relationship, and I learned to recognize places of fear. I also learned that perceived fear was far more intrusive than the actual experience. Any time I anticipated vulnerability and/or fear, feelings of distress spread throughout my body and I often felt flooded and overwhelmed with sensation. However, if I forced myself to stay in the present (to stay with the intimate experience) these feelings began to dissipate, opening the door to a more pleasant and satisfying response.

As I continued to work on softness, I inadvertently ventured into two other important areas of healing, detoxification and compassion.

It is not uncommon for survivors of sexual and/or physical abuse to say they can "feel" the assailant years after the violation. Traumatic experiences can become imprinted or trapped in the body with the results being illness, disease, and/or intrusive body memories.

In my own personal experience, my shoulders had encoded memories of force, making them tight and restrictive. In practicing with my teacher, he would comment about the tension in my arms and the coldness of my hands. At one point he told me the qi would never reach my hands, and warm them, until I let go of the fear trapped in my shoulders.

To free myself, I imagined my shoulders were soft like butter and any force (even the force of an assailant) would simply go right through them. There would be no resistance. As I combined this visualization with my practice of *tuishou*, my shoulders started to get softer. I could begin to feel qi circulate around and through this area, as well as through other areas of my body. Eventually I was able to give up the illusion that I needed protection. And in doing so, I chose peace of mind over fear.

I found it intriguing that as I detoxified the memories from my body, they were replaced by feelings of compassion. In addition, I could more easily move into the strike (return of energy) aspect of *tuishou*. There was less fear surrounding this contact. To be honest, it was difficult for me to know which came first, compassion or the ability to return energy. Both had a common

catalysis, the rage was finally leaving my body.

Someone once told me that a measure of healing is how quickly one can let go of experiences which intruded from the past, and it took some time for me to understand this calibration. I now realize health is a continuous process of being centered (mindful), having qi (life force), yin/yang (balance), and softness (no attachments). When I bring these principles fully into my life, outside forces, such as the past, no longer define my existence.

In thinking about *tuishou* for healing, I find myself with three impressions. One, healing does not necessarily follow a direct route, and as one navigates this unforeseen journey, it is useful to have the guidance of a teacher/spiritual advisor. Two, the process of recovering one's awareness is speeded up within the context of a relationship, such as in *tuishou*. And finally, relationships are for healing, not hurting – a choice one makes. Through this network of connections, one can learn to put aside fear and move into the space of intimacy.

Terri Pellitteri is a student at Empty Mind Full Belly School of Internal Boxing Art

Photographs are from various tuishou workshops.



The Internal and External Disciplines of *Tàijíquán*

By Wang Yen-nien

何謂內外雙修的太極之道

Tàiji is the Way [theory] and the practice of *Tàijíquán* is an art – such is the Daoist approach to training in the martial arts. The Daoist martial arts are not intended for daily rounds of battle; they are physical and mental disciplines that train the self in temperament as well as in body. Harm is done neither to others nor to oneself – these disciplines strengthen the body and promote longevity.

Before the ancient Master Zhang Sanfeng had learned the *Dào*, people frequently tried to kill him, and because he had to defend himself, he was also forced to kill people. In the Chinese martial tradition, practitioners of the fighting arts enjoyed no guarantees of survival, and life was short. It was often a very simple law – one killed or was killed – and no defeat went unavenged. In short, a vicious cycle of combats and killings prevailed.

After Zhang Sanfeng withdrew into Daoist retreat on Wudang Mountain, he realized that such a state of affairs was as unreasonable as it was inhumane. He set himself to developing a martial art, *Tàijíquán*, that would transform both the moral character and the physical bearing of its practitioners. Instead of brute strength, his art would utilize the powers of the mind and of the vital energy, *qi*. This way, he would not only ensure his own survival, but save countless others from a sorry fate as well.

While nowadays beating and killing people is illegal, martial arts competitions are still allowed. In these, however, there are not only winners and losers, but also contestants who are injured, and the winners are therefore also, in a sense, losers. How? Because of the internal injuries they receive that may go unnoticed. While the losers may be obviously injured both outside and in – and this is to be expected if one loses – the winners are also slowly but surely shortening their lives. In the interests of ensuring one's health and longevity, therefore, it is best to abstain from competition.

In early days, all manner of competitions were held in order to promote wider interest in practicing *Tàijíquán*. Nowadays, however, because there is such emphasis on there being winners and losers, both parties are liable to suffer injuries both external and internal.

In actual fact, the *Tàijíquán* we generally refer to is intended to be a martial art that causes no harm.

Most people think that martial arts are systems of attack and defense, but the martial aspect of *Tàijíquán* is directed to clearing obstructions from the blood vessels and many channels of the body. It is an art that combines internal and external disciplines to enhance the potency of Daoist practice. What are targeted are one's own physiological functions, while what benefits are one's own innermost powers.

The literary and the martial arts are both processes of Daoist self-cultivation, and are not ways to defeat others. They involve self-improvement and self-discipline, not self-defense. Through virtuous practice and abstention from evil, the two disciplines unite and constitute the Way. *Tàiji* is the Way..

Teacher, Wang Yen-nien

Taipei, May 3, 2001

太極為道,拳為術,這是道家所修鍊的武術。道家的武術不是要去和人天天打打殺殺,道家的武術是要修身養性,鍛煉自己。不傷害別人,也不傷害自己,健身長壽之道。

張三豐祖師沒有修道之前,天天一直有人要殺他,因為他要自衛,他也得殺人。在中國的武林,練武的人生命都沒有保障,很短。經常我殺你,你殺我的。我輸了,還要報復;你輸了,你也要報仇。天天就循環不已的在殺在打。

張三豐到了武當山修道以後,禪悟出這個樣子對做人沒有意義,這樣的生活沒有人性。為了改變練武人的氣質或氣度而研究出來了一套太極拳。用意,用氣,不用力的一種武學。這樣他可以救自己的生命,也可以救其他人的生命。

在現代,打人,殺人是犯法的。而在武術比賽,有輸,有贏,也有人受傷卻是合法的,但贏的人也是輸的人。為什麼贏的也是輸的?因為比賽中無形受了內傷而不知道,輸的人內外全都傷了,輸的人沒保障,贏的人最後慢慢地生命也短了。為了健康長壽,最好就是不比賽。

在初始,為了提高大家練太極拳的興趣而舉辦各種比賽,如今,因為比賽一定要有輸贏,所以雙雙都會受到內外傷害。

其實,我們經常所談的太極拳是一種無傷害的武藝。

武,一般人認為是攻擊與自衛,可是太極拳的武,是為了打通血脈關竅,幫助道功的一種內外雙修之術,打的是自己的經脈關竅,幫助的是自己的內功精修。

文武,是修道的功夫,而不是打人的功夫;是自修自強,而不是自衛。行善而不行惡,文武雙修乃成道。太極即道。

師

王延年

於台北

2001, 5, 3

DISCUSSION: *Should the objectives of AYMTA include "promoting the art of self-defense?"*

Julia Fairchild asked that the AYMTA Board of Directors consider removing the phrase *to promote the art of self-defense* from the Second Objective of AYMTA as listed on the rear cover of our Journal. One problem perceived with that statement is that it implies that all AYMTA members and specifically teachers should teach/study self-defense and, in fact, most of those surveyed do not. The removal of the phrase would not prevent any teacher from including self-defense or any other subject in her curriculum: AYMTA teachers already include a variety of materials not taught in the Yen-nien Daoguan and not referred to in the Objectives. Also, there is the view that the overriding purpose of AYMTA is to promote Yangjia Michuan Taijiquan as transmitted by Wang Yen-nien, who does not include self-defense in his curriculum. That curriculum does include tuishou and demonstration of applications in teaching the form; inclusion or deletion of the *promotion of self-defense* phrase would have no impact on those practices.

Following are excerpts from the lively and informed discussion by the Board of Directors and others on whether or not to remove the phrase. No decision has been made. Many thanks to all those who contributed their honest and heartfelt responses.

We expect this discussion to continue in France with those attending Wang laoshi's workshops, in New York at the Form Applications Workshop, and certainly in Madison at the 2nd International Festival of Yangjia Michuan Taijiquan. We welcome further discussion of the issue in print: please email your comments for publication to

AYMTAJournal@aymta.org

SELF-DEFENSE, NOT AN APPROPRIATE OBJECTIVE FOR AYMTA

Donald Coleman Madison, WI

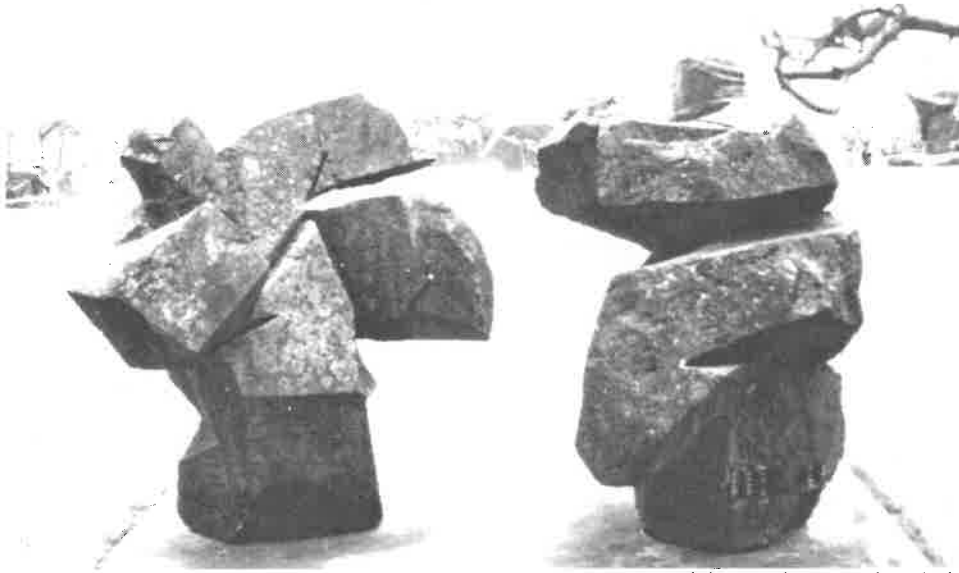
- The goal of taijiquan and tuishou (as its most direct method or technique), in my opinion, is peace of mind. The method is to manage energy effectively which requires skill at strength perception (the sixth sense) leading to comprehension. If we are able to comprehend energy we are in position to respond appropriately.
- The postures of Taijiquan are the fundamental ways in which we manage energy. Peace of mind comes as a result of managing energy fearlessly, without doubt or hesitation regarding our action. This level of skill of course requires continuous practice moment to moment (as opposed to AM and PM practice only).
- Forms practice is the model (the initial manner in which we learn to manage our own energy and the energy that manifests in the forefront of our experience continuously e.g., sound, wind, heat cold and so forth) and tuishou is the more gross level of energy management. That is we are in physical contact with one another.
- Being in physical contact with one another mindfully, speeds up our ability to both perceive, comprehend and manage energy fearlessly.
- In my opinion, and I state this respectfully to those of you in favor of maintaining the concept of self defense, that we

will not attain the highest level of spiritual attainment practicing self defense.

TRYING TO REDEFINE MY PRACTICE?

John Cole Benicia, CA

- I have always considered TaiJiQuan a martial art. I even fought a second degree Karate BlackBelt using taiji and won, while not hurting him.
- I derive health benefits from taiji and push hands. Several student have extricated themselves from serious situations using taiji. My students Study Taiji for health and growing old gracefully.
- Maybe we should republish the last journal and remove all pictures of master Wang demonstrating throwing and countering his "partners". Master Wang's book YMT Vol 2 is about taiji application, self defense techniques.
- Zhang Qin Lin broke Wan Mou wrist defending the Yang Family's face.
- I have heard of



master Wang rising to the occasional challenge.

- TaijiQuan (yin/Yang Fist) Great Ultimate Fist
- The truth is Taiji is like the old Ivory Soap commercial 99.99% pure exercise and .01% Martial art. We have purified the art for health. I for one do not want to give up that .01% as application provides focus and reason for why the form is done this way instead of that way.

- We do taiji the person leads the Qi. Others do Wuji where the Qi lead the person.
- I am sorry to see you trying to redefine my practice. Taiji is about practice and politics moves towards putting it in a box.
- On the other hand my taiji has evolved.
- I was taught Taijiquan as a self-defense, and teach the applications as a self-defense. For me, it is a part of the art. But the benefits of exercise, good health and peace of mind are the attributes of Taijiquan that most of my students have come to appreciate.
- I respect [the elimination of Self-Defense/Attack] perspective of Taiji. It is a new perspective in the world of Taiji, and I think it is good to have different points of view represented. [This] point of view expands the way people think about Taiji and that is very healthy and beneficial for Taiji and AYMTA.

TAICHI ONLY RELEVANT IF IT INCLUDES ELEMENTS OF CONFLICT

Chris Nelson San Francisco, CA

- My worry is that [taking out the words "Self-Defense"] describ[es] the goal of Tai Chi practice, and not the path. I strongly believe that Tai Chi practice is relevant only if it includes elements of conflict because those precisely the issues that stand in the way of achieving a peaceful mind. If we do not train, in the safe environment of the classroom, to deal with conflict, then we will be overcome when a conflict in our lives appears. It is often said that if you train at a hard style of martial art, eventually it will become soft as you reach a greater mastery. But that lesson, that ultimately softness overcomes hardness can only be learned if one has also experienced the hardness'. Otherwise, nothing is learned, just accepted blindly because someone says so. I'm afraid that by removing the martial aspect of Tai Chi as we practice it, we would be removing the process by which the lessons are learned.
- I can easily tell you how to become enlightened, but it wouldn't help. You have to make that journey yourself, making those discoveries for oneself. To simply tell students that "there is nothing to defend", though true, is a concept which cannot be grasped at first. To tell teachers that ultimately the goal of Tuishou is the realization that there is, indeed, nothing to defend is one thing. To simply tell student that this is so, because we say so, without allowing them to work through whatever baggage they carry is wrong. Like Zen Buddhism, where the mind is shocked into making sudden discoveries, the rough edges of Tuishou and Tai Chi practice are the points against which we catch ourselves, and in the process, learn.

IS A DISCUSSION OF THE WORDING REALLY IMPORTANT?

Mike Basdavanos, Maryland

- Thinking and speaking to people some more, it seems that the original charter of the organization was crafted carefully and would take some expensive legal fees to redo. Do we want to spend our limited time on this conflict of words or would it be better to press on with the matter of teacher certification and workshops to strengthen the practice of our members and teachers.. Perhaps we should explore this area in a series of articles in the journal. I don't see why people can't have varying views on this subject and support their views in the journal. Julie's suggestion is valid within a certain context and her point of view is sincere. Whether or not it is the same AYMTA Vol 9 No 1 SUMMER 2001

as Master Wang's is for him to say. I think this is perfectly fine and that Julia's teaching method and path are going to develop along lines that she's comfortable with.

- I am willing for my part to develop exercises that work on developing Qi between partners in a 'Tuisho like' context. I don't see that as the current way of practicing, it is being developed as we speak....

NOW IS AN OPPORTUNE TIME TO REEVALUATE OUR OBJECTIVES

Jim Carlson, Michigan

- It is an opportune time with a new board to reevaluate the objectives, how many of us knew what they are. There is no evidence that removing *developing the art of self defense* would diminish our group studying the martial aspects. I maintain that the phrase actually imposes a limit on where we can go studying Yangjia Michuan Taijiquan. Each of us should ask ourselves what is our goal. Our goals don't have to be the same. But for me, if someone asked "Would you want to be the greatest Martial Artist on the planet or would you simply want peace of mind?" Give me peace of mind. Studying the martial aspects will help me with this quest but there is so much more.

I support changing the "develop the art of self-defense." I have been a bit surprised at the responses. The controversy is a good starting point to get people to think about new ideas and approaches in their practice and what direction they want to take it

ELMININATING THE IDEA OF SELF-DEFENSE BRINGS UP A FLOOD OF FEARS

Jan Phillips, California

- People's fears come up from all angles when you suggest they stop using defense and attack. Sometimes a less direct approach can help people get to the goal because their fears don't flood them so fast. I'm not sure how to manifest that in a tuishou class, but I'll keep thinking about it.

SELF-DEFENSE PROVIDES THE BALANCE

Tom Campbell New York City, NY

- After looking at the mission statement again it seems to me that the statement "to develop the art of self-defense" balances out the other statements and helps to provide the complete picture of what YMT is. It seems to me that most, if not all, "self-defense" applications in our style are responses to attacks, i.e. applications for self defense. If we don't state that this is part of our style then it seems that we are not giving the full picture of what YMT is. The self-defense statement is fourth in the list of five purposes, which means that, in my opinion, it is not unduly emphasized. If it was at the top of the list then I would feel that it's emphasis was too strong. What also concerns me a little bit is that most people seem to think of taiji as a dance or set of health movements with no basis in the martial arts. I know that other watered down versions of taiji might fall into this category but feel that YMT is a clear exception to this misnomer. Even though few of our schools really emphasize the martial aspect I think there is a difference between not emphasizing it and deleting it from the core objectives of AYMTA. On that basis I would not feel comfortable with changing the mission statement of AYMTA..

SELF-DEFENSE? WHAT IS THERE TO DEFEND?

email discussion between

Julia Fairchild, Taiwan and Tom Campbell, NY

- *Tom*: As an extension of this are you, or is Master Wang, suggesting that practice should replace tuishou competition?
- *Julia*: What Master Wang advocates is eliminating the "competition" and all that goes with that, i.e., referees, judging, establishing a "winner" and a "loser." When "competition" enters, fear enters and instead of thinking about "giving and receiving" and of using mind and qi, we start to think about attacking and self-defending, we become tense and use brute physical force.
- This makes a separation between you and your partner(s) and does not encourage or create bonding. This makes the difference between Tuishou for healing and Tuishou for hurting.
- An old friend from Holland was here recently. He organizes a lot of tuishou competitions. I told him how Laoshir organizes this in his classroom. His response was something like - "Well you're still attacking, a punch is a punch, whether you say so or not." And while this is true, any move can be thought of as "attacking" or can be thought of as "giving energy". The movement itself does not change, the movement itself is not the question. The question is about the way you think about it. The way you think about it and what you use it for is a choice you have to make: the choice is yours - and the only difference is the you mind and how you choose to perceive the way you interact with others.
- *Tom*: Should competition (i.e. sparring) also be taken out of practice?
- *Julia*: Yes, competition, and anything that encourages fear and separation between you and your partners should be taken out of practice (and your life).
- This includes attack thoughts. And only when we are ready to give up attack (and being attacked) thoughts will fear subside and will we be ready to think about giving and receiving energy.
- *Tom*: Does he feel that the competitions should be modified, eliminated, or unchanged?
- *Julia*: Master Wang would like to see the idea of "competition" totally eliminated. The real question is how. And it is this that I would like to show as many people as possible how Master Wang does this in his classes in Taipei. How to have a group gathering focused on Tuishou and encourage oneness of mind, peace of mind.

- *Tom*: Does the practice of Tuishou as healing mean that the practice and teaching of techniques and application from a competitive point of view will be less emphasized or simply emphasized differently?
- *Julia*: The practice of tuishou for healing means that you take the same energy the same techniques the same applications and change the goal. The goal now is not to hurt but to heal. The same energy that was used in a previous era to hurt will now be used to heal. And it is all done by a changing your perception. And this is a choice that we have. Instead of seeing a punch coming at you as an attack, instead of seeing yourself attacked, change your perception and see this as an exchange of energy, you give or you receive and our minds are one. If we are of one mind who are we attacking? Who are we defending against?

A PROPOSAL, ALL IN FAVOR

Don Klein, MI

- After hearing laoshi (admittedly in translation) repeatedly state that Yangjia michuan taijiquan is not for fighting, competition, or show, I propose that the *self-defense* phrase be replaced with *receive, transform, and return energy* -- which can encompass self-defense, but is much more in tune with the principles that WYN espouses.

AND -- FROM THE KŌJŪÉ OF THE JIĀNGNÁN TRADITION OF FOUNDER ZHANG SANFENG

The goals of Tàijíquán are

真	zhēn	Truth
善	shàn	Goodwill
美	měi	Beauty
神	shēn	Sageness

Tàijíquán works on

身	shēn	Body
心	xīn	Heart
氣	qì	Vital energy

The results of Tàijíquán are

健康	jiànkāng	Health
快樂	kuàilè	Happiness

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Master Wang Yen-nien 2000 – and a half-century of teaching

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

It is not easy to speak of one's Master without falling into a litany of compliments, candid or fawning as the case may be. Is it not said that, 'You meet your Master when you are ready.'? But ready for what? To say that one has 'met one's Master' then becomes an act of arrogance. So, between the vanity of the self-taught and the false modesty of the disciple, where is one to situate oneself? These questions arise of their own accord when one 'meets the right person,' a meeting one day that sets the tone for a lifetime of patient and passionate study.

There are certain masters who are both unknown and famous at the same time, and Master Wang Yennien is one of them. He transports us instantly to the legendary days of the Empire, and harmony pervades all our relations thanks to his 'activity without action.'

With him, we have learned to penetrate Taiji Quan's world of imagery, each allegory or poetic description becoming movement invested with the clear message – 'all comes from the One, and returns to the One.'

The man who brings us together is both a Master -- of *Taiji Quan* and of Taoism as well. Indeed, many among us have benefited from the two teachings. It is through *Taiji Quan* and *neigong*, however, that the greatest number of students have benefited; the narrow path of Taoist initiation remains inexpressible and demanding, and can be taken only at the price of the total surrender of the self.

It seems rather insipid today to just go over our memories when we consider the magnitude of the technical and human heritage he has conveyed to us. Beyond the toil of his fifty years of teaching, moreover, we retain the image of a man who has gathered us around the 'great table of the internal arts' to share and exchange with us the delicacies of *Yangjia Michuan Taiji Quan*.

There is also the man who, from the heart, has known how discreetly to take your hand and show you the way, to give you the end of the tenuous thread that ties you to the traditions of a teaching and whisper how it is to be pulled -- gently, and taking your time. He has the art of passing you this thread when you are near him, but it comes without constraints, and you are guided by your own free will alone. He has us rely on our own selves and does not substitute himself for the paths we alone can tread.

He is not there when we are impatient, but that is when we've given up waiting.

"To know how to transform oneself is to ensure that one truly endures."

Beyond the years of practice, there remains the happiness to have learned lightheartedly from one man alone and to accept, beyond the teaching, not only the Master, but the mark of his personality.

Thank-you, Laoshi, for this 'claw-strike to the heart' that has touched us for evermore.

Christian Bernapel, Strasbourg, 20 November, 2000

FESTIVAL 2002 2nd International Festival of Yangjia Michuan Taijiquan July 7-12 Madison, WI USA

- ❖ 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.
- ❖ fees will not be determined until November 2001 but the organizers will make it as affordable as possible. Dormitory accommodations will not be fancy, but are clean.
- ❖ Please mark this time on your calendars and start saving money to come!

Sponsored by Empty Belly Full Mind School of Internal Boxing Art

Study at the Yen-Nien Daoguan

By Kay Reese and Don Klein

We recently returned from our second stay in Taipei studying at the Yen-Nien Daoguan and would like to encourage all Yangjia Michuan Taijiquan practitioners to do so if possible. We offer a few comments to help you plan your trip. If you have internet access, also check the AYMTA webpages <http://aymta.org/tailinks.html>

Money

All prices will be given in Taiwan New Dollars (\$NT). The official exchange rate hovers around 32 NT\$ to 1 US\$, but after conversion and transaction fees, it's often lower, so for simplicity divide NT\$ by 30 to estimate US\$.

Travelers Checks: many banks charge a charge 0.5 % issuing fee; the Taiwan banks then charge another 1% to exchange them.

ATMs: Some US banks charge from .0.5 to 1% exchange rate (Kay's do), others charge none (Don's).

ATMs are certainly the easiest way to get \$NT. We found the Bank of Taiwan ATM machines worked consistently with both our Cirrus & Plus cards, but ICBC machines (recommended by *Lonely Planet*), often cancelled the transactions with no explanation.

From the Airport to town

Buses to either the Taipei Main Station or various hotels should cost about NT\$100. If you're getting in late it might be easiest to stay at the YMCA (<http://www.shineyou.com.tw/htdocs/hotel/ymca/english.htm>) within walking distance of Taipei Main Station.

Telephones:

Some pay phones accept coins, others pre-paid cards. Buy a NT\$100 card from the machine at the airport.

Addresses

Taiwan has Roads (路 Lù), Streets (街 Jiē), Lanes (巷 Xiàng) and Alleys (弄 Lòng). Roads may have North, South, East, West (北 Běi, 南 Nán, 東 Dōng, 西 Xī) designations, and may be further divided into Sections (段 duàn), renumbering from 1 in each section. Lanes divert from Roads or Streets at the appropriate numbered address; alleys divert from lanes. So Lane 72 would be between street addresses 70 and 74. A



typical address might be 中山北路二段65巷2弄3號4樓 = 4th Floor, #3, Alley 2, Lane 65, Zhongshan North Road, Section 2.

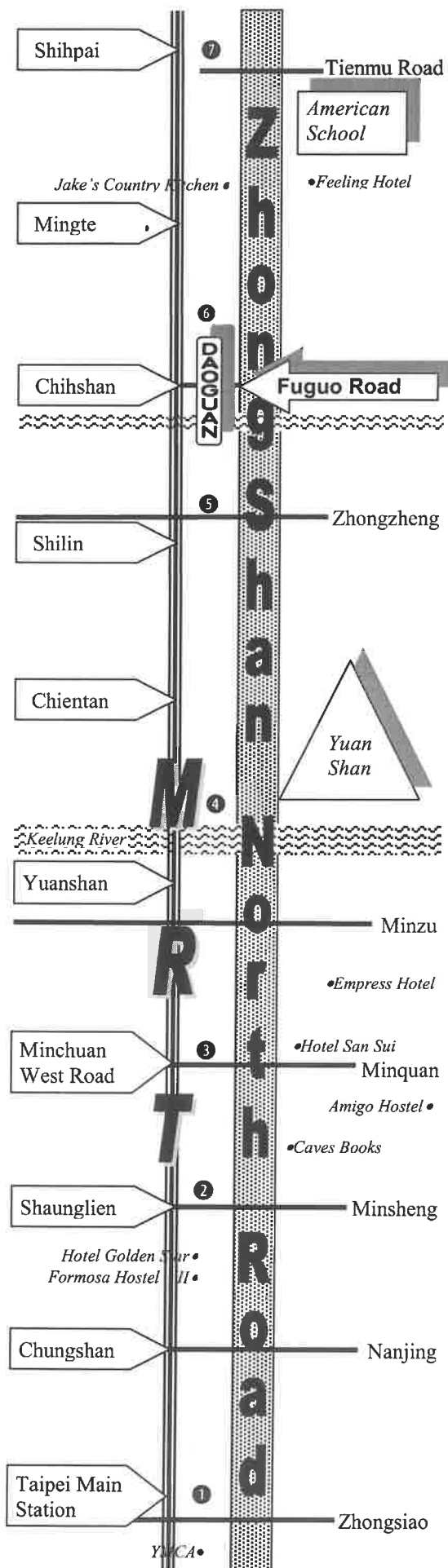
Where to Stay?

With Taipei's MRT system, you could probably stay almost anywhere with uncomplicated transit to Yuanshan, the Daoguan, and the American School, but it's easiest to stay in the north end of the city. We prefer to be within walking distance of at least one of the class locations. The 1st time we lived between the *Mingte* MRT stop and *Zhongshan Bei Lu* and walked to both the American School (10 minutes) and the Daoguan (15 minutes); the last time we were 5 minutes west of the *Yuanshan* MRT stop and walked to Yuanshan (20 minutes).

Zhongshan Bei Lu runs North-South and passes all the class locations. The side-bar map represents it and the MRT line as straight parallel lines although neither is truly straight and the distance between them varies - until the *Mingte* MRT stop they are within a block or so of each other; don't try to walk from the *Mingte* stop to *Zhongshan* unless you know the area. The MRT stop names and street names are from the latest *Taipei MRT Route and Information* map and you'll notice two different romanizations: Hanyu Pinyin for the streets and some combination of Wade-Giles and Yale for the MRT stops - compare *Minchuan* and *Minquan*, *Zhongshan* and *Chungshan* (*Jungshan* on other maps). *Asides:* *Zhongshan* = *Central Mountain* (towering over everything) is an alias of *Sun Yat-sen*, founder of the Chinese republic. *Taiwan sets 1911, the year of the Republic's founding, as year zero, so 90.3.1 represents March 1, 2001.*

If you stay under a month, the choices are hostel or hotel. The hostel of choice is the *Formosa II*. We stayed there the 1st week of our earlier visit; *Salah El Hilali* from Madison, *Francesco Scavetti* from Italy, and a number of others stayed there. It's a rather long walk to Yuanshan, but possible. Another choice would be the *Amigo Hostel* (<http://0808.net/hostel/> NT\$7 per night. If we were to use a hotel, we'd certainly consider the *Feeling Hotel* (<http://www.feelinghotel.com.tw/indexe.htm>) in *Tienmu* (NT\$1,650-NT\$2,090 per night), within walking distance of both the Daoguan and the American School. *Don Coleman* and *James Sauer* stayed at the *Empress Hotel* (NT\$2,750-NT\$5000 per night), within walking distance of *Yuan Shan*. The *Hotel San Sui* is only slightly further south and less expensive (NT\$1,500-NT\$2,400 per night). The larger hotels may charge an additional 10% Service Charge. Check http://www.dot.taipei.gov.tw/engtrans/prog/Hotel_1.asp for a listing of hotels in the *Shihlin* and *Chungshan* districts. There are a number of hotels/motels very close to the Daoguan, but no one has tried them: there's an unverified assumption that many rent by the hour.

If you stay a month or longer, there are additional choices. Some hotels offer monthly "residential rates." While we were there *Jacques Craignero* from *St. Bartholeme* stayed at the



Gold Star Hotel (NT\$1,100- NT\$2,200 per night). The Gold Star is affiliated with two residential hotels on the lane to the west of it, one has fairly small rooms for NT\$1,300/month, the other has larger rooms for NT\$1,600/per month plus electricity. They have refrigerators, telephones, TV's; you furnish heaters, fans, hotplates, and the like.

Probably the most common option is to sublet a room in an apartment or to rent or sublet an entire apartment. We've done that both times, as have Charlie Ademec, and Jan Phillips. A room should run from NT\$8,000 to NT\$12,000 which may or may not include utilities. Apartments run from NT\$15,000 up, do not include utilities, require a 2 month deposit, and may be unfurnished, partially furnished, or furnished. There are two sources to search on the AYMTA website, but the best resource is the bulletin board in front of *Jake's Country Kitchen* in Tienmu: this time we just missed out on a room in an apartment right around the corner from the Daoguan.

Local Transportation

The MRT (elevated/subway) expanded significantly between our 1st & 2nd visits and it is possible to get to many places using just the MRT. Cost varies according to distance; the minimum is NT\$20. We recommend buying a NT\$1,000 stored-value card: 1) it only costs NT\$800; 2) you won't need to stand in lines to purchase tickets for each ride. You need your card to enter and exit the stations. As we were leaving Taipei they were installing a new system where one could add value to a stored-value card.

The various bus systems cover the city. A ride cost NT\$15 per zone. Sometimes you pay when you get on; sometimes when you get off. We recommend buying a NT\$300 stored-value card at an MRT station or a 7-11. We also recommend buying *The Bus Guide to Taipei* from *Caves Bookstore*. If all you're going to do is travel up and down Zhongshan, the 220 bus runs the entire length. The Yuanshan/Grand Hotel stop is closer to morning practice than the Jiantan MRT stop.

There are green machines inside the MRT stations just before you exit. They allow you to transfer to any bus by adding a ride to your bus stored-value card. The addition is good for 2 hours, so a lot of people automatically stamp their cards just in case they might take a bus. There is no transfer between buses or a bus and the MRT.

As indicated, the romanization on street signs varies widely, and in many smaller cities there is no romanization. It's a good idea to have a map that includes the Chinese characters so you can recognize the street signs.

In our 2 month stay we each used 4 NT\$1,000 MRT cards and 2 NT\$300 bus cards.

How Long to stay?

Our 1st visit was for a month, the 2nd, 2 months. Charlie Ademec stayed for 6 months; other people for as little as a week. Although we recommend the trip no matter how short, our feeling is that 1 month was too short, 2 months is the minimum we would recommend if there is an option.

Cost of food

You can spend as much as you want, but can eat well on NT\$300-400./day Breakfast of dòujiāng (soymilk) and dānbīng (egg-pancake) or bāozi (steamed bun) should cost

under NT\$80. Lunch or dinner in a vegetarian cafeteria (where they weigh the food) or a non-vegetarian cafeteria (by the dish) should cost between NT\$80-NT150. The vegetarian restaurant near where we lived charged NT\$69 for all one could eat. A meal in a small restaurant should be less than NT\$200. If you crave western food, a hamburger or an BLT at Mary's Hamburgers just south of the American School is NT\$40. Sandwiches at the various coffee shops (Doutor, Barrista, Dantes) run between NT\$70 and NT\$150 including a drink.

Classes

Morning Practice at Yuanshan starts at 6:00AM, 6:15AM, or 6:30AM depending on the season. It consists of 1/2 hour of warm-ups followed by one of 1st & 2nd Duans (M & Th), 3rd Duan (T & F), Weapons (W & Sa). The membership fee is NT\$500/month with an additional NT\$500 one-time charge.

There are 10AM-12PM taijiquan classes at the Daoguan Sunday and Monday; 10:30-12PM taijiquan classes Wednesday and Friday; 7PM-9PM taijiquan classes Monday and Friday; 7PM-9PM tuishou classes Tuesday and Thursday. Minimum charge is one month, at about NT\$1000 per session per month. Private lessons are NT\$900/hour. That leaves Wednesday nights open for concerts, Beijing or Taiwanese opera, strolls in the parks.

There will probably be additional classes at the American School or other venues.

In addition, Francesco Scavetti, Charlie Ademec, Jacques Craignero and others arranged instruction with other Yangjia Michuan Taijiquan practioners.

When to go?

People advise against June-July-August (hot) and December-January-February (wet and cold), but it's a toss up in the other 6 months. Weather is unpredictable in Taipei and it's hard to judge from prior years' data (checkout <http://www.cwb.gov.tw/V3.0e/index-e.htm> and <http://www.weather.com/weather/climatology/TWXX0021>). We've had good luck: the first time we were there from the 25th of October to the 25th of November and morning practice was rained out only once; the

second time, from the beginning of March to the end of April, it was rained out 6 or 7 times – less than once a week.

Guides

Lonely Planet publishes the best English guide to Taiwan; you might also pick up *Mapping the Culture of Taipei* published by the city government when you are at *Caves Bookstore*. Julia & Anne can provide you with a guide to restaurants and other facilities close to the Daoguan.

A lunchtime stroll:

Go west from the Daoguan (the F in *FuGuo Rd*) ; south either on Wenlin Road or Wenchang Road , cross the river, and take the first street to HuaRong Street where there is a lively market from about 10AM to 2PM everyday. The vendors change, so go on various days. Continue on to Jungjeng (Zhongzheng) and go west almost to Wenchang. Haw Huang Vegetarian Restaurant 357 Jungjeng is on the south side of the street. After lunch you can walk to the Shilin MRT stop.



We'll be pleased to answer specific questions at Kay Reese <kreese@novagate.net> and Don Klein <dklein@triton.net>

<p>Y&Y Overheard at a Tea House</p>	<p>So y'know what e asked me?</p>	<p>Na, What?</p>	<p>"Are there as many knives in the eight sword cuts as hands in <i>ba fa</i>?"</p>	<p>What'sát mean? Where'se get off asking that? How ya suppose t'know?</p>	<p>I d'know, but wha'cha think, are there?</p>	<p>What do you think? Email your erudite responses to Y&Y@aymta.org</p> <p>And if you eavesdrop on Y&Y at Starbucks or wherever send the snippet here too; we'd luv to print more!!</p>
	<p>影</p>	<p>煙</p>	<p>影</p>	<p>煙</p>	<p>影</p>	

THE TWENTY-FOUR JIÉQI AND THEIR IMPORTANCE IN NÈIGŌNG

Updated for 2001

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 twenty-four two-week periods of fifteen days each. Known as the "joints and breaths of the year," these twenty-four 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 later *jiéqī* 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 *neigong* 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 *jiéqī*.

To use the *zhōngqī* and *jiéqī* times to your advantage, begin sitting quietly 20 minutes before each designated time, use the methods *jìngzuò* (Daoist sitting meditation) *TǔNà* (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 Farmer's Almanac *jiéqī* and *zhōngqī* dates and times for 2001 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 Jiéqī Dates and Times for 2001

23	Xiǎo Hán	Small Cold	January 5, 2001	14:50
24	Dà Hán	Great Cold	January 20, 2001	08:17
1	Lì Chūn	Beginning of Spring	February 4, 2001	02:32
2	Yǔ Shuǐ	Rain Water	February 18, 2001	22:27
3	Jīng Zhé	Awakening of Insects	March 5, 2001	20:34
4	Chūn Fēn	Division of Spring (Spring Equinox)	March 20, 2001	21:32
5	Qīng Míng	Pure Brightness	April 5, 2001	01:26
6	Gǔ Yǔ	Corn Rain	April 20, 2001	08:37
7	Lì Xià	Beginning of Summer	May 5, 2001	18:54
8	Xiǎo Mǎn	Ripening Grain	May 21, 2001	07:45
9	Máng Zhōng	Corn in Ear	June 5, 2001	22:55
10	Xià Zhì	Arrival of Summer (Summer Solstice)	June 21, 2001	15:38
11	Xiǎo Shǔ	Small Heat	July 7, 2001	09:08
12	Dà Shǔ	Big Heat	July 23, 2001	02:28
13	Lì Qiū	Beginning of Autumn	August 7, 2001	18:53
14	Chù Shǔ	Limit of Heat	August 23, 2001	09:27
15	Bái Lù	White Dew	September 7, 2001	21:47
16	Qiū Fēn	Autumn Equinox	September 23, 2001	08:06
17	Hán Lù	Cold Dew	October 8, 2001	13:26
18	Shuāng Jiàng	Hoar Frost	October 23, 2001	16:26
19	Lì Dōng	Beginning of Winter	November 7, 2001	16:37
20	Xiǎo Xuě	Small Snow	November 22, 2001	14:02
21	Dà Xuě	Big Snow	December 7, 2001	09:30
22	Dōng Zhì	Arrival of Winter (Winter Solstice)	December 21, 2001	03:23
23	Xiǎo Hán	Small Cold	January 5, 2002	20:45
24	Dà Hán	Great Cold	January 20, 2002	14:41

Note: All times are Taipei times (GMT +8) and are not adjusted for Daylight Saving Time (DST).

Instructor Profile: Donald Aaron Coleman

A number of issues ago Julia Fisher-Fairchild's route to Yangjia Michuan Taijiquan was told: this profile establishes it as the first of a series profiling instructors of Yangjia Michuan Taijiquan; each will have a different story, a different path. We invite instructors and their students to submit the next installment

I was born on May 4, 1945 in Oklahoma City, Oklahoma. Not long after, my clan migrated to San Diego, California and that is where I grew up. As a child I was fascinated with boxing. I have pleasant memories of watching the Saturday night prize fights on television with my dad (when he was around). My heroes were guys like Archie Moore who was a resident of San Diego (I went to school with his daughter and son), Eddie Machen, Bennie Kid Paret who in spite of being a beautiful boxer with great skill was killed in the ring by another of my heroes, Emile Griffin. Later, as a teenager and young adult I also thought very highly of the great warrior, Roberto Duran, who is still boxing in his forties and winning and, of course, the greatest of them all, Mohamed Ali. Like many young boxers of the time I aspired to be like him.

I graduated High school in 1963, enlisted in the air force and after boot camp joined the boxing team on the air base where I was stationed. I boxed competitively for three years before being reassigned to Vietnam. After thirteen months in the war I was discharged in January of 1967 and later that year entered junior college, received an associate of arts degree and enrolled in the University of California at San Diego to study sociology. That was 1970. The following year an event was to take place that changed my life forever in a profoundly positive way: during the winter quarter break from the university I traveled from San Diego to Berkeley, California to visit my partner's (we divorced later) family. The first night after our arrival we slept at my sister-in-law's home. The following morning I was awakened at 5am by my sister-in-law's partner. His name is Grady Elliott. We got in the car and went to a friend of Grady's, picked him up and went up into the Berkeley hills to lake Anza. We got out of the car and Grady and our companion stretched awhile and began a beautiful, slow movement in concert. It looked like a dance in slow motion. I was awe struck. After a time of observing I knew that I had to learn to do what they were doing. Just watching these two men move so gracefully, smoothly, softly, lightly with such control caused me to feel relaxed. I was transfixed. I never seen any thing like it before and it resonated with me in a way that is inexplicable. They were of course practicing taijiquan. The style was Guang Ping Yang Family Taijiquan, taught by Master Kuo Lien-Ying in San Francisco across the bay from Berkeley. I asked Grady to teach me Guang Ping. He agreed and over time (1971 to 1993) Grady not only taught me Guang Ping Taijiquan, but also Tan tui, Bakua Chang, Hsing I Chuan, and a bit of Capoeira (a Brazilian boxing art created by black slaves). Grady and I have had collaborative martial relationship over time. We are Dharma brothers exchanging martial/spiritual knowledge as is timely and appropriate for us both.

In addition to Guang Ping Taijiquan I studied Sun Style Taijiquan with Shifu Michael Brown in San Diego, California, and Wu style Taijiquan with Shifu Liang (now passed away) also in San Diego, California. At the end of the nineteen seventies after a number teachers and styles including external styles and feeling that somehow I was not making the kind progress in my practice that I felt I should have after so many years of practice I began to look in earnest for a teacher that I felt that I could stay with. It was my old friend and mentor Grady Elliott who took me in 1980 to observe Shifu Tsuei



Wei's taijiquan class at what was then called the Taoist Center. I studied at the Taoist Center from early 1981 to the summer of 1988.

Kathryn, my partner and I met in 1983. She had been practicing taijiquan since 1979. Kathryn decided to join me at the Taoist Center. We married in 1986. Kathryn and I now have five children in all: two young men from my first marriage and three youngsters at home with us. In order of birth they are Donald II, Gregory, Grace, David and Shani. We have 4 grand children as well, with two more on the way.

In 1988 Kathryn, Grace, David and I moved to Madison Wisconsin. Shani was born shortly there after. I entered graduate school that year and received a masters degree in social work in 1990. With Shifu Tsuei Wei's permission I began teaching taijiquan in 1989 as a part of my graduate program in social work. We have continued teaching. Over the past ten years I have had an on going collaboration with Sensei Brad Binder who holds a black belt in jujitsu. He is my

student and I'm his student. Brad and I co-authored an article for *Asian Martial Arts Magazine* a few years ago!) comparing the philosophies and operations of jujitsu and taijiquan.

I was fortunate to meet Master Wang at Big Sur in 1992. Kathryn and I have gone to France twice now to practice with Laoshi. I was able to travel with two of our student/friends, Salah Elhilali and James Sauer to Taiwan last February 2000 to study at Laohi's Daoquan. We were treated with respect and kindness there. A testimony to Master Wang's generosity.

In addition to Master Wang, we owe a great deal of debt to Shifu Tsuei Wei for his teaching; to Charlie Adamec who came to our home to teach us (the wandering Daoist); to Julia Fairchild for coming to Madison to teach us, our students and others in the summer of 2000; to Jan Phillips who came here in April, 2001 to teach a community of taijiquan practitioners the Michuan taijiquan fan; to Don Klein and Kay Reese who attended one of our yearly Midwest Gatherings purely out of kindness vs. knowledge of our skills, and lastly again to Master Wang. We wish him continued good health and long life.

What I have learned can be summed up as follows: *The most important thing in life is to relax and cultivate a calm and peaceful mind. GO AT YOUR OWN PACE (BUT YOU HAVE TO FIND IT FIRST).*



A MESSAGE FROM TAIWAN

From

George Lin, Julia Fisher-Fairchild, Mark Linett and David Liaw

We, the AYMTA members living in Taiwan, send a special message of thanks to outgoing AYMTA President John A. Cole, Journal Editor and Web Monitor Thomas W. Campbell, and all the other Board members who stepped down from their two-year term of office in December, 2000: Robert Politzer, Lizbeth Uputus, and Charlotte Lee.

John Cole has been a member of AYMTA since its precursor, AWYMTA, was founded in 1992. He served on the Board of Directors of AWYMTA and held the position of Chief Instructor. He was elected to the Board of Directors of AYMTA in 1998 and was selected as president by his fellow board members.

John has been the perfect peacemaker during his term of office as president. He was instrumental in creating many opportunities for Yangjia Michuan Taijiquan teachers and players to meet and practice together. His never ending generosity, good nature, and encouraging manner eased many difficult situations to completion while keeping all those involved happy. He made a difficult job look easy.

He will be stepping down to devote more time to his students and teaching career.

Tom, a member of AYMTA since 1996, was elected to the AYMTA Board of Directors in 1998. He has been AYMTA Journal Editor for the past two years and Web Monitor since its inception in 1999. Tom has been helping us integrate a natural willingness to share information with an impulse to communicate with one another ever since we can remember.

Under Tom's direction, the AYMTA Journal expanded to a consistent 40 pages an issue, two issues a year with the last issue a special 100-page color-cover issue commemorating Wang Yen-nien's half century of teaching, a remarkable feat. Our AYMTA web

site, which Tom created and launched in 1999, has been steadily improving. After two years of volunteer service to the Web Site, Tom found a successor and has handed over its care to Don Klein, a newly elected board member.

Tom was first visibly catapulted into the line of heavy duty volunteer work for Yangjia Michuan Taijiquan in 1996 when acting as Robert's right-hand man during the NYC-hosted (AYMTA co-sponsored) workshop for Wang Yen-nien that year. Video tapes he filmed of the New York workshop were soon afterwards edited and ready to be included in our AYMTA Catalogue of teaching materials. He contributed many of the excellent audio taped questions and answers with Wang Yen-nien from that workshop to the AYMTA Journal for later publication and has been writing excellent articles for the Journal ever since.

He traveled to France in 1995 to attend the First International Yangjia Michuan Taijiquan Festival held in Strasbourg and again in 1999 to participate in a large Yangjia Michuan Taijiquan gathering with Master Wang held in Angers. As Journal Editor and Board member, he was the perfect AYMTA ambassador to France and has helped create good feelings among Yangjia Michuan taijiquan players from all over the world.

Tom, a tireless and enthusiastic promoter of AYMTA both in the United States and abroad, will be stepping down after his two-year term of office to devote more time to a thriving video production business.

Thank you, John, Tom, Robert, Lizbeth and Charlotte for your volunteer time. AYMTA is growing and alive thanks to you. And a big welcome to our newly elected Board members: Mike Basdavanos, Jim Carlson, Don Klein, Chris Nelson and Jan Phillips. We wish you a very happy and successful first term.

Teaching Tips: A 16 Week Lesson Plan for Teaching the 13 Postures

by Angelika Klotz and Anne Dourday

Beginning a new *tàijíquán* class can be daunting. There is so much to do: find a place to teach, put yourself out there with a bio and photos, write a little blurb about *tàijíquán*, put up a poster, maybe give an introductory lecture and demonstration, etc. But when you actually find a room, some students - then what? A beginning teacher often has to start from scratch putting together a lesson plan.

We hope that our combined efforts at doing just this - putting together a 16-week lesson plan for the thirteen postures - will save you a lot of time and effort in the planning and give you more time to be creative in your teaching.

Please note the quizzes we mention are the ones developed by one of us (Angelika). The Quiz for Part I of the Thirteen Postures was published in the Fall 1999 issue of the *AYMTA Journal*. For more information about the quizzes for Part II and Part III, email klotzhk@asiaonline.net. If you would like to share your experiences teaching the thirteen postures please email duyutw@yahoo.fr. We would love to hear from you and we will be happy to share this with you in our next article about the Thirteen Postures.

We have found the following 16-week lesson plan to be suitable for either a class that meets one time a week for 1.5 hours each time OR for a class that meets two times per week for one hour each time. In other words, our lesson plan is based on 1.5 hours - 2.0 hours of class time per week for a total of 24-32 hours of total teaching time.

Week 1. :Introduction to Yángjiā Michuán Tàijíquán and The Thirteen Postures.

Introduction to Basic Breathing (Beginning *Nèigōng*)

Teach Basic Exercise #1: Bend Forward.

Teach Basic Exercise #2: Bend Forward, Left & Right.

Teach Basic Exercise #3: The Basic Stance.

Week 2. Review Basic Exercise # 1, 2.

Teach Basic Exercise #4: Carry the Tiger Back to the Mountain.

Start 13 Postures: Teach Get Ready, Turn Right 90 Degrees, Right *Pēng* AND Turn Left 180 Degrees, Left *Pēng*. (Not Grasp the Sparrow's Tail, just the Turn and the *Pēng*).

Week 3. Review BE #1, 2

Teach Basic Exercise #5: Kick, Pull to the Leg

Review 13 Postures: Get ready, Turn Right 90, Right *Pēng*.

Teach Grasp the Sparrow's Tail (Right and Left).

Last ten minutes, sit and meditate with *neigong* breathing.

Week 4. Review BE#1, 2.

Teach Basic Exercise #6: Single Leg Stance.

Review 13 Postures.

Teach Seal it Closed (Right and Left), Add this to the

Grasp the Sparrow's Tail in two directions (Right 90 and Left 180).

Week 5. Review BE #1, 2.

Teach Basic Exercise #7: Squats.

No new movements, just practice Turn, *Pēng*, Grasp the Sparrow's Tail, Seal it Closed in 4 directions.

At the end of class, sit and meditate with *neigong* breathing.

END OF PART I: DIRECTIONS 1-4

Quiz Part I

Week 6. Review BE#1, 2, & 3

Teach *Cǎi* Right and Left (no turn, just the movement itself).

Week 7. Review BE#1, 2, & 4.

Teach Brush the Knee, Right and Left.

Week 8: Review BE#1, 2, & 5.

Teach Wield the Pipa, Right and Left.

Week 8. Review BE#1,2 & 6.

Review Part 1, plus add in Part 2 moves, practicing the turns in four directions.

END OF PART II: DIRECTIONS 5-8

Quiz Part II

Week 9. Review BE#1, 2 & 7.

Review Parts I & II.

No new movements.

Week 10. Review BE#1, 2, & 3.

Start teaching the diagonal moves: *Cǎi*, *Liè* in two directions (right and left).

Week 11. Review BE#1, 2, & 4.

Teach *Zhǒu* and *Kào* (only right side).

Week 12. Review BE#1, 2, & 5.

Teach White Crane Spreads its Wings (and finish the forward moves in one diagonal direction).

Week 13. Review BE#1, 2, & 6.

Teach the backward moves (*Pēng*, *Lǚ*, *Àn*, *Jì*) and work on the completed diagonal moves in two directions.

Week 14. Review BE#1, 2, & 7.

Add the last two directions plus the finish: Carry the Tiger Back to the Mountain.

Week 15. Total Review.

Week 16. Review BE 1, 2, & 3.

Total Review.

END OF PART III: DIRECTIONS 9-13

Quiz Part III:

QUESTIONS AND ANSWERS

By Wang Yen-Nien

Translated by Julia Fisher-Fairchild

Q: Regarding the practice of *Tuīshǒu* Basic Exercise #14 *Dà Lǚ*: The "B" person, the one who does *zhǒu, kào* first, I'm unclear of the direction of *kào*. I was under the impression "B" steps straight ahead for *zhǒu*, then steps on the diagonal for *kào*

A: *This is correct. The "B" person steps forward on the cardinal axis with her left foot while making a right elbow zhǒu aimed along the diagonal. The "B" person then steps forward on the diagonal with her right foot while making a right shoulder kào, which is also aimed along the diagonal.*

The "B" person's step is square to the front for the zhǒu (which is along the diagonal); and to the diagonal for the kào (which is also along the diagonal). This is to say the "B" person's zhǒu and kào are both along the diagonal.

Please note: The elbow strike (zhǒu) is not in the same direction as the first foot step forward. Perhaps this is where the confusion lies.

Q: For my choreographic pattern thinking, I need to be very clear about the two different patterns of "A" and "B" person in the practice of *Da Lu*. One extraordinary thing about the *Dà Lǚ* stepping is that it is not symmetrical, but I've not met anyone else looking hard for clarity on that point. Trying to visualize "A's" first move, *cǎi*, it seems to me, "A's" first foot move angles "A" to defend on a straight line.

A: *Regarding "A's" foot angle: A's left foot swivels on the ball of the foot until the heel lines up with the diagonal. This angles A to receive incoming energy by stepping back with her right foot along the diagonal*

Q: Why is the *tàijí tú* (the diagram of circulating *yīn-yáng*) sometimes presented counter-clockwise, and sometimes upside-down, with *yáng* descending and *yīn* rising? I can imagine many reasons, such as that it represents different situations, or stages, or types of practice.

A: *True, there are many different reasons and explanations and all are correct.*

Q Should I face north or south when I practice *nèigōng*?

A: *The best position for meditation is sitting with your back to the north and facing south. This holds true whether you are sitting in a group or with a teacher. Sometimes a teacher will sit facing south and ask students to face north, and vice versa, and this is okay. The best configuration, however, is sitting facing south.*

Q: Do you know where I can find the times of the 24 Jieqi for 2001?

A: *They are included in this issue of the AYMTA Journal. They are also available from the AYMTA Web site, <http://aymta.org/jieqi.html>*

Q: I have a question regarding taijiquan and the *Luóxuán Jīn* principle (spiralling energy). The glossary in Volume 2 says that in Yangjia Michuan taijiquan every upward and downward movement is accompanied by a spiralling movement. My question is: is the reverse also true, i.e., that every spiralling movement of the waist is also accompanied by an upward or downward movement? I ask because in the forms there are movements in which I rotate the hips but have not (so far)



moved my body upwards or downwards at the same time. But it seems to be a logical corollary to the *Luoxuan Jin* principle. I also remember from *tuishou* how it helps to accompany the spiral with upward or downward movement, especially when in a disadvantageous position. I am now incorporating the *Luóxuán Jīn* principle into my practice of the *duàn*s, and spiralling the hips with every upward and downward movement. It has transformed my experience practicing the *duàn*s, and felt right from the moment I first tried it. It seems to liberate a refreshing energy which is both invigorating and relaxing at the same time. It also permits me to put into practice to a much greater extent the principle of energy being rooted in the foot, rising in the legs, directed by the waist (now I understand!) and expressed by the fingers. It is wonderful to be able to practice using Vol. 1 & 2 and the classical texts as my teachers. They are steering, and *nèigōng* provides the wind to fill the sails.

A: *Thank you for writing about the inspirations you have gained from intense study, meditation and long practice. To answer your question, yes, when the waist moves it is naturally accompanied by a movement of the legs which would create either an up or down spiralling movement.*

PHOTO ALBUM

2001 Annual Meeting of the ROC National Yang Family Taiji Quan Association



Madison Fan Workshop





金雞獨立

Jīnjī dú lì

New York & Michigan
Meet in Madison,
Summer 2000

Lessons from the Dàoguàn

鬆
柔
沉
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màn



And Digitally From New York: Pole & Sword



AYMTA Vol 9th No 1 SUMMER 2001



Musings of an old lady becoming a beginning practitioner of Taiji

By Eileen Kennedy

The first day I went to Taiji class, I was curious, but apprehensive. To my chagrin, I lasted 10 minutes and had to sit down; to my delighted surprise the instructor, said, "go at your own pace" and she let me be. I was up and down several times in that first class.

Each subsequent class has brought an increase in stamina and agility. Moreover, a definition of at my own pace that includes distinguishing soreness from pain; playing Taiji with intention, and practice, practice, practice...

My first task as I perceived it, was to learn how to learn Taiji. I had to forge new connections between my mind and my body: stop walking with my shoulders, and unlearn living my life chiefly from the neck up. I have been reintroduced to the rest of my body. Not without a certain amount of mental kicking and screaming: when faced with postures that require stretching, bending, and weight bearing on one foot, my first reaction was "You want me to do WHAT with my knees, back, hands, shoulders, waist and/or feet.....you must be kidding."

For the first year or so, every time I faced learning something new, that is, every class, my initial mental response was "in your dreams". Then it dawned on me that it does not matter if it takes me until I am 100 years old to learn the thirteen basic movements. I was the only one counting.

The fact that the basic thirteen movements are repetitions of the same patterns in different directions eluded me for months. Facing West, North, South or East seems facing a completely new universe to me each time. Then there is the turning: right, then left, 90 degrees then 180, and even 135 degrees. For heaven sake, I took geometry nearly 50 years ago. Then, I found a way to define the problem for myself: I have directional dyslexia! I can't back up a car without tremendous ef-

fort either. What else is a retired educator to do but cope by inventing language?

I discovered early in the class that Taiji practitioners are deadly serious; my "smart mouth" personality was not going to be rewarded in this group! I did long for a joke or two to ease the tension. Then it dawned on me, THEY were not tense!!!! Therefore, my jokes became internal ways to ease my tension. However, it is difficult to define muscle soreness, heavy perspiration, and feeling profoundly humbled as FUN.

Obviously, it took me awhile to appreciate the fact that Taiji is in itself, very funny: falling down deserves a giggle: getting lost in the form does too, or discovering that the entire class is faced in one direction, and you in another.

Learning to focus, to practice with intention, and to breathe has new meaning for me now. Breathing, what a concept! I have stymied myself on more than one occasion when I held my breath and could not move. Yes, I giggled too.

There is one obstacle to learning and doing Taiji that still bothers me. Special endowments that accompany generously proportioned female anatomy render some Taiji postures problematic to learn and to do. Telling me to ignore these endowments, especially when the advice comes from a man or a less well ample female is not helpful. Any suggestions? Do not tell me to diet; gravity is also becoming a problem.

I am in my third year of classes, and I can say without confidence that I can dance the basic thirteen, and perhaps the first form; I can follow the second and third forms. Not bad for someone who had to sit down after ten minutes the first class. After all, I have until I am cremated to learn at my own pace.

Thank you John, Emily and all my fellow classmates. See you in class. Let the qi flow!

Eileen Kennedy practices in Benecia California

柔河道觀



Jim Carlson announces the opening of the **Róu Hé Dào guǎn** in Mendon, Michigan. The Dào guǎn is on a bend in the St. Joseph River, and **Róu** was suggested by Wang Laoshi as an alternative to a strict translation of *bending*. The name translates literally as *yielding river*; in addition, the homonym **Róu hé** 柔和 means soft, gentle or mild.

八劍法

Bā Jiàn Fǎ

Eight Basic Sword Cuts

劈 *Pī* Chop 刺 *Cì* Stab 撩 *Liāo* Lift 扎 *Zhā* Stick

抹 *Mō* Slit 剁 *Duò* Cut 挑 *Tiāo* Flick 劃 *Huá* Slash

Part Two: Exercises Five through Eight: Mō, Duò, Tiāo and Huá

by Julia Fairchild and Anne Douday

(Continued from AYMTA Journal Summer 2000, Vol. 8 No. 1)

Introduction

In *AYMTA Journal* Summer 2000, Vol. 8, No. 1, we began the first of a two-part series on the Eight Basic Sword Cuts.: In this second article we present the last four sword cuts (Mō, Duò, Tiāo and Huá). Due to space limitations, we describe just one of several possible training methods per sword cut category.

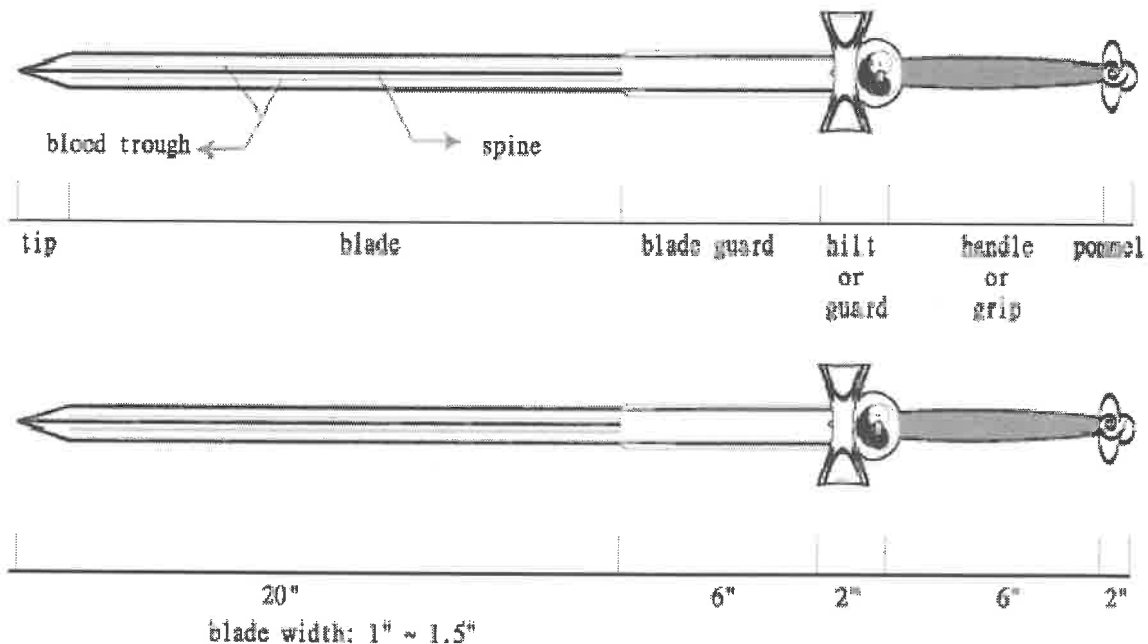
How to Choose a Sword?

Master Wang often suggests:

1. Choose a sword that when placed on the floor reaches navel height. For a general reference of relative proportions of the parts of the sword, see below (3).
2. For balance, choose a sword that has its center of balance at a point in front of the hilt in the area described as the blade guard.

3. The sword is composed of two parts: The first and principal is the blade; the second is the hilt. Based on a standard overall sword length of 36 inches, look for a sword with the following relative proportions:

- *Blade*
 - ❖ 20" Blade
 - Tip or point
 - Spine
 - Edges
 - Blood trough
 - ❖ 6" Blade guard
- *Hilt*
 - ❖ 2" Hilt, Guard
 - ❖ 6" Handle or grip
 - ❖ 2" Pommel
 - 36" Total length



Basic Exercise #5: 抹 Mō Slit



Photo 5-1

Start with your weight on the left leg (slightly bent) and your right foot forward. With your right hand, hold the sword in horizontal/Yang position at plexus height. Your left hand, in secret sword hand position, supports the right wrist. Look straight ahead at the tip of the sword.



Photo 5-2

Start with your weight on the left leg (slightly bent) and your right foot forward. With your right hand, hold the sword in horizontal/Yang position at plexus height. Your left hand, in secret sword hand position, supports the right wrist. Look straight ahead at the tip of the sword.

Basic Exercise #5: 抹 Mō Slit



Photo 5-3

Rotate the wrist and sword until the wrist faces the ground (horizontal/Yin position); spiral down into the back left leg, twisting the waist right, and sweep the sword in a large horizontal circle 180 degrees right. The left hand continues to support the right wrist; the eyes follow the tip of the sword.



Photo 5-4

Continue spiraling down on the left leg; free the front heel. The hands now separate, with the left fingers pointing straight ahead. The right hand, at plexus height, sweeps the sword through a large half circle 180 degrees right. The eyes follow the tip of the sword; the right hand remains in horizontal/Yin position throughout the sweep.

Basic Exercise #5: 抹 Mō Slit

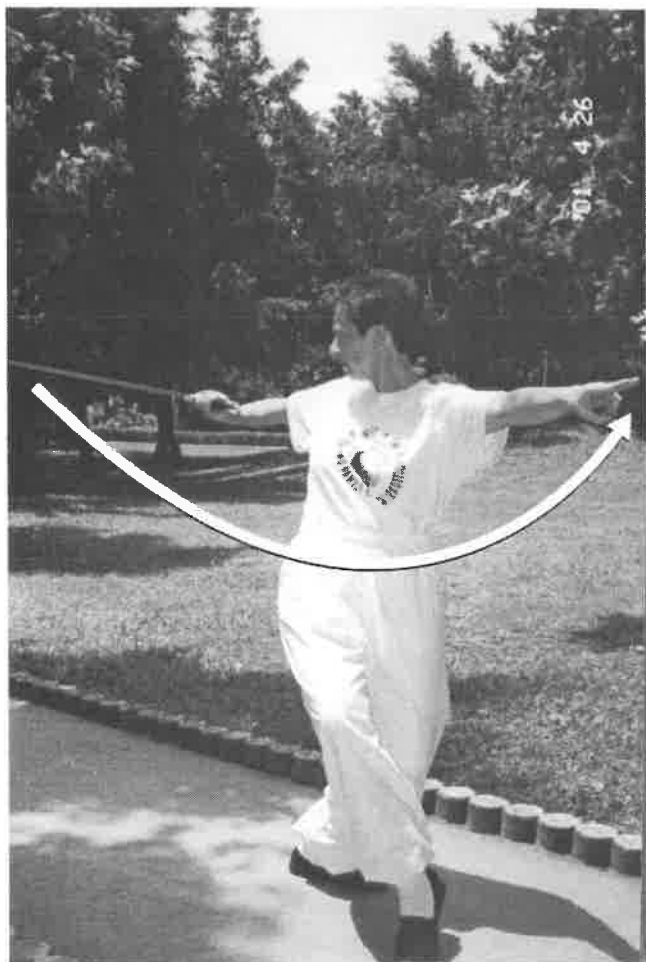


Photo 5-5

In place, rotate the wrist and sword to face the sky (horizontal/Yang position).



Photo 5-6

Spiral up on the back leg. Sweep the sword 180 degrees left through a large horizontal half circle at plexus height and return to start (Photo 5-1) position. The two hands meet at plexus height.

END OF BASIC EXERCISE #5: Mō Slit. Repeat this sequence (Photos 5-1 to 5-6) 20 times. Using the left hand, repeat 30 times

The Mystery of Damascus Blades

In 1996, I had the good fortune to meet Master blade smith Alfred H Pendray at an international sword exhibition held in Taipei. He spoke about the best sword blade of all: the legendary Damascus sword blade, originally thought to have been fashioned in Damascus (which is now in Syria) from small ingots of steel (a mix of iron and carbon) shipped to that city from India. The edge of a Damascus sword could be incredibly sharp and could slice through a silk handkerchief floating in air, and known in China as the only steel that would cut jade.

But the art of making these weapons was lost sometime around two hundred years ago due to what Pendray believes were changes in the elements contained in the steel ingots arriving from India. If true, blade smiths and their sons would no longer have been able to make the beautiful wavy pattern known today as damask, or damascene; the edges would no longer have been as sharp and they would not necessarily know why. It is easy to imagine how, if this state of affairs persisted, after a generation or two the secret of the legendary damascus sword would have been lost to the ancient smiths.

Thanks to a partnership between science and art, that veil has been lifted from this mystery. John D. Verhoeven, emeritus Distinguished Professor of Materials Science and Engineering at Iowa State University, began research experiments on recreating Damascus steel in 1982 and began collaborating with blacksmith Pendray in 1988 in an effort to unlock the secret. They now claim to have a solution and have proved their case by making faithful replicas of the revered weapons. [see "The Mystery of Damascus Blades" by John D. Verhoeven, *Scientific American*, January 2001].

The Sword: A Symbol of Honor and Evolution

Not only was the sword considered the Queen of Weapons ("Bai Bing Zhi Zhu"), it became a symbol of "the higher sentiments and the higher tendencies of human nature." Army generals wore swords, Confucius wore a sword and now so do we. -JFF

Basic Exercise #6: 剗 Duò Cut



Photo 6-1

Start with the weight on the back leg (slightly bent) and the right foot forward. With the right hand, hold the sword in vertical /Yin position (tiger's mouth facing the sky). The body of the sword should be parallel to the front leg at about a 45-degree angle to the ground with the tip of the sword a few inches in front of the right toes. The eyes look at the tip; the arm and sword form a straight line.

Basic Exercise #6: 剁 Duò Cut



Photo 6-2

Shift the weight to the front (right) leg and straighten it; bring up the back foot a half step. At the same time, energetically raise the two arms and sword to a position 45 degrees to the sky. The arms remain extended and in line with the sword. The eyes follow the tip; the left hand, still in secret sword hand position, supports the right wrist.



Photo 6-3

In place, shift the weight to the back (left) leg and sink into it; and take a half step forward with your right foot. At the same time, energetically lower the sword to a point just in front of the right toes and 45 degrees to the ground. The eyes follow the tip and the arms remain extended and in line with the sword. (See Photo 6-1).

The photo sequence 6-1 to 6-3 represents the forward half stepping moves. Repeat this set in the forward direction six to ten times. Then start the backward stepping moves, next.

Basic Exercise #6: 剁 Duò Cut



Photo 6-4



Photo 6-5

Instead of shifting the weight to the front leg as in the forward stepping series, straighten the back leg, drawing the front foot back a half step, and then shift the weight to the front right foot. At the same time, energetically raise the two arms and sword to a position 45 degrees to the sky. The arms remain extended and in line with the sword. The eyes follow the tip; the left hand, still in secret sword hand position, supports the right wrist

The photo sequence 6-4 to 6-5 represents the backward half stepping moves. Repeat this set in the backward direction six to ten times. Then begin again the forward stepping moves.

END OF BASIC EXERCISE #6 Duò cut. Using the left hand, repeat the photo sequence 61 to 6-3 six to ten times in the forward direction and the photo sequence 64 to 6-5 six to ten times in the backward direction.

Basic Exercise #7: 挑 Tiāo Flick



Photo 7-1

Start with the weight on the back (left) leg (slightly bent) and the right foot forward. Hold the sword in your right hand in vertical/Yin position with the wrist slightly cocked. The hands are at plexus height; the sword tip at throat height. The eyes look at the tip of the sword. The left hand, in secret sword hand position, supports the right wrist..



Photo 7-2

Spring up on the back leg. Use this momentum to accelerate the tip of the sword downward by uncocking the wrist. The arms are extended with the wrist cocked..

Basic Exercise #7: 挑 Tiāo Flick



Photo 7-3

Sink into the back (left) leg and sit half way down. Use this downward momentum to accelerate the tip of the sword upward and cock the wrist, returning to start position (Photo 7-1).

Basic Exercise #8: 劃 Huá Slash



Photo 8-1

Start with the weight on the back (left) leg (slightly bent) and the right foot forward. Hold the sword at dantian height in horizontal/Yang position with the left hand supporting the wrist. Eyes look at the tip of the sword..

Basic Exercise #8: 劃 Huá Slash



Photo 8-2



Photo 8-3

Spiral up on the back leg and thrust the tip forward at throat height. Using the twist of the waist and the movement of the wrist, slash vigorously right (Photo 8-3) and left (Photo 8-4) several times before returning to the start position (Photo 8-5). The left hand separates from the right as you spiral up, moving upward to the upper left side of the head.

This photo shows about how far the sword tip should move to the right when slashing. Try to keep the slashing under control and moving in a left/right horizontal plane. The tip should not wiggle around wildly and the left/right pull should be equal

Basic Exercise #8: 劃 Huá Slash



Photo 8-4



Photo 8-5

This photo shows about how far the sword tip should move to the left when slashing.

After about three or four seconds of right/left continuous slashing, relax into the back leg, lower the left hand and draw the sword and hands back to the dantian.

You should now be back in start position (Photo 8-1)

END OF BASIC EXERCISE #8: Huá Slash. Repeat this sequence (Photos 8-1 to 8-5) 20 times. Using the left hand, repeat 30 times

2001-2003 AYMTA Board of Directors

Mike Basdavanos

My principle profession now is TaijiQuan and QiGong Teacher, I am currently studying Shiatsu and Oriental Medical Diagnosis at the Baltimore School of Massage and will graduate from that program in March 2002. I began studying Martial Arts (Tang So Do) with Ki Wang Kim in 1964, and began learning Cheng Man Cheng's Yang Style TaijiQuan with Robert Smith in 1967. My studies with Master Wang began in 1985 with my introduction to Nei Gong and later with learning the Hidden Yang Style which I still am a beginner at in some ways. I always enjoy training with my friends and believe that TaijiQuan is the most complete body/mind training program there is. I hope we can continue to learn and invite teachers from all over the world to help us in this endeavour through the support of the AYMTA



Jim Carlson

My involvement with Taiji started soon after receiving acupuncture treatments from Tsuei Wei in Oakland, CA. Tsuei Wei, a student of Master Wang, also headed up the Taoist Center in Oakland and taught Taiji. His advice that Taiji would be greatly beneficial for my bum knee certainly rings true today. I studied at the Oakland Daoist Center for about 6 years under head instructor and my mentor, Jim Douglas. During my last year in the Bay Area I also studied with Sam Tomarchio who first taught me much of the Yangjia Michuan Taijiqian form. The past 5 years I have been living in Southwestern, MI with my wife Christine and son Jack. I have just started a Daoguan in Mendon, MI where this fall I will be offering a class in Yangjia Michuan Taijiqian with assistance from Don Klein ↓ and Kay Reese who live not too far away. If you find yourself in Southwestern MI, stop by.



Don Klein

I'm retired: ex-college faculty and software engineer (sequentially). When I was teaching I passed up the opportunity to study with Gia-Fu Feng while he was a visiting faculty at my college. So my first taijiqian experience ended up being a variant of Yangjia Michuan Taijiqian taught by a student of H. H. Lui's (a classmate of Don Jones). I was also learning traditional Yang style from Frank Fong in Omaha NE. Our teacher moved away leaving an orphaned class; Kay and I were teaching beginning taiji and a student of Julia Fairchild's showed up. Shalamee didn't enroll in the classes, but lent us Volume I of *Yangjia Michuan Taijiqian* and a video tape of Laoshi playing the form: a form we recognized – however different our execution of the moves were. (Somewhere in the same timeframe we started attending biannual workshops with George Ling Hu, not knowing that he had been a student of Wang Yen-nien's and a friend of Lui's.) When the New York workshop with Wang Yen-nien was cancelled, we located the only known YMT practitioner in Michigan, Jim Carlson ↑- 2 hours south of us in Centreville, convinced him to return to teaching taijiqian, and travelled to Taipei to study at the Yen-nien Daoguan only a few months later



Christopher Nelson

I am a freelance theater director and set designer, as well as a full time art director of a production company in Los Angeles. I am currently setting up a new taijiqian class in Hollywood. I have been studying Taiji and martial arts for fifteen years.. I recently moved to the west coast from New York City where I studied Yangjia Michuan Taijiqian at the West Side YMCA with Robert Politzer and taught classes at a health club



Jan Phillips

I started studying taijiqian on March 5, 1983 in Oakland, California under the tutelage of Sifu Tsuei Wei who had studied with Master Wang Yen-nien decades earlier in Taiwan. In 1992, when Tsuei Wei stopped teaching, some of his students formed the Taoist Taijiqian Association where Jim Douglas and I taught. In 2000, I moved to the Sierra foothills (100 miles east of San Francisco) and converted a barn into a taiji studio where I'll resume teaching. As a self-employed CPA I work with businesses on management and computerized accounting issues.



A Catalogue of Video Tapes Which Focus on Wang Yen-nien and the Practice of Yangjia Michuan Taijiquan

Availability and ordering information is given when known. Please respect copyrights and intellectual property rights and obtain materials from listed sources or obtain permission from the producers to duplicate them.

If you know of a video that is not listed, please contact
Don Klein dklein@triton.net

We also invite reviews of these tapes, particularly to help people decide which to purchase. AYMTAJournal@aymta.org

USA

1. Produced by: Chinese Martial & Cultural Arts Foundation.
Title: "Yang's Style Tai Chi Chuan Push Hands"
Filmed: July 20-22, 1980, Chicago, IL.
Contents: Wang Yen-nien teaching Basic Tuishou Exercises and Principles.
2. Produced by: Chinese Martial & Cultural Arts Foundation.
Title: "Original Form First Sequence"
Filmed: July 13-15 1980 Columbus, OH
Contents: WYN teaching 1st Duan
3. Produced by: Clearwater Productions
Title: "Yang Family Hidden Tradition TJQ"
Filmed: 1995, New York City, NY
Contents: Robert Politzer demonstrating Basic Exercises & 13 Postures
4. Produced by: Tom Campbell Productions
Title: TuiShou (5 tapes)
Filmed: Summer, 1996 NTSC
Contents: WYN workshop demonstrating each of the 15 Tuishou Basic Exercises.
5. Produced by: AYMTA
Title: The Third Duan (3 Tapes)
Filmed: 1996, San Francisco, CA
Contents: WYN teaching the third duan. NTSC
6. Produced by: Dancing Mountain
Title: 13 Postures Workshop (2 tapes, bad sound)
Filmed: 199?, Silver Spring, MD Not Currently Available
Contents: WYN teaching the 13 Postures.

TAIWAN

1. Produced by: Wang Yen-nien
Title: 2nd International Yangjia Michuan Program
Filmed: August 11-31, 1997, Taipei
Contents: Record of workshop focusing on WuDang Sword.
2. Produced by: Julia Fairchild
Title: Tai Chi Push Hands & Push Hands Competition in the ROC
Filmed: 1986
Contents: Documentary

3. Produced by: Wang Yen-nien
Title: Record of National Sports Day> Demonstration. 1994
Date: September, 1994
Contents: Group Demonstration of 1st duan. Visits 10 teaching areas with the various coaches & groups training form & weapons for National Sports Day demonstrations.
4. Produced by: Wang Yen-nien
Title: WYN Demonstrating Yangjia Michuan Taijiquan
Date: Mid-1980's Video Tape or VCD:
NTSC/PAL/SECAM
Contents: WYN filmed in Japan and Taiwan. WYN demonstrates basic exercises, 3 duans, 13 Postures, Tuishou Basic Exercises, Fajin Exercises, and Kunglun Sword
5. Produced by: Wang Yen-nien
Title: Yangjia Michuan Taijiquan: A Teaching Tape (2 tapes)
Date: 1996 NTSC/PAL/SECAM
Contents: Record of Teacher Training Course, demonstrating all 3 duans and each move separately with WYN commenting on correct & incorrect ways to practice selected moves. The audio tape is extracted from the sound on this video.

EUROPE

1. Produced by: ATA
Title: WYN en Anjou Stage Ete 1999
Filmed: Anjou, France, 1999 PAL
Contents: Tuishou & Old Sword
2. Produced by L'Association de Tai Chi Chuan de Guengat:
Title: 1st Duan and Martial Applications
Filmed: Brittany, France, 1999 PAL/SECAM
Contents: 1st Duan and Martial Applications up to Single Whip
3. Produced by L'Association de Tai Chi Chuan de Guengat:
Title: Tuishou Basic Exercises
Filmed: Brittany, France, 1999 PAL/SECAM
Contents: Basic exercises and fundamental concepts of Tuishou with demonstration by Master Wang.
4. Produced by: Annick Blard
Title: Demonstration at the City University of Paris,
Host: Annick Blard.
Filmed: 1986, Paris
Contents: 1986 Workshop at City University of Paris Group Demos & WYN leading 1st 1/2 of 2nd duan, demonstrating complete pole, tuishou, & fajin
5. Produced by Arditto Gianvittorio
Title: Festival de Strasbourg 95 (France)

6. Produced by Arditto Gianvittorio
Title: Tuishou à Taiwan (Taiwan)
NTSC
7. Produced by ATA
Title: Maître Wang en Anjou 89 (France) -
Filmed 1989 Anjou PAL
Content: Form + Fan
8. Produced by ATA
Title: Maître Wang en Anjou 92 (France) -
Filmed 1992 Anjou PAL
Content: 13 Postures, Old Sword
9. Produced by GRDT
Title: Eventail par Maître Wang
Filmed 1985 Taipei Super 8
Contents: Fan.
10. Produced by Stichting Taijiquan Nederland
Title: Wang Yen Nien - Waaivorm (Fan Form)
11. Produced by Stichting Taijiquan Nederland
Title: Wang Yen Nien - Basic Push Hands
12. Produced by Stichting Taijiquan Nederland
Title: Serge Dreyer: Stok en vorm (pole form)
13. Produced by Stichting Taijiquan Nederland
Title: Serge Dreyer - Basic Push Hands
14. Produced by Stichting Taijiquan Nederland
Title: François Schlosser -Waaivorm Wang Yen Nien
15. Produced by Stichting Taijiquan Nederland
Title: Herve Marest -Waaivorm Wang Yen Nien

L'Association de Tai Chi Chuan de Guengat
c/o Jeannine Guyot
7 rue JF Kennedy
29300 Quimperlé FRANCE 290 FF each, 400 FF for both

Stichting Taijiquan Nederland
Postbus 13264
3507 LG Utrecht, Nederland
25 guilders per tape plus 15 guilders for postage.
Web site: <http://www.taijiquan.nl/>
YMT Taiwan is attempting to get reproduction rights for some tapes that STN may no longer offer.

Foreign payments should be made by international money order or using Citibanks C2it (<http://www.c2it.com>).
Currently transfers to France and Nederland are possible, Taiwan is not.

Subject Cross-Reference

1st Duan T5, U2, T4
2nd Duan, T5, T4, E4
3rd Duan U5, T5, T4
13 Postures U3, U6, T4, E8
Tuishou U4, U1, T4, E1, E3, E4, E6, E11, E13
Old Sword E1, T4, E8
New Sword T1
Fan E7, E9, E10, E14, E15
Pole E4, E12
Martial Applications E2

AMICALE has a project to archive and conserve "all the documentation concerning Master Wang and the Yangjia Michuan Taijiquan style (film, K7 video, photos, etc.): they are asking for duplication rights. If you have materials to be included, contact Claudy Jeanmougin, Résidence de la Croix Blanche – porte 4, rue des Ormeaux – 49100 ANGERS, France. Email: claudyjeanmougin@hotmail.com.

Many of the European Tapes should become available from AMICALE after their fall meeting

Ordering Information:

AYMTA
435 Slowdown Road
New Castle CA 95658-9509

Tom Campbell Productions
172 West 109th Street #1R
New York NY 10025

Where Was Your Yangjia Michuan Taijiquan Group on World Taiji Day?

World Taiji & Qigong Day occurs on the Saturday immediately following the United Nation's World Health Day. We've reports that the New York City group and the Muskegon, MI group took part in public demonstrations of Taijiquan on April 7, but *where was your group?*

The Purposes of World Taiji & Qigong Day include

- Educating the world to the profound implications Taiji & Qigong can offer our personal, social and world health.
- Thanking Chinese culture for providing this powerful health science to the world.
- Improving world relations by joining Taiji & Qigong practitioners around the world on to promote and celebrate a healthier world.

For more info & to receive an organizing kit, contact Bill Douglas 913-648-2256, "Bill Douglas" wtcqd2000@aol.com or visit <http://www.worldtaichiday.org/>

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 or phone 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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contact: Joseph Pinto

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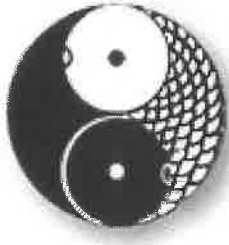
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AMERICAN YANGJIA MICHUAN TAIJICUAN ASSOCIATION

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Jan Phillips, AYMTA Treasurer
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Are you an instructor of Yangjia Michuan Taijiquan as taught by Wang Yen -nien? Y N

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AYMTA Catalog

BOOKS

Yang Family Hidden Tradition of Taijiquan, Illustrated and Explained by Wang Yen-nien:
Vol. I (2nd Ed.): The basic exercises and all three sections of the form.

Cost US\$65.00 - English/French
US\$80.00 - Chinese/Japanese

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

Cost: US\$80.00 - English/French
US\$80.00 - Chinese/Japanese

FANS

Bamboo Fans

Lightweight and highlighted by the Chinese characters Yan Nian (literally extended years)

Cost: US\$15.00 (Includes airmail shipping)

AUDIOTAPES

Yangjia Michuan Taijiquan by Wang Yen-nien. A 90-minute tape of the breathing and names of the form movements called out in Chinese.

Cost: US\$12.00

VIDEOS and VCDS

THIRD DUAN

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.

Cost: US\$ 90.00 (members)
US\$170.00 (non-members)

Taiwan Video/Video CD's

WYN DEMONSTRATING YANGJIA MICHUAN TAIJQUAN

Videotaped in the early 1980s in Japan and in Taiwan, this tape shows Master Wang demonstrating the following: YMT basic exercises, YMT Sections 1,2,3, Tuishou basic exercises, Fajin exercises, Thirteen Postures and Kunlun (Old) Sword Form. The names of the postures are called out in Japanese. NTSC, also available in PAL and SECAM (not stocked in these formats) 99 minutes. VCD's will play in many DVD players, as well as on many computers.

Cost (Video/VCD) US\$25.00

2ND INTERNATIONAL YANGJIA MICHUAN PROGRAM

Record of August 11-31, 1997, Taipei workshop focusing on WuDang Sword.

Cost US\$25.00.

RECORD OF NATIONAL SPORTS DAY

DEMONSTRATION.

1994 Group Demonstration of 1st duan. Visits 10 teaching areas with the various coaches & groups training form & weapons for National Sports Day demonstrations.

Cost US\$25.00

YANGJIA MICHUAN TAIJQUAN: A TEACHING Record

of 1996 Teacher Training Course, demonstrating all 3 duans and each move separately with WYN commenting on correct & incorrect ways to practice selected moves. The audio tape is extracted from the sound on this video. Two Tapes.

Cost US\$50.00

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: For orders in the contiguous United States:

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AYMTA

What is AYMTA?

- The American Yangjia Michuan Taijiquan Association (AYMTA) is a nonprofit public benefit corporation. The specific purposes for which this corporation is organized is 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 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

- US\$35 per Year
January through December

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