

AMICALE

YANGJIA MICHUAN TAIJI QUAN

Goodbye Jean-Paul

Body weight on the back leg

The Jade Lady

Daan Hengst



N°89 September 2018

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ÉDITO

No, it will not really be an editorial but simply a cry of the heart.

This bulletin is full of emotion and it is the proof that it has a soul that only wants to express itself through all readers, whether on paper or other digital media.

The first bulletin had no more than 28 A5 pages, (A4 folded in 2 and stapled) typed with my old Underwood ribbon machine. It is from the nr 4 that the Secretary, Hervé Marest undertook to enter the texts by computer. We had small means but how much was already expected this little booklet that, over the years, saw the number of pages increased to exceed 50. Luc Defago took up the torch, then Michel Douiller with Jean Luc Pommier. And Hervé went back to work giving it the new format.

With the evolution of the material, the newsletter has become a nice document with a beautiful look. Teams have been formed, like those of Françoise Cordaro, and André Musso, to maintain the regularity of the publication. It is always an event to produce the work of a whole team.

But I think that the biggest stress is a bit like that of an author in front of his blank page, it is not having enough articles to finalize the edition. Well, we, the old ones, we're here to deal with this kind of situation, you just have to ask.

The current team will be again led by Françoise Cordaro. We must help her and not just be wait-and-see consumers. You enjoyed an article and would like to comment it, another you would like to see completed, a subject you would like to see treated, then tell our President, or our new editor.

Finally take the time to answer the request of our President on this subject. Tell him that you like the bulletin in its current form and that you don't want other formulas, shout loud for not to give reason to the least effort and the technologies wasteful to our Earth. But if you want the newsletter to change, then scream louder...

Claudy Jeanmougin
transl. by Simonette Verbrugge

The word of the President

Unfortunately, this foreword partly retains some of the sombre tone of the previous Bulletin; we have learnt with great sadness that Jean-Paul Allmang has passed away. Three articles bear witness to the profound impression left in the hearts of the Angevins by this extraordinary person.

Meanwhile, the Bulletin's future looks somewhat brighter. You can read this issue 89 thanks to Claudy Jeanmougin who has temporarily taken on the rôle of Chief Editor whilst a permanent solution could be found. This has not taken too long as Françoise Cordaro has volunteered to gradually take over.

Whilst being extremely pleased by this good news, I have the feeling that this lucky outcome could mistakenly dispense us from thinking more deeply regarding the roots of the problem. That the « old guard » keeps providing the solutions is not a healthy sign.

André once told me of his discomfort concerning his 'legitimacy' as Chief Editor, a legitimacy which he evaluated in terms of years of practice. I can easily imagine that those interested by this responsibility could feel intimidated by having to express an opinion vis-à-vis experienced practitioners, those who started in the 80's and now have over thirty years' experience.

However, experience is not everything and a fresh perspective can be precious in opening new avenues, even if this can require some perseverance. Everyone started as a beginner and those who first taught our style in France had less, and even much less, than ten years' practice. So, even if some personalities can be a little intimidating, they are mostly benevolent. Take the opportunity !

Still regarding the Bulletin, in June we sent you a special 'Billet administratif' (n°17) focussed on its future. In it we asked you to share your thoughts so as to include

them in the preparatory documentation for the next ordinary general meeting, to be sent in October. This compilation would help us keep the discussion shorter. Do you remember the length of the general meeting in the Isle of Ré ?! So far we have received nothing. It's a shame, but there is still time to send something in.

Regarding the english version of this issue, you will notice that the burden of translation is supported heavily by only few people. They made their best to avoid excessive delay in the publication but this effort cannot last forever. Therefore we need urgently new people getting involved in this task. If you feel qualified and want to participate, get in touch with Simonette Verbrugge.

The countdown is now close to its end for the meeting in Sète. The success expected was realized and we had to close the registration at the end of June. The organizers had been able to increase capacity a little but there is still a waiting list. Our guest this year will be Daan Hengst, who teaches regularly at the Rencontres Jasnières.

We were a bit worried by the lack of offers to organize the Rencontres 2019. This worry has now been eased and we know where they will be held (all will be revealed in the October 'Billet administratif'). Another offer, still being worked on, could materialize for 2020.

Finally, don't forget that starting this year your membership fee is based on your number of members in June 2018.

I wish you a good season's practice, full of technical and personal discoveries as well as inspiring encounters.

Amicalement,

François Schosseler

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Breath Carries Movement

Luc Defago, transl. by Cynthia Hay & Gretchen MacLane



this talent, the rope seems quite small.

The second philosophical principle to be found in the organisation of the movements of Taiji Quan is the **Five Elements** or agents : wood, fire, earth, metal and water. With the Greeks and in the West we have four elements. Four "directions"! So, why five? The fifth element is the centre, the Earth. China is Zhongguo, the middle country. It is not surprising that the Chinese consider the centre to be the most important element. It is the Emperor who, linked to the Sky, directs, gives the orders appropriate for upholding order in the Empire. It is the colour yellow, the earth (loess), the spleen and the stomach, the intellect. The first emperor who reunited the kingdoms that fought against one another was Qing Shi Huang Di, the Yellow Emperor. China was regularly devastated by gigantic floods which caused destruction and famines. The emperor had canals dug for hundreds of kilometres to channel the waters. These navigable ways still exist today. Thus, channeling the waters, the emperor avoided natural catastrophes and pacified the kingdoms. Since then, he is also considered as the founding father of Chinese medicine. The body being considered as a landscape, a geography in which the liquids and fluids circulate that must be channeled to avoid floods and excess. Microcosm in relation to the macrocosm. Thus, the centre, the Earth presides over changes : passages of Yin and Yang. Let us depict our circle quadrated by the four elements, the four seasons, the cardinal hours 5 to 7 o'clock morning/afternoon, and midday/midnight from 11 to 1 o'clock. The Chinese calendar is thus set out in a year by "steps" of fifteen days. Now, the inter seasons occur four times a year as fifteen days of preparation for the changing. From summer to autumn, for example, there are fifteen intermediate days. These changes are linked to the centre, the Earth. That is what presides over the changes. The "Xing Yi Quan" boxing of thought that takes shape, literally translated, illustrates this principle. The thought, the mental, the intellect, directs the movement of the body. "Xing Yi Quan" with its rectilinear movements is an "inner" martial art with "Bagua Zhang" in which the movements are circular : they constitute, with Taiji Quan,

Taiji Quan is fundamentally a martial art. Certainly, based on the principles of Taoist philosophy. In particular, the complementarity of **Yin** and **Yang**, the famous diagram "Taiji Tu" of the black fish coiled in a circle with a white fish. The eye of the black fish is white and that of the white fish is black, indicating that the one inevitably implies the other. They are inseparable. The sinusoidal movement drawn by the line of demarcation between the two fishes indicates the passage of time, the gradual transition from day to night, from winter to summer, or the gradual transfer of the weight of the right leg to the left leg in the course of our movement. Inevitably, the precise moment of this passage may be a centimetre, a millimetre, a picosecond. According to our "Gongfu" our perception will be refined and consequently our fitness. As an acrobat who knows how to make perilous leaps on a rope. For him, the rope is large like a road, for someone who has not exercised

the collection of martial arts said to be "internal." In Taiji Quan, the basic principles of "Xing Yi Quan" and those of "Bagua Zhang" are included, integrated. That is demonstrated in the movements of Taiji Quan : there are straight movements in the four directions and there are also circular movements, for example in the third Duan, the work of one hundred steps before sweeping aside the lotus. For the work of the arms, there are direct jabs of the fists while twisted as "Peng Loan Chui" and circular jabs of the fists as "Da Hu Shi" striking the tiger or "Kuang Feng Guan Ehr" the wind pierces the ears.

Thus our martial art was created on the basis of vast knowledge and experience by Yang Lu Chan, known as Yang Wu Di the "one without equal." Yang Lu Chan had learned the "Chang Quan" or "Long Boxing" as well as the "Tan Tui" and the "Hong Quan." The "Hong Quan" has totally disappeared and today one no longer knows the content of this martial art. The name has reappeared, but the practice has nothing to do with the ancient martial art. Yang Lu Chan also made a "visit" of nine years with the Chen family which practised the "Pao Quan" the hammer or explosive fist. Now, at that time, Yang Lu Chan did not yet call his practice Taiji Quan." And having been able, at the end of nine years of patience, he came to approach the family practice room of martial art, and hearing the cries or sounds of Heng and Ha, he understood the nature of the practice of the Chen family. He succeeded in escaping, while saving from flames the ancestor of the Chen clan. Later on, the Chen clan claimed to practice Taiji Quan "like Yang Lu Chan" because the latter had become famous throughout the Chinese empire. On the invitation of the court, Yang Lu Chan taught a simplified form there, in order not to disclose to the Manchurian invaders and also in order that the courtiers, already decadent, did not lose face if the movements were too arduous and complex to execute.

Taiji Quan, "boxing made supreme" is the name given by Wang Zong Yue, a theorist versed in Taoist philosophy. "Taiji" refers to the master beam that supports, underpins the two pieces of a roof and the north-facing side of a mountain, the sunny side and the side

in shadow. Our ancestors positioned their houses in relation to the periods of sunshine. In China, the top of a map represents the south. Maps, just as the observer, consider the south to be dominant. That is why we start the thirteen postures or the three duans of the form facing south. It is a matter of benefitting from the sun, as with heliotropic vegetation. To grow "Yang Shi." Moreover, although Taiji Quan, its practice and its movements are built upon principles described in Taoist philosophy, it remains a martial practice. Taoist meditation, with its breathing techniques from Nei Gong, was only integrated into Yangjia Michuan Taijji Quan much later by Zhang Qin Ling, teacher of Master Wang Yen Nien. Zhang Qin Ling had learned Taiji Quan simplified by Yang Cheng Fu, son of Yang Jian Hou, himself son of Yang Lu Chan. Now, Zhang Qin Ling impressed Yang Jian Hou in saving the honour of the Yang family (poplar) in inflicting a broken wrist on the challenger from the south who came to measure himself against the Yang clan. From this, Zhang Qin Ling obtained, every evening, from midnight, the transmission of the secret form of the Yang family in person through Yang Jian Hou. Now Zhang Qin Ling was at the same time a disciple of the philosophical-alchemical Taoist tradition, which taught Nei Gong and the culture of the elixir of immortality of the golden mountain, a diversification of the school of the dragon's door, this with Zhang Mao Lin. Zhang Qin Ling was thus the first to link Nei Gong with the practice of Taiji Quan and to consolidate breathing in and breathing out as a matter of opening and closing. Meditation and the development of breathing in "Dan Tian" were initially taught for about three months, before it was possible to begin studying the movements of the form in three parts. And moreover, it was no longer a matter of executing the movements slowly. Slowness, the zoom and the slowdown in order to be more relaxed, were only promised when Wang Yen Nien taught it thus. That is to say, since the '70s and '80s. The goal being to prolong breathing, to make it more abundant in order that breath can carry movement while filling it with "Qi," while the Qi forms a cushion of air, while being quite rooted ("Chen"), the sensation which one has is of being transported by the breath. The movements are made lightly, without efforts!

Jean-Paul Allmang (1950-2018)

Danièle Panhelleux, trans. by Simonette Verbrugge



Our sessions always ended with a little coffee at the nearby bar. The opportunity to talk about everything and nothing, taiji of course, we were there for that, but also the children, the family, the plans. That is where I learned in small snatches who Jean Paul really was. The rebellious fighter and winner had not started life under the most favourable auspices : very young he was left to himself, without the affection of loving parents, going from hostel to hostel, and to foster home... He could have cursed the whole world, "come to a bad end" as one says, become hard, even wicked. He could have kept the resentment of his difficult youth. Yet he kept only the best. The years at his "foster parents" gave him the values he strove to follow all his life, righteousness, honesty, kindness, love for the others. He is certainly not the last to give a blow in a fight, but surprisingly he stayed on the side of the right, he became... a gendarme (on motorcycle) at the service of others. A gendarme knowing how to take things into consideration, only reporting if he could not do otherwise and «letting go» when his heart was talking.

As a gendarme in Africa he gave his first taiji lessons, when he had only learned the shi san shi and the 1st Duan. That was not a problem, he did it daily for almost 10 years, never tired of repeating, rediscovering each time the pleasure of the discipline, the pleasure of sharing. Ah! That 1st Duan, "the pearl" of Yangjia Michuan, according to him, here where everything was said... I cannot practice it without having a thought for him.

Back in France, he created several taiji associations, in La Flèche, Beaucozézé, Sainte- Gemmes, Bouchemaine, probably elsewhere still, and recently in Olonne-sur-Mer where he had settled a few years ago. So many people owe him to know taiji.

I remember a moment in Olonne-sur-Mer where we were a small group to have joined him for a weekend. A magical moment where we had begun a 1st Duan on the beach, the same breath, in unison, the same gesture, same look, a moment of grace, out of time, suspended...

The first time I crossed the road of Jean Paul it was at a taiji class. He was just arriving in Angers. The first time, like many others who met him I only saw his bearing, the conquering port of head, his beautiful mustaches, and under the whiskers, always a smile. I thought : this guy has just arrived but... "He's really boasting", and not just a little... And I'm not talking about jokes and play on words thrown in the middle of the class... another macho...

Yet during the sessions, "the person" behind the beautiful mustaches was unveiled : "He is rather nice, after all...".

Over the years, both assistants, we felt the need for a time "for us", outside of class, to practice, to test our understanding of the movements of the form, seek, explore. We then got used to meeting regularly on Wednesday morning, depending on the weather in a hall near our practice room, or simply outside along the river Maine. Moments of work, moments of sharing, on the same inhale-exhale, in unison, being simply practitioners and present to the moment. And what about our footsteps on the shi san shi with two, which left him perplexed, and often ended in frank laugh, on a misstep of one or the other. A real happiness shared.

The brilliant looks on the last exhale and when our eyes have crossed... In my moments of doubt he said to me «Why do you worry, why do you doubt? If you do things sincerely with the heart it will be well done and you will have nothing to regret”.

My husband found an article in the bulletin of the Amicale that Jean Paul wrote while he was on a mission in Africa (Nr 24, pp.22 and 23 in the French version, for those interested). He was then telling about the people of Djibouti : “They are very hospitable and very friendly, very shy too. It is up to you to take the first step. Like everywhere, an outstretched hand, a smile and the doors and hearts open ».

I think that this sentence suits him perfectly. All his life he knew how “to reach out, smile and the doors and the hearts opened ».

Today I know that I will no longer have discussions with Jean Paul, today I know that I will not have the opportunity to laugh at him kindly, today I know that I will not be able, after a “hu” exhale, to leave for a trip in his company, at least “not like before”.

He often said to me when we said goodbye, after three, four kisses or even more when he took the urge : “Take care of yourself, be well”. He sometimes added “Be well, friend!”.

Now he has joined the greatest, somewhere in the universe, and he has probably already gathered a group of enthusiasts around him, who advance like waves, slow and light, head suspended in the clouds... Well... I cannot imagine Jean Paul with white wings in the back but, actually... Released from the Earth’s pressure, why shouldn’t he be floating somewhere above our heads?

Jean-Paul...

Françoise Cordaro, translated by Simonette Verbrugge

I have been asked to write a few words after you departed, but I am wordless. It seems to me that after the last words I have been able to say for my son, who left a few days before you, a big desert has settled inside. The news of your death arrived in this desert, which it has only devastated a little more. But isn’t it in this devastation that life reveals itself? Must not the night darken to its limits so that the light emerges? You and him both shine in the same halo on the arid land of sorrow. You see, I find it hard to dissociate the two of you in my vain speech. If you think about it, it is because love is not multiple and nothing is more conducive than mourning to find yourself in front of this great truth. And when immense love arises after death, this is what must forever be remembered of the life that passed.

You helped me carry my life for almost ten years, ten years when everything was suddenly lighter. But ob-

viously not only for me, and many others could testify to this flow of energy that you generously provided to all and everyone you touched. One word comes back to me that your daughter Jenna pronounced so often : Hero. You were her hero, and you did not deny it in the last days of your ordeal. And the fate of heroes is that they stay the same - and especially- after leaving this life.

I will not resign myself to cursing the disease that takes away our loved ones. I prefer to look at things from the other side of the mirror, this other and mysterious face of life who has his reasons on which our reason stumbles, and from which, by a radical overthrow, the life down here is death and death, life. That is all I wish your beloved family, to reach this moment when they will perceive you even more alive than you ever were. Your luminous life, your radiant energy... sun you were, sun you will remain forever.

In memoriam Jean-Paul

Claudy Jeanmougin, transl. by Simonette Verbrugge



If his smile is legendary, for me, what remains as the most touching memory is the voice of my friend Jean Paul. We all have a voice of our own but there are voices that are very particular. That was Jean Paul's. A sweet voice that suited well with his smile but not only. It was a voice that made itself heard so much it was calm and attentive, a voice that made his author immediately a friend. A friend who was respected because he himself was animated by a deep listening to all the people he met.

I met Jean Paul during my workshops in Angoulême at the end of the 80's and since then our paths have never stopped crossing, from far or near. At that time he was stationed in La Rochelle and had discovered the Taijiquan of our style with Jacky Craighero. A dedicated student and anxious to improve his practice by following workshops, he quickly became the assistant of Jacky who entrusted him his classes of Taiji, reserving for himself the teaching of Vietvodao.

When he was transferred in Anjou, I had the pleasure of finding him again as I lived in Angers. There, Jean Paul opened a class and was quickly successful since about forty practitioners joined him. He was still in the gendarmerie and, as such, I owe him a great gratitude for all the help he has given me personally in difficult moments. Sometimes accompanied by two of his gendarmerie comrades, all dressed as bikers, he would come to my office for a short hello. I loved those moments where my neighbors had to wonder what silly thing I could have done to have so many gendarmes in my office. Or, on the contrary, what connections I had to have for the gendarmes to show me such interest. It must be said that, being myself son of a gendarme, I knew well enough this closed environment of a brigade of gendarmerie to which I opened my door very large.

Retired, he returned to Djibouti to lend a hand to one of his friends who held a club of sand yachts. During this time, he opened a class in the Air Force barracks and, curiously, he met one of my students who accompanied her husband, posted to Djibouti in the Air Force. Together they lead the taiji class for two years.

Jean Paul found me a nice workshop place in the Marais Poitevin where he helped one of his friends for trips on the canals by holding a small bar/restaurant. Finally he moved back to Angers, not far from my residence. He took the opportunity to open several classes, some of which were part of the activities of ATA.

During these long years interspersed with absences, returns, removals, I never lost track of Jean Paul who I always met again with pleasure, at a good table to talk about Taiji quan and our mutual friends. Between us there was a connivance that is difficult to understand for who has not belonged to this great family of the gendarmerie.

Chérac, July 21st, 2018

Topic 1. The Back-Leg Stance (continued)

Serge Dreyer, transl. by Leland Tracy



A 9-1 posture that allows one to lift without any problem the front foot without moving the body backwards

In the first part of this article I shared a few observations about one of the central characteristics of our style of Taiji Quan (TJQ). For the most part they focused on a few of the contradictions inherent in our style, and the problems that these contradictions create for certain practitioners. These thoughts are based on observation and experimentation. As an example of the latter, I proposed a very soft simulation of a foot sweep as a way to verify the integrity of a back-leg stance. In the following pages, I will discuss how this posture can be applied to both fixed-step and moving-step tuishou (TS).

1. Fixed-Step TS

Let us be quite clear about this : if we have two “pushers” of roughly the same size and both having similar technical ability, the one who keeps his weight primarily on the back leg will lose (almost) every match. I had

the opportunity to push with Master Wang at least 150 times, and even when I was just a beginner, I don’t remember ever having seen him with his weight mostly on his back leg waiting for me to push him (see the photo taken in 1976). The same is true for myself with my partners/adversaries. The back-leg stance generally appears only briefly after avoiding or transforming an attack. If you think you can do otherwise, I would love to see you try it in a swift and powerful TS, and not with some school kid as a partner !

Why is it so difficult to maintain this posture in powerful and swift fixed-step TS? Strength and swiftness are so effective because in fixed-step TS as soon as you move a foot, you lose. The rules do not allow moving your feet to maintain balance. Because the vast majority of exchanges are frontal, the temptation is to exploit a powerful stance and swift execution. I’m not suggesting that everyone who does fixed-step TS systematically uses power and speed, but there are not that many who don’t. We can see this often, at the Jasnieres meetings for example, where those who use their power and swiftness generally perform better than those who do not. But most of these fixed-step practitioners hesitate to practice the more technically demanding moving-step TS. And among those who do try it, many simply attempt to apply their fixed-step techniques, adding a small step forward, backward or sideways if necessary.

So what is the point of our basic back-leg stance in fixed-step TS? From experience I would say that it has at least two pedagogical purposes.

TS for beginners :

When considering the first of these pedagogical perspectives¹, I can’t help thinking of one of Master Wang’s most under-used pieces of advice “Your body is all hands”. Zheng Man Qing was saying basically the same thing when he told his students “Forget your hands”. What do these particularly enigmatic Chinese expressions mean? First of all, listening to your partner involves your whole body and should not be an exercise which focuses primarily on the hands. In other words, your



A double weight posture

passionate TS practitioners, whom many of us could still learn something from.

I also believe that the back-leg stance can teach us something about how we deal with others. If you weigh a hundred kilos, taking the same stance as a partner who weighs 30 kg less than you is nothing to be proud of. In fact it actually seems somewhat disrespectful.

Finally, I will also insist on the fact that when an adversary does his best to knock you off your pedestal, the back-leg stance radically improves the feeling you will have in your feet of being rooted and being centered. This is even more true in moving-step TS. The slower movements of our form also address these issues, with only a few counter examples (like turning on one leg in section two) which confirm the rule.

2. Moving-step TS

The importance and advantages of the back-leg stance are most clearly evident in moving-step TS (as well as in Sanshou) where it gives full meaning to our form. Moving-step TS generally requires a more narrow stance, (unless one simply transposes fixed-step TS techniques to moving-step TS). In this narrow stance either the front leg or the back leg can be weighted, in either case this position must allow a maximum number of possibilities for movement, an opening of 360°, and not just the 180° possible in fixed-step TS. It allows for springing forth, favoring a greater awareness of body movement forward (as for fixed-step TS), laterally (basically limited to Lu in fixed-step TS), into the back (almost totally absent in fixed-step TS). It also allows for techniques which are impossible in fixed-step TS, such as “monkey pushes back the mountain”. Once we have used this technique in moving-step TS, it is easier to understand the importance of a small lateral movement when stepping back. We can also see that having the feet close together is really not as dangerous as it at first seems when turning the waist, etc. These little details can change the way you practice the form. We also realize that many positions in the form only emerge through motion. Peng for example can potentially be used in many situations, though its effectiveness depends on our ability to move. This may be why we see this gesture throughout the three sections of our form. The same remarks apply to “grasp the swallow’s tail”, to “pluck”(Cai) and to the backward elbow strike of section one, to name just a few.

awareness should be here, there and everywhere. This is what Michel Onfray calls “body-consciousness” (2013, *Manifeste Hédoniste*, p.79). Anyone who has ever tried TS - even the softest forms of TS – knows how difficult it is to resist the temptation to focus primarily on the hands, whether defending or attacking. Thousand of years of evolution have programmed Homo sapiens to do this. Our primate cousins also seem to have been programmed this way. But through our culture (to simplify things a bit) humans have developed a sophisticated ability to accept failure as a necessary step toward further spiritual development. Applied to the subject at hand, this means that I am able to (or to be more demanding of ourselves, “I must”) take the back-leg stance in order to improve my technique. By increasing the risk that my adversary will be able to make me lose my balance, I can encourage myself to learn how to transform an attack with my whole body instead of frantically agitating my hands. This is a good first approach to letting go (Fang song). The back-leg stance also allows me to focus on the important relationship between being centered and being rooted. It is quite possible learn these things through practicing TS softly, with respect for your partner, creating an environment rich in information for the practice of slower movements. I know at least two sexagenarians among the most

Another fascinating aspect of this question involves the many different types of steps, in particular, the turns not possible in fixed-step TS, as well as those we don't even have in our form, the roundabout outward step (instead of turning inward, the front foot turns outward.) We should also add the considerably more subtle notion of the compatibility of heavy stances (feet deeply planted in the ground), light stances, spring stances (from the arch or heel of the foot), or when moving backward, the dynamic of energy from the heel to the arch (or arch to heel).

Moreover one can consider that in a real fight, and even for tuishou, one should not have to stay on the back leg with a 9-1 stance. In this case, one should think more globally about the dogma of our style. If the slow

moves in the duan mimic real fighting moves, then some postures need the weight on the front leg like M. Wang does for example in his book for the shoulder stroke. If the stance on the back leg has only a pedagogical value, then we must pay careful attention to all contradictions, which arise while explaining martial uses. Just to respect a rule of consistency.

I will finish this (incomplete) list of advantages to this practice by pointing out that life expresses itself through movement. Vivacity and liveliness awaken our inner child; maybe that is where immortality is to be found.

In our next topic I will address "hollow the chest, arch the back" which I think needs some clarification. I will welcome any constructive critics about this article.



If one accepts solely the criterion of the weight supported by the legs, one can play between 9-1 and 6-4 for the back-front repartition of a total weight of 10. If one adds the criterion given orally by M. Wang, that is the possibility to lift the front leg without first moving the body backwards, the step length is extremely limited as shown by this gallery of examples.

Almost all 9-1 stances have a half-foot step length.

As suggested by one of my students, who has a degree in physical training, a larger 9-1 step can be realized with solid leg muscles. But then the associated powerful effort contradicts the fangsong notion constantly repeated by M. Wang

First approach of taiji...

"Short stick" and "Form of the Eight Immortals"

Henri Mouthon, transl. by Simonette Verbrugge

Why, first of all, did I find it necessary to approach a new form when the corpus of our school is so rich?

I was asked, 7 years ago to teach Taiji at the CORS (Omnisports Club of Sports for Retired) and I was soon confronted with the difficulty of teaching our form to people, even athletic, of advanced age, and especially to make them interested enough to bring them to practice Taiji, while the CORS offers many activities (Pilates, Qi Gong, Yoga, soft gymnastics, etc.). The first duan being difficult to learn, the 24 movements of the form of Beijing being little more conclusive, I turned to this form more playful which immediately appeared to me as very educational to bring to the practice of the naked hands form.

SHORT STICK OR STICK OF CUBIT

This stick has for dimension the length of the forearm, from the elbow to the tip of the middle finger. Its ideal circumference being that of the circle formed when we join the tip of the thumb with that of the forefinger. A certain rod of 35 mm in diameter at suitable length, rounded at both ends is fine. Like the fan, it is not bulky and even if it is not a flute, its handling refers to the «warrior scholar» very popular in Chinese novels, who could use his flute as a weapon. The name «Flute of the 8 Immortals» refers more particularly to the eighth Immortal, Han Xiang, represented with his magic flute that instantly bloomed flowers and also tamed wild beasts. An entire program!

A FORM IN THREE DUAN

Inspired from the Chen form, this stick form is very spiral.

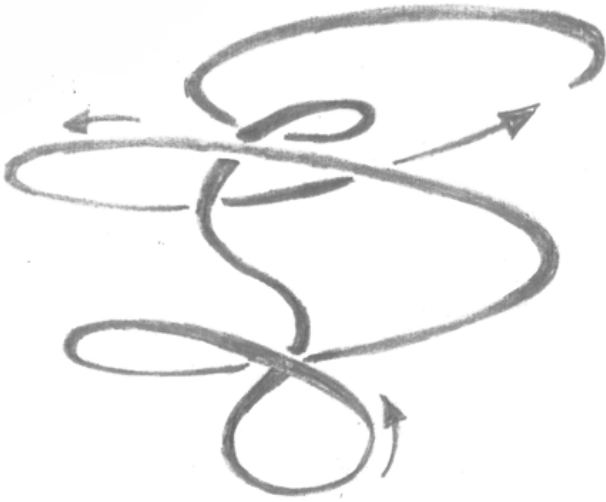
It has three sections. The one we're talking about here is the first section. It places a special emphasis on the steps and Master Jesse Tsao, who finalized it as a first approach to the form of the 24 movements of Beijing, likens it to the thirteen postures. The focus is on the five moving steps and particularly on "going back to one's center"

The movements concerned in this section are mainly the four primary energies : Peng, Lu, An, Ji. The other two sections include the other four Ba Fa energies and are more clearly martial and work on the spiral of the torso, the muscles and tendons. The third section deals with self-defense and combat, the stick being more like a truncheon. These other two sections use the methods of Chinese short weapons : block and strike with the stick (Bang Fa) , slice and cut with the sabre (Dao Fa), point and stick in with the sword (Jian Fa).

PARTICULARITIES OF THE HANDLING OF THE STICK

What first appeared to me as an advantage of this practice is that it answered perfectly the question «and what does the other hand do?», problem encountered by any teacher of the form and more obviously of the practice of weapons. As soon as he approaches the practice of a weapon, a practitioner with well-differentiated footholds often finds himself with vaguer supports, simply because he has to focus his attention more precisely on the movements of the weapon and of the other hand. The weapon then takes a while to become a more natural extension of the segments of the arm, the supports being clarified simultaneously.

In the case of the short stick, the distance between two hands is fixed and the cubit exactly represents, in



Course of the different planes in a spiral movement.

the practice of the form, the appropriate distance of what is called by some teachers « to hold a balloon». This posture encourages the relaxation of the upper body and the active differentiation of the supports on the closing phases. No longer having to worry about the other hand, and that the palms are connected at the appropriate distance, allows to focus easily on the gesture, which generates faster differentiated supports.

In the course of the form, the horizontal, vertical or oblique rotations clearly define the different planes in which the movement develops. Regularly the stick is positioned vertically in front of you, representing a reminder to verticality. Any alignment default is then directly legible and correctable due to the uncertain positioning of the stick. Another advantage of handling the short stick is that it offers a direct approach to coordinated yin/yan hand exchanges. To rotate the stick on the different planes, a hand reinforces its grip

at one end while the other must release hers in a coordinated way. The stick is held at the beginning of the sequence between the two palms in alternating repetitive movements (swings, rotations at the tripple burner) that stimulate the lao gong at the same time as they generate a proprioceptive awakening of the supports. This is done very naturally, as without the practitioner's notice.

SPIRAL MOVEMENTS

Any movement in space of the stick held in the palms is made from the two horizontal and vertical planes. The horizontal movement, clockwise or vice versa, is performed around a vertical axis crossing the stick in the middle. For the vertical movement, the axis of rotation passes through the stick horizontally in its middle (four felt marks in the center of the stick help in the demonstration during the educational of a first approach). The exercise of the four circles of the Cheng Man Ching school, which for me is a very good educational for «grab the sparrow's tail» is greatly simplified when done with the stick. Once this first approach of the spiral and of helical movements performed with the stick assimilated, the stick can be put aside and the teacher can check if the movement and the connection of the hands are recorded without the stick. In addition to its usefulness for a kind of effective motor re-encoding, this sequence helps to relieve stiffness and stagnation in the upper body and the legs, frequent among the oldest. The constant movements of rotation of the waist and the bust finally vitalize all organs. In addition to a self-massage set, using the stick can eventually be helpful.

Two photos of Zhang Qinlin

Claudy Jeanmougin, transl. by Simonette Verbrugge



太極拳斗楊澄甫先生和張欽霖先生師徒合影

太極拳斗楊澄甫先生和張欽霖先生師徒合影

Tàijǐ quán dòu yángchéngfǔ xiānshēng hé zhāngqīnlín xiānshēng shī tǔ héyǐng

Photo du Maître de Taiji quan Yang Chengfu avec son disciple Zhang Qinlin

Scott Rodell is an American student of Mr Wang who teaches in Washington, DC. He found back two very interesting photos concerning Zhang Qinlin, the Master of Wang Yen Nien. In particular, these photos support the «story of the origins» of the Yangjia Michuan that Mr Wang reports in the two big red books. Because of the scarcity of surviving witnesses, this narrative has sometimes been questioned by practitioners eager to cross the information to establish its historical strength. Sometimes we also talk to practitioners outside of the Yangjia Michuan who question a story that upsets the saga of their style.

Zhang Qinlin in the company of Yang Chengfu

Remarkable photo that, unfortunately, does not bear a date. Yang Chengfu was born in 1883 while Zhang Qinlin was born in 1888. Yang Chengfu is the oldest of Zang Qinlin of 5 years only. On the photo I would give an age of 35 to 40 years for Chengfu that is to say 30 to 35 years for Zhang Qinlin. Thus the photo could have been taken around 1918/1923.

In his first volume, Mr Wang writes that Zhang Qinlin learned Taijiquan with Yang Jianhou, Yang Chengfu's father. In fact, he would have been a brother of practice with him. In the photo it is well explained that Zhang Qinlin is the disciple of Chengfu.

Zhang Qinlin framed by his students.

Zhang Qinlin is recognizable in the center of the first row. In this picture taken in 1941, Zhang Qinlin is 53 years old. We might be tempted to recognize Mr Wang on the right of Zhang Qinlin only their meeting dates back to 1945, which makes it impossible for Laoshi to appear on this picture. We can note the presence of four women in this assembly and the very symmetrical presentation of the group around Zhang Qinlin.



太極專家張老師欽霖率諸生合影留念
民國卅一年四月卅日
Tàijǐ zhuānjiā zhāng lǎoshī qīnlín lǚ zhū shēng héyǐng liúniàn
míngúo sā nián sì yuè sà rì
Photo souvenir de Maître Zhang Qinlin avec ses élèves

右, 左, 玉女穿梭

you, zuo, yu nu chuan suo

74. The Jade Lady throws the shuttle to the right then the left

When practising the Duans, so full of imagery, we are sometimes lead to become a dragon, occasionally a phoenix, even a crane, snake, or tiger... In the midst of this compendium of Chinese animals, only once does a human character take part and it happens to be a woman.

This character, the Jade Lady, is the heroine of the legend of the Cowherd and the Weaver (see insert). Each year, on the seventh day of the seventh lunar month (the 7th August in 2019), their reunion is celebrated. It is the celebration of those in love, the Chinese St. Valentine's day.

Yu Nu: in the title of the movement, **Yu** refers to Jade symbol of purity and calm and **Nu** indicates the feminine.

Girl, young woman, lady, maiden, English loses itself with all these translations. Chinese remains unperturbed by such subtleties.

I have always been most intrigued by the number of photos illustrating the 74th sequence of the Long Form. Mostly, in the Big Book*, three or four images are adequate to describe a movement.

Here there are no less than 33 frames needed to cover the whole of 'The Jade Lady throws the shuttle to the right and then left'.

At the March 2006 'séminaire du Collège', I lead a workshop on the 74th, in particular on one of the stages of this long sequence; the movements which relate directly to the craft of weaving.

In view of my presentation, I visited a workshop to watch the gestures of the craft and to learn the terms for the different operations involved in making hand-crafted fabric. By comparison, I found the gestures in the Form which allude to the craft of weaving.

Maybe all the movements in the Form were named in a similar fashion. Using familiar images renders the learning and memorisation of a movement or sequence easier.

The gestures which shape the weaving process take place in three steps, summarised in four images.

619

Throw the shuttle to insert the weft from one side of the loom...

622

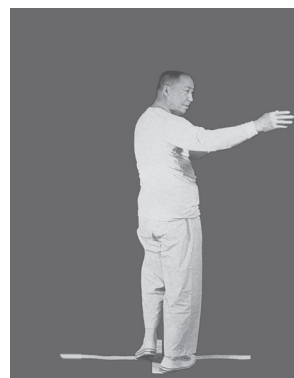
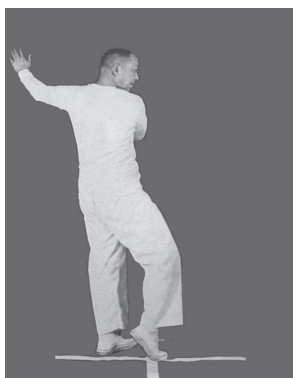
...to the other.

623

Work the beater to bring the weft closer to and tighten against the fabric.

624

Press on the pedal to inverse the warp yarns.



Photos from *Yangjia Michuan Taijiquan, Volume 1: illustrated and annotated by Wang Yen-nien.

College's Papers

Once the gestures were clear, I invited my colleagues to shake up our habits and to practise **Yu Nu** not only in one diagonal (south-west / north-east and back) but to visit the other directions as in the 3rd part of Shi San Shi.

To start with this exercise completely threw them, then they had great fun finding themselves in the position of beginners again, lost in a whirlwind of directions.

This game in space brought us face to face with one of the difficulties in learning the 3rd Duan which is to deconstruct our points of reference (think of the repetition of the movements from the 2nd Duan from 'lift the bamboo curtain').

Lacking time, we did not go any further in the 74th and only covered half the movements comprising the sequence.

And the other half ?

Before joining the Ymtq school in 1989, I practised for 10 or so years in the school of Yang Chengfu, the 108 movements and the Peking Short Form. **Yu Nu** also appeared in these two forms together with the movements associated with her – also called 'The Jade Lady throws the shuttle' – and corresponding exactly with the beginning of the 74th: three times the same movement in three different corners, the fourth revealing itself later with a throw of the shuttle to the left this time.

613

Throw the shuttle to the right



618

Throw the shuttle to the right



630

Throw the shuttle to the right



636

Throw the shuttle to the left



To conclude, in the Yangjia Michuan school, **Yu Nu** throws the shuttle to the right then to the left in the four corners of the universe and in two ways:

a short variant as in the Peking Short Form – let's call it - **Jade 1**

a more complex variant – **Jade 2** – which, I think I can confirm, belongs only to the Yangjia Michuan style and which confers it its originality and richness.

So, here are the directions in which **Yu Nu** throws her shuttle to weave her canvas in the four corners of the universe:

- **Jade 1** to the right SE
- **Jade 1** to the right SW
- **Jade 2** to the right diagonal SW-NE
- **Jade 1** to the right NW
- the return
- **Jade 1** to the left NE
- **Jade 2** to the left diagonal NE-SW

There are still two gestures which punctuate this long sequence, two orphan gestures, without any particular name. I will return to these later.

The weaver is a recurrent character of Chinese culture. A legendary character, she is also at the centre of one of the most famous images of **Neidan** (internal alchemy): **Neijing Tu**.

Nei signifies interior, inside.

Jing designates the warp yarn which interwoven with the weft, forms the fabric. It can also have the meaning of classic writings, religious canons.

Tu signifies map, representation, picture.

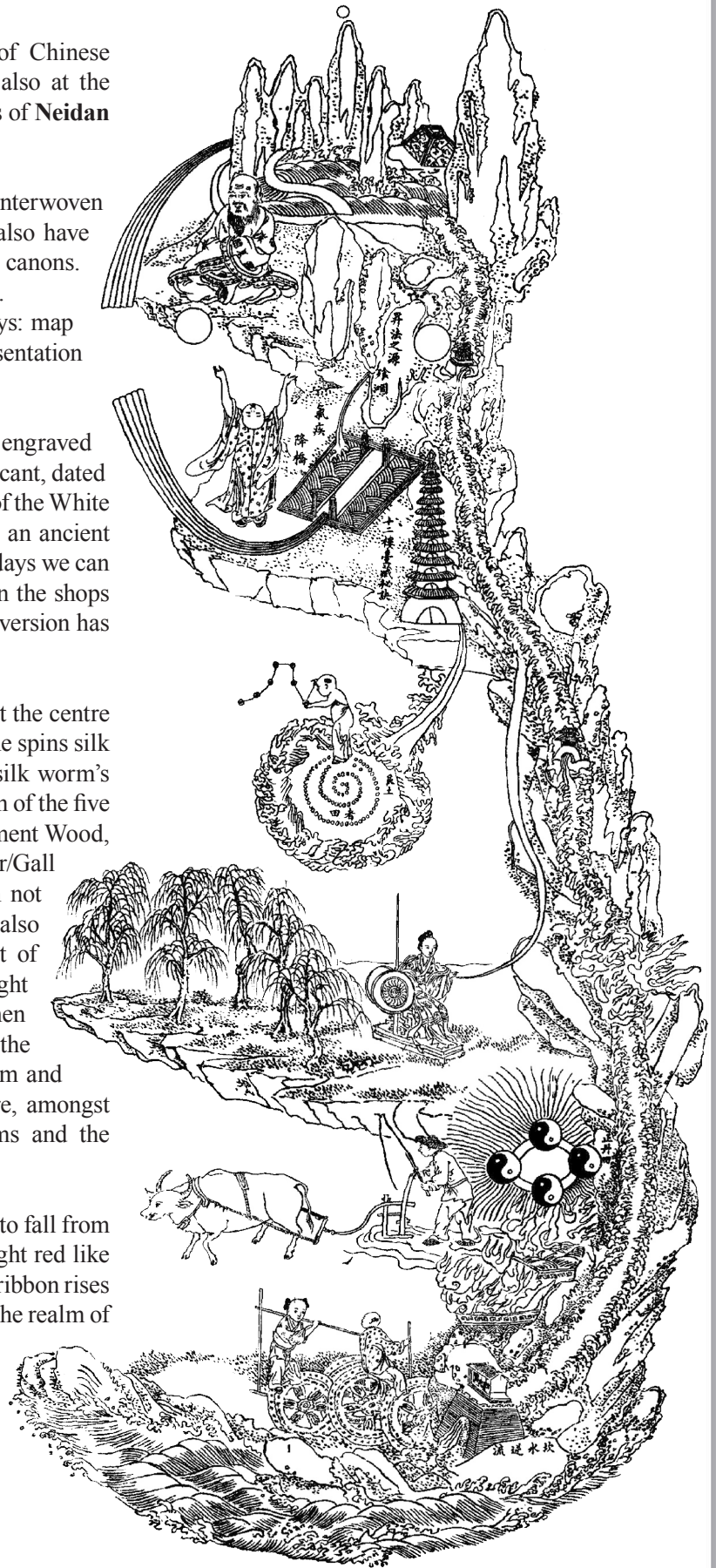
Neijing Tu can be translated in two ways: map of the interior vision of the body, or representation of the interior texture of the body.

There are several versions of this map engraved either on stone or wood. The most significant, dated 1886, was found on a wall of the Temple of the White Clouds in Beijing. It had been based on an ancient silk scroll by an unknown author. Nowadays we can easily acquire a print of this bas-relief in the shops of the major Taoist temples. A coloured version has been put on the market recently.

In this document, the weaver Yu Nu is at the centre of the image. Sitting behind her wheel she spins silk at the edge of a mulberry orchard, the silk worm's staple diet. According to the classification of the five movements (**Wuxing**), Yu Nu is the element Wood, associated with The Yin/Yang pair–Liver/Gall Bladder. In Chinese medicine an organ not only carries out a physical function, it also possesses a soul. The Liver is the seat of **Hun**, an energy particularly active at night during sleep. Not very surprising when one knows that, in the energetic clock, the Gall Bladder and Liver lie between 11pm and 3am. The qualities linked with **Hun** are, amongst others; creativity, impulsiveness, dreams and the subconscious.

The weaver allows a narrow band of silk to fall from her wheel, red in the colour version, bright red like blood once filtered by the liver. This long ribbon rises towards the summits of the Nine Peaks, the realm of the spirits (Shen), and further still to the kingdom of the immortals.

The emperor's daughter, mediator of providence, becomes the subtle link between Earth and Heaven.



College's Papers

The whole 74th sequence seems to translate Yu Nu's quest into movements.

The impetus and aspirations of this legendary character become real in the deep stretches and powerful spirals which penetrate the muscle groups and stimulate the Liver meridian. They express the gushing force of spring. The balance between taking root and extension, opening and closing, is expressed in its entirety here.

The story of the cowherd and the weaver.

The heavenly Emperor had seven daughters; beautiful, intelligent and capable. The youngest, Zhinu, was an expert weaver; it was she who wove the heavenly brocades, those we see in the shimmering skies after a storm, the delicate early morning pastels and the purple clouds of sunset. One day she came down to earth with her sisters to bathe in the calm waters of a lake. Whilst they were happily playing a cowherd passed by, Niulang, he had brought his buffalo to drink. Hidden behind the bushes, he immediately noticed the youngest of the sisters and fell in love instantly, cursing fate which had made him poor and a cowherd.

The buffalo advised him to go and steal the clothes of the young girl; unable to get out of the water, she would be forced to accept his conditions to recover them. And so it was.

The young princess, completely embarrassed, accepted to marry Niulang and also fell helplessly in love with him. They lived happily and had two children. Zhinu taught the art of weaving to the village women who became prosperous and renown for miles around.

But the heavenly Emperor sent one of his henchmen to find his daughter. In tears she had to leave her home to return to her father's palace. In despair, she spent her days crying. So her father softened a little and granted her a favour; she could see her husband and children once per year.

Since then, each year, on the seventh day of the seventh lunar month, the heavenly magpies form a passageway to allow the separated family to be reunited.

One says that at dawn that day it often drizzles; these are the tears of the weaver who, tenderly holding her children and her husband in her arms, cries bitterly.

I already mentioned the existence of two movements which I labelled as orphan.

The first, in the comments, is indicated as a sort of **Peng** (616). Its role is to stabilise the change in direction and also to allow for rotation of the front foot (617). Thus in the following movement, when the shuttle is thrown (**Jade 1 SW**), we again find the tightening of the weft, the second step of weaving.

The same thing in frames 628 and 629, and later the 636.

The second is also a series of orphan gestures (631-634). In the comments it is, at most, referred to as an 'An forwards' and as in the preceding situation, the last gesture (634) allows for rotation of the front foot and as a result the tightening of the weft when the shuttle is thrown. This whole sequence, even if they are not weaving gestures, is nonetheless highly efficient in stretching the muscular tendino meridian of the Liver/Gall Bladder. Note, it is the only one in all the Duans not to be repeated in symmetry.

At the March seminar 2006, I lead my colleagues to play with the directions. I could now suggest a second game; to run through the whole sequence of the Jade Lady up to **Jade 2** to the left in the diagonal NE-SW and arriving at **Peng** to the right, not to continue with 'grasp the sparrow's tail' but to start a new **Jade 1** to the left SW and to continue by being carried by all the 74th. Taken in this direction, the whole works as the mirror of the first and brings us back to our starting point (613).

Why then not start again and so doing, like the daughter of the heavenly Emperor, weave 'heavenly brocades, the delicate pastels of early morning and the purple clouds of sunset'.

Nicole Henriod

Catherine Despeux : Taoïsme et connaissance de soi, Éditions Guy Trédaniel, 2012

Claudy Jeanmougin : Manuel d'énergétique chinoise, Éditions La griffe du tigre, 2013

Me gusta Taiji Quan

Composition d'Éric Manevy
d'après la chanson de Manu Chao, "Me gustas tu »



SOL \sharp m FA \sharp
Me gusta Taiji Quan, me gustas tu
DO \sharp m
Me gusta Yangjia Michuan, me gustas tu
SOL \sharp m FA \sharp
Me gusta Le Premier Duan, me gustas tu
DO \sharp m
Me gusta Le Deuxième Duan, me gustas tu
SOL \sharp m FA \sharp
Me gusta Le Troisième Duan, me gustas tu
SOL \sharp m
Me gusta Shi San Shi, me gustas tu
SOL \sharp m FA \sharp
Que voy hacer? Je ne sais pas
DO \sharp m
Que voy hacer? Je ne sais plus
SOL \sharp m FA \sharp
Que voy hacer? Je suis perdu
DO \sharp m (Pour les accords il suffit de continuer.)
Que horas son, mi corazon?

Me gusta Bao Hu Gui Shan, me gustas tu
(Reporter le tigre à la montagne)
Me gusta Lan Qiao Wei, me gustas tu
(Saisir la queue du moineau)
Me gusta Cha Shou, me gustas tu (Ficher la main)
Me gusta Qi Shi, me gustas tu (Ouverture)
Me gusta Zuo Dan Bian, me gustas tu (Simple fouet à gauche)
Me gusta Shou Hui Pipa, me gustas tu (Jouer Du Pipa)

Que voy hacer? Je ne sais pas
Que voy hacer? Je ne sais plus
Que voy hacer? Je suis perdu
Que horas son, mi corazon?

Me gusta Bai He Liang Chi, me gustas tu
(La grue blanche déploie ses ailes)
Me gusta Tui Shan Ru Hai, me gustas tu
(Pousser la montagne dans la mer)

Me gusta Cha Shou, me gustas tu (Ficher la main)
Me gusta Qi Shi, me gustas tu (Ouverture)
Me gusta Cai Shou, me gustas tu (Cai)
Me gusta Shou Hui Pipa, me gustas tu (Jouer du pipa)

Que voy hacer? Je ne sais pas
Que voy hacer? Je ne sais plus
Que voy hacer? Je suis perdu
Que horas son, mi corazon?

Petit cadeau d'Éric à tous ses camarades pour la clôture du stage d'été du GRDT. Bien entendu, il faut remettre ce chant dans le contexte. C'était au moment de l'apéro, rituel de 19h après une bien dure journée de pratique, avec une bande de groupies qui reprend le refrain en chœur, avec déjà une petite dose d'élixir dans le ventre. Peut-être aurait-il fallu compléter la partition en associant à chaque accord (deux) un verre d'apéro...

Tuishou and calligraphy

George Lin

transl. by Sabine Metzlé and Simonette Verbrugge

During the Yen-nien cup day that took place in Lugang (Taiwan) on December 2, 2017, several speakers talked including George Lin, one of the oldest students of Master Wang Yen-nien. The text presented here is not that of his conference but it comes in addition. It was published in the N° 38 issue of the TYMTA (Taiwan Yangjia Michuan Taiji quan Association) Magazine dated January 2018. We thank Mr Wang Ronshan as well as George Lin for their permission to publish this article in our Bulletin of the Amicale.

Claudy Jeanmougin

In the classic texts, the song of hand to hand combat begins like this :

“Study well peng, lü, ji, an
Coordinate upper and lower body
the other will not be able to enter”

Although the expression of Peng lü ji an enumerates the four most representative techniques of the thirteen postures, it also refers, implicitly, to all the components of the form : peng lü, ji, an, cai, lie, zhou, kao, advance, retreat, look to the right, look to the left, center, a total of thirteen modalities that form the fundamentals of taiji quan (eight manual techniques and five movements).

Chinese calligraphy also has eight kinds of lines in the character : yǒng 永.*

If the ideograms based on these eight lines evolved with the times, the technique of the use of the brush, instead, did not change since the dawn of time. It underlies the Chinese calligraphy and, whatever the style of calligraphy, it is always subject to its technical rules.

One can calligraph in “sigillary” style, in a so called “style of a scribe”, in cursive style, regular, etc. and choose a form of writing that emphasizes lightness, musicality, stay in academism or give free rein to expressiveness.

At the very point that the gesture of writing in cursive characters can be felt as an act of pure creation, free of any technical constraint.

By comparison, most of the different styles of taiji are based on the thirteen postures : these thirteen technical components common to all schools are at the origin of very diverse and characteristic styles, they also consti-

tute the base of the movements of the tuishou and the sanshou. The two sentences (from the classic texts) : “he extends, I bend, he bends, I extend” and “stick, bind, adhere, follow” describe an essential process in the application of these techniques.

In his book of notations, the calligrapher of the Tang Dynasty, Sun Guoting writes :

“All the art of calligraphy lies in the controlled use of the brush, the way the brush is waving on the support, the good balance of the force exerted on the tip of the brush.”

In the same way during the practice of the applications, their transformations and their variants, and according to the force that we put in the gesture, we happen to experience, in the middle of the execution of a movement, what means “four ounces topple a thousand pounds” and “bring into the void, gather and release the power” or “give yourself up to follow the other, free and without constraint”, “movement and stillness are one”.

Let us practice the fundamentals regularly to refine our practice of tuishou and sanshou, to make it more and more subtle, like the Chinese calligrapher with the use of his brush.

* “In order : first line : cè 側 correspond au point; second line : lè 勒 corresponds to the horizontal line; third line : nǚ 努 corresponds to the vertical line; fourth line : tì 趯 corresponds to the hook that ends the vertical line; fifth line : cè 策 corresponds to the oblique line rising to the right; sixth line : lüè 掠 corresponds to the oblique line descending to the left; seventh line : zhuó 啄 corresponds to the short oblique line descending to the left; eighth line : zhé 磔 corresponds to the oblique line descending to the right.”, from le Ricci (note of the translator).



國際研習會課程之二

講師：林景泰老師

Lecturer: Mr. George Lin

課目：推手及散手應用探討

Practice of 1. Tui-Shou (Pushing-hands) 2. San-Shou



文/編輯組

古代太極拳的拳譜歌訣《打手歌》前二句，「棚捋擠按須認真，上下相隨人難進」，「棚捋擠按」是最典型的太極拳「勢」這裡泛指棚、捋、擠、按、採、捌、肘、靠、進、退、顧、盼、定等十三勢，是太極拳的基本勢法(手法、步法、身法)。書法中有永字的八種筆法，每一個字大都由這八種筆法的其中幾種組成，「結字因時相傳，用筆千古不易」，用筆是書法藝術的根本，風格的形成離不開用筆的革新，不同的筆法運用可以寫出篆書、隸書、草書、楷書等不同的書體，又能創造出尚韻、尚法、尚意等書風，甚至在草書的創作中，達到了我心無法的境界。

同樣地，太極拳的拳式大都由十三勢中的幾種勢法構成，不同的用勢(十三勢)形成各種風格與特色的拳架，用勢也是推手、散手應用的根本，「隨曲就伸，沾連粘隨」就是十三勢運用的主要內容。唐朝書法家孫過庭在他的墨跡《書譜》中所言「一畫之間，變起伏於鋒杪，一點之內，殊衄挫於毫芒」，同樣地，不同拳勢的運用、變化與革新中也能體驗「一勢之間，牽動四兩撥千金，一拳之內，引進落空合即出」與「捨己從人心無法，一動一靜皆渾然」的境界。想要學好推手、散手，棚捋擠按真的必須認真。

A College in mouvement

Jean-Claude Trap, transl. by Simonette Verbrugge



The brave Secretaries of the College gathered at the workshop held on June 2018 : in the order of stepping in, from left to right, Jean-Claude Trap, Valérie Oppel, Nicole Henriod, Hervé Marest, Frédéric Plewniak, Claudy Jeanmougin.

Missing on this photograph : Maryline Chanaud, Christian Bernapel et Michel Douiller, who put up with initial problems before them.

The Yangjia Michuan Taijiquan in Europe is organized around the Amicale and the College of Teachers. The two bodies were created in 1989, the Amicale on the initiative of the first European practitioners of our style, the College of Teachers according to the wish of Master Wang Yen Nien. The Amicale, a non profit association under French law, welcomes groups and individuals practicing this style. The College, until this year a de facto association, governed by a Charter, brings together the teachers attached to contribute to the transmission, the deepening and the blossoming of the style.

When it was founded, the College only consisted of the teachers who had stayed in Taiwan with the mission of

drafting the Charter and then implementing the opening procedures of the College to all teachers of the style. This was effective in 1992.

In charge of animating the life of the College, a Secretary is elected for two years. His/her tasks, initially administrative, quickly expanded with, among other things, the organization of seminars. As of 1994, the position of Assistant Secretary was created to divide the tasks and form the College Management Association whose sole purpose was to manage the accounts of the College to enable it to develop its activities while being governed solely by its Charter. Later, in order to assist the Secretary and Assistant-Secretary, and to involve a greater number of members, commissions were formed.

On the initiative of Claudy Jeanmougin, current Secretary of the College, the "Commission for revising the Charter" was created in 2013. Indeed, the functioning of the College has evolved since its creation, the Charter had shortcomings limiting the freedom of action of the College, partially offset by the adoption of a functioning Code.

In order to make the College more lively and to facilitate its access to motivated people to participate in its operation and activities, the major changes proposed by the commission after many exchanges where to remove the principle of sponsorship to enter the College and the prerequisite of knowledge of the three sequences of the great form to keep only the fact of "being in situation of transmitting the Yangjia Michuan Taijiquan".

At the same time, a majority of the members expressed the wish that the College become a declared associa-

tion. Several models of statutes were proposed by the commission to finally retain the "Collegial Association" version, namely the one that most respects the spirit of collegiality, of sharing and of evolution inherent to the values of the College.

The declaration of the association "European College of Teachers of Yangjia Michuan Taijiquan" was published in the "Journal Officiel" on July 7, 2018. A new dynamic is launched... As for the Charter, all the elements that could have constituted its new content are found in the statutes of the association hence its disappearance.

Today, to apply for the admission to the College, it is enough to be in a situation of transmitting the Taiji style of Yang Jia Michuan and to have attended two seminars as a guest. The applicant then applies to the Collegial Assembly which deliberates.



The attendees at the College workshop in June 2018

Interview Daan Hengst

*Interviewed by André Musso
at Rencontres Jasnières, July 28, 2018
transl. by Simonette Verbrugge*



Daan Hengst will be the guest of honor at the Rencontres de Sète in November 2018. He has been visiting the Rencontres de Jasnières for over twenty years. He practices a Yang form transmitted by Cheng Man Qing and has explored other styles.

He was born on December 11, 1940 in Malang, Java, and he is still working in a hospital in Amsternam to maintain equipment using radioactive radiation.

We kept the oral style of the interview which was held in French, English, even German, with the stylistic short-cuts that you can imagine.

– *When did you discover Taiji and Kung Fu and how old were you?*

– I was thirty, when Bruce Lee was very popular!

– *Who were your teachers?*

– Wee Kee Jin who now lives in New Zealand (but he was born in Singapore). And also with Rob Völke, who now teaches here at the Rencontres Jasnières, I go to his classes every Saturday.

– *When did you start teaching?*

– Around 1997.

– *Do you still teach the Yang style?*

– Yes. Wee Kee Jin's style which he learned from his master Huang Sheng Shyan in Malaysia. He is also a student of Cheng Man Ching. His form is a little different.

– *Did you come to taiji for its esthetic aspect, for the beauty of the movements? Of course, there was Bruce Lee but did you know the Chinese culture? Through books, Chinese friends?*

– I was born in Indonesia where many Chinese live. I am familiar with the Chinese culture.

– *Now that you live in Europe, do you notice among adults their way of walking or taking a ball for exemple, a difference in movement, in postures? The shoulders already stressed...*

– Yes I notice this quite often. But here in Amsterdam I teach aged adults. We do daily movements like in taiji : for exemple, when you lift something heavy, you must pay attention to the position of your head : in line with the column. The progress is slow, but we are happy when we learn something new...

– *How long does it take to relax the shoulders?*

– This is not a good question... Indeed, sometimes I am asked how long it takes to learn a form. I don't know, it is **you** who do the movements every day, rather than once a week. It is different for each individual. And when you are old, it is much more difficult!

It is better to start Taiji when being happy, feeling good about yourself, rather than wondering how long

it will take to get there. Happy, you are **open**! Unhappy people are tensed, it is normal...

– *When you will come to Sète what are you going to propose?*

– Essentially it will be about the structure; It will not be only on tuishou. Rather on the quality of the posture. Should the workshop be in French? I read it better than I speak.

– *I imagine that you enjoy teaching?*

– Of course, yes!

– *When you transmit something, do you transmit values too?*

– I try to.

– *What comes to your mind when I talk to you about values that you are trying to transmit in your teaching?*

– You mean : what do I want to explain?

– *To explain is one thing but beyond, if you like. Taiji is a way of life...*

– Yes, yes, yes, (he switches to English).

For me taiji is something that contributes to your health. But how? Taiji works on internal movements and on emotions. But we cannot show the internal movements or explain the emotions? It is too hard. So, to share this with others? In order to do so, I try to use images. Most of the time I use images of movements that you make in everyday life, or as you find in sports. For example : "push a wheelchair", or "you help an elderly person to get out of her chair..."

– *So you try to explain and you find an analogy with how it can be done in everyday life.*

– I try to. Like in sports, I played tennis for many years when I was young. So I can now make the connection with what Francine* said this morning during her Qi Gong workshop : "In moving, you have to use the Dan Tian. It is not just a point, but the **whole area** of the Dan Tian!" I feel this easily, I understand very well what she meant. It remains difficult to explain but I try : "Do you play tennis? No? Then do you swim, or dance?"

Yesterday I told her that the movement she showed looked like a golf movement. Not to that extent but it was the image... Meaning : use your whole body for the movement, not just the arms! Position of the leg, torsion, arm movement... It looks sometimes like Balinese dance. (Imitating a golf shot).

– *There are probably common roots...*

– Certainly. Only the goal is different. To dance with

somebody or to use a sword, it can be the same movement. Two different goals but the idea stays the same.

– *Not so peaceful!*

– Of course, taiji is a martial art... (laughs). But it depends on your capacity to understand **what** you are doing.

– *Is the form you practice a long form?*

– It is the original form of Zheng Manqing in 37 movements.

– *Do you work on the martial applications from the movements of the form? Or did you develop exercises to understand how to use some movements during an attack, for example?*

– Yes.

– *Have these exercises been transmitted by your teacher or did you develop them yourself?*

– In the beginning you learn the exercises shown by the teacher.

Later on you develop your own exercises, because when you understand well the basic principles, you can **feel** the internal movements better than when you only learn patterns. When you only follow patterns, **you do not feel** what you are doing.!

– *You only need to know six or eight movements if you understand them well?*

– You can use them and later on invent other ones. In everyday life, the movements are not fixed once for good! It is like the weather : it changes all the time. So you shouldn't learn with the head but **with the heart!** The ideas pop up and give you much more fun than to execute what your teacher says : "move like this or like that"... This is not fun for me!

– *You recalled that taiji was an art of living, and a practice for health, what about the "internal" approach, like neigong? Do you make drawings like Francine or Claudy to explain the breathings, big and small?*

– No, until now I never insisted on that. When asked what the breathing was in taiji, I answer that when you run you don't pay attention to the breathing... It happens naturally. It is our body that tells us what to do. So you shouldn't bother with breathing. It will happen by itself. And it will be different if the movements are quick or slow... So, don't worry about the breathing.

If you must concentrate on one point, it is on relaxing! And then you will reach the essence of the movement... What is relaxing? What do you relax and how? My teacher said : "Relax everything!" But what is **everything?**

(making a movement from head to feet).

It is strange, but when I come back to sports, I realize that before playing tennis, for example, I relax, without having to think about it!

– Referring to what you said earlier : modern life can often hurt the body. Eight hours in front of a computer for example leaves traces between the shoulders. Have you noticed this among your students?

– Yes, they say they are stiff or have injuries.

– How do you manage to help them become conscious of these handicaps? Having the shoulders always under stress. How do you approach that? Do you have a strategy?

– Not just **one!** Each situation requires a different approach. You talk to me about computers but professional musicians (flutists or violonists) also hurt their body in different ways.

It all depends what they do and this is where the problems arise. For example this (gesture of the raised arm holding the bow), or that (play position of the flute). I try to feel what they feel by copying their movements. I try to feel why such movement or such particular use of the structure leads to pain.

To be aware of holding the shoulders, we do some exercises to loosen them.

I should say that every one must be conscient of his own body structure. Don't wait for the teacher to say anything! The teacher can only **show** you what you do wrong and give some advice accordingly.

It takes time, of course. But it is a good beginning, you must become your own therapist, so to speak.

– We could talk the whole evening... I resume : it is my body that will teach me how to move with the help of what the teacher suggests?

– That's it, your own body...

– Meditation should be a good start to prepare the practice?

Meditation helps to empty your mind. So you can fill it with **new** informations.

– First in, first out... (Laughs)

– Yes this is for me very interesting, it is never the same thing. You know what makes taiji so interesting : **the way you have to move internally is not fixed**. In, for instance, karate or kung fu, so called external martial arts, you move according to prescribed rules. What's more, you can learn taiji even if you are not so young anymore. However, you must be young to start learning

karate, judo, kung fu, or other external martial arts. It is better not to be seventy! Many young people who practice these kind of sports have injured knees when they get old.

In taiji you are not obliged to harm your knees, you must **just become conscious of your structure**, as Francine was saying : you must pay attention to your anatomy.

It is more structured, more anatomical, I don't know how to say, it works with the **feeling**. You must feel the way you move, it must come from your bodily sensations, avoiding unnecessary muscular force.

– Some explanations are still needed, to gain in time and avoid injuries.

– That's the most important : **avoid injuries**. Those caused by a bad posture or following incorrect actions, can occur much later, sometimes after ten years! When you are young and flexible, it is all right, but if you keep bad habits too long, then the problems may arise. And to find a remedy afterwards is not easy.

– It is hard to find the good posture by yourself, no? And you cannot interrupt the teacher all the time.

– No, of course. My New Zealand teacher, Wee Kee Jin, always said : "Do you **do** exactly what you **think** you're doing?"

– And how do you know it?

– Well, you try to think about a movement in everyday life, like pushing a wheelbarrow or serving on a tray : for example, if you bring someone a glass of water on a tray, you don't have to force yourself to let go or drop your shoulders. Because you keep your shoulders and arms naturally down and relaxed. The movement goes slowly.

– You don't fight with the tray?

– The fight is what happens when you don't **relax** nor **lower** the shoulders. In tuishou, for example, the partner will resist instead of accepting a soft push. Yes, you will feel immediately the difference between both situations : if you decide to **offer**, then you are **not pushing**. So the partner will not oppose resistance. Your posture will be correct by itself if your mind is relaxed and the body will follow. When pushing hands you never push with the hope of uprooting your partner. So you must use your imagination. Think about the wheelbarrow that you want to move. It is the same thing : you relax shoulders and arms, you keep them low, body straight, then you just walk. There is no need for unnecessary force.

(After some tea)

On Qi Gong and Taiji, Daan explains that it takes time to really understand the postures. Then :

– With taiji you can discover immediately the quality of the effect produced when practicing tuishou. Whether you relax or not, if the structure is good or bad, when you are centered or not, you will obtain a result or : none. You must really keep in mind what is important and above all, to **know your own bad habits...**

And off we went for an afternoon of tuishou.

* Francine Tran Cong was giving a workshop on Hui Chun Gong «flexibility and fluidity of the body», at Rencontres Jasnières, workshop in which Daan participated.

Daan also gave a workshop but at North Sea Taiji organized by our Dutch friends in Zeewolde (<http://northseataichi.nl>)

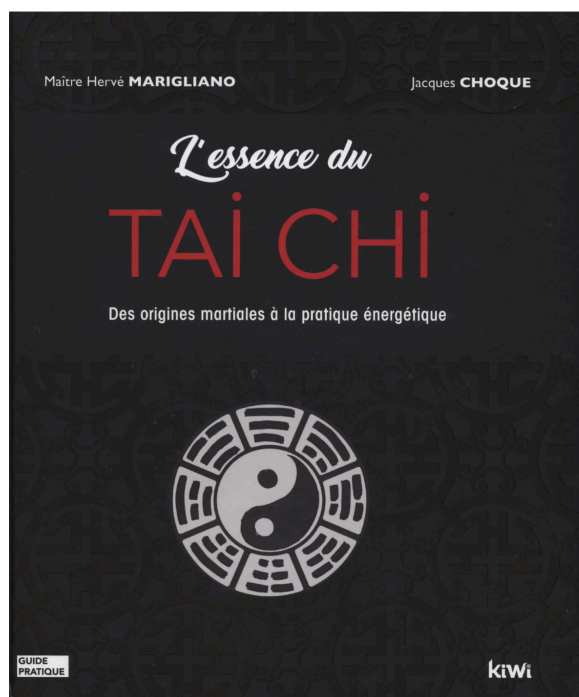
Daan Hengst : d.hengst1@chello.nl

L'essence du Tai Chi

Des origines martiales à la pratique énergétique

Hervé Marigliano et Jacques Choques

Kiwi, 2018



Dans ces pages, il y a quelque temps, nous vous avons présenté un livre sur l'enseignement du Taiji quan aux enfants écrit par Jacques Choques. Cette fois, l'auteur s'est associé à Hervé Marigliano, professeur de divers arts internes ayant acquis une certaine réputation, pour faire un large tour d'horizon du Taiji quan. Rien de neuf ni de nouveau sinon la rigueur didactique habituelle de Jacques. Bref, c'est un livre intéressant pour qui ne sait pas vraiment ce qu'est le Taiji quan. Toutes les facettes y sont présentées. Le livre est agréablement documenté et sera un plaisir à lire pour tous les publics mêmes les avertis qui auront plaisir à lire et relire ce qui fait partie de leur culture de base dans la discipline. Un livre à conseiller à nos débutants même si le style n'est pas le leur. Bien des connaissances abordées les inciteront à aller plus loin.

Claudy Jeanmougin

La marche qui soigne

Jacques-Alain Lachant

Payot, 2015



pulsion de la structure du corps dans le déplacement. Comment on se retourne. L'importance du regard et d'un tonus musculaire de vigilance dans l'équilibre. Tout dans ce livre parle de Taijiquan sans le citer.

Quelques intitulés de chapitres donnent une idée de ce dont il est question :

- initialisation motrice de la marche,
- le rôle du tonus abdominal et pelvien,
- le jeu déterminant des orteils,
- exercices d'éveil de la présence proprioceptive des orteils et du pied et du tonus abdomino-pelvien et périnéal,
- on marche aussi avec les mains,
- exercice de reprogrammation de la plasticité motrice du regard, etc...

Passionnant.

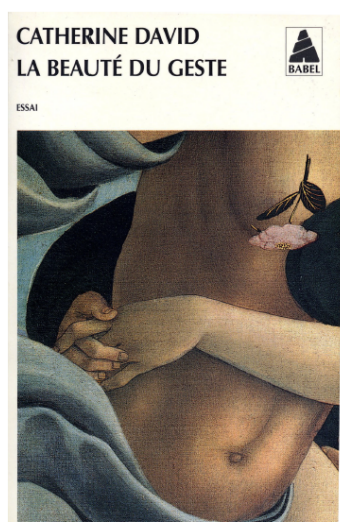
Henri Mouthon

L'auteur, ostéopathe, responsable de la consultation sur la marche à la clinique de Montlouis développe le concept de marche portante et ses effets sur le bien-être et la présence à soi-même et son environnement. Des croquis explicitent le pas et la pro-

La beauté du geste

Catherine David

Babel, Actes Sud, 2006



passé d'un art à l'autre avec une telle élégance qu'au final nous ne savons plus si c'est de la musique ou du Taiji quan dont il est question. Du passage obligé par la technique aussi bien pour la pratique du piano que pour celle du Taiji quan, elle nous entraîne dans une sorte de danse mélodique où le geste se fait oublier pour céder la place à la seule expression musicale ou gestuelle. « La mélodie du tai-chi-chuan, c'est le tracé du geste déroulé dans l'espace. Son harmonie, c'est la sensation qui l'accompagne et dont l'expérience élargit la conscience. » p.179

Catherine David, au fil des chapitres, nous entraîne dans une perception de notre discipline totalement conforme aux principes qui la gouvernent. La lecture est très plaisante et d'une émotion touchante pour tout pratiquant en recherche de sincérité.

Claudy Jeanmougin

Romancière, essayiste, critique littéraire, Catherine David pratique également le piano en amateur. Passionnée de musique, elle s'adonne au Taiji quan avec autant d'ardeur qu'elle joue du piano. Elle

Amicale du Yangjia Michuan Taiji Quan



Le Site Web et le Bulletin de l'Amicale

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

www.amicale-yangjia-michuan-tjq.org

Le référencement de vos associations :

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

Pour les Associations déjà référencées :

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

Le Bulletin sur le site web :

Les Bulletins sont mis en ligne, en accès libre, 10 jours après qu'ils aient été envoyés par envoi postal aux membres abonnés. Il est à noter que, dorénavant, les bulletins paraissent quasi simultanément en français et en anglais.

Les autres chapitres du site-web :

Ne pas oublier les chapitres mis à jour très régulièrement : les stages, les événements.

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

Pour voir vos informations concernant les stages figurer sur le site-web :

Adresser un e-mail avec éventuellement un fichier attaché au format « .RTF » ou « .DOC », ou, si vous ne pouvez pas faire autrement, envoyer un document papier qui puisse être scanné à : Jean-Luc Pommier pommier_jl11@yahoo.fr - 63, rue de Seine / 94400 Vitry / France

Conseils pratiques :

Soyez clairs et précis en vous conformant au schéma suivant :

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

Procédure :

Jean-Luc met le stage en ligne et quand c'est fait envoie un mail à celui ou celle qui a fait la demande et à tout ceux qui étaient destinataires ou en copie de la demande. C'est la seule façon d'éviter les contretemps. De plus cela permet au demandeur de vérifier tout de suite si tout est OK.



RENOUVELLEMENT de l'ADHESION à L'AMICALE du Yangjia Michuan TJJQ
Attention : pour toute nouvelle adhésion contacter : secretaire.amicale.ymtjq@gmail.com

1^{er} Septembre 2018 au 31 Août 2019

ABONNEMENT AU BULLETIN tirage PAPIER

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

Renouvellement d'Adhésion Collective

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

1. Votre groupe est inférieur ou égal à 15 personnes, vous réglez la somme de 30,00 €.
2. Votre groupe est supérieur à 15 personnes, vous multipliez le nombre de personnes par 2,00 € pour obtenir le montant de votre règlement.

Je soussigné(e) Nom et Prénom du Responsable Associatif

Votre adresse ①

désire renouveler l'adhésion de notre Association à l'AMICALE du Yangjia Michuan TJJQ.

Téléphone	Portable	Adresse Mail

Nom de l'Association :

Adresse du siège social de l'Association ②:

Téléphone :	Adresse Mail :
Fax :	Site Internet :

Règlement pour l'Adhésion collective

- Je règle 30,00 € car le groupe est inférieur ou égal à 15 personnes.
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Renouvellement d'Adhésion Individuelle

Vous n'êtes pas membre d'une Association adhérente à l'Amicale et souhaitez vous ré-adhérer à titre individuel, le tarif est de 20,00 €.

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Adresse

désire renouveler mon adhésion individuelle à l'AMICALE du Yangjia Michuan TJJQ.

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Règlement pour l'Adhésion individuelle

- Je règle 20,00 € pour mon adhésion individuelle.

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Amicale du Yangjia Michuan Taiji Quan

Cartographie des associations adhérentes



http://umap.openstreetmap.fr/fr/map/yangjia-michuan-taji-quan-lieux-de-pratique-dans-l_207813#6/44.606/5.900



Yangjia Michuan Taiji Quan Lian Hui - n°89