

AMICALE

Yangjia Michuan Taiji Quan

N° 88 - May 2018



- **Apprenticeships**
- **Experiences**
- **Between inhale and exhale**
- **The Back-Leg Stance**
- **28th Rencontres 2018 in Sète**



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Editorial

Ultimate edito to pay homage, alas late, to Faye and Vaughan whom many of us have loved and appreciated.

François is expressing, better than I would have done, all that it evokes for us but life goes on...

I want as proof the contributions of David, Marie-Christine and Jean-Paul who are teasing in us the emotions of learning, discovery and the joy of being together.

Let us stay calm and serious with the articles of Mark, Christian and Serge. We refocus, we breathe, we try to do better.

Before leaving this place to whoever will succeed me, I would like to thank all those who have kindly sent us their articles, the Reading Committee, including our proofreader (I insist) and salute the courage, perseverance and punctuality of our four translators. Beautiful translations. All right, I'll give you their names, even if it makes them blush a little : Cynthia Hay, Erica Martin, Simonette Verbrugge and Leland Tracy.

I draw my bow, but expect to find you somewhere, sometime...

Don't forget to register for the next Amicale in Sète.

I will be there.

See you soon.

André

震

Zhen = Thunder



Thunder



Shake

The word of the President

Despite a spring finally radiant, this issue is tinged with sadness. Indeed, our British friends were hit hard by the loss of two key people we learned to know thanks to their regular participation in the Meetings of the Amicale. For some of us Faye and Vaughan were part of the friends met with pleasure, even eagerly, at each edition of our Meetings.

The pages devoted to them in this Bulletin echo other demises, naturally more and more numerous as the history of the Amicale goes on. Everytime, sadness gives way to emotions and gratitude for a practice that allows us to forge links strong enough to overcome the conventions of simple social relations. Our practice establishes a de facto community, beyond affinities or individual repulsions, in the manner of family relationships that engender solidarity independent of elective affinities. By the same token, we establish improbable relationships, sources of openness and learning tolerance, which sometimes lead to true friendships. So we talk appropriately of brothers and sisters of practice, whose attendance opens us and enriches us, and who continue to resonate in us despite their physical absence, temporary or definitive.

In keeping with this sadness, you will note the dark and disturbing character on the cover of this issue which is the last one directed by our Editor-in-Chief, André Musso. He had let us know more than a year ago that we had to prepare his succession. Forced by circumstances, it is

now impossible for him to assume this function. On behalf of all the Amicale, I thank him warmly for his continued commitment and perseverance to produce and give life to a Bulletin of great quality.

Despite repeated calls, we still have no candidate for the succession of André. In the current state, the date of publication of a possible number 89 is therefore totally uncertain. This is the reason why we chose this cover encrusted with the trigram Zhen, Thunder, and its associated hexagram, SHAKE (51).

Shake encourages either to move aggressively a situation, or to integrate the effects of a strong concussion. The thunder is frightening but must not unseat, the fear it inspires makes it possible to get out of the drowsiness and recover. We must know how to allow ourselves to be traversed by the activation power of the Shake without being disconcerted by its vehemence, because it is a stimulation capable of impregnating a renewal. (Yi Jing, the Book of Changes, Cyril Javary and Pierre Faure)

My last word ended on a hummingbird story. You will notice that on the cover there is still a bird, a seagull, this time, waiting to resume its flight. I am still hoping...

Regards,

François Schosseler

translated by *Simonette Verbrugge*

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Faye & Vaughan

Peter Clifford



Faye Fadayomi
(02nd April 1966 –
22nd December 2017)

Vaughan Vincent
(25th January 1953 –
23rd September 2017)

Faye et Vaughan joined our tai chi classes at The Tai Chi Centre in London almost 20 years ago. Faye joined first, shortly followed by Vaughan. They both embraced tai chi with great enthusiasm, and after learning YMT, they both began teaching newer students. They were immensely popular, and often attended Amicale meetings. Faye was especially delighted to meet Master Wang Yen-nien in July 2001 at the tai chi workshop at the Centre for Buddhists Studies in Plouray in Brittany, France.



Faye and Alex

Faye was one of five sisters. Her two older sisters were born in Nigeria, whilst Faye and her two younger sisters were born in the UK. When Faye was three months old, she went to live with a foster family who were from Scotland. They lived happily together in the greater London area. Although her foster family wished to adopt her, she returned to her own family when she was seven years old. Faye described the change from her foster family, and culture, to her own family, and culture, as being difficult. Although she fully reintegrated with her own large and close-knit Nigerian family, she stayed close to her foster parents for the rest of their lives.

After schooling, Faye went on to qualify as a counsellor, and a trainer, specialising in conflict resolution and race relations. As well as helping individuals, she conducted a lot of seminars with the police and other organisations. Before starting tai chi Faye spent time as an aerobics teacher, and, because of the damage caused by too many high impact exercises, she turned to yoga and tai chi. Faye had great charisma, and because of her organisational abilities was occasionally dubbed the 'sergeant-major'! A few years ago, after many trips to Gambia, which she loved, she decided to move there. Unfortunately finding work in Gambia was difficult, and the move was not a complete success, so she returned to London.

In the Summer of 2017 Faye was diagnosed with a serious illness and was transferred to Chelsea and Westminster Hospital for her last few weeks. There she was visited, and spoiled, by family and many friends. Her bed-side was a mass of get well cards and a wide-range of gifts. She died there peacefully. On 2nd February there was a church service and reception in memory of Faye, attended by over 200 people. Faye is survived by her mother, her sisters, Funke, Ola, Labake, and Tunde, her nephews Raphael and David and their children. Faye is much missed by us all.

Vaughan and family were from Grenada in the West Indies. He was one of a family of nine siblings; seven brothers and two sisters. In 1960 his parents moved to the UK, and in 1965 Vaughan and three of his siblings moved to the UK, to re-join their parents. The boat trip to the UK took four weeks, and the only food on-board was Italian, which was not to his taste, and so Vaughan never-ever ate Italian food again! In the UK he was a social pioneer. He was a founding member of many social clubs offering safe havens for young people to get-together and socialise. He was an accomplished football player, and played,



***L to r back :** Clarissa Azkoul, Ann-Marie Desmond, Peter Clifford, Faye Fadayomi, Carla Petsch, Vaughan Vincent.
L to r front : Michel Timochenko, Piera Constantini Scala*

managed, and coached Dauntless FC. He also successfully trained other youth football teams for many years. In music he started the Memphis Soul Sound in 1976, in the clothing industry he worked with 'Gin & Tonic', and with his brother Francis he had a successful building business. Vaughan had many diverse talents.

After visiting Ghana for the African Cup of Nations in 2008 and being surprised by the parallels between Ghana and Grenada, he bought land in Ghana and started to build a hub there for the whole of his family. He saw it as a refuge for them to escape from the trappings of the Western world. In 2017, having just got re-married to a girl from Chad, he moved to Ghana full time, and unfortunately contracted malaria and was to die there from the malaria and heart problems.

On 20th January 2018, there was an all-day celebration of Vaughan's life held in London. It was the most special and joyous occasion; a coming together festival for Vaughan for his family, and people from all walks of life, and backgrounds, including four of us from the Tai Chi Centre. Vaughan was selfless, compassionate, and inspirational. He is survived by his two daughters, his son, three grandsons, and by his many siblings and their families. He is much missed by us all.

Peter Clifford (Xu Bin)
The Tai Chi Centre, London, February 2018

Journey of a spoiled child

David Banchereau
Translated by Erica Martin

There are years like that, more intense than normal, when things seem to drop into place, unveiling to us the overarching plan which had until then remained somewhat chaotic.

For me (as far as tai chi is concerned), this is the case for the 2017/2018 season. New classes in two new towns, Rencontres of the Amicale on l'île de Ré, preparation and exam for federal 2nd Duan Faenc, third course on the staff



with Hervé Marest, first meeting of the European Teacher's College and request to become member, new internet site and organisation of summer courses....

But let us retrace our steps a little since logically one should understand at some point why it is the journey of a 'spoilt' child (47 years old, nonetheless!).

As a teenager I take my first steps in the martial arts with judo, then later comes karate which I practise for 9 years. At 29, I'm a professional musician (drummer) and my back starts to trouble me seriously. Practising karate becomes more and more difficult, all the more so as hitting punch bags does not suit my musician's wrists. It is also the time when I become 'daddy'. I gradually leave the stage to redirect my career towards teaching music and in parallel I look for a new 'sport', more in phase with my state of mind at that time. Anyway, I had not found what I was looking for in either judo or karate. To be honest, it was the series 'Kung Fu' with David Carradine which had drawn me to the martial arts and so I am missing that little extra bit of soul in what I had been practising up until then.

It is then that a friend tells me about a tai chi class at Chemillé (Maine-et-Loire) which might interest me.

It is January, but I decide to go and look regardless. The class is run by Françoise Cordaro, who followed on from Claudy Jeanmougin and I don't feel too much at sea as there are several karatekas there who practise tai chi as well. I am charmed by the calm and serenity which emerges from the room and want to sign up immediately. Unfortunately, Françoise doesn't take on new students mid-year and so I have to wait until the following September, but it would take more than that to discourage me!

And so it is at the beginning of the new academic year in September 1999 that I start tai chi chuan with Françoise.

Honestly, if I had had the choice and if 'YouTube' had existed then, I may have chosen a more visually flamboyant style, like some which can be admired in certain videos (very low postures) but I was to discover as I went along that the 'visually demonstrative' aspect is not a priority in taiji quan, and as for the very low positions, after 18 years of practice my knees thank me for not overdoing it. Nevertheless, I appreciate the classes (the slowness, the suppleness and the atmosphere) and I progress well. Indeed, I'm a musician, so I'm used to practising alone and tai chi rapidly becomes a daily activity. In spite of changing teachers along the way, I know the long form of Yangjia Michuan taiji quan YMTQ (the shi san shi and the three sequences) after 6 years. Unfortunately, a certain weariness starts to creep up on me as I like to learn and I have the impression that I am no longer progressing. I would like to do some tui shou or learn some martial applications but these are not part of the classes which are dedicated to the form.

So I decide to change style, all the more so since a new class starts just near my home in Vihiers (Chemillé was nonetheless twenty odd kilometers away). And so I start the style of 'Su Dong Chen' with Marc Wierbinski and I get on well with it immediately. A style all supple and rounded, essentially based on the martial move of evasion, which is introduced in a very playful fashion by our teacher with whom I rapidly become friends. I am elected president of the association 'Tao Lys' in my second year.

Of course, I try to continue practising YMTQ in parallel at the beginning, but gradually I give up so as to concentrate on this more playful new form. Nicolas Ivanovitch (the European representative of the style) comes regularly to Angers to give specialised courses and I often find myself with an audience closer to karate than to tai chi.

Gradually, without even really realising, I find myself practising an external martial art and I miss the internal sensations I experienced when practising YMTQ. Damned ! Isn't Yin and Yang the point in Taiji ? Isn't there a school that has found a balance between internal and external ? In any case, as president of the association, I have to find a solution since the classes start to empty. In fact, those who came to practise a slow internal form start to desert the classes.

So then I have the idea to open a second slot dedicated to a more gentle practice and quite naturally I think of my old school, YMTQ.

I had already heard of a teacher from the style with an excellent reputation. And so in 2008 I contact Hervé Marest who accepts to run a new class under the umbrella of our association and that in spite of a very tight budget. I attend this class of course, and am fascinated by the presence which radiates from him, some would say his Kung Fu. He is very discrete and modest, but for those who know to look beyond the surface, there is no doubt, he really is a 'master' and I have the impression of having found 'my' David Carradine.

I imagine that my form will now come back very quickly, like getting back on a bike, but not at all!!! All it had needed was leaving it on one side for a few years and practising another style for me to have forgotten the form almost completely. No matter! Hervé starts anyway at the beginning of the apprenticeship, giving me the time to get into the swing of it again. But that is without taking into account my impatience and I rapidly wear it out. I cannot stop myself going to Angers (40 km from home, no less) to attend each week, in parallel, the class given by Marie-Christine Moutault (then assisted by François Besson and Céline Davière-Bradane), in an attempt to 'revive' the second and third sequences.

After two years, the number practising the Su Dong Chen style is no longer sufficient to cover the teacher's (Marc)

travel expenses (he came quite a distance), a solution has to be found to replace him since his students cannot come to the Monday class run by Hervé. So I suggest the possibility that I replace Marc myself for the Thursday slot (Hervé of course remaining the senior teacher in the association).

In fact, at the time, I have already been teaching (music teacher) for many years and teaching fascinates me. What's more, I know the two forms and decide to even include the fan (which Hervé graciously taught me) in order to keep the playful and more dynamic side of the class. It carry on like this for several years which were an incomparable richness, since studying and practising next to Hervé is a privilege that I have always considered a gift.

In 2016 life brings us, my family and I, to move near to Redon (35) in Bretagne, to start another adventure (by this time I have been practising tai chi for 17 years and teaching for 6. Of course it means leaving many things, notably my students, but also... my Master. In discussion with him, he remarked casually in passing; 'you should start a tai chi class there'.

I admit that it had crossed my mind, but I was a bit waiting for his backing, like a sort of permission.

So it is in September 2016 that I launch a tai chi class in the little village where we live (La Chapelle-de-Brain) under the umbrella of the association 'La Cinquième Voie'. The number of inscriptions was very modest but the application of the members thoroughly makes up for this detail.

As for me, even though I continue to see Hervé at short courses, I no longer have someone to refer to at hand and I am impatient to go to the Rencontres de l'Amicale which take place in Caen.

As usual it is an immense joy to meet up again with friends made at courses or at previous Rencontres, and what's more it is an opportunity to spend time with Hervé and his wife Fabienne. What happiness!

After the general assembly, he introduces me to Christophe Lephay, a teacher from Rennes. I recognise him as I have already taken workshops with him in previous Rencontres and I appreciate his methods of teaching and his enthusiasm. In discussion with him he tells me about an event he is organising with the association SMACT the following March; the inter-style tuishou Rencontres. The venue in 40 km from my home, so it is out of the question the I miss this event!

March arrives and I find myself at these Rencontres where the idea to group together seven teachers from the technical Collège AMCI of Faemc (Fédération des arts énergétiques et martiaux chinois (Federation of Chinese energetic and martial arts)) from different styles and backgrounds, in order

to present their specific teachings in tuishou at fourteen themed workshops. These two days are fascinating and to meet such a varied group with a mixture of styles is a very rich and enlightening experience. And so I discover, indirectly, that there is a federation, the Faemc, which organises this sort of event as well as certified training. Of course that appealed to me and finding Christophe during a workshop only increased my interest. Gradually during this weekend it became evident, life is very generous with me as it is giving me a second gift (remember the first was my meeting with Hervé); that of putting in my path another Master whose passion is only matched by his competence (5° Duan, DEJEPS AMCI) in the person of Christophe. We get on well and I sign up immediately for his classes after the week-end. Thus I join a team of hardened practitioners. It is really very pleasing and impressive to find oneself in the midst of a group with such a level. Once again it encourages humility, but my thirst for knowledge being greater than my ego, it is not a hindrance for me. It takes me a little time to feel comfortable in the class. Of course the team is very welcoming but the exercises are practically all new to me. I never imagined that after 17 years of practice, I could find myself lost to such an extent in a tai chi class. Being of fighting spirit, I end the year feeling quite comfortable and I glimpse the opportunity which is offered to me. I no longer give music lessons but the passion for teaching is still there. Of course I give the tai chi class on a voluntary basis for the association in my village and I have a lot to pass on, but to train myself within the framework of the federation and coached by Christophe is an opportunity that I will never let slip by!

And so we find ourselves at the beginning of this year 2017/2018, the head full of ideas.

First of all, the association La Cinquième Voie opens two new tai chi classes, at Redon and at La Gacilly. I run three classes for some twenty students in all.

Then, the federation is organising grade exams in Bretagne (1st and 2nd Duans) in March 2018. We gather together a group of practitioners to prepare ourselves for these exams. There are two of us in our club preparing for the 2nd Duan and nine for the 1st, all coached by Christophe of course. The six months of preparation will be intense as the syllabus for the federal 2nd Duan is quite full, but I have never progressed so much in such a short time and the work with 'my' partner Ronan Pellen, turns out to be a precious source of inspiration. To recount this preparation would warrant an article all to itself, suffice it to say that our team passed the exam and a few of us are continuing the adventure (ATT2* for me, aiming towards the CQP).

The year is not yet over since I am applying to the European Teacher's College of YMTQ in May and I am in the middle of preparing my summer course (2nd sequence, form and applications, tui shou and fan).



So yes, like everybody, life has sometimes shaken me and not much has happened as expected but equally it has also kept some good surprises in store for me. My meetings with Hervé and Christophe have been two happy 'chance events' (not that I believe at all in chance) which have profoundly marked my journey.

I draw from this journey a vision of tai chi teaching which tends towards a balance between yin and yang, where each domain is dependent on the others:

- the gestures of the form will not reach the precision and density necessary without the knowledge of the applications ;
- the martial work will be all the more fluid for being fed by practising tui shou;
- tui shou requires a great depth of relaxation (song) which one of course will have acquired by practising the form;

- the whole being maintained by a serious energetic work.

A tai chi class based only on the form will be emptied of its essence and meaningless.

David Banchereau
lacinquiemevoie.jimdo.com

**ATT2 : Attestation Technique de niveau 2, prerequisite for the training for CQP MAM (Certificat de Qualification Professionnelle Moniteur en Arts Martiaux) [N.D.L.R.]*

The Freedom of the Student

*Marie-Christine Leloup
Translated by Cynthia Hay*

The student should form his own view of taijiquan. He should appropriate this art and enrich it with his experiences, his feelings and his everyday experience. For me, taijiquan is far from only being a practice, it is a way of life. And this way of life should adapt to everyone, if it is not to become an authoritarian doctrine.

The practices of the professors of taijiquan illustrate this well. Each one personifies the same movement and it is much better that we are not robots and I think that the main goal of taijiquan is that each person finds his own way (and not a way which is common to everyone). This is why the professors should leave an area of freedom for students. I do not make certain movements as the professors showed them to me. Because I do not experience anything that way. Someone whose right leg is shorter than his left leg will not make the movement in the same way as one who has a shorter left leg.

This is in no way detrimental to a professor or to taijiquan. It is indeed wholly an honour to them. For to teach little monkeys or to provide an art of brainless imitators has nothing that is very attractive or glorifying. Of course, it is not a question of "doing whatever" because the movements have been conceived for years (some hundreds or some decades, according to history). They have their justification. But they should be adapted to each human being.

It is impossible that a professor could know how a movement should be adapted to each person because the adaptation should take account of the personality and the experience of the person. Now who can boast of knowing a person in their entirety? The only possibility is to let someone find for himself the movement which is suitable. That is a lengthy undertaking, all the more so because the movement that was almost perfect can no longer be so because a new experience influences the perception of the experience.

For me, the work of a professor is to help the student to find his movement. There are principles which allow a student to experience more quickly and better how to put down roots, for example. But should we all put down roots in the same way? Trees all have roots which all have the same purpose: to draw nourishment from the soil. However the roots differ between species and even from one tree to another according to the configuration of the locality where the tree grows.

The professor should be sensitive to the body of the student and with his experience he certainly has the possibility of guiding the student into his experience. He should not enclose him in a straitjacket. And it is for the professors to pose questions to the student for his advancement. The latter also certainly has questions and I think that the role of the professor is then to speak of his own experience and his own progression rather than expressing a completely cut and dried opinion.

The professor is tempted to wish that the student experiences the same sensations as he does in the same movement. But I think that this is impossible. Each person has a different physiognomy. Each person's experience has an influence on his bodily perception and posture (a timid person does not stand up in the same way as someone who is sure of himself). The principles are there to guide the students but should not be set up as the truth. The professor interprets them in one way but why should this interpretation be the best for all? In my view it is possible to find several meanings in the great principles of taijiquan (do not forget the discussion in several Amicale Bulletins on the subject of the double heaviness, for example).

This does not prevent the possibility of linking several meanings, quite the opposite. In this instance, it is not choreography, it is true. But is the aim of taijiquan to make a dance with the same movement, executed within a millimetre and with perfect timing? Is the aim of taijiquan to make demonstrations that are pretty for spectators to watch? This is not what I think.

A sequence of movements by several people makes possible a symbiosis between the people who undertake the sequence. This induces a community, a communication and a wish to go in the same direction. But going in the same direction does not mean taking the same means of locomotion and the same road (do we not say, "All roads lead to Rome?")

It is true that a sequence done as a group involves some constraints. The same movement must be done at the same moment. Why? If each person rolls out the sequence at a different speed, this is no longer a collective action. It is as though the participants were in the street, and some stopped to look in a window and others ran to catch a bus.... There is no longer common action. Symbiosis does not exist.*

Moreover, in order that the vital breath circulates and is beneficial to everyone, the movements must be completed in the same time, so that everyone absorbs and expresses in the same moment. Otherwise, there is a disruption in the vital breathing. The vital breathing is like a respiration. If some organs exhale while others inhale, the body will have difficulty in benefitting thereby.

Each participant should be attentive to the others who are accompanying him. This attention allows one not to be alone and not to focus on one's navel. There is a group and that only exists if each person feels part of it. But this attention does not consist in making a judgment as to what they are doing. Each one does it in his or her way, and no one way is better than any other. This attention consists in including and respecting in one's movement one's own history and the history of others. (I doubt if that is very clear but it is exactly what I want to say and I do not know how to formulate it otherwise.)

With these several constraints, a sequence with several people is marvellous even if the participants are not making exactly the same movement. The beauty is not in the movement but in the communion between the persons. Hearing a choral is magnificent when there are several types of voices. The harmony exists between the singers and it is that which matters.

Is it disrespectful towards the professor or taijiquan when a student does not want to do it as the professor or as taijiquan recommends? The greeting in taijiquan is done with the right fist covered with the left hand. Now, I salute the professor at the end of the lesson by placing my left fist covered by my right hand. I do not know if you, the profs, have noticed my gesture. Perhaps you have seen it several times and you may have thought that it was stupidity on my

part or indeed a rebellion or that I lacked respect for you. Not at all: I do it thus because spontaneously it is this movement which came to me and not another. Closing a right fist is meaningless for me: I do not experience anything. This is not the case when I close my left fist. Why? I have no idea and I am not interested in finding a scientific, metaphysical or any other explanation.

What I do know is that I executed it as recommended by the practises of taijiaquan and I ignored my experience, that is exactly where I would be disrespectful towards the professor of taijiquan. I would only be a prisoner of conventions in making use of a gesture so meaningless for me. To close the right fist would be to show that greatest indifference both towards what the professor has brought to me through his patience, his abnegation, his benevolence, and to taijiquan,

When a movement is made in spontaneity and has meaning for the person who executes it, it cannot have disrespect or dereliction. A person is sincere and not hiding it.

Is taijiquan an art composed of codified gestures? I think that it is above all an art of spontaneity and thus of truth. The practice of push hands illustrates this very well: it is not concealed in ruses and feints. Indeed, it accepts the other in its totality because prior to expressing oneself, one welcomes and absorbs the other. It accommodates therefore different movements.

() I wrote this text nearly four years ago and I think now that even the rhythm can be different when several are doing the practise, this is not in fact very important. The same goes for the breath.*

The singing bowls talk to Sabine

Jean-Paul Bonhuil, translated by Simonette Verbrugge

From the isle of Ré where the Meeting of the *Amicale of Yangjia Michuan Tai Ji Quan* was taking place on November 10, 11 and 12, 2017, some people brought back souvenirs, others sand in their shoes, and you took back one of us.

It shines like a sun, diffuses its «G» in a pure note and weighs some three hundred grams. We all came from Kathmandu, the political capital of Nepal. If we have a common story, we each displayed our particularities but it is him that you chose.

So that you can get to know our brother «shiny» better, here is our story, that of the «singing bowls». First and foremost, we will tell you this clearly : «Your bowl is boasting because it shines like new!» Certainly, this gives it a very «design» aspect, privilege of the last born of our big family. Appeared around two years ago in our good city of Kathmandu, he has been, like his peers, preserved from the acid bath which, until today, gave us a matt and uniform patina, much appreciated by our aficionados. This acid bath allowed some of us to be decorated with religious patterns according to the process of etching. Did you notice that they always give off a very «folk» ethnic side? Their engravings de-thickens them a little, which

brings grain in the treble and improves the depth and the amplitude of sound. Bohemian, thin and powerful, all to please, no?

Good! Let's agree that your «shiny» also shines with its crystalline and ethereal sound while maintaining deep bass, in this he joins the divas of our caste and, no doubt its range will be a hit across the Indian Ocean.

Our ancestry goes back a few centuries; at the very beginning of our genealogy, we served the soup to the nomads of Mongolia. The shamans of this people who know how to introduce magic in everything, have transformed us



in vibratory instruments. You do not imagine our pleasure to no longer suffer the presence of Khorkhog within us. This typical Mongolian traditional dish of nomadic cuisine, made of mutton meat, systematically attracted ravenous fingers that scraped our bottom in search of a piece of meat immersed in the broth. Our new status as an artist spares us this punishment and has made us benefit from new metal alloys. From cooking utensil we are now instrument of magic. The village sorcerer handed us over to the priest of the Bôn religion, and then Buddhist Tibetan monks took over from us. As Tibetan that we are, it is clear that it is to the knowledge of Nepalese blacksmiths that we owe our fame. We are the example of the beauty of miscegenation. Our DNA has seven metals associated with seven planets: silver for the Moon, copper for Venus, iron for Mars, mercury for the planet of the same name, gold for the Sun and lead for Saturn. It would be too simple to believe that the association of seven metals and the art of the blacksmith suffice for our quality, we distinguish between brothers hammered in winter and those made in summer, they suffer from the negative effect of too much heat. I will not talk about those conceived on a full moon light, as rare as they are expensive and with powerful energy... these are the «full moon». I want to tell you : initially out of jealousy, with my other brothers bowls, we made the rumor that their name was a code invented by our merchants to the attention of customers that had been relieved of several hundred euros.

Mixed, of course, but also in the full «social evolution» of musical instruments, we are now meditation supports in the practice of Yoga, Reiki or Shiatsu, Feng Shui, sound therapy, massage, balancing of Chakras, energy cleaning and always «open» for all other alternative experience... In

this regard, I liked the use you made of our brother «shiny» using it in a ritual punctuation at the opening and closing of a Tai Chi Chuan exercise. Our success is such that the Chinese now manufacture copies of us in factories. After the Laguiole knives, the Tibetan bowls...

You will not mistreat our brother in spite of the big stick provided on your purchase. The ball of felt handled with dexterity against the wall of your bowl will create a celestial connection with your chakras and, if you hit it right, the signature of your «shiny» will make you vibrate and participate in the relaxation of your body, the calm of your mind and the conservation of your energy. By the way, you have a stick to hit him. Rotate the stick around the edge of your bowl, leather side, it will growl bass sounds, wood side it will manifest harmonics in medium and high. You can pour water in the bottom of your bowl, about eight cubic centimeters of water, being careful not to wet the ridge, and then make it sing using the technique of friction. As the sound rises the water will quiver.

By making your bowl sing, you develop considerably your hearing but also the listening of oneself. In this you solicit the throat chakra, source of fulfillment, creativity, simplicity and humility.

If at the end of the use of your bowl you do not know where to put it, put it at the entrance of your home as do Tibetans who like to symbolize the purification of their environment and the harmony of the energies of their home.

Jean «Bowl»

How to Use the Hands in Tuishou and Avoid Injury

Mark A. Linett translated by Simonette Verbrugge

In Tuishou classes Wang Laoshi often demonstrated and spoke about how important it was to have light, soft and agile hands. There are of course many reasons for this but first a few words about something that practitioners are often concerned about and that is being injured. The fear of being injured causes many people to shy away from the

practice and there are some people who are particularly fearful of injuring a finger. In fact I have often seen practitioners protecting their fingers by bending them into a semi-punch position. This kind of positioning of the hands is incorrect for a variety of reasons from a Tai Chi point of view but may also serve to injure a partner. Also many

practitioners when they see this can be uncomfortable because it looks a bit like a punch.

If the hands are relaxed and soft there is less of a probability that an injury will occur. Sometimes fingers or the wrist are injured when the partner makes a quick unexpected turn in the midst of yielding or when other quick movements are made.

One way to avoid an injury is to take a few moments in the early stages of your push hands session to get to know your partner; to learn how he moves when he yields and in which direction he turns to ward off a push. Does he move quickly or does he listen to your push and make a slow turn. Get to know him and how he moves when being pushed.

To avoid injury also learn to use the palm of the hand rather than the fingers to do the pushing. Laoshi reminded us to use the fingers much like antennae to “listen” (**Ting Jin**) and gather information about the partner. When making a push slightly open the hand and allow the fingers to make soft stretch upward allowing the palm to do the pushing. So when the push is made the fingers are not in direct contact with your partner.

Further beginning students often make the error of using the thumb to control the arm of their partner. That is to say that the fingers are placed on top of the forearm and the thumb is underneath the forearm. If your partner is in the **Peng or Ward off position**, it is better and safer to keep all the fingers, including the thumb on top of his/her forearm.

The fingers or wrist may also be injured when you are pushing with too much Li or hard strength and your partner makes a quick movement to turn and yield. To lessen the chance that this will happen try to use only the palm with the fingers slightly elevated off the partner’s body when doing the pushing.

To avoid injury it may also be helpful to do some simple hand exercises or stretches to soften the fingers and hands. Massaging and stretching the fingers to keep them soft and flexible serves to keep the Chi flowing through them and to increase their sensitivity. Many of these exercises are part of the Chi Gung curriculum so with some research it would be possible to learn them.

Laoshi often emphasized that it was important to have soft hands that could change and transform. From an offensive point of view the hands are most often associated with channeling energy with the hands being an extension all the way from the root in the foot.

But soft transforming hands play an important part in many other aspects of the practice. For example, if you push someone at the center of the chest and he yields by turning, an opportunity arises if your hand softly follows his turn

and you apply another push. You can only do this if your hands are soft and responsive. Another chance opens up if you push someone at the top of his chest and he yields by bending backward. Simply stay connected and slide your hand down to his Dantien and apply another push. Just a word of caution here...if you push someone at the upper chest and he bends back and turns, you have to be careful of your wrist.

It is important not to separate from the partner. Keep your hands on his body or arm and “listen” to his intention. When you separate you have lost the listening post and you have to depend only on your eyes to see him and understand his intentions. If your hands remain in contact you are more aware of your partner.

Listening with the hands can tell you many things about your partner that your eyes may not be able to pick up. First of all, it may be possible to learn the level of your partner’s listening skill, does he move before he is pushed or does he stay in contact with you, where are the points of resistance in his body. So use the hands to discover what you need to know about your partner.

Different parts of the hand can be used in pushing or controlling your partner. I have mentioned above that the palm is generally used for pushing but there are other parts of the hand that may be used in push hands. For example, the side of the hand is often associated with attacks to the throat but in push hands it may be used to push an upper arm or shoulder. To go a bit finer, it is a very short distance from the side of the hand to turn and to apply a **Ji or Press**.

The back of the hands can be used to control the elbow of the partner when your hands are underneath his arms. To use the back of the hand in this way it is very important to maintain close contact and to listen to the direction of the movement of your partner. So the back of the hand follows the turning of the partner. Be ready and constantly open to transform. This is the key! If the hands get stuck in any position it becomes an excellent opportunity for the partner to push.

A Few Passing Thoughts

Topic 1. The Back-Leg Stance

Serge Dreyer
translated by Leland Tracy

I will try to make regular entries into this rubric of our Bulletin to share with readers my thoughts on certain particularities of our style of Taijiquan. If these thoughts can also provoke some debate, I hope that they will make a positive contribution.

Topic 1: Yangjia Michuan Taijiquan's emphasis on the back-leg stance

Since I began practicing our style of Taijiquan in 1976, I have wondered why we were apparently among the very few styles to privilege the back-leg stance in the slow form. In 1976 Master Wang Yen Nien (who was my second Taiji instructor), and his students repeated consistently that in this position the front leg was less vulnerable to throws and sweeps.

When we see these techniques used effectively on the back leg by great martial artist like Dominique Valera (karate) or Teddy Riner (judo), or more generally by practitioners of Celtic wrestling, and other martial arts, we might wonder if it really is a good idea to be so dogmatic in our style about the back-leg stance. Especially considering that these days, in Taiwan or anywhere else, people who practice our style using this back-leg stance don't particularly shine in tuishou. While this stance is not particularly well adapted to fixed-step tui shou, in moving-step tuishou this excuse doesn't hold up. More on that in an upcoming article.

Of course we could just accept the widely shared idea that our style represents an "elite" form of the Yang tradition (some even claim that it is an "elite" form of all styles), because we have inherited its "secret branch". But a problem arises in actually proving this (see the article on the 1929 competition which appeared in the previous issue of the Bulletin). For cultural reasons too complicated to explain in this article, many people practicing our style in Taiwan believe this explanation. I think it is a mistake for practitioners in Europe to adhere to this fantasy.

In fact, our style suffers significantly as a result of this smug attitude in Taiwan. I occasionally participate in Saturday morning tuishou sessions with people from different styles in Taipei. Most of my adversaries who are under 40 years

hadn't heard of master M Wang's before pushing with me (and Mark Linnett). The sad truth is that they have never seen anyone from our style distinguish themselves during a competition, or even in less formal tuishou gatherings. One might argue that the value of a style cannot be measured only by the quality of its tuishou. I can only partially agree. Let us remember that for a long time our style was recognized as having quality tuishou practitioners, and this reputation contributed to the development of our style. In Taiwan, during the 1980s eighties, students of Master Wang (Sabine Metzlé, Maryline Chanaud, Julia Fairchild and others whose names I have forgotten) participated in, and won tuishou competitions, encouraged by Master Wang. Back then everyone knew the name of our style. Now when I demonstrate a part of our form, I feel like I have to insist on the fact that neither I nor my teacher invented it. From the relative comfort of a soothing discourse, we are confronted with a harsh reality foreseen by Master Wang during a visit to France in 1981, who upon his return to Taiwan, told his students that if Yangjia Michuan Taijiquan was going to survive, it would be in Europe.

But my goal here is not just to raise doubts, but also to share the closest thing I have to certainties. For the past five years I have been practicing combat with someone who used to be a bodyguard for the President of Taiwan. His name is Chen Zhong Shan. He also knew and respected Master Wang. A few of my students got to see him in action during their last trip to Taiwan. What is particularly motivating in working with him is that he has incorporated his experience in various martial arts, and particularly in free fighting, into his practice of Chen Pan Ling Taijichuan. During his classes I have often asked questions about the martial art applications of our slow form. He opened new and unexpected horizons to the potential of Yangjia Michuan Taijiquan. Since she was a professional bodyguard, one of my first questions was about the usefulness in our back-leg stance in situations of true hand-to-hand combat.

His answer was simple. One only has to look at the videos of a wide range of hand-to-hand combat available on the Internet to see that most fighters generally position themselves on their back leg. And this for two reasons. The first is that this position favors a number of kicking techniques

(obviously not the bread-and-butter of Taijiquan). The second is that this position increases one's mobility (stepping and thrusting) for both attacking and defending. It seems to me that if the back-leg stance is a good reason to be proud of our style, we should keep in mind its creator who dared challenge the convention of his contemporaries who emphasized the front-leg stance. Instead of insisting (rather dubiously) that our style is inherently superior, it seems to me that humility and respect for others' talent is a far better position. If we can learn something from others, and even from those who prefer a front-leg stance, then we should do so happily as long as it helps our style progress, and improves the quality of our teaching.

With all this in mind, what do we do, in concrete terms, with our posture? How can we both respect this tradition and at the same time dare to question it? It seems to me that we should start by working on it thoughtfully and carefully in the practice of our long form. What does this mean? I can remember when I first began studying with Master Wang, in order to help me become more aware of where my weight was in my feet, he would occasionally do me the favor of tripping me up by sweeping my front foot out from under me. And when I watch videos of our style today, I can't help thinking that he would have some fun if he could return amongst us. Even though he himself is not totally immune from this attack. A careful look at the pictures in his first book reveal a number of photos (25 and 26 of the first Chinese version for example) in which his position would probably be vulnerable to the same test he had done on me. He claimed that there were extenuating circumstances, because the photo sessions went on forever, and he did not, at the time, have the means to pay for long-term access to a photo studio. From my own experience, I

willingly grant him these extenuating circumstances. What is harder to understand is why, in his second book on martial applications, both he and his partner are so often double-weighted, or in the front-leg stance (see photos 93, 99, 117, 139, 153, 371, etc.).

So here is a proposition for practitioners of Yangjia Michuan Taijiquan; while practicing the long form, why not gently (even spontaneously) perform simulated sweeps to see how our weight is distributed. This exercise should not pose a problem for a front-leg stance which is coherent with the martial application (for example the shoulder strike). But let's be honest about this simulated sweep in practice. Quickly raising the foot to avoid the sweep is a self-deceptive ploy if the weight immediately and uncontrollably returns to the front foot. Because, in a real situation, the element of surprise, combined with a quick application leaves no room for such a ploy. It is just as unrealistic and misleading to compensate for the weight on the front foot by arching the spine (as in a kyphosis).

This method is accessible to everyone including those were not particularly interested in the martial aspects of Taijiquan. At the very least it should make it possible to work towards a greater coherence between theory and practice. It should be noted that this approach implies a relatively short step (distance between the feet); it should also allow all practitioners to fully experience the relationship between yin ("empty" leg) and yang ("full" leg).

That will be all for this first first installment, which will continue in a second part addressing the question of our stance in fixed step and moving step tuishou.

Reflection on the interstices between inhale and exhale and between exhale and inhale.

Christian Bernapel
translated by *Simonette Verbrugge*

I outlined these two respiratory conditions as part of my intervention in Taiwan in December 2017. To answer some of the questions that were asked to me, I bring the few complementary insights that follow.

Rarely discussed, these two very particular phases of the respiratory cycles have their essential function in the way in which gestures follow one another, both in their origin and in their expression. They also have a special role in the overall mind/body approach of the practice as they allow to open to another dimension of the practice.

First of all : they do not mark a stop but a continuity.

A continuity between the decline that follows a growth at its peak and between the growth which is born from a decreasing at its perigee. These two phrases carry within themselves the paradox of the «suspended movement».

A tangible illustration would be the analogy with a ball thrown in the air which, by the fact of gravity, gradually loses its energy potential and falls back into its own weight, attracted by gravity. On the opposite, when this ball, thanks to its own weight and energy, bounces off the ground and defeats gravity.

We can experience these passages in the peculiarity of our school.

The succession of gestures finds its source in the alternation between the recovery (a rise that takes place in opposition to gravity) and relaxation (a descent that is done in the acceptance of gravity). The connection between one and the other is this timeless interstice that allows continuity.

The space-time of these ephemeral and elusive moments allows the lightness of the displacement and the leading of absorption.

This in-between creates the link between the gestures. The sensation, the body, the mind, integrate into a globality that does not have the same quality, the same function, the same effect following that the breath is at its peak or its perigee.

Between one and the other acts this mysterious inversion opening a door to timelessness.

- *Ecrits sur Tchouang Tseu* by François BILLETER

- *Ecrits* by François CHENG

- *Le livre des Secrets*, Bhagwan Shree RAHNEESH, Editions Albin Michel, 1983

Nous avons lu...

Anatomie & Tai Chi

David CURTO SECANELLA et Isabel ROMERO ALBIOL, traduit par Patricia LELEU ;
Éditions Médicis, 2018

Je me suis longtemps demandé quels muscles étaient concernés par les postures que nous enchaînons pendant la forme. Ce livre, après avoir exposé histoire et concepts de base (Qi Gong, Tao, Yin et Yang, théorie des cinq éléments, Chi et substances vitales, système des douze méridiens), propose une série de « planches » illustrant soit les mouvements effectués pendant l'échauffement, soit ceux de la forme (Yang) des 24 mouvements.

Il y a bien sûr au début un atlas anatomique du système musculaire, suivi de celui du système osseux. Nécessaire précaution. Puis une illustration de ce qui est en jeu dans l'échauffement pour ce qui est du déblocage articulaire et des étirements de base.

Les exercices de Qi Gong sont rassemblés autour de quatre ensembles : partie supérieure (poitrine, épaules), partie médiane (taille), partie médiane (colonne) et partie inférieure. On peut les consulter en vidéo sur le site www.books2ar.com/ptc/fr après s'être connecté et avoir rentré un code donné dans le livre, page 7.

Pour la forme des 24 mouvements on retrouve à quelques variantes près des choses connues :

1 posture de commencement, 2 Séparer la crinière du cheval, 3 La grue blanche déploie les ailes, 4 Brosse le genou, 5 Jouer du pipa, 6 Reculer et repousser le singe, 7 Séparer la queue de l'oiseau : presser-1, 8 Séparer la queue de l'oiseau : presser-2, 9 Simple fouet, 10 Mouvoir les mains comme les nuages, 11 Flatter l'encolure du cheval, 12 Coup de pied de face, 13 Double vent dans les oreilles, 14 Se retourner, coup de talon, 15 Le serpent qui rampe, 16 Coq d'or debout sur une patte, 17 La fille de jade tisse et lance la navette, 18 L'aiguille au fond de la mer, 19 L'éventail se rétracte, 20 Frapper du poing, 21 Séparer les pieds, 22 Pousser, 23 Croiser les mains, 24 Clore l'enchaînement.

Il y a une vidéo de la forme entière, et une vidéo correspondant à chaque double page.

Lesquelles comportent, à gauche la description d'une application martiale (texte et photo) ainsi que la visualisation des muscles concernés et à droite, en 6 photos légendées, la séquence d'un des 24 mouvements dont on peut affiner la compréhension en regardant la vidéo correspondante.

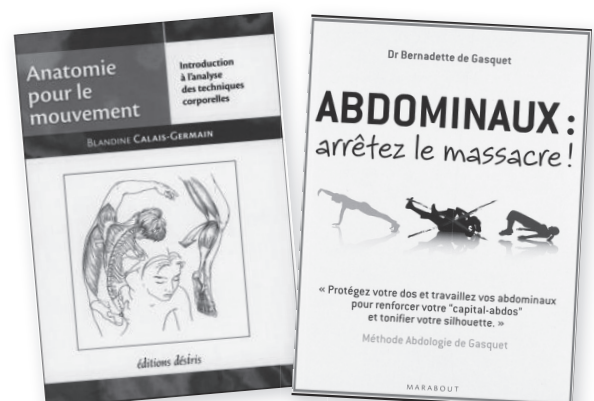


Bel outil, joignant l'analyse (les photos légendées) et la synthèse (les vidéos discrètes).

André Musso

[N.D.L.R.] Cette note de lecture nous offre l'opportunité de rappeler les principales références de base en matière d'anatomie et d'analyse du mouvement :

- **Anatomie pour le mouvement** - Introduction à l'analyse des techniques corporelles, *Blandine CALAIS-GERMAIN, Éditions Désiris (plusieurs rééditions).*
- L'ensemble de ses publications et vidéos, référencées sur le site www.calais-germain.com, en particulier la série « le Geste anatomique ».
- **Abdominaux, arrêtez le massacre ! Méthode Abdologie de Gasquet**, *Bernadette de GASQUET, Éditions Marabout, 2009.*



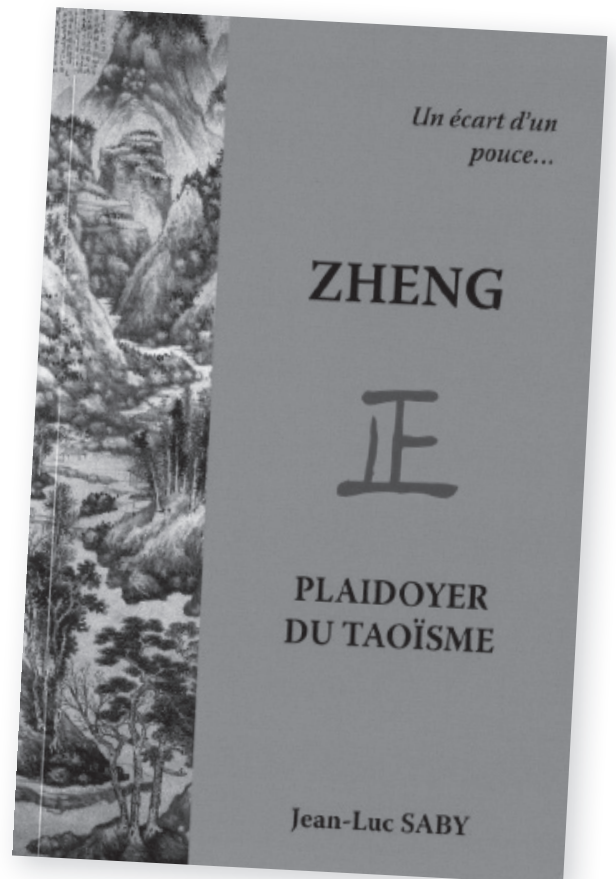
Zheng Plaidoyer du Taoïsme

Jean-Luc Saby - Éditions Vent Propice & Pluie Opportune,
Villeneuve-sur-Lot, 2018 (12 € - A commander sur le site
www.ventpropice.net)

J'adore les petits livres qui peuvent se lire en une heure ! C'est le cas de ce « Plaidoyer du Taoïsme » d'une centaine de pages. Jean-Luc Saby nous trace en quelques chapitres concis et clairs une voie de compréhension du Dao en clarifiant le vocabulaire ou tout simplement en lui redonnant sa juste signification d'où le caractère Zheng. Il expose les

principes fondamentaux qui caractérisent la voie taoïste tout en présentant le Daoyin Fa, la mère de toutes les techniques issues des techniques taoïstes comme les Qi Gong. Par les quatre vertus qu'il expose, il offre, en quelque sorte, l'opportunité à chacun de construire sa propre voie.

Claudy Jeanmougin



Le chemin du souffle, Pensée chinoise et Taiji quan

Gu Meisheng, éditions « le Relié » Christian Bernapel

Ce livre est une contribution majeure à la compréhension « par l'intérieur » de l'art subtil qu'est le Taiji quan. Ces conférences données en 1984 à l'Université de Paris 7 par le Professeur Gu Meisheng nous offrent l'opportunité d'accéder au cœur du Taijiquan et du Tao grâce à un témoin majeur de la culture chinoise détenant une maîtrise parfaite de la langue française.

La publication de cet ouvrage m'offre l'occasion de partager une expérience qui a marqué mon apprentissage du Taiji quan. Comment une rencontre, apparemment anodine, hors du temps, m'a invité subtilement à franchir le gué qui relie une pratique



corps-esprit à une nourriture spirituelle.

Au début des années 80, j'ai eu la bonne fortune de rencontrer le Professeur Gu Meisheng à Strasbourg grâce à mon ami Christian Rempp, médecin acupuncteur, membre actif et émérite de l'Association Française d'Acupuncture et grand contributeur des applications de l'acupuncture dans les domaines de l'obstétrique, à la faculté de médecine de Strasbourg.

Son français était parfait, comme celui d'un académicien, coloré par un léger accent vif et suave éclairé par un sourire malicieux qui rendait ses conférences passionnantes et fascinantes. C'était un orateur et un acteur incomparable qui savait nous emmener avec passion et conviction

dans l'univers mystérieux du tao et du Taiji quan qu'il incarnait parfaitement.

Je garde le souvenir de l'esthétique de ses gestes qui s'exprimaient en formes rondes et en circonvolutions chaloupées émanant du plus profond de son être. Elle exsudait la profondeur du personnage dans une symbiose entre l'esprit et la forme et exprimait, dans son déroulement, un rythme à la fois constant et ponctué de liaisons syncopées. On y ressentait à la fois une grande sérénité et une certaine douleur intérieure issue probablement de ses années de détention dans les geôles de la révolution culturelle dont il était l'une des victimes. Il disait que cette pratique lui avait permis de dépasser l'épreuve. De sa façon de pratiquer et des expressions changeantes de son visage émanaient une profonde sincérité, l'authenticité d'un accomplissement personnel dans les plus fines subtilités du tao. C'était très beau et très touchant.

À l'occasion de ses visites dans le petit cercle des sages-femmes et des acupuncteurs strasbourgeois, il s'appliquait à nous transmettre les rudiments de son art. Nous étions alors tous débutants, plutôt ignorants et notre capacité de compréhension était limitée. Nous avions cependant conscience de la chance de pouvoir bénéficier de cette initiation avec un personnage exceptionnel, d'une rare finesse d'esprit, parfois facétieux, mais toujours bienveillant devant notre ignorance d'une culture qui nous attirait tant.

La lecture de la restitution de ces quatre conférences me remet en mémoire le contexte et l'ambiance de ces temps éphémères de rencontre se situant dans la boulimie et l'enthousiasme d'apprendre une matière fascinante et mystérieuse. J'étudiais alors le Taiji quan depuis peu et me posais de nombreuses questions dont l'une avait trait à la lenteur d'exécution des mouvements. L'une des visites de monsieur Gu a été ponctuée par une conférence mémorable dans un amphithéâtre bondé de la faculté de médecine de Strasbourg. À cette occasion, je me suis enhardi à lui poser une question ayant trait à la vitesse d'exécution de la forme. Après un long silence il répondit très sérieusement que, « *du temps de son maître, il n'y avait pas d'horloge* » ! La pertinence de cet « à propos », à ma question si candide, a beaucoup amusé le public et m'a bien sûr interloqué et laissé un souvenir ineffaçable.

Cette anecdote a objectivé en moi la relativité du temps dans l'expression du geste et de la conscience qui y préside. Elle m'a aussi permis de prendre conscience de la nécessaire distinction entre un enseignement propre à l'histoire personnelle du maître et l'idée que l'on peut s'en faire pour soi-même. Cet apprentissage se situant entre le moment où on en bénéficie et, plus tard, comme facteur d'évolution ou de stagnation. Permettre à notre être de s'exprimer dans sa vérité nécessite à la fois, l'immédiateté de transmission d'un guide qui nous relie à l'essence de l'art, et la mise en place, dans le temps, d'une distance.

J'en reviens à cet ouvrage qui retranscrit ces quatre conférences. Cette publication nous donne la chance d'accéder en français à la pensée d'un lettré chinois expert dans l'art du Taiji quan. Sa richesse nous permet de retrouver un petit coin de Chine dans notre jardin intérieur, comme si nous y étions !

Et peu importe la technique ou la lettre, ici nous touchons au cœur de l'esprit !

Ainsi, pour vous mettre l'eau à la bouche, je reprends les quelques mots introductifs de Catherine Despeux qui préfacent l'ouvrage : « ... dans ce livre, fruit de quatre conférences au Collège de France, maître Gu Meisheng nous explique avec éclat les rapports subtils entre la discipline physique du Taiji quan et les principes du tao, ... ». Un bijou, un livre lumineux ! Une étude de la philosophie chinoise vécue de l'intérieur.

Nourrissez vous, régalez vous !

Chants de Thé

CHUNG-HING, Éditions Delatour,
2012

Ce petit livre a une énergie inouïe.

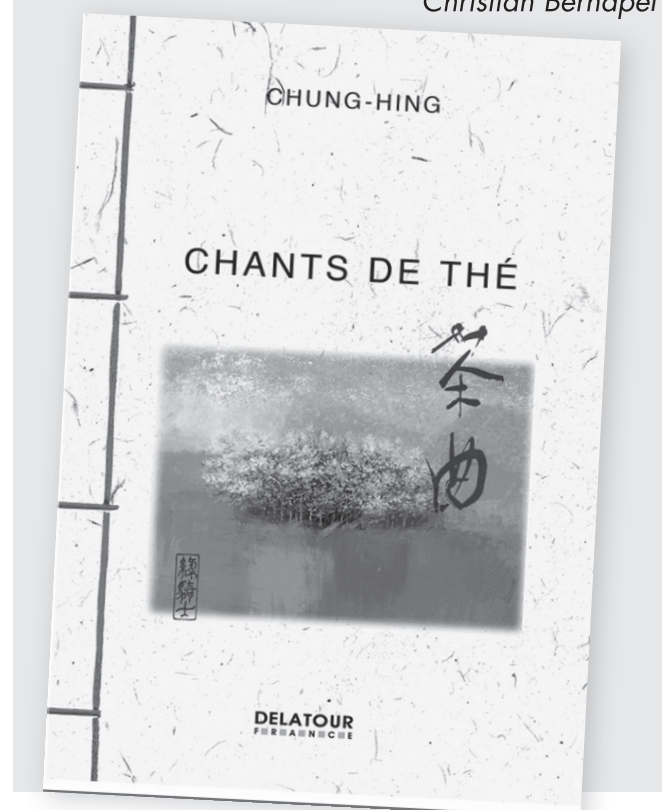
En quelques mots légers s'envole l'esprit du thé.

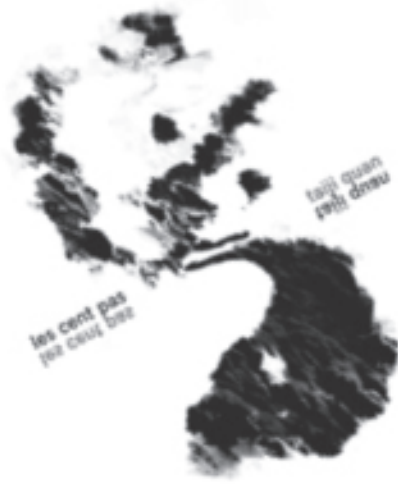
Un hommage à cet élixir magique qui nous relie à l'instant.

Tout y est dit à qui veut l'entendre

Un bonheur !

Christian Bernapel





Du 1^{er} au 4 novembre 2018 à SÈTE
Au Relais Cap France LE LAZARET



28 èmes RENCONTRES AMICALES
du Yangjia Michuan Taiji Quan
Organisées par l'association « LES CENT PAS » de Montpellier
<http://taichi-montpellier.fr>

Appelée l'île singulière Sète a vu naître des artistes comme Paul Valéry, Georges Brassens, Manitas de Plata ou Jean Vilar.

Elle est considérée par certains comme une Venise du Languedoc pour son canal et sa situation particulièrement privilégiée sur un promontoire, agrémentée d'un littoral de sable fin, qui contribuent à faire de Sète une villégiature prisée. Enfin, son port de pêche et ses diverses activités maritimes ont permis à cette ville de prospérer malgré la concurrence des autres ports méditerranéens.

Nous vous accueillerons à partir du jeudi 1^{er} novembre 2018 à 15h au Lazaret, À l'ombre de ses pins centenaires, le village Vacances Le Lazaret s'étend sur 3 hectares. C'est un site d'exception au bord de la méditerranée offrant un accès privé et direct à la plage sans route à traverser. C'est dans cet espace que se distribuent les bâtiments hôteliers et les salles de réunion.

Accès :

Le Lazaret, la Corniche, 223, rue du Pasteur Lucien Benoit 34200 Sète.

Bus : à partir de la gare, bus ligne 3 jusqu'à l'arrêt : Plan de la corniche

En voiture : entre Montpellier et Béziers, Sète est en bordure de l'autoroute A9,

En avion : Aéroport Montpellier-Méditerranée ; Aéroport Béziers-Cap d'Agde

En train : gare SNCF. La gare SNCF permet de rejoindre facilement notre lieu de rencontres.

Covoiturage : nous contacter pour vous mettre en relation avec d'autres participants aux rencontres.

Séjour :

Nous limitons les Rencontres à 200 participants pour un meilleur accueil.

Les accompagnants seront inscrits en fonction des places disponibles après le 15 août 2018

Hébergements :

Petits bâtiments répartis dans le parc du Lazaret.

Le prix comprend, un séjour non sécable du 1^{er} au 4 novembre, trois nuits, trois petits déjeuners, six repas dont un festif.

Draps et linge de toilette fournis. Tous les lits sont simples et séparés.

Contacts avant et pendant les rencontres :

Nicole Chastanier : 06 28 50 05 12 Danièle Tritant : 06 27 41 41 69

Mail : nicole.chastanier@orange.fr

CINQ FORMULES :

► FORMULES AVEC HÉBERGEMENT

- **FORMULE A : à 175 euros** ♥

Chambres à 4 lits , deux superposés. Nous limitons ces chambres à 3 personnes. Confort simple, sanitaires à l'étage.

- **FORMULE B : à 205 euros** ♥ ♥

Soit Chambre à trois lits. Sanitaires dans la chambre.

Soit Appartement avec 2 chambres, une de 3 lits et une de 2 lits. Sanitaires au centre des appartements. Ici les WC et les douches sont dans des espaces séparés.

- **FORMULE C : à 235 euros** ♥ ♥ ♥

Chambre à 2 lits. Sanitaires privés.

- **FORMULE D : à 286 euros** ♥ ♥ ♥

Chambre individuelle (235 euros + 17 euros de supplément par jour)

► FORMULE SANS HÉBERGEMENT (AVEC REPAS ET SALLES)

- **FORMULE E : à 106 euros**

RESTAURATION :

- Petits déjeuners et repas en libre service. Les repas végétariens sont pris en considération.

- Pensez à prendre un mug pour les goûters.

SÉJOUR ÉTENDU :

Il est possible de prolonger ou d'anticiper le séjour. Pour bénéficier des tarifs proposés à l'amicale, vous nous signalez vos intentions, nous donnons votre nom aux responsables du centre auprès desquels vous devrez finaliser votre réservation.

VISITE :

Balade en plein cœur de la Venise du Languedoc : Sète en bateau . Vous découvrirez tout en naviguant sur les canaux, les ports, le centre ville, le quartier de la pointe courte, le canal royal. Durée de la visite : 2h30 .
Tarif : 16,5 euros

DÉSISTEMENT :

Tout désistement devra être formulé par écrit au bureau de l'Amicale et à l'association organisatrice.

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

Aucune retenue :

si le désistement intervient avant la date limite d'inscription.

si le désistement est la suite d'un problème de santé avec arrêt d'activité (certificat médical obligatoire)

Désistement pour cas de force majeure justifiée :

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

Désistement non justifié :

une retenue proportionnelle au montant total du séjour sera effectuée :

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

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

COVOITURAGE :

Nous pouvons organiser les demandes pour un covoiturage, s'adresser à amicale.co-voiturage@orange.fr

BULLETIN D'INSCRIPTION

Sète, du 1^{er} au 4 novembre 2018

PRIVILÉGIER L'INSCRIPTION ET LE RÈGLEMENT EN LIGNE SUR LE SITE DE L'AMICALE

<http://www.amicale-yangjia-michuan-tjq.org/>

Un seul bulletin par personne, à envoyer avec le règlement avant le 25 septembre 2018 à :

Nicole CHASTANIER 28 rue des liserons 34070 Montpellier

| | |
|--|----------------------|
| Nom : | Prénom : |
| Adresse : | |
| Ville : | Code postal : |
| Pays : | |
| Téléphone fixe : | Tel portable : |
| E mail (obligatoire pour envoi de confirmation) : | |
| Membre de l'association : | |
| <input type="checkbox"/> Les individuels doivent être à jour de leur cotisation qui est à régler au Trésorier de l'Amicale | |

FORMULE CHOISIE :

- Formule A à 175 euros
- Formule B à 205 euros
- Formule C à 235 euros.
- Formule D à 286 euros.
- Formule E à 106 euros.

Je participe à la visite : 16,5 euros

Total à payer :

Mode de paiement :

Virement Espèces Chèque vacances Chèque C.B.

Merci de préciser :

Je suis un Participant Accompagnant

♥ En couple je souhaite partager une chambre avec :

♥ Je souhaite partager une chambre 2 lits avec :

♥ Je souhaite partager une chambre 3 lits avec :

Vos souhaits seront pris en considération en fonction des disponibilités restantes.

J'arriverai le jeudi 1^{er} après 19 h 30 et je souhaite un plateau repas

Je souhaite un panier repas le dernier jour

Je suis végétarien (ne)

Autre information que vous souhaitez nous communiquer :

Droit à l'image. Du fait de nombreuses poursuites existant en ce domaine, votre signature sur ce bulletin indiquera que vous ne revendiquerez aucun droit.

Photos et films. Si vous faites des photos ou des films pendant les Rencontres, vous vous engagez à en remettre une copie à l'Amicale pour ses archives.

Désistement. Les conditions mentionnées dans la présentation des Rencontres sont lues et acceptées.

Fait à le

Signature

Toutes les informations nécessaires sont accessibles sur le site de l'Amicale.

Le règlement est obligatoire à l'inscription. Celle-ci ne devenant effective qu'une fois les règlements encaissés. Il est possible d'étaler les règlements par chèques : 50% à l'inscription, 50% au plus tard le 5 octobre 2018. Indiquez au dos du chèque la date de mise à l'encaissement.

IBAN : FR76 1551 9390 9300 0219 3780 286

BIC : CMCIFR2A

Agenda des Agendas

Tous les stages organisés par les différentes associations sont mis à jour, quasi quotidiennement, sur notre site :

www.amicale-yangjia-michuan-tjq.org/?q=fr/taxonomy/term/Stages

La programmation peut couvrir les dix mois à venir.

Pour toute exhaustivité, vous reporter donc en ligne sur le site de l'Amicale, vous pourrez ainsi faire vos choix en pleine connaissance de cause.

Bien amicalement à tous,
Le Rédac'Chef et le CA de l'Amicale du Yangjia Michuan.

Le BULLETIN

Est lui aussi le signe de la vitalité de l'Amicale et un outil très important d'information et d'échanges entre nous tous, membres de la famille du Yangjia Michuan. Vos articles, vos courriers des lecteurs et autres informations à faire paraître dans le bulletin sont à transmettre à : André Musso, notre Rédacteur en chef - andremu@wandadoo.fr 12, rue de l'Arsenal 49400 Saumur.

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

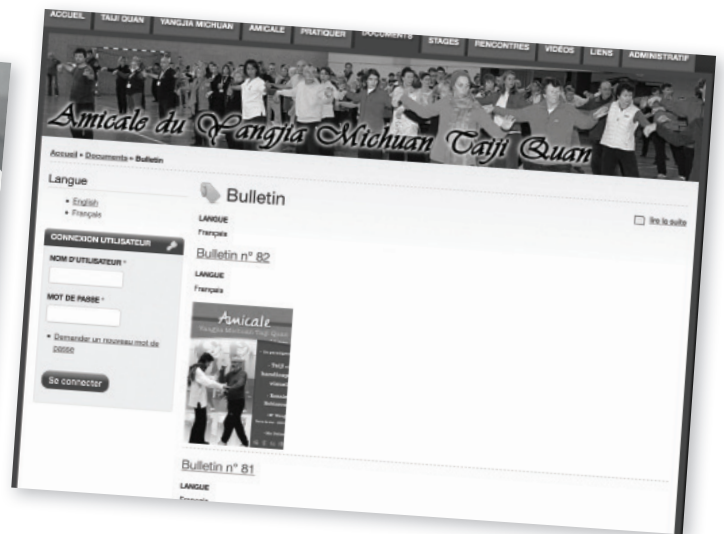
Pour obtenir une bonne qualité d'impression, les photos doivent avoir au minimum une résolution de 150 dpi (150 dot per inch) et une taille la plus large possible : 10cm de large au moins (rappelons qu'une colonne du Bulletin fait 9 cm).

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

Sollicitations...

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

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 TJQ
Attention : pour toute nouvelle adhésion contacter : secrtaire.amicale.ymjtg@gmail.com
1^{er} Septembre 2017 au 31 Août 2018

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 TJQ.

| | | |
|-----------|----------|--------------|
| Téléphone | Portable | Adresse Mail |
| | | |

Nom de l'Association :

Adresse du siège social de l'Association ②:

Téléphone :

Adresse Mail :

Fax :

Site Internet :

Règlement pour l'Adhésion collective

- Je règle 30,00 € car le groupe est inférieur ou égal à 15 personnes.
 Je règle 2,00 € x adhérents soit € car le nombre d'adhérents est supérieur à 15.

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 €.

Je soussigné(e) Nom et Prénom

Adresse

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

| | |
|-----------|----------------|
| Téléphone | Adresse Mail : |
| Portable | |

Règlement pour l'Adhésion individuelle

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

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

Pour votre association

- Je règle 27,00 € x ____ (nombre d'abonnements), soit ____ €
 à expédier à l'adresse ① ou à l'adresse ②

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

- Il (Elle) règle 30,00 € directement au trésorier en lui communiquant son adresse personnelle et le nom de son association d'appartenance.

Pour un abonnement souscrit par un individuel

- Il (ou Elle) règle 27,00 €.

Modalités de règlement

Total adhésions + Total abonnements = Total à payer

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

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

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

Fait à :

Le :

Signature :

| | | | | | | | | | |
|--|------|------|------|------|------|----------------------------|----------|-------------------------|--|
| IBAN – International Bank Account Number | | | | | | BIC – Bank Identifier Code | | Account Owner | |
| FR76 | 1551 | 9390 | 9300 | 0219 | 3780 | 189 | CMCIFR2A | AMICALE YANGJIA MICHUAN | |

Adresses utiles

COLLÈGE EUROPÉEN DES ENSEIGNANTS DU YANGJIA MICHUAN TAIJI QUAN

Claudy Jeanmougin
3, rue de la Croix-Blanche - 17610 CHÉRAC - France
email : jeanmougin.claudy@orange.fr

TAIWAN YANGJIA MICHUAN TAIJIQUAN ASSOCIATION

e-mail : jasonhan98@gmail.com
Tel. : 886-2-932-081-564
President : Jason Han
TYMTA c/o Jason Han : Fl., 14, no. 3, Lane 36,
Wang ning St., Wen Shan Dist., Taipei, Taiwan, R.O.C.
e-mail : jasonhan98@gmail.com

WORLDWIDE DIRECTORY OF YANGJIA MICHUAN TAIJI QUAN ORGANIZATIONS BRAZIL

Thomas H. H. Cheng, Av. Aclimacao, 68, Cj. 82 CeP:
01531-000, Aclimacao, Sao Paulo - S.P. Brasil
Tel. : (0-11)32078565 - Fax : (0-11)32096539
email : tch@brastone.com

AMERICAN YANGJIA MICHUAN TAIJIQUAN ASSOCIATION

Chris Nelson, President
Mail to : downtowntaichistudio@gmail.com
Web site : aymta.org/wordpress/

AYMTA JOURNAL

PO Box 173, Grand Haven, Mi 49417, USA

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2KO, Canada - Tel./Fax : (902) 347 2250

ESTONIE

Tarfu : Urmas Lest, Mobile: 372-56-68-93-77
Renata Soukand, email : renata@ut.ee

YANGJIA MICHUAN TAIJIQUAN CLUB OF SOUTH AFRICA

48, Kidbrooke Place, P.O. Box 801
7200 Hermanus, Republic of South Africa

ALLEMAGNE

Petra Schmalenbach-Maerker
Von-Kahr-Str. 82, 80999 München, Germany
Tel. : (49 89)8103-9682 - Fax: (49 89)8103-9684
email : petra_schmalenbach@hotmail.com

THE RUSSIAN ASSOCIATION OF YANGJIA MICHUAN TAIJI QUAN

86 Vavilova St., Apt. 40, Moscow 117261, Russia
Contact : Albert Efimov, albert@efimoff.net
Tel. : (7) 095 938 5124 - Fax : (7) 095 938 5000

YANGJIA MICHUAN TAIJI QUAN INT'L, & YANGJIA MICHUAN TAIJI QUAN

TEACHER'S ASSOCIATION INT'L, TAIWAN

32-2F Fuguo Road
Shih-lin, Taipei, 111 Taiwan, ROC
Tel. : 886-2-2837-1779 - Fax : 886-2-2837-2258
email : ymtitaipei@yahoo.com

THE TAI CHI CENTRE

19 Kensington Mansions, Trebovir Road,
London SW5 9TF - England - UK
Tel. : (44) 020 7373 2207
email : peterclifford@thetaichicentre.com

TOKYO TAI KYOKKEN AOI KAI

Koengi Kita 2 33 5, Suginamiku, Tokyo - Japan
Tel. : (81) 3 3339 6875

TAI KYOKKEN SHINKI KAI

2-1-6 Shironouchi St. Nada-Ku
Kobe City, Hyogo Prefecture - Japan
Tel. : (81) 78 861 8973

YANGJIA MICHUAN ORGANIZATION JAPAN

www.geocities.jp/izk341/youkahidhome.htm
Adresse mail : amrita48@nifty.com
tonkou@bab.co.jp

YANGJIA MICHUAN TAIJI QUAN FEIZHOU XIEHUI (AFRIQUE)

Denis Banhero, 19 BP19 Abidjan 19 - Cote d'Ivoire
email : denisbanhero@yahoo.fr

FÉDÉRATION DES ARTS ÉNERGÉTIQUES ET MARTIAUX CHINOIS (FAEMC)

27, rue Claude Decaen - 75012 Paris
Tel. : 01.40.26.95.50
email : faemc.fr

WORLD TAI CHI CHUAN FEDERATION

Contact : Ms Lin Hsiao-Wei, e-mail : tccass@ms35.hinet.net
ou Noëlle Kasai, e-mail : noelleka.fedetaichi@yahoo.fr

MEXICO

Stephen Merrill
A.P. 77, Todos Santos, BCS, 23305 Mexico
Message Ph : 52-114-50109
email : aleana97@yahoo.com

ITALIE

DOMAINE YEN-NIEN

La Maison des Cimes - Loc. Fromorsora
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Tel. : (39) 0184 241211
email : ymtitaipei@yahoo.com

BURKINA FASO

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et Arts Energetiques / Burkina Faso)**
09 BP 1149 Ouagadougou 09 - Burkina Faso
Mail : y_ouattara@yahoo.fr

楊家秘傳

