

Amicale

Yangjia Michuan Taiji Quan

Nr 68 - September 2011

**"A day
to remember"**

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A DAY TO REMEMBER

This «day to remember» is not that of the demise of Master Wang, although this day is always present in our minds, but the day one of his students from the very beginning, Peter Clifford to name him, visited his burial place and gives us his impressions and memories revived in an article you will find in this newsletter.

We are now in the «after Master Wang» and the life of our style continues, as evidenced in several articles.

You will also find technical articles on our style and our practice, some in response to a series already started in the previous bulletins.

Life goes on in its diversity and its continual enrichment.

Soon the Annual Meetings of Amicale :

This year they will be held at Vaumarcus Switzerland, above the lake of Neuchatel, overlooking the Alps. We will be many there to meet and practice together in a fraternal and festive atmosphere as usual.

Jean Michel Fraigneau

The Word of the President

Amicale was created to link the practitioners of our style that bears the name of Yangjia Michuan Taijiquan. That practitioners know each other and information can flow between them was one of the main objectives. I think the mission is accomplished and there are very few groups that are isolated. Having made the newsletter available to all audiences helps to maintain contact with people who left Amicale and those who have never joined.

After the departure of Mr Wang, we feared a collapse of our style, with repercussions in the Amicale. It is not the case. The style is changing, becoming more diverse, richer, and perhaps it is time to think about what it is exactly now that Laoshi is no longer there and that continuity is assured as you will read in these pages.

My regret is that we are not more involved in major events and that we remain in a vacuum. It is not urgent to open our doors to other styles to continue to grow? In the past, I wanted this to happen during the Meetings of the Amicale but the success of this event leaves members behind for lack of sufficient places. These members would not understand that we invite people outside our style. So what to do? At first, we must encourage our members to attend these events by wide publicity in the pages of the Bulletin and of the website of Amicale. And then we could invite a teacher from a different style that he would show his

style at a workshop. It will be your say, at the next General Assembly, if you agree with such an opening.

Finally, this word will be the last of my current presidency since I do not represent myself for this function at our next General Meeting to be held in Vaumarcus. I leave the Board with confidence because Amicale is stronger than ever, with administrators who won't leave a president to sleep in his chair.

I wish the future elected president as much fun as I had to work with the various teams in charge of the different projects. It is time for me to thank all the volunteers from the shadows, those concerned with the Bulletin, both for correction of texts for translation, those who lend a hand in multiple jobs as the indexing of video material, those who support the Meetings of Amicale...

Let's hope that Amicale continues its great work of fraternal sharing between practitioners!

Ecurat, September 15, 2011.

YANGJIA MICHUAN TAICHI QUAN'S BULLETIN

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A Day to Remember – Visiting the Last Resting Place of Master Wang

Peter Clifford

My most recent journey to Taiwan started in London in January 2011. I had the strongest urge to revisit the last resting place of my old teacher Master Wang Yen-nien. He had taught me so much over so many years, and, as with many of his other students, we had a very close relationship. Travelling to Taiwan was a simple journey. It was not 'a long journey or a search of great moral significance'. It was just a journey to pay my respects to my teacher.

During March 2008, I had spent a lot of time with Master Wang Yen-nien in Taiwan visiting him every day, while he was in hospital. It was an unforgettable time. Master Wang died four weeks after I last saw him, on the 4th of May 2008, and he was cremated on the 21st of May 2008. In May I returned to Taiwan and went to his funeral service, and then travelled with his family, and some senior students, to his last resting place at Bei Hai Fu Zuo. On that occasion it was very wet and chilly, and this was my first trip back since then. My tai chi brother Mark Linett, who lives and teaches YMT in Taipei, had hired a car, and together with his wife Wendy, the three of us set off to make the trip. The Taiwan traffic is not easy at the best of times, and this day was no exception, but Mark, who usually rides a motor bike, made the journey seem effortless. The driving time from Taipei to Bei Hai Fu Zuo, is about 45 minutes, if you don't get lost, which is very easy to do. So on the way we got lost a few times, had an excellent lunch, and visited a local Taoist temple for directions. It was very cold, very empty, and very beautiful. All of which added to the journey.

Master Wang's final resting place is in a large, industrial-looking building called Bei Hai Fu Zuo, which means 'North Sea Good Luck Position'. It is located north of Taipei, close to the town of San Zhi. This mausoleum is a tall skyscraper-type building with sides sloping gently inwards towards the flat roof. It looks like a giant tablet rising out of the ground constructed of grey stone, and its presence commands the local landscape. It also looks like a giant warehouse, with no windows, and is poetically referred to as 'a hotel'. From the car park to the main

entrance there is a long external stone staircase that is flanked by larger than life statues of deities such as the Jade Emperor, Guan Yin, Ao-Chin, Bodhidharma, Guan-Yu, and the Eight Immortals. These statues are imposing, and dark, with an atmosphere of sternness.

Bei Hai Fu Zuo is on top of a small hill where the feng shui for a final resting place is very good. It is in a fertile area that has many organic farms. On a clear day from here it is possible to see the north coast of Taiwan. Unfortunately the weather in this area is well known for being wet, and blustery, and as on my earlier visit it was raining and cold, with low visibility, and thus no view of the sea. The sea coast along here is rugged and rocky; a coast more for ship-wrecks than for swimming.

To enter the mausoleum you need the name and birth date of whom you are visiting, and proof of your identity. The building looks inhospitable from the outside, but on the inside it is quiet, peaceful, and probably designed with paradise in mind. At the entrance you can look down on a spacious auditorium that contains a giant Buddha, with walls that are lined with a hundred large bodhisattvas. The light is artificial, yet subtle and

bright, highlighting statues, images of Buddha, Taoist gods, and stone lanterns, and everywhere there are elaborate and vibrant coloured walls and cornices. It is an enchanting place if claustrophobia is not a problem. Apart from the mausoleum offices, there are a total of thirteen floors at Bei Hai Fu Zuo. One floor is reserved for those of the Christian faith, both Catholic and Protestant, whilst the remaining floors are for Buddhists and Taoists. Maybe it is ironic that in this mausoleum there is no fourth floor, the reason being that the number four in Chinese is unlucky, as it sounds similar to the word for death.

The day of our visit was 15th January 2011, while the most popular day of the year for visiting ancestors' graves is either on the first day of Chinese New Year, or on Tomb Sweeping Day, which is on 15th day after the Spring Equinox. In Taiwan this has been fixed as the 5th April.



On this day the grave sites are cleaned, and offerings like food, tea, fruit, biscuits, and flowers are made. Offerings are also made of paper replicas of items that may be useful or enjoyable for one's ancestors, such as paper money and furniture. These have to be burnt. These items cannot be burnt at Bei Hai Fu Zuo due to environmental issues; however these items can be bought as there is a gift shop, which is alongside a coffee shop for food and drink. On our visit, the gift shop had a large paper Lexus car for sale. We joked about buying it for Master Wang, but instead we decided to buy a simple bouquet of flowers.

Throughout the mausoleum there are a large number of small corridors, called rows, leading off from central areas where one can sit, talk, eat, and leave gifts for the departed. Each one of these rows is lined with plaques that are arranged in columns. Each column is then divided into floors, and each floor is the frontage to a last resting place, or 'residence'. These residences are divided by size into studios, apartments, penthouses and villas. Visiting the last resting place of Master Wang is like going to a complex street address in heaven. Master Wang and Shi Mou's address is the apartment at Level 5, of Column 5, in Row 7, of Area B, on the 11th Floor. (Shi Mou is the honourific title for a teacher's wife).

On their plaque, at the top, it reads Shan Xi, in large letters, which is the province in China where Lao chr was born. On the right side in the middle it says Wang Yen-nien born on 19th December 1914 (Western Calendar) and died on 29th March 2008 (Lunar Calendar). On the left side is Shi Mou's name, Wang Tian Cong born on 20th May 1925 (Lunar Calendar) and died on 16th August 2000 (Lunar Calendar). On the lower left side it says that they are worshipped by their descendants.

We stood there for some time in silence and reflection.

On leaving we placed our flowers in the central area next to a statue of Avalokiteshvara, a multi armed deity; the Buddhist embodiment of compassion, who vowed not to rest until all beings were liberated from suffering. The statue is next to a simple stone lantern in the midst of lush real-looking green vegetation.

On our return journey from Bei Hai Fu Zuo to Taipei we added to the journey by stopping off at Dharma Drum Mountain, in the Jinshan hills at the junction of two streams. This is a new temple and school founded by Master Sheng-yen, who spent much of his life reviving and reinvigorating Chan Buddhism. Chan is the Chinese forerunner of Japanese Zen, focusing on meditation and dharma practice. Although the origin of Chan is unclear, it is believed to have evolved from the merging of Taoism and Mahayana Buddhism. The temple complex is a collection of shrines, a Grand Buddha Hall, lecture halls, Dharma Drum University, Chan gardens, an ornate outdoor pool, details of the life of Sheng-yen, a bookshop,

and lots of visitors. In the bookshop at Dharma Drum Mountain there was an essay written by Master Sheng-yen. It was entitled: 'The Difficulty in Repaying One's Gratitude to the Master'. This difficulty, of how to give gratitude to one's teacher, reflected one of the main reasons for my journey back to Taiwan. It was a question that needed to be asked, but I did not feel like it was a question that could be answered. I wanted to make a journey, not a pilgrimage, back to a place of very special significance. It was just nice to be there!

Without going anywhere, you can know the whole world.

Without even opening your window, you can know the ways of Heaven.

You see: the further away you go, the less you know....

The sage does not need to travel around :

Why? Because he can still understand.

He sees without needing to see,

He never does anything, and yet it all happens.

Tao Te Ching-Chapter Forty-Seven

For the record, Master Wang Yen-nien, originally from Shanxi Province in Northern China, studied and taught Yangjia Michuan Taiji Quan (YMT) over a period of many years. For more than 50 of those years he taught at Yuanshan Round Mountain, in Taipei, at the shrine of the 500 Shan Xi Martyrs, who died during China's Civil War. Round Mountain is in front of The Grand Hotel, which is the iconic building of traditional Chinese design, with bright red columns and an elaborate gateway. Until some years before he died Master Wang could be found here almost every morning, starting at 6:00 am in the summer, and at 6:30 am in the winter, teaching YMT. Master Wang was a fourth generation Master of YMT, and a fifth generation Taoist Master in the Jin Shan Pai. There are now many people, in numerous countries around the world, that have learnt their tai chi chuan, and Taoism, as a result of Master Wang's teaching.

Peter Clifford (Xu Bin)

The Tai Chi Centre

London, UK

3rd March 2011

May 4 - Acceptance Speech

Claudy Jeanmougin

After the period of reservation of three years following the death of Master Wang Yen-nien, his closest collaborator, Julia Fairchild, invited a few people to attend the ceremony to make public the succession in the lineage of our style. Through a will, read publicly the day after the demise of Laoshi, Julia has been appointed to continue the work he himself had passed on. The ceremony was there to mark the beginning of the work of Julia. Like the other people attending, I was invited individually to the ceremony in Italy, where Julia resides, on May 4, 2011. The ceremony happened in two parts : the morning dedicated to the ancestors and Laoshi and the afternoon looking at the future with a presentation by Julia of a kind of «acceptance speech». Julia responded positively to my request to publish in the bulletin of the Amicale the text that follows.

The Amicale, according to its statutes, retains its full independence from the various events that followed the death of Master Wang. It publishes in the bulletin every information regarding YMTJQ practitioners in a non partisan spirit and for the sake of assembling these same practitioners.

This is a rare event, a living witness of an historical continuum, treading in the tracks of the Ancients, handing down, unaltered and intact, a great tradition from the past.

I have used the past three years to acknowledge mistakes and consider better ways to do things. I know what I am. I know what my inheritance is. In the Confucian tradition, ritual and communal participation are a means to self-realization.

Today, May 4, 2011, free to accept or refuse my inheritance, and with you as my witnesses, I publically announce I willingly take on the mantle of Yangjia Michuan Taijiquan Lineage Holder and Holder of the Gold Mountain Daoist School's Bowl and Robe, for as long as I live. Thank you for helping me on my way to self-realization.

We have all been invited by Master Wang to teach and transmit to the best of our abilities whatever we can, for at any level, at any degree, even if it is just the basic exercises, it is all good.

There is, however, only one successor. My job includes determining the next generation successor. That is the tradition, it did not stop

with Master Wang. It was fate. It is my destiny. I have my instructions. My only hope is that I will be able to successfully fulfill them. I do not possess any unusual stock of knowledge or abilities. I trust that gradually people will come to understand Master Wang's intention, will support his decision and accordingly let it take effect.

The last line of the Laozi text says, "Don't fight." I will not fight, nor will I obstruct. I intend to be a leader of others by example, not by rule or by conquest. I assure you of an All Inclusive Ideal, my job is not to judge. All are perfectly equal. All are deserving of full appreciation. For as long as I can, I will stay available to all as an open source for those wishing to learn Yangjia Michuan Taijiquan and Daoist arts.

Blending Confucian Philosophy with Daoist Practice, these characters "尊師重道" written on this wooden plaque, say: "Respect the teacher; attach importance to the Dao."

Master Wang invited all who studied with him in person to join the 5th Generation of Yangjia Michuan Taijiquan players. I take this to be as all inclusive as possible, meaning, if you have

ever met Master Wang, whether for one class, one semester, or one workshop, it doesn't matter, we may call ourselves 5th generation. What matters is that we do not forget who taught us. We cannot be the author of ourselves. Stay proud of your teacher, especially if he or she was the one who generously introduced you to Master Wang, the one who enabled you to count yourself amongst the 5th generation. The same holds for me. If you, members of the 5th generation, introduce your students to me, they will be able to call themselves 6th generation Yangjia Michuan Taijiquan. If they introduce their students to me, they too will be able to call themselves 6th generation. And so it is that we must continue to stress what is written on this plaque, which Master Wang had commissioned for the Daoist Temple he belonged to and from which he recovered it when that temple disbanded.

Following the path of steady evolution, my task, as 5th Generation Yangjia Michuan Taijiquan Lineage Holder and 6th Generation Gold Mountain Daoist School, Holder of the Bowl and Robe, will be to extend Master

Wang's work in the areas he wished to go into more deeply but did not have time to do. By living here in the Maritime Alps, I intend to make this new phase a study in the synergistic effects of combining Daoist Alchemy with Yangjia Michuan Taijiquan and the Art of Practical Living. I welcome all sincere, courageous and persevering souls to join me in this endeavor. I hold the Yen-nien Summit House door open to all, whether coming for help or to help.

I publicly vow to fully commit all of who I am to fulfill my responsibilities to Master Wang, our lineage, to this fascinating combination of inner and outer worlds, and to you.

Thank you! »

May 4

Acceptance Speech

Oral speech given by Julia Fairchild

recorded May 4, 2011 at the Santa Catarina Center for Cultural Events

Castel Vittorio, Imperia, Italy



SHI SAN SHI

Maître Wang Yen-nien - 1981
Photos of Serge Dreyer

First Duan



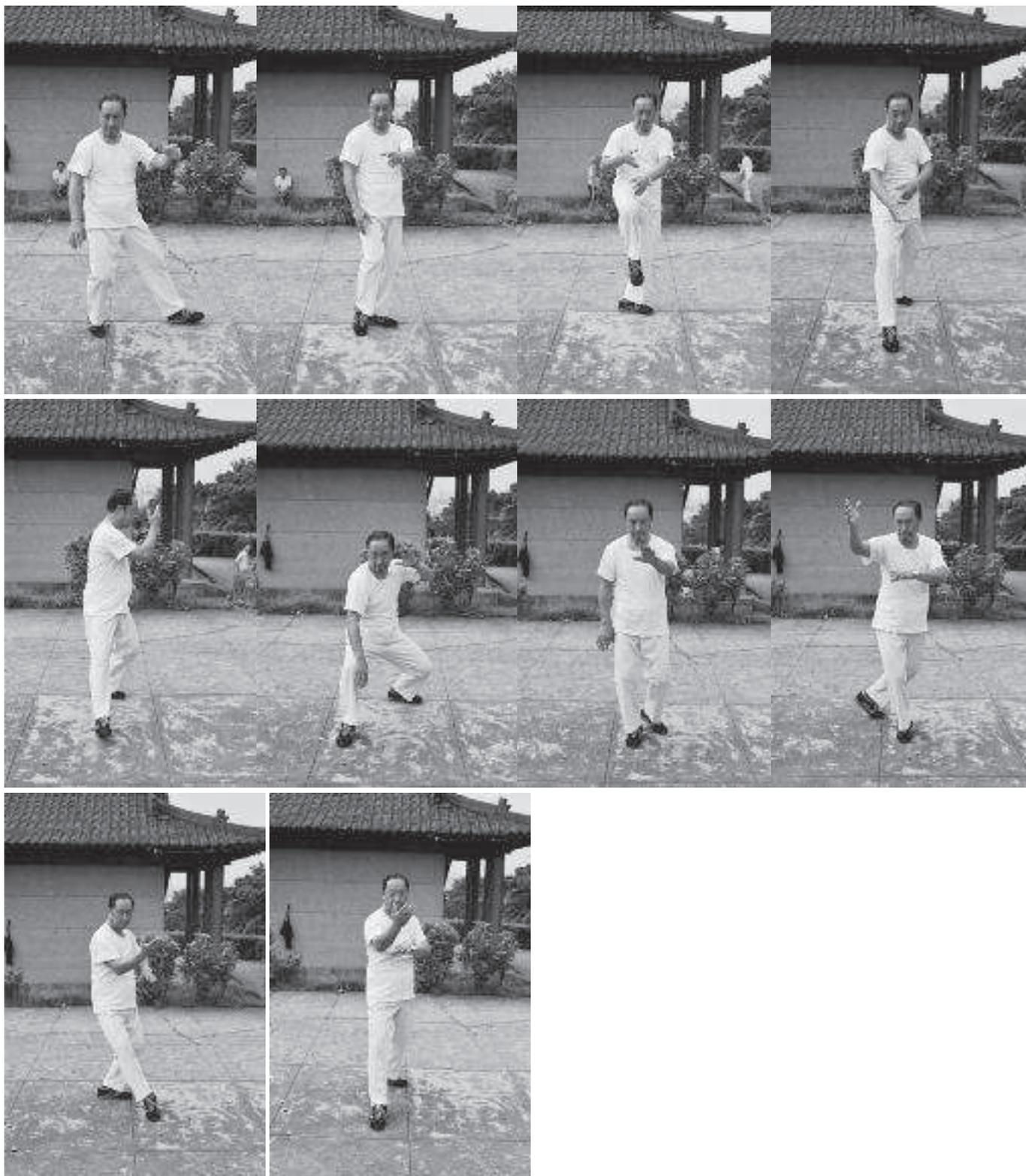
Claudy,

Le hasard fait bien les choses car en déménageant ma mère, j'ai retrouvé les photos que j'avais prises de WYN faisant les 13 postures à ma demande début 1981. Je les avais prises car comme j'avais commencé à les enseigner à Allonnes (banlieue du Mans) en 1978, je voulais m'assurer qu'on était sur la même longueur d'ondes avant que je ne l'invite en France. Je n'ai pris que les trois parties sous un angle. Je te laisse les remettre dans l'ordre pour publication dans le bulletin de l'Amicale. Par ailleurs, j'en fait don aux archives de l'Amicale pour utilisation collective sous le nom de l'Amicale. Tout autre utilisation devra être soumise à mon approbation. Ceci vaut également pour les photos de tui shou.

Dans un autre message, je t'envoie des photos de WYN nous enseignant le tui shou en 1976.

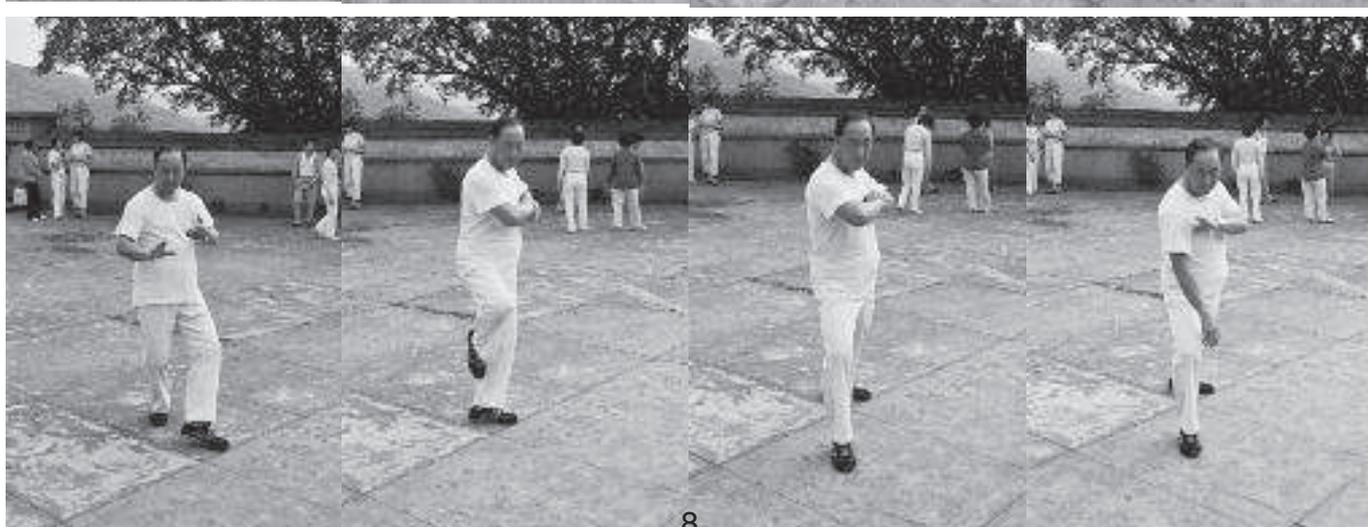
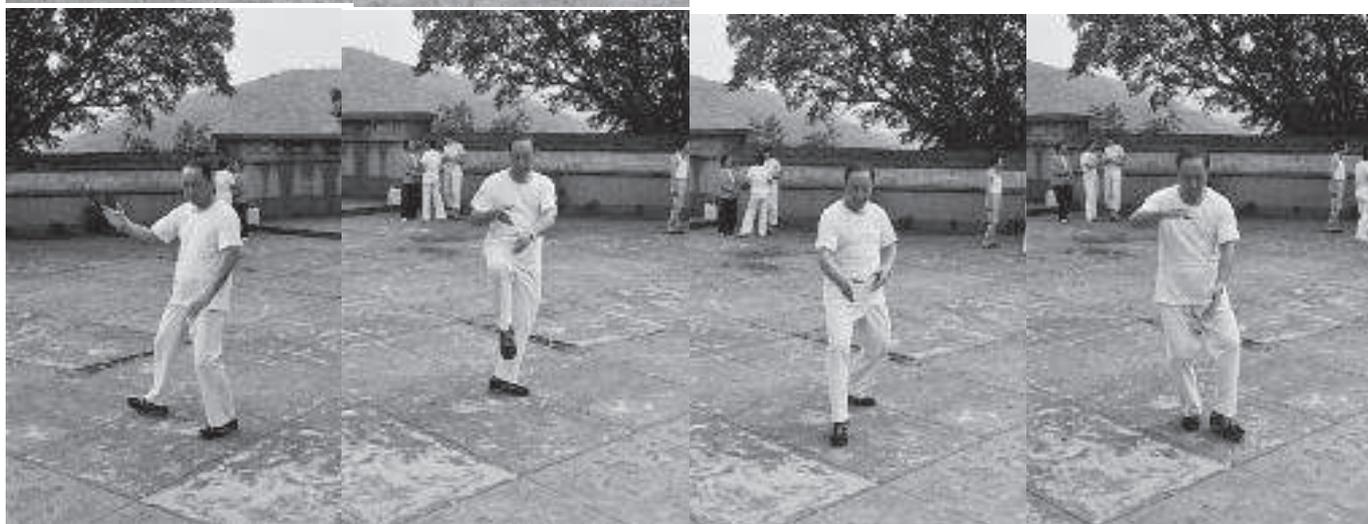
Bien à toi. Serge

Second Duan

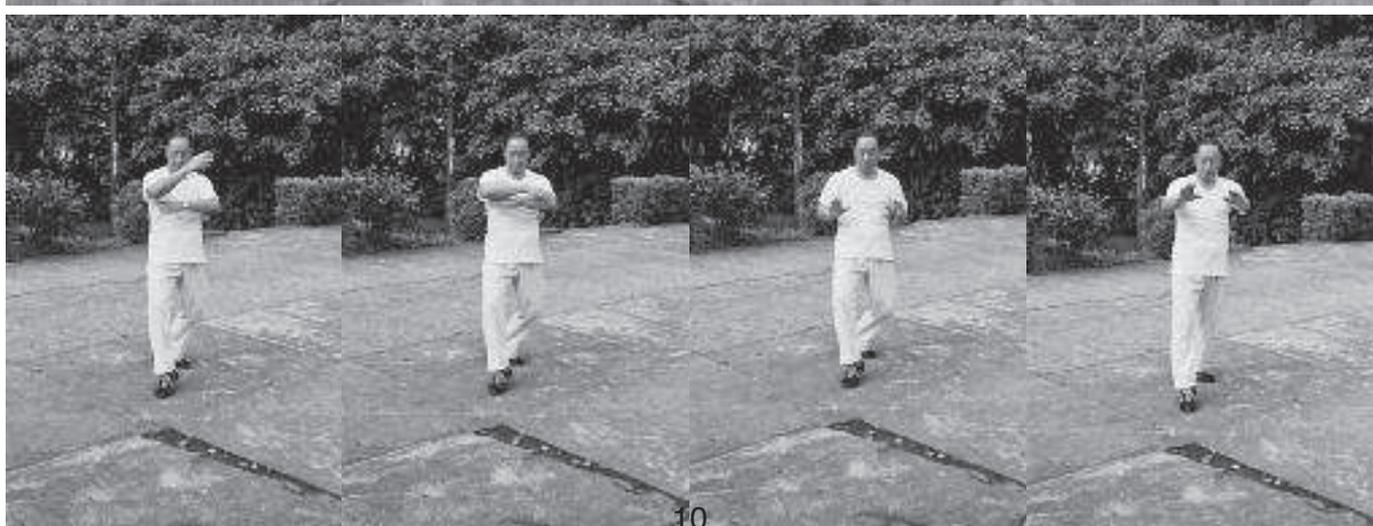
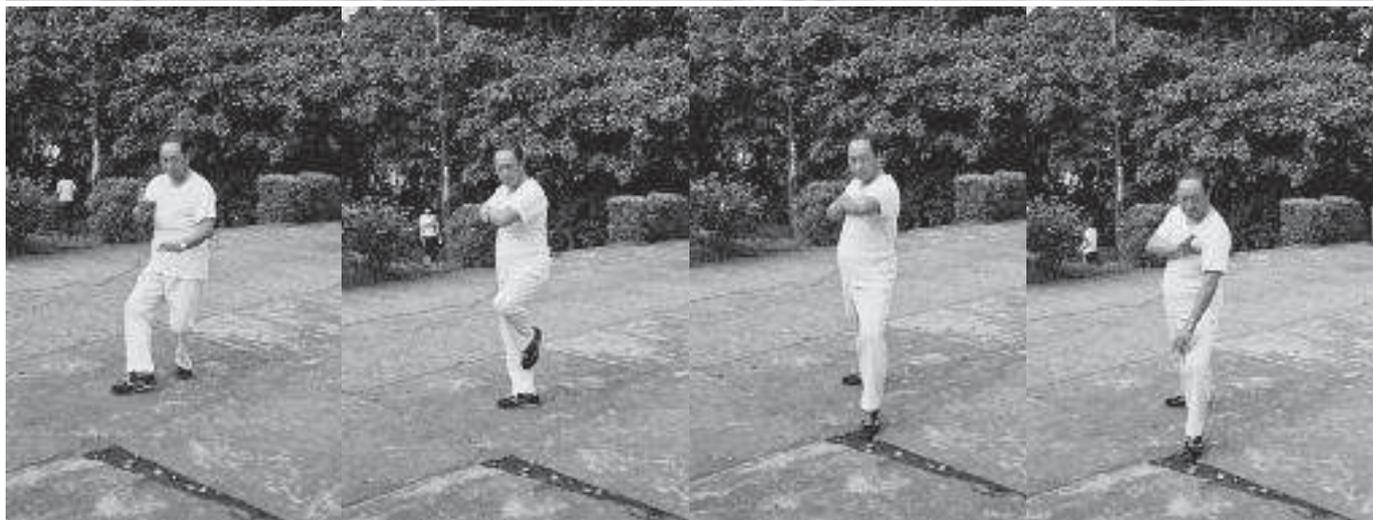


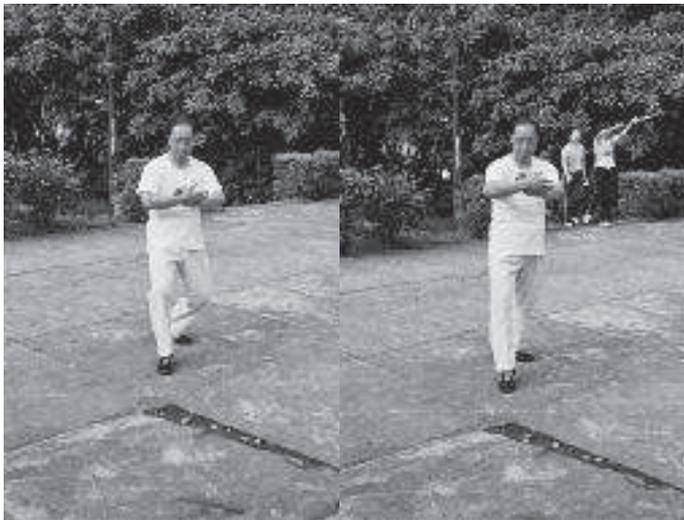


Third Duan









Workshop's Tuishou
at the home of
Master Wang Yen-nien in 1976





Shifting Weight to the Forward Leg ; Insights into Teaching and Understanding Taiji.

Henri Mouthon translated by Tracy Leland

I found Françoise Angrand's article about teaching the 24 Step Beijing form interesting. I also teach this form along with the Yangjia Michuan form, mostly for the same reasons as Françoise does. I started teaching it with a group of retirees and now I teach it to beginning ATCHA students to help them integrate the fundamental concepts of taiji, which can take longer to acquire in the more graduated progression of our school. (13 postures, first duan).

It seems to me that both Françoise and myself approached the 24 Step form as way to improve our teaching of taiji in general, the taiji of the classic texts which Laoshe exhorted us to read and consider, as well as that of our school in particular. What are the people who approach this discipline really looking for ? They want us to teach them taiji. It doesn't really matter which taiji. Teaching taiji is not about having students endlessly memorize different movements, it's about giving them access to the principles which, through the memorization of movements, can lead to a sense of well being, and feeling of coherence and economy in one's gestures.

Many remember hearing Master Wang say that it was important to learn from other taiji schools. Did he just want us to look at their styles ? If so, is that really enough? One Chinese proverb is particularly appropriate to learning taiji, "When I hear, I forget. When I see, I learn. When I do, I understand". And who has never heard it said that the secret to successfully learning taiji is "Practice, Practice, Practice", a common mantra for many taiji teachers.

In practice, I believe that our overall understanding of taiji movements can benefit from a comparison of the postural dynamic of our school (absorbing with the back leg / transforming with the back leg) and that of other schools (absorbing with the back leg / transforming with the front leg). Using this latter dynamic seems to allow a more direct and less difficult approach to the fundamental principles of taiji.

Our dynamic posture is somewhat strange, but it's not good form to talk about it. Through long hard practice we all have finally understood the

advantage of our form, to the point where the posture of other schools seems suspicious to us. As soon as we try to teach the first step of our form, whether with an opening push (the an in the first duan) or an opening ward-off (the peng of the 13 postures) we are confronted with the difficulty it poses for our students. The step itself is not very natural, as it goes against the basic motor reflex involved in walking, and so, instead of maintaining the vertical axis over the back leg and lifting the heel of the front foot, the upper part of the student's body moves up and leans forward. When teaching seniors, who have a diminished range of postures and reduced awareness of their lower body, the difficulty of this step actually generates tension in their upper body, which is exactly the opposite of what we are trying to accomplish. It takes a lot of practice to master this step, which has taken many experts by surprise when they first discover Master Wang's form. (See the article by R.W. Smith in Chinese Boxing, Masters and Methods).

We sometimes use the following schematic to explain how the energy stored in the (weighted) back leg is sent to the hand and expressed as 'jing' (fig. 1).



fig.1

The difficulty of our step is not only the length of the step, or the fact that the heel of the front foot is raised, it is also found in the transformation from the closing (inward) phase of the movement to the opening (outward) phase, which requires a subtle shifting and rolling of the hip. It is even harder for beginners, and for seniors whose lower backs are often quite stiff, because the step is not

accompanied by a simultaneous shifting of the weight towards the front leg. A common reflex when attempting this step results in a push like this : (fig. 2)

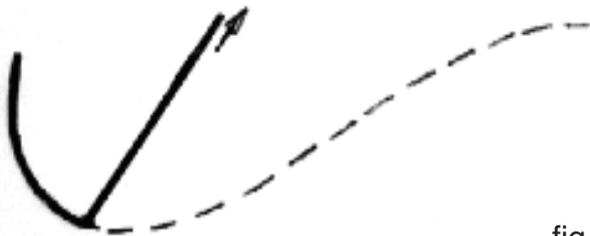


fig.2

Instead of being expressed through the hand, the push is dispersed vertically, creating tension in the upper body. After years of practice, I've concluded that Yangjia Michuan is a radical school of taiji. All of the difficulties and the secrets of taiji are present in the first step "grasp the swallow's tail" of the 13 postures. The horizontal rotation of the waist and the forward roll of the hip, combined with the straightening of the back leg and the weight of the arms tends to draw the student forward and off-balance. This is not the easiest approach to taiji, particularly for those students who think of it as a hobby, who only come to class once a week, if that often.

Master Wang tried to explain this complex movement through an analogy with a mattress spring, which he pointed out was not made of two circles linked by an ascending vertical line as in fig. 3, but by a series of spirals as in fig. 4.

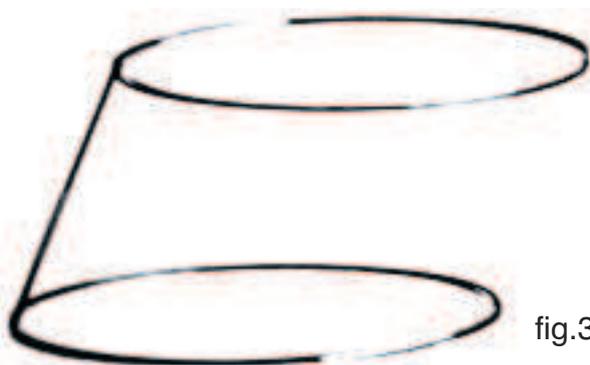


fig.3

Without this spiral, there is no transfer of energy from the bottom to the top of the spring, nor in terms of taiji, from the feet to the hands.



fig.4

Generally speaking, there are three differences between the dynamic posture of other schools and that of Yangjia Michuan.

1. The step is wider (heel to heel).
2. The step is longer.
3. The vertical axis slides forward to the front leg when energy is expressed (fa jing)

1. A wider stance reinforces the weighted leg and implies a more complete exchange between yin and yang (bottom/top). The student has to slide downward vertically, sinking the sacrum, at the same time avoiding the lateral imbalance brought on by the width of the stance. Being able to laterally disengage the back foot before shifting the weight forward is very instructive for improving balance. Being able to move this leg forward without losing one's balance or becoming double weighted is in itself a good exercise in agility and in maintaining the vertical axis.

The width of the step also engages the waist in a way that helps to alternately relax the left and right groin muscles (kua). 'Arming' the waist in this way creates both a lateral and frontal dynamic which helps make the spiraling aspect of the movement more obvious, even when it is executed on the horizontal plane as in the opening "ward off" movement.

2. The fact that the step is longer does not necessarily imply double weightedness, which is a common criticism held by the tenants of our school with respect to those who defend shifting the weight to the forward leg. This step allows the student to experience the feeling of being drawn off balance on the forward leg - a common situation in tuishou - and to learn how to deal with it.

A secret of our school, the half step in which the back foot is moved forward half way when the

weight is shifted to the front leg (avoiding double weightedness) and which is supposed to improve the movement from back to front, doesn't always produce the desired results. Because students don't work explicitly on this half step (if they work on it at all) they quite often wind up being double weighted, despite the half step technique. Just watch students "raise the bamboo curtain" or "play guitar" to see how the vertical axis is compromised, and how often the phases of pushing off with the leg and rotating the hips occur out of order.

The dynamic equilibrium of a longer step needs to be fine-tuned in a way that a superficial practice of Yangjia Michuan might actually make more difficult. A longer, wider step allows the student to comfortably explore the entire surface over the area supported by his legs, like a surfer who shifts his weight front to back, without actually moving forward or backward on his board. This type of practice, outside the 50 cm² mentioned by Françoise in her article, gives students (particularly seniors) greater self confidence, and can provide them with an opportunity to engage in a kind of 'solo tuisho'.

3. One cannot master shifting weight forward (which necessarily implies a return to the back leg in the closing phase) without keeping in mind the following :

A step which is too wide leads to a lateral imbalance.

A step which is too long leads to a forward imbalance and momentary double weightedness.

Le movement generated by shifting weight forward combines the effect of rotation and momentum resulting in a movement which is clearer and more engaging than that of our school. This is why schools practicing this step are sometimes considered to be more 'external', more focused on the outward expression of the movement. Shifting the weight to the back leg also offers the same dynamic advantage as the shift forward, requiring particular care with respect to the vertical axis. The student has to learn how to stop just before losing balance, which is an important lesson to learn.

The half step forward, in which the back foot moves forward as the weight is shifted, also appears in the 24 Step form, for example with the "white crane" movement, in which the wider lateral stance creates a dynamic upward spiral. It is interesting to note that in our style, the spiral of this movement is not so clearly visible.

Not having any experience with martial arts other than Yangjia Michuan, I didn't know what to expect when I started studying the 24 Step form. And I have to admit, that while practicing the 24 Step form (or something like it) can provide some insight into our own style, it is clearly lacking the basic exercises exemplified in our school, and which are remarkably absent in the teaching of even the best known teachers of other schools, with the possible exception of the 'silk reeling' found in the Chen style. Having already acquired these precious psycho-motor exercises (both solo and with a partner), teaching the 24 Step form becomes very satisfying. Deconstructing and reconstructing these explicit movements has helped me make finer adjustments and corrections than I ever have before. Regularly comparing the two forms has helped me see my own practice through new eyes. How about an article on the particularities of other styles, other schools of internal martial arts, other steps, and other ways of using our hands?



The stimulation of energy points in the practice of Yangjia Michuan Taiji quan

By Claudy Jeanmougin

Translated by Don Klein

4 – ZHOU 肘, KAO 靠 and BAO HU GUI SHAN 抱虎歸山

Unlike the previous articles in this series, we will not begin with the stimulated points, but with the implementation of a general energy principle: “The Yin nourishes the Yang and the Yang mobilizes the Yin.”

A - “The Yin nourishes the Yang and the Yin mobilizes the Yang.”

In “ZHOU right,” the right closed hand tends to Yin in relation to the open left hand that tends to Yang. This open hand will mobilize the fist, it is the open hand that pushes the fist.

A closed fist of tendency Yin, may hamper Yang mobility, so the hand must not be closed too early and should be tight only at the moment of contact with the targeted point, here the point of contact is the elbow.

Adding to this energizing principle is that of the waist, mentioned in several classics, which indicate that it is “the waist controls the movement,” we have a vision of ZHOU and KAO other than just moving the shoulder girdle or scapula.

ZHOU 肘, Elbow Stroke or Nudge

In our style, Zhou is implemented with thrust of the open hand on the closed hand in a fist and follows Cai 采. We describe the right Zhou following a right Cai.

Description of the physical expression of Zhou

With the hands aligned in opposite directions in the directional plane, weight is transferred onto the rear leg and the hands begin to rise. When body weight is fully on the back leg, a thrust on the supporting leg continues raising the hands that are still open. When the hands reach the height of their trajectory, there is a relaxation of the waist and bending of the supporting knee triggering a downward movement of the hands. The right hand begins to close at the beginning of the descent, to be completely closed at the time of contact with the left hand. Notice that the downward movement has been on the same vertical line and the step will be carried out without the hands leaving the vertical. This gives the impression that the forearm pushes the elbow, when in fact the whole body moves forward with the exception of arms.

When the front foot touches the ground, the rotation of the left hip will cause the left hand to push on the right fist. At the end of the elbow stroke, the two gathered hands are at the central plane of the body. The forearms are on the same horizontal line.

To give an extra touch respecting the inner mechanics of the joints of the upper limb, you can make a slight movement of internal rotation of the hands. This small movement goes further in the direction of elbow stroke so the energy expression is identical to a stiletto.



All during the absorption phase, there is not the slightest movement of the right hand toward the back. For that is the left hand, in 1 to 2 there is a relaxation. In 3 and 4 their lift is the result of overall relaxation of the body with impetus toward the highest point.



Observe the movement of the “face” of the right fist from 5 to 8. The push of the left hip starting in 7 and finishing in 8. The push of the left hand is made at the same time.

KAO 靠, Shoulder Stroke or Shove

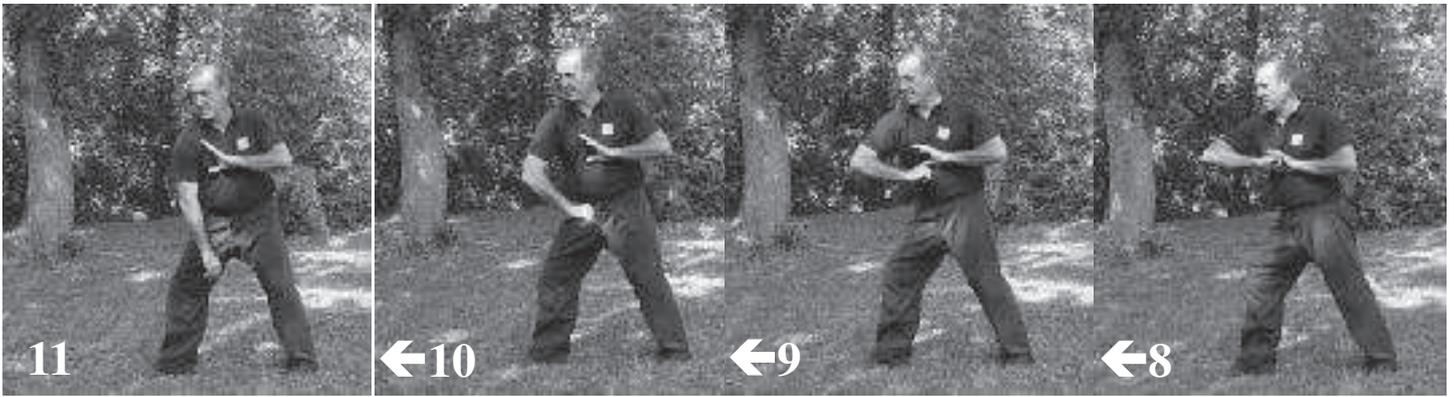
In our style, all Kao _ are made after Zhou. Remember that in energy terms Kao is an explosive force. This means that the movement is made in the form of a global expansion of the body.

The pre Zhou position facilitates the expansion because the left half of the body is open (open the left kua) so that a slight break of the trunk with rotation to the left to initiate movement of expansion.

With the expression of Kao, the left open hand comes to rest on the internal fascia of the deltoid muscle. With the left elbow not touching the body, we create a circular line of force that will protect the structure of the shoulder girdle while still allowing the expression of the power of Kao.

This time, what is applicable of the energy statement is the Yin of the expansion, creating volume, which feeds the Yang, the expression of the door Kao. Again, understanding what has been described will be reflected in the precise way to perform Kao. The important thing is to place the left hand as in this example at the precise moment of the expansion to protect the structure (we will see how in the study of contact points).

The characteristic of the execution of the form Kao is the expansion that results in a capture of volume. So, watch out for closures from a too large a trunk break or a transfer of weight onto the forward foot.



As there is a relaxing of the right arm, there is at the same time an opening of the left hip and a light break of the trunk.

Notice that the left hand hardly moves in the space. It is the shoulder that becomes the application against the lean from the breaking of the trunk and the light rotational movement toward the left.

Description of the physical expression of Kao

While the right fist opens and the hand drops, carrying out opening the left groin as the trunk breaks slightly. (To correctly achieve this phase, you can imagine punching with the right hand toward the ground in a vertical path by slightly rotating the pelvis to the left.) Meanwhile, the left hand comes to rest on the internal side of the right deltoid. As the back had been stretched, the chest is empty, the stump of the shoulder extends, it is easy to put your left hand on the deltoid muscle so that the left forearm is in the direction of travel.

BAO HU GUI SHAN 抱虎歸山, Carry the Tiger to the Mountain

We will not dwell too much on a movement that deserves its own article. Suffice it to say that the principle explains the relative position of the hands outside the Tiger/Dragon and Yin/Yang relationship. The left hand trends Yang, the right trends Yin.

In the upward movement, the left Yang hand mobilizes the right Yin hand. Normally, the left hand should raise the right hand. At the moment preceding the separation of the hands, the right Yin hand covers (nourishes) the left Yang hand.

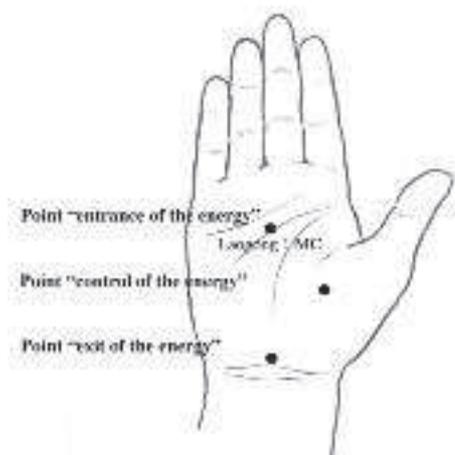
In performing Bao Hu Gui Shan ensure that the left hand raises the right and that at the finish the right covers the left.

B - Energy Points involved in ZHOU, KAO and BAO HU GUI SHAN

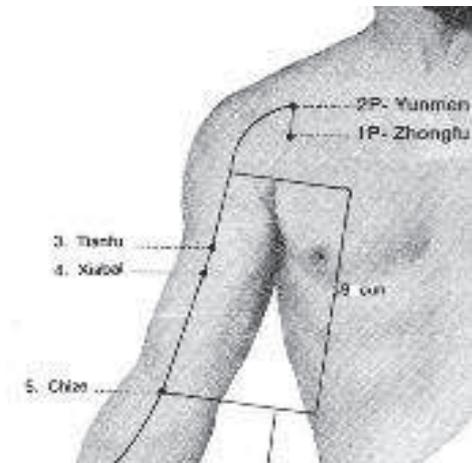
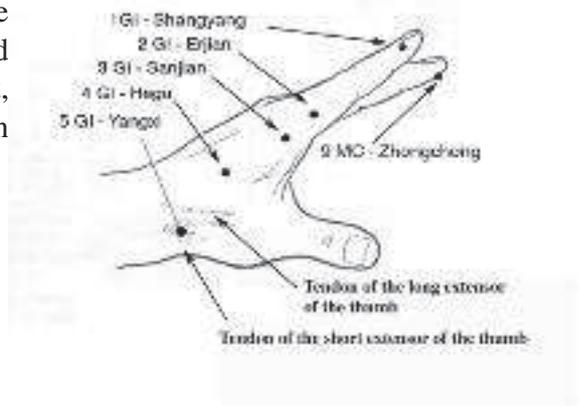
For Zhou and Bao Hu Gui Shan, the same points are involved: the emission point of energy and the reception point of energy, Laogong 勞宮 (see previous articles).

In Zhou, the hand that pushes emits energy through the exit point of energy and this energy is received by the Laogong point to spread to the forearm, to the elbow, through the bone.

In performing Bao Hu Gui Shan, care must be taken to overlay the Laogong points of each hand. Doing so stimulates the Laogong points.



With Kao, a sequence of points of the Large Intestine meridian are stimulated, three of which are already known to you: Shangyang, Yangxi and Hegu. If the hand is correctly applied to the chest, the first five points of the Large Intestine meridian are stimulated.



The Large Intestine meridian is connected with that of the lungs and in Kao we establish an energy connection.

When we place the left hand on the inside of the deltoid muscle, we stimulate the Shangyang 1GI-2P-point Yunmen 雲門 (Cloud Gate).

Clearing the top of the shoulder, stretching the back and depressing the chest also stimulates the Zhongfu point-1P 中府 (Central Workshop) that is significant as it creates a direct relationship with the lungs.

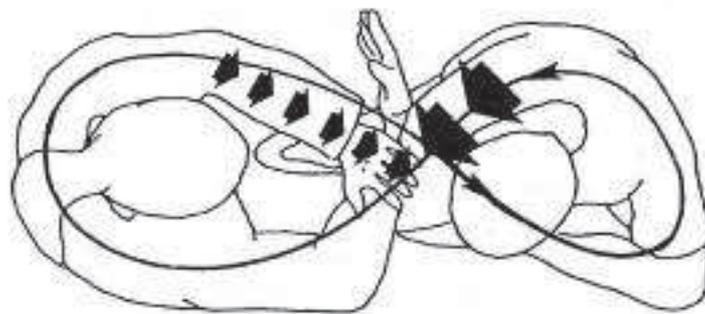


Diagram 1

The Lung and Large Intestine meridians both belong to the Metal phase. When we established the connection at the completion of KAO, we created a circular line of force as shown in Diagram 1. This diagram shows a Kao countered by Ji. The lines of forces that are linked form a figure 8. For both the Ji and Kao the continuity of energy meridians of the Large Intestine and the Lungs is created by traveling the internal pulmonary path to draw the arc that passes through the shoulders and back.

This top view shows the importance of positioning of the arms very well in achieving the Ji and Kao for this circular form. In this diagram we show a contact with a partner. When practicing the form, there is no contact with partner, the circular loop is a closed circuit where the stimulation of all the organs and bowels belonging to the quadrangular EARTH METAL energy of Diagram 2.

shou 手 - Yangming 陽明 - 足 zu



shou 手 - Taiyin 太陰 - 足 zu

Diagram 2

In Chinese literature, there is no mention of any organ-designated meridians. The Jesuits gave such names to the meridian lines, an “imaginary” system similar to landmarks. The Chinese designations refer to energy levels. For our example, what are called the prime meridians of the large intestine and of the stomach belong to the same energy level Yangming. The primary channel which runs through the large intestine is called the upper Shou Yangming, hand Yangming. That of the stomach is the Zu Yangming, or the foot Yangming. The lung meridian is the hand Taiyin and that of the Spleen is the foot Taiyin.

Knowledge of energy quadrants, of which there are three of 12 ordinary meridians, helps us perceive that we establish the interaction of energy connections during practice of the form.

In Diagram 2, you will find that the simple contact made when Kao acts on all elements of the same quadrangular: lungs, large intestine, stomach and spleen. For the stimulation of points to be effective, it requires that the placement of the body be correct. But that is beyond the scope of this article.

The next and final article in this series will focus on two processes that connect points of energy: the movement of the mini-series 24 “Heng Zhou,” and mini-series 37 “You Zhuan Shen Pie Shen Chui.”

Erratum concerning the article, « The stimulation of energy points in the practice of Yangjia Michuan Taijiquan », n° 67, p. 9

When reading the above mentioned article Mark Linett sent me the following remark:

« My wife Wendy and I were looking over your article about the stimulation of Energy Points in our practice... She made a suggestion. She mentioned that it would be better from a Chinese language standpoint to say 像刁字 (Xiang Diao Zi) which means looks, like the character DIAO. Xiang means looks like and Zi is character».

I must have made an error when copying the Xiang character 像 transforming it into wei 為.

Could you please correct it, and print (像刁字) instead of (為刁). I thank Wendy and Mark from the bottom of my heart for their very careful proofreading.



Considerations about the form

Jean-Luc Pérot

The large variety of meanings of the word FORM pushes me to rethink the way we use these meanings to describe the chain of codified movements in the practice of Taijiquan.

It seems to me that these different meanings reflect the differences in the practitioner's experience.

First step

Common usage refers to the external appearance of the concrete realization of codified gestures. The FORM is a mould, like the plastic figures we used to use to build sand castles.

The gestures are then made to measure, according to a mould, defined by a person, an elder who was at the root of a practitioner's lineage.

This FORMATTING defines all the characteristics of a style.

The trained eye can then identify the way the practitioner moves, and link it to a school.

The beginner who engages in the practice will naturally be inclined to believe that "his form" is an expression of the authentic Taijiquan. The public will tend to summarize Taijiquan as the practice of the poses and postures they see in magazines and videos.

Fortunately, transmission includes personal adaptations and each body can mould with the perceived image.

Second step

A little deeper, the shape results from the SHAPING of Taiji principles.

We are then having a shift of perspective; the eye is not an outside spectator but a look within.

Now the practitioner seeks to conform to the yin/yang/taiji dynamic gesture. He moves from the pelvis and the axis, gets rid of parasite tensions, grows fluidity and circularity...

The information is assimilated; a great TRANSFORMATION is on the run, in the quest for autonomy. Less FORMALISM, the individual becomes project manager and the craftsman of his own form.

This step reflects the awakening of sensitivity to the Qi, the energy.

The interiorised practice, indeed, requires a thin sensitivity, and the practitioner more clearly understands what carries him, what he enjoys and gives him a feeling of euphoria and accuracy, in other words, energy.

Third step

Shape and energy, energy and form. What form should we give to the body and gesture so that the energy can be expressed effectively? This seems to be the original FORMATION if one accepts that the origin of Taijiquan is martial.

The FORMULA is simple: how to find strength in softness and how to learn the fast through the slow. The form is then the condition of the right expression of energy. No more quibbling about the direction of the little finger or the angulations of the elbow without extra efficiency. This is the time for checking and questioning many FORMAL explanations that we accepted when learning. We search for the meaning and accuracy of each moment of the FORM, in which nothing is just decorative. If I say that the form I practice is an art of fighting, the fight is what will make me feel its consistency. If I say that force is hidden in sweetness, it is necessary to express the power. If I say it is an art of avoiding, I can check it in front of an attack... If I speak of currents, circuits and points of Chinese medicine, it will be necessary to assume the whole and to demonstrate that its help in the management of health.

Knowing what we want and what we say so that the form is not a mere formality or a global paper form to illustrate all the speeches.

Fourth time

The mind is the raw material of the Taiji expression.

More and more demanding and easy-going, the practitioner does not stop to formulate the table of contents, as that should not be a barrier to the complete integration of the spirit, sensitivity and body.

Styles, lineages and forms exist but it is all about you and your world above everything. Everyone chooses, and in the Taiji spirit, gives a shape to the world around him.

The way we practice reflects the choice of the interpreter because what he shows resonates with what he likes to be.

Form, choreography, ritual, communion, solo, praxis, kata, routine ... Everyone sees and puts what he wants in to it. Taijiquan evolves, expands and diversifies as a vigorous plant that adapts and snuggles into every place it can.

Taijiquan does not care, it is all about us!

Another association that no longer teaches YMTQ exclusively

Marie-Christine MOUTAULT

The story of our association

While I was in charge of the teaching, the Kun Lun association aimed at opening out by inviting other teachers. The purpose was to have a different approach, to focus on some new research points so as to enrich the students' practice.

That is why we invited Simonette Verbrugge to practice « Dao Yin Yang Sheng Gong », which I had discovered with Bob Lowey, then with Gordon Faulkner at Tai Chi Caledonia and aux Rencontres Jasnières. Simonette came three straight years to teach a general series, then two specific series : Spring (liver and gall bladder) and Winter (kidney and bladder).

Quite a lot of members came to these weekends. It proved to be quite appealing since by the end of the weekend we would leave knowing a new series. Then everyone could choose to practice at home or not.

I personally found it enriching as it complemented the traditional warming up we did when opening a taiji quan lesson. It happened that I came to work in Biarritz with Zhang Guangde and that I introduced Dao Yin following the warm-up.

As I was the teacher I could organize my lessons as I felt was the best for my students. We would shift from one Dao Yin series to the next according to the energetic movements linked to the seasons and to the corresponding organs.

However, we do have to consider this point, the warming up got much longer and the part devoted to practice, learning and deepening of taiji quan got much shorter. So some students rightly showed their disapproval. I complied and came back to traditional warming up.

However, there is another point to consider, some had enjoyed this practice. They found that it was complementary and they did not want to stop. Consequently I created one, then several lessons devoted specifically to Dao Yin Yang Sheng Gong.

Nowadays

It is still a hot potato. Some would like that we continue as an association that teaches only taiji quan, while others find presenting both interesting ; and again others are indifferent to discussion.

Some of my students, most of the time the elderly (I apologize for mentioning them) simply cannot learn and memorize the taiji quan form. After having tried Dao Yin, which proved to be easier, little by little some of them moved to this practice. That is to say, at first they went to both lessons, then later deliberately only to the Dao Yin lessons. Some, whatever their age, choose to follow the two types of lesson. In a word, some practice both, some only Dao Yin. What I mean is that now both lessons are labeled separately at the beginning of each season.

Let's try to be unbiased:

Against

Some are against concessions. They might be right. I will not answer; I do not think that truth is unique. If I understand what they think, which could be, « All right, some find the form, tuishou and weapons too difficult, yet one should not adapt to those students and offer them a practice that seems easier, and that can be learned faster. Isn't it going along the same lines as our society? We have to be faster, more efficient ... ? »

Another point: won't the association lose its « soul » and specificity? Indeed the rules have been adapted. But who knows? Just imagine that Dao Yin students become the majority within Kun Lun. Won't they ask for special courses, activities specific to their practice, thus toning down taiji quan? My only answer at the moment is that if one day we got to that point, it would mean that we did not

understand at all the open-mindedness that is at the heart of our practices. I will fight to explain this process. If it proved impossible, without a doubt, I would go somewhere else.

For

Some of my students would have left to follow Qi-gong lessons elsewhere because they felt a lack of progress and discouragement in taiji quan. I did not aim at keeping them, yet ... I fancied Dao Yin was interesting. And I was a good teacher, wasn't I? So why not keep quality?

Those students who have chosen both practices find it satisfying, just as I have.

As far as I am concerned, teaching Dao Yin has given me a deeper insight in my search and understanding of Chinese energetic. I do not mean that I would not get as much out of taiji quan. Yet I have to acknowledge, thanks to my practice of Dao Yin—I could not imagine giving it up—I still go on questioning my practice and teaching of taiji quan, a rich and complex discipline. I believe my own personal experiences of Dao Yin help me to get a better practice and teaching level of taiji quan.

To conclude

Progressing is not simple, but we have managed to progress; we live on the right track, quite comfortably indeed! I am naïve enough to think that we will succeed in nicely dovetailing those sister practices to get an enriching experience.

The Amicale carries out the archiving and distribution of video documents which are mainly pictures filmed during Mr Wang Yen Nian's courses. The archives available for loan at the moment have two different statuses which we associate to colours, blue archives and green archives.

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Contact to place an order: tresor.ymtq@neuf.fr

François Schosseler

A Ying, a yang, now Ying, now Yang - Ying and Yang at the same time

Jean-Luc Perot Translated by Monique Brodie

Nowadays, I consider the pendular movements as a specificity of Yangjia Michuan style. It is surely not exclusive to our style, the others use them too but none with so much insistence.

I neglected the educative value of these oscillations for a long time. I saw in them useful tui shou exercises in order to educate the ability to dodge a push using the mobility of the trunk.

At the time of Master Wang's death, Epi van de Pol himself told me his gratitude concerning the discovery of slackening through pendular oscillations. That touched me and I started to pay more attention to them by associating them to the slackening in relation to the strength of the central engine (Dan Tian) and the median axis.

Here are some criterions:

One moves from the central axis.

Accept to do nothing else but wait for the central move to mobilise the periphery. It the intention (Yi) that will orientate the driving force towards a horizontal, frontal or sagittal expression of the arms pendulum.

The peripheral swaying is both connected and disconnected as soon as the need is felt. The slackening of the axle, shoulders and hips, allowing the connection to the centre at will.

The power comes from the hindquarters transmitted by the central axis from the chosen bridge (chacra).

With lateral pushes by rotation, the arm lever increases the power developed from the centre.

A schematic model places the support on the spine, the motive force in the rotative muscles and resistance somewhere between the vertebral pivot and the hand.

The optimal articular lever needs to maintain the shoulder in a plane anterior to the median frontal

plane. The elbow too will be ahead of the shoulder, the wrist ahead of the elbow, the fingers ahead of the wrist.

Thus, with a right punch, at the time of connection to resistance, the joints maintain a really slight angle of flexion and, with a backhand this angle remains open, close but inferior to the flat angle.

Opposed to a resistance, the power improves by being referred not only to the vertebral axis but in a much more specific way to the vertebral wheel/cog chosen to generate the movement.

It is the shoulder once more that manages connexion, de-connection or stiffness.

Subtle dosage of the tension which is learnt from the balancing or even pressures on wall or facial fall.

I then go again through the pendular dynamic whilst listening to the relaxing and the phases of the kinetic and potential force. Once the balancing has started, I care about the feeling of 'fullness' all along the movement.

Yangjia Michuan and the pendular oscillations.

1. The ball that bounces

- The rebound and the fall associated to the sacrum dynamic (small of the back), will provide the driving force for the sagittal oscillations able to give as any pushes or punches, neutralisations or tractions on the ground.

The umbilicus pointed straight forward, the whole body is in rhythm with the listening of the balancing as the way it resonates down to sole (of the foot).

- swinging arms - this exercise was known in the 80s to «be able to cure the hundred diseases» starting from «a thousand» repetitions.

With the same dynamic, we will produce lateral oscillations in opening/closing.

2. The rotative axis :

-the rotation of the pelvis will also generates swinging movements but, further more, the pivot opens to the left right dissociation as in the swinging when walking.

3. The big wheel:

The joint forces - rebound, rotation and translation - will provide the needed energy to go from oscillation to circumduction while varying the pivots from shoulder to elbow or even wrist.

This ballistic approach can help us to solve the shoulder tensions and the bad articular alignments which easily occur in the «brush knee», «three kicks», «white crane» or else «repulse monkey» for instance.

It seems to me that this resource worths being improved and checked because if it is true that learning begins where teaching stops, the Taiji principles are definitely the ones that teach us and not the teachers.

Looking forward to seeing you swing and oscillate like a pendular .

Jean-Luc Pérot - june 2011



A Musical and Poetic Ballad in the Service of Peace

Between Music, Speech and Movement

Music: Lara Erbes - Text: Christian Bernapel

Translated by Don Klein

Bach-Marcello 2nd movement, Oboe Concerto, fan

Here in this room, we discovered an enchanted art of gesture and of a mysterious and fascinating spirit from China: taijiquan—at a conference and a demonstration by Master Wang Yen-nien on his first trip to the West. It was 1981 and this was the beginning of a beautiful adventure.

balance and a source of accomplishment. Sharing this harmony is possible for all and provides an understanding of diversity.



Master Wang was very committed to expressing peace in his teaching and the messages he transmitted to us. He has since joined the “Western Mountains.” I pay respectful tribute tonight and dedicate this musical poetic ballad in the service of peace.

How can an artistic activity contribute to a “culture of peace”?

By the requirement of being in the present moment, language arts awaken the senses, sharpen awareness of self and others, and provide wellness,

Every being is a reflection of the world and like the harmony that radiates and shares as well as the individual chaos that feeds the general disorder. As violence that originated at the base of being, getting in touch with oneself opens one to the understanding of the origin of those conflicts common to the individual and to society.

But how to share the essence that governs the harmony of body and mind? How to find the path of one’s own freedom and wisdom?

We thought introducing a language punctuated with music, so that words and the action resonate. We built this dialogue between music, speech and movement to allow you to feel the states that led us in the performance of our arts.

The beauty of music opens the heart, allows the exchange.

Taijiquan, with slow and continuous movement, carried by the rhythm of breathing, touches everything that is the body and the mind. Both, by the awakening of the senses, sharpen consciousness of self and of other.

Being in itself its own light, would that be the only way?

Are there other ways to open the door to peace?

Freedom is that we recognize in ourselves and which we share, not necessarily that we would expect from others.

It is an act of love that opens to confidence and to peace.



Debussy, "From a Sketchbook"

Listen to Chuang Tzu, a legendary Taoist from ancient China.

This and that ... this or that? ... Better to see clearly!

How is it that the way is blacked out and that conflicts arise between true and false? How is it that the language dims contradictions born between right and wrong?

How can it be this way and not be that way?

How language can be there yet no longer correspond to anything?

The path is obscured by the particular views, language disappears in its own luxuriance and so develop the quarrels in which some are for right that is for others imitation—and vice versa. Therefore, rather than defending the view that the other rejects or reject that which the other defends, “better to see clearly!”

Everything is sometimes a “that,” sometimes a “this.” If I take the point of view “that,” I do not see him as if he struck me in my first point of view. If I take the view of “this,” I see it again as before. Therefore, an “that” proceeds from a “this” and “this” is always the result of an “that.” That’s why we say that “this” and “that” are born at the same time ...

The moment the one is still true, it is already more; the moment the other still seems wrong, it is already true! Thus, one is sometimes right and wrong, the other is sometimes wrong and right and we make a decision one way or the other as appropriate.

Therefore the sage does not follow the language, but is guided by the manifestation of things: he adapts his language to change.

A “this” is also a “that,” a “that” is also a “this.” There is right and wrong in terms of “that” there is also the right and the right of terms of “this.” But then, is there or is there not, in itself, “this” and “that”?

The place where neither the “this” nor the “that” meet its opposite, I call it the pivot. When the pivot turns, I respond with one or the other with never a problem and there is no boundary for the use of right or that of false. “

That’s why I said, “better to see clearly!”

Chuang Tzu awakens us by opening a breach in our convictions and our reasoning. He invites us to accept diversity and adapt all with consciousness. The pivot represents the ability to listen and adapt between this and that. But it cannot turn without strong support ... that of “seeing clearly.” How to cultivate peace and hatch and share it? Should it not start with yourself?

Aria by Handel and Taijiquan

First, the silence ...

There is the silence before you start. The one where everything comes together ...

Eyes closed, opening the silence of contemplation and listening ...

From the apparent immobility, with the ebb and flow, the movement emerges inside. Then comes the inhalation, as a yawn that opens to the abandonment of exhalation. The breathing is deep within and allows the expression of being. It reveals our structure; we awaken to the rhythm, the alternation; it feeds our vital substances such as blood and lymph and stimulates the mind ...

Different each time, breathing—a reflection of our inner being.

It is the mirror of our emotions. When it calms down and deepens the breath the energy of life, movement begins.

So the body folds and creases as if kneaded from the inside.

Inhale, exhale, pause ... as if to listen ...

Appeasement just by breathing.

Breathing is Hou Xi in Chinese. Two characters side by side meaning separately exhale and inhale. Between them: a space that reveals and connects ...

... We must first empty to fill the well.

Xi ... the movement is preparing an inspiration, as any new idea ...

Hou ... the movement and expression as the idea takes the form of an expiration.

Inhale ... filling ... recover, open, stretch ... listen and welcome ... prepare, unite ... perceive, awaken.

Exhale to empty it ... unwind and relax, share and deliver ... say and speak and act ... Express, disperse, separate ... let go.

Two spaces separate the weak inhalation and exhalation and unite as one flexible bond that stretches and relaxes and allows the breath to flow.

One, between inspiration and expiration, is to be suspended because it is filled ...

The other, between exhalation and inhalation, as was chosen because it is empty ...

This succession born on relaxation, tranquility and harmony follows.

This movement of ebb and flow also runs in the musical phrase, in the instrumental movement and is transmitted to the listener ...

Would you try?

Brahms, Intermezzo

Op 118 No 2 (extract)

Do not you feel a little more relaxed, shoulders lower, the heart slower, feet more flat, a bit softer ... and the mind calmer?

Breathing allows the body to feel its weight and the alternation of lightness and heaviness, recovery and relaxation.

From earth to heaven ... from heaven to earth ...

As two states showing the verticality that singularizes us as being Human: The recovery opens to the lightness, movement and displacement, open to the sky ... but it requires the strength of the support!

And release shows our density, stability and immobility, anchoring in the earth ... however, it is revealed through the letting go!

When the body is both upright and relaxed, the mind calms down ... emotions, like bubbles, come and go. The butterfly of the spirit is captured by attention and its variations. Perceptions are refined, the calm appears.

Gradually the mind rises, steps back and forth ... born.

The intention?

The “Yi,” said in Chinese, brings meaning to the actions that follow.

As the thread that loosely binds the pearls of the necklace, consciousness fills the movement. Joints fold and unfold as one.

They connect the foot anchored to the ground to the hand, expressing the meaning of the movement.

The body, vertical, undulating like a living link between earth and sky.

The movement explores space as if writing sign language.

With the breath and intention, immobility becomes apparent and the body starts to move.

Actions succeed and fertilize as a calligraphy of signs and of energies, ephemeral figures which appear and dissolve gradually in space. They are connected like the notes that resonate from one to another expressing a musical phrase, or as the brush in the light revealing its mark on paper.

The being, calm, like a tuning fork vibrates in unison with the rhythm of the signs.

The language of the body, heart and thought ... share their harmony.

The name of each movement has a meaning, a language connecting the consciousness with the symbol it represents. It gives meaning and life to the movement.



Rameau, Sarabande and processions of taijiquan

Ride the tiger and climb the mountain ... pick ... hands waving as clouds, ... single whip, ... stroke the horse's mane ... brush knee ... lift the bamboo curtain ... search for the needle at the bottom of the sea ... the green dragon emerges from the sea ... counter and grasp the bird's tail ... apparent close up ... the golden rooster stands on one leg ... white crane

spreads wings ... brush knee and play the pipa ... embrace the tiger and return to the mountain.

Practice ... the musical work ... open to meditation, stimulate and soothe.

The calm can reach the depth of things. In the slow progress ... in the form of attentive listening ... look, backed by intention, and between comes as a breath of spirit. And the mind becomes clear, like water from a basin that is purified through a current created by input and output.

The sequence of movements, their ebb and flow, creating an inner harmony and an exchange between self and space that surrounds us.

One feels the calm, peace and wholeness ...

Schoenberg, opus 19 part 6

But to preserve the peace, we must also learn to protect ourselves in case of aggression!

Schoenberg, opus 19 part 3

How to protect oneself?

Taijiquan is also a martial art and there is swordplay and ... the fan. These attributes carried by two of the eight immortals are sometimes weapons, symbols ... sometimes they develop skill, grace and power. The sword, as an antenna, creates a link between heaven and earth that resonates in us.

It develops the abilities of discrimination and determination necessary for a balanced life. The soft and graceful movements of the spectrum are those of the sword. It floats in space and brings sweetness and light while chasing the evil spirits!

And there is also a working together ... that is called tuishou, push hands.

Relax, listen ... protect, absorb ... follow ... transform, push ... are the bases of the two exchanges. They can contact and engage in dialogue while preserving integrity.

With these principles, two people can share their differences while sharing in the attention, respect and roundness ... as happens in chamber music. The perception is being refined in relation to the other. The vigilance and the contact can feel, discern and choose.

The relaxation and roundness adapt to the harshness that might be expressed.

Fear, which is the seed of violence, gives way to empathy and dialogue.

... And so violence can be deployed.

Bach, “Gavottes 1 and 2 of the 3rd English Suite,”
sword, dalu, tuishou

The processions quiet, firm and gentle taijiquan, the directed movement and organic music are a gateway to the depth and dialogue, sources of self-confidence and serenity. Like music and the arts, in attentive listening, they place the man in the world.

... Straighten your body between earth and sky, unify your gaze and the celestial harmony descends in you, said Chuang Tzu.

... And so you can share it ...

Bach-Busoni, “Choral”



Sunday Morning Practice on Yuan Shan Mountain

Mark A. Linett

In “Zen Mind Beginner’s Mind”, Shunryu Suzuki counsels his students that when practicing Buddhism, it is helpful to find a way to encourage themselves. Every Sunday morning students of Yang Jia Michuan, are doing just that! Behind the famed Grand Hotel on Yuan Shan Mountain students meet to first practice form and then free style Tuishou.

One of the main goals of the Yang Jia Michuan Tuishou Association is to hand down the tradition and teachings of Wang Laoshi to a younger generation as well as to enhance and foster the levels of those who have practiced with Laoshi these many years. For those of us who have been practicing nearly thirty years it is not only a perfect setting to practice, share and socialize, but also a place to continue looking for ways to bring up the level our practice. At this stage for many experienced players it is not so easy to find a setting that fits their level of understanding and practice.

Practitioners relatively new to the practice are first taught the form and basic tuishou exercises and then slowly join the more experienced practitioners to practice tuishou. The teaching is done in a very relaxed, natural and organic way. Winning and losing is not so much of an interest but it should also be mentioned that the pushing is practiced with strong intention and energy. The more experienced players point out ways to develop listening skills, how to use specific movements from the form in their pushing or how to avoid using hard strength. A fair bit of the teaching takes place in these informal exchanges between players.

Some people have described the value of the practice in ways and terms that only many years of practice can bring. Recently one player commented that every week after Tuishou practice, he comes away with a deeper understanding of his form.

Also he mentioned that the Tuishou practice was useful since he could see whether he was being relaxed or not and whether he was sinking his chi into the Dantien. Another practitioner is an 82-year-old Chinese doctor. Although he has practiced other forms of T’ai Chi, he has commented that he was unable to find the kind of Tuishou that suited him in other styles. He is now taking some of the principles that he has learned and is using them to learn our style of Tuishou. It is wonderful to watch him practice with such energy and intention.



Hearing his comments, Wang Laoshi’s teaching comes to mind. He often mentioned that to deepen our understanding and familiarity with the movements in the form, it was necessary to continue to learn and practice Tuishou.

Yangjia Michuan Taijiquan in New York City

by Gretchen MacLane

Photos by Arnold Baker and Tom Campbell

There have been great changes in the New York Yangjia Michuan Taijiquan group since Robert Politzer began teaching in April 1994.

Robert had lived in Taiwan studying with Wang Yen-nien mornings and evenings seven days a week. Robert is very musical and picked up spoken Chinese quickly. After three or four extended stays in Taiwan Robert married Barbara and settled in New York City, both teaching junior high school on the West Side of Manhattan.

The following year, 1996, Robert organized a weekend event at the YMCA. Master Wang lectured in the Little Theater Friday evening and taught a two-day Section 1 workshop in the children's gym. Two additional two-day workshops, neigong and push hands, took place in an upstate college. That fall Robert continued the teaching of neigong and push hands near his apartment in Inwood Park at the northwest point of Manhattan.

The YMCA has a land-marked façade in a building close to Central Park. The new executive team sold



He persuaded the then-director of the West Side YMCA to incorporate a taiji class two evenings a week. Arnold Baker and Tom Campbell have been there since that first class.

Christian Bernapel created the First International Festival in Strasbourg and Robert and seven members of the class attended. The final summer weekend of 1995 Robert arranged the first Baker Camp workshop for the seven and his wife and new baby, Rachel. Subsequently there were three more workshops at Baker Camp in Harriman State Park just outside the city.

the air rights to the developers of a 40-story apartment building. The community protested the height, there was litigation but the project went through. The YMCA got additional space. Originally the taiji classes were in an auditorium, called the Little Theater. It was pleasantly higgledy-piggledy and spacious. The taiji class was relocated during construction, first to a children's gym, then to the basement in the old cafeteria. Mice and cockroaches ran through. The original plans called for a martial-arts studio in the new construction but when opened that area was filled with ellipsoidal machines. The taiji classes,

two times a week, were in the Group Exercise Studio, a lovely, high-ceilinged gym. Originally there were double-high casement windows flooding the studio with light, but they had to be boarded up against the west wall of the new apartment building.

Once the classes were upstairs in the central



exercise area, there was an executive policy change and all classes had to be open to everyone at all times. Heretofore people registered and paid a small amount for three months of twice-a-week two-hour classes. Robert was able to nicely structure the classes and incorporate push hands. Once the classes were opened up there were many people, mostly older, who did not want to do push hands. The taiji classes diminished in size, yoga became hugely popular, and the YMCA ran through the money from the developer. Robert had another child, Benjamin, and his wife wanted him home more. The director shortened the class times to an hour. Now Tom Campbell teaches twice a week: he teaches a class early Saturday morning that was added at the request of the older members. The Saturday class is the best attended; the seniors love Tom, his optimism and devotion to taiji. That class is an hour and half; thus more time can be devoted to basic exercises and form teaching. Robert teaches the more advanced class once a week and

Tom takes the other evening, an intermediate class. Gretchen MacLane assists by taking the beginners



to the side the two evenings a week and fills in if Robert or Tom must be away. Arnold Baker and Ilana Sheinman assist Tom with the Saturday morning class.



Visitors from all over America and France, Spain, the United Kingdom and Switzerland have contacted us to arrange for a guest pass for any of the classes. For lodging, the Y is convenient and YMT visitors are entitled to all classes. The Y is a nonprofit organization (no hotel tax) and has accommodations ranging from a room with a bath to dormitory/shared bath that can be arranged through the YMT teachers for a 10 percent discount. Lincoln Center is to the west, Central Park immediately east.



Calendrier des stages

January

Stage (Les thèmes seront donnés ultérieurement), les 21 et 22 janvier 2012 à Toulouse

Dates du 21/01/2012 au 22/01/2012

Email thiongly [AT]univ-tlse2.fr

Animateur Serge Dreyer

Stage le TJQ aujourd'hui à la lumière des classiques, les samedi 21 et dimanche 22 janvier 2012 à Namur

Dates du 21/01/2012 au 22/01/2012

Association Ecole de la Main Franche

Email jllperot [AT]gmail.com

Animateur Serge Dreyer

Thème : le TJQ aujourd'hui à la lumière des classiques - construction posturale et dynamique des forces.

lieu : 16, avenue reine Astrid à Namur

Stage Epée – Eventail, le samedi 28 janvier 2012 - 14 à 17 h, à Annecy

Dates du 28/01/2012 au 28/01/2012

Association ATCHA

Email henri.mouthon [AT]orange.fr

Animateur Henri Mouthon

Espace Sport des Glaisins à Annecy-le-Vieux.

Contact : 04 50 64 19 41 - 04 50 77 25 66

Stage Perche, taiji quan et tui shou, 28 & 29 janvier 2012, Strasbourg

Dates du 28/01/2012 au 29/01/2012

Association ARCHIPEL

Email taiji.archipel [AT]free.fr

Animateur Serge Dreyer

Détail Contact : 03 88 36 44 80

Détail : Liens entre la pratique de la perche et celles du taiji quan et du tui shou. Il n'est pas question d'apprendre la séquence de la perche. La connaissance de celle-ci n'est pas requise.

February

Stage Biomécanique, le 4 février 2012 (15h à 18h), à Herouville St Clair

Dates du 04/02/2012 au 04/02/2012

Association Association Le Bambou

Email lebamou [AT]lebamou.org

Animateur Claudy Jeanmougin

Détail "J'ai mal au cou mais je m'en occupe" - Étude de la biomécanique articulaire du cou et de la zone dorsale haute - Exercice spécifique à partir du Taiji, du Qigong et du yoga.

Tél : 02 31 97 79 90

Stage Taichi Quan, le 5 février 2012, à Herouville St Clair

Dates du 05/02/2012 au 05/02/2012

Association Association Le Bambou

Email lebamou [AT]lebamou.org

Animateur Claudy Jeanmougin

Détail Dimanche matin : "Principes constants dans la pratique du Taiji quan".

Dimanche après-midi : Tuishou

Tél : 02 31 97 79 90

Stage d'Éventail, les 18 et 19 février 2012 à Strasbourg

Dates du 18/02/2012 au 19/02/2012

Association Fleur de Jade

Email lafleur2jade [AT]yahoo.fr

Animateur Yves Martin

Le stage est accessible à tous ceux qui, de près ou de loin, ont eu une initiation de la forme d'éventail transmise par Maître Wang Yen-nien et connaissent à peu près le premier tiers de l'enchaînement.

Contact : 06 84 69 48 68

March

Stage "Eventail pour tous", le samedi 10 mars 2012 - 14 à 17 h, à Annecy

Dates du 10/03/2012 au 10/03/2012

Association ATCHA

Email henri.mouthon [AT]orange.fr

Animateur Henri Mouthon

Espace Sport des Glaisins à Annecy-le-Vieux.

Contact : 04 50 64 19 41 - 04 50 77 25 66 - henri.mouthon@orange.fr

Stage Nei Gong, le dimanche 11 mars 2012 à Rosny sous Bois

Dates du 11/03/2012 au 11/03/2012

Association Taiji Yang Rosny

Animateur Michel Douiller

Nei Gong, travail sur la circulation du souffle le long des méridiens d'acupuncture, technique de la "petite circulation céleste".

Prévoir un coussin pour une assise confortable.
Micheline Delarbre : 0174643796

Stage Sabre, 17 & 18 mars 2012, Strasbourg

Association ARCHIPEL
Email taiji.archipel [AT]free.fr
Animateur François Besson
Détail Contact : 03 88 36 44 80
Détail : Apprentissage de la séquence du sabre.

Stage "Bâton des sourcils", le samedi 17 mars 2012, de 9h à 17:30, à Genève

Dates du 17/03/2012 au 17/03/2012
Association Taiji Open Club
Email info [AT]taiji-toc.ch
Animateur Nicole Henriod

Stage de Bâton - 23 Mars 2012 à Rennes

Dates du 23/03/2012 au 23/03/2012
Association Okido Bretagne
Email okido.bretagne [AT]yahoo.fr
Horaires : 9h30 - 12h00 13h30 - 16h00
Animateur : Hacène Ait Aider (champion du monde de taichi chuan)
assisté de Noëlle Kasai
Contact : Noëlle Kasai tél : 06 29 42 03 75

Stage Installer les fondements de la pratique du Yangjia Michuan Taiji Quan" les 31 mars et 1er avril 2012 à Caen

Dates du 31/03/2012 au 01/04/2012
Association Association de Taiji Quan de Caen
Email ass.taijiqan.caen [AT]gmail.com
Animateur Michel Douiller
Détail : Les bases du Neigong (travail sur la circulation du souffle): instructions et pratique, "petite circulation céleste". Le couple vide/plein et l'utilisation de la spirale (montée/descente + rotation) dans la pratique des 13 postures.
Stage ouvert à tous niveaux.
Contact : 06.14.17.01.77

April

8e Rencontre de St-Maurice, le samedi 28 avril 2012, de 9 à 16h., à Vésenaz (Genève)

Dates du 28/04/2012 au 28/04/2012
Association Taiji Open Club
Email info [AT]taiji-toc.ch
Animateur : divers ateliers, échanges de savoir
Détail : gratuit et sans inscription

Stage Initiation et pratique du Neigong, le dimanche 13 mai 2012, à Paris

Dates du 13/05/2012 au 13/05/2012
Association Taiji Yang Riv'Gauche
Email taijirivgauche [AT]yahoo.fr
Animateur Michel Douiller

May

Stage d'Épée Ancienne de Pentecôte, les samedi 26, dimanche 27 et lundi 28 mai 2012, à Annecy

Association ATCHA
Email henri.mouthon [AT]orange.fr
Animateur Henri Mouthon
Contact : 04 50 64 19 41 - 04 50 77 25 66

June

Stage les Bafa, le dimanche 10 juin 2012 à Rosny sous Bois

Dates du 10/06/2012 au 10/06/2012
Association Taiji Yang Rosny
Animateur Michel Douiller
Les Bafa, application à deux de la troisième partie des Treize Postures
Micheline Delarbre : 0174643796

July

Stage d'été au bord du lac, du lundi 2 au vendredi 6 juillet 2012, à Annecy

Dates du 02/07/2012 au 06/07/2012
Association ATCHA
Site Web
Email henri.mouthon [AT]orange.fr
Animateur Henri Mouthon
Détail
Contact : 04 50 64 19 41 - 04 50 77 25 66

22^e Rencontre de l'Amicale

at

ANGERS

du 8 au 11 novembre 2012



VAUMARCUS 2011



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